

General Approach

Our goal is to achieve the most open and fundamental sound from the drums at all times. In general, we strive not to “squeeze” the sticks, but rather think of varying degrees of contact and pressure. The sticks should feel heavy in your hands and resonate as much as possible in any situation. In order to achieve this, we emphasize efficiency of motion and a sense of relaxation from the shoulders all the way to your fingertips. This relaxation allows for larger muscle groups (such as the forearms) to contribute to your overall sound without actively engaging them. We will use words like touch, legato, and staccato to describe the amount of pressure on the stick and type of motion being implemented in various musical passages. Avoid “pounding” the drums; instead, use the maximum velocity appropriate to each height to achieve the clearest and most characteristic sound at all dynamics. One way to experiment with this is to play strokes at varying heights and attempt to achieve the highest pitch from your specific instrument without making your motion tense or choppy.

Technique and Fundamentals

Motion

The fundamental stroke initiates from the wrist with the bead (or mallet head) going first and following an arced path. As mentioned previously, this does not mean we do not allow connected muscle groups (such as the forearm) to move. In fact, the arms will be actively involved in achieving louder dynamics (see *Dynamics* section). Additionally, certain rudiments or rhythmic figures executed at faster tempos (such as diddles) will initiate from the arm, and the bead motion will shift from its typical arc to a much shallower arc (almost a straight line path).

Mechanics

As a preface to defining the grip and our approach to holding sticks/mallets, begin by letting your hands relax at your side and notice the natural shape they make with zero tension or muscle activation. You should notice certain curves or angles between your hand and wrist and that your fingers have a slight natural curve. Our goal is to maintain as close to this neutral position as possible while holding the implements and playing music.

The Basic Grip

Hold the stick between the thumb and middle segment of the index finger (primary fulcrum). The thumb will be flat against the stick, so that a cross or slight t-shape is made between the two fingers. Now wrap the remaining fingers around the stick so that they cradle it but are not necessarily applying pressure. The butt of the stick should be visible and not tucked under the wrist. The index finger will be curled with the fingertip pad almost or barely touching the stick.

Note on the position of the fulcrum: usually the fulcrum will be located roughly $\frac{1}{3}$ of the way from the bottom of the stick. One trick you can do to find the optimal bounce point of any stick is to let it rest on the last knuckle of the index finger and then attempt to dribble the stick with your other hand. Shift the balance point on your knuckle until the stick bounces easily. That is the best fulcrum point on that specific stick.

Snare

Traditional Grip

Begin with the stick in the crease between the thumb and hand; this is the fulcrum and from this position you should be able to play some legato strokes. Curl the ring and pinky fingers underneath so that ring finger rests on the pinky and the stick rests on the cuticle of the ring finger. Curl the index and middle finger on top of the stick so that they are relaxed and in contact with each other. The thumb should intersect with the index finger around the last knuckle to make a slight cross or t-shape. While holding the stick, notice the soft angle or curve between your wrist and the back of the hand. You'll also notice the thumb is in line with your forearm. These two things should be constant.

Playing position

Begin with hands relaxed at your side with sticks. Bend up from the elbow and place beads close together in the center of the head just above the playing surface. The left forearm should be parallel to the ground or close to it. Both sticks will have a slight downward angle to the head.

We will utilize three zones on the drum:

- Center
- Edge
- Gut Edge

Edge zones are defined as 1" from the bearing edge. At the gut edge, the beads will be equidistant from the bearing edge (the left bead will be slightly in front of the right bead).

Exercise Packet

You should be familiar with all exercises in "The Basics." Additionally, be prepared to play each exercise with subtle variations. These variations will be a test of your adaptability to new material. For example, we might play timing exercises left hand lead or add dynamic shaping to an exercise.

Tenors (Quads)

Playing Position

Begin with hands at your side. Bend from the elbow to lift your sticks into playing position over drums 1 and 2 (home base). Sticks will have a slight angle inward in this position and the top of the hands should have a slight slope outward. When playing on 3

and 4 simultaneously, the sticks will angle slightly outward. To eliminate tension, wrists should be around waist level; this allows for a slight downward angle in the forearms and sticks. Use this to help determine the appropriate drum height.

Playing Zones

Playing zones are one-third of the way from the bearing edge to the center of the drum or about 1.5-2" from the bearing edge. The exception to this are Spock drums which should be hit in the center. Scrape zones are shifted to the area of the drum that is closest to the adjacent drum; however, the initial impact spot should be the same distance from the bearing edge as the regular playing zone. We will define when we use scrape zones (usually faster diddle passages); otherwise, use the default playing zones.

Movement and Vertical Stroke

Movement should be accomplished through the forearms by pivoting from the elbows. When done correctly, the sticks should look similar to windshield wipers going back and forth. The wrist should not break its shape in order to accomplish different voicings or patterns. As you move around the drums, it is extremely important to maintain a good vertical stroke and make everything you play feel the same as it is on one drum. There will obviously be times when more energy or pressure on the stick is required because of a certain around, but always think back to vertical motion. As voicings become more involved, think more about "how" you're playing (vertical stroke) rather than "where" (horizontal motion).

Exercise Packet

You should be familiar with all exercises in "The Basics"; however, there are also a couple of pages dedicated to various patterns commonly found in tenor drumming. Not every exercise is notated with arounds, but try to find ways to apply the patterns notated in the Tenors section to exercises located in "The Basics." We will make up some arounds at auditions to see how well you adapt to new material.

Bass

Playing position

Begin with hands at sides, lift from the elbow until forearms are parallel to the ground with the side of the forearms facing down. There should a slight angle inward towards the drum from the elbow all the way to the mallet head, and the palms of the hands should face the playing surface. When playing on the edge, you will push the mallets up in a straight line (12 o'clock).

Playing Technique

We will use a combination of wrist break and natural rotation. From playing position, pull the mallet away from the head by breaking the wrist and then let the weight of mallet head pull the mallet down to a position parallel to the ground. The stroke should follow the path of the mallet and not slice out one way or the other.

Exercise Packet

You should be familiar with all exercises in the "The Basics"; however, there are also a couple of pages dedicated to bass drum specific exercises. We may make up splits at auditions from exercises in "The Basics" to see how quickly you adapt to new material. Use any splits notated as a template for other exercises and come up with ways that you think might be applicable. For example: basses might play the "Lasers" exercises while the rest of the battery plays one note 16th timing.

Stroke Types

Full Rebound Stroke

Also referred to as a legato stroke. This stroke is executed when two or more strokes are played from the same height on a single hand. The hand should simply react to the natural rebound of the stick and playing surface, allowing the stick to stay in continuous motion.

Controlled Rebound Stroke

Also referred to as a down stroke or in some cases a staccato stroke. This stroke is executed when a stroke at a higher height is followed by a stroke at a lower height, or to return the sticks to playing/set position. This is achieved by closing the fingers to the palm of the hand and not allowing the wrist to turn back to the previous position. Avoid squeezing the stick.

Upstroke

This is executed when a stroke at a lower height is followed by a stroke at a higher height. After the lower height stroke is played, the player lifts the stick past the initial stroke height to play a higher or louder note. This will require more energy from the player and a higher velocity to maintain tempo.

NOTE: Depending on the tempo and sticking, certain rhythmic passages may be played with a more weighted stroke that is a blend of rebound and control. We will generally refer to this as marcato, and will define it as needed.

Stroke Type Application

This section will define some examples of how we apply stroke types to certain common figures.

Double Stroke vs. Diddle

Double Stroke: achieved by executing two full rebound strokes quickly (i.e. two wrist turns or a combination of two wrist turns and fingers).

Diddle: achieved by one initial motion of the wrist or arm, with the second note being mostly if not entirely generated by using fingers to manipulate the bounce of the stick. Depending on tempo and musical context, certain rhythmic figures will be either “stroked out” or played with a single wrist or arm motion while using the fingers to manipulate the bounce of the stick to generate the second note. This concept can also be applied to figures with three or more notes on a hand.

Grace Notes

Grace notes by default will be played from the set position. However, when multiple flam figures appear consecutively (such as flam taps) we will allow a more natural flow of the stick to occur. Grace notes in these situations may be as high as 3”.

Taps

Depending on the musical situation, taps (3” by default) will be played with either a legato or marcato approach (see *Stroke Types*). This is largely defined by tempo, style, and whether taps are played consecutively on one hand or alternated in some fashion.

Dynamics

For the sake of uniformity and aesthetic clarity, we employ a height system as a guideline for defining dynamic levels. When playing dynamics fortissimo and louder, forearm will be used in addition to the initial wrist motion to reach the designated height.

- **pianissimo (pp)** - 1”
- **piano (p)** - 2”
- **mezzo piano (mp)** - 3”
- **mezzo forte (mf)** - 6”
- **forte (f)** - 9”
- **fortissimo (ff)** - 12”
- **fortississimo (fff)** - 15”

In situations where an accent to tap relationship is established, we will use this notation: f/mp = accents at 9” and taps at 3”.

Again, think of these as guidelines. Each dynamic should be thought of as having its own small spectrum. Depending on the musical situation, we may ask you to play a strong mezzo piano or play on the lower end of forte. Usually, we will use actual dynamic names rather than heights in the context of rehearsals or sectionals. Pay attention to the sound you’re producing, and make sure you’re achieving the fullest sound at each height/dynamic.

Practice Tips

- Practice with a plan, and keep a log to track your progress.
- Devote more time to your weaker areas of playing. If you're not pushing your comfort level, you're not getting better.
- Spend as much time as possible on an instrument. Pads are convenient, but there's no substitute for becoming more familiar with how to generate proper characteristic sounds.
- Use a metronome or music with steady time, and become comfortable with the sound of "burying" the met.
- Practice in front of a mirror. Analyze bead motion, path of the stick, posture, stick angles, etc.
- Record yourself playing through exercises and watch those recordings with a critical eye. You may be surprised at some of the things you see and hear yourself doing.
- Mark time while you practice. Your feet should go with the met, and your hands should go with your feet.
- Always be mindful of what you're practicing; constantly analyze what you're playing and how you're playing it.

Rehearsal/Etiquette:

- Ensemble director will go over more details when you arrive
- "Consistency of approach equals consistency of result."
- Practice/rehearse with a purpose no matter whether you are alone or with a group.
- The group most prepared will succeed every time.
- Keep an open mind and be respectful of your surroundings.
- Be respectful of the staff and TRUST THE PROCESS.

GOOD LUCK!

8's Legatos

♩ = 160-200

Forte, Decresc., Piano, Cresc.

Staff 1: Snare line notation for the first system. It features a 4/4 time signature and a series of eighth notes. The notation is split into two parts: the first part consists of eighth notes with stems pointing up, and the second part consists of eighth notes with stems pointing down. The notes are grouped in pairs across four measures.

5

Staff 2: Snare line notation for the second system, starting with a measure rest. It features a 4/4 time signature and a series of eighth notes. The notation is split into two parts: the first part consists of eighth notes with stems pointing up, and the second part consists of eighth notes with stems pointing down. The notes are grouped in pairs across four measures, followed by a final measure with a quarter rest.

8's Legatos

♩ = 160-200

Forte, Decresc., Piano, Cresc.

First musical staff showing a tenor clef, 4/4 time signature, and four measures of eighth-note runs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5; A4, B4, C5, D5, E5, F5, G5, A5; B4, C5, D5, E5, F5, G5, A5, B5; C5, D5, E5, F5, G5, A5, B5, C6.

r r r r r r r r | l l l l l l l l | r r r r r r r r | r r r r r r r r

5

Second musical staff starting with a measure rest labeled '5'. It contains four measures of eighth-note runs: G4, A4, B4, C5, D5, E5, F5, G5; A4, B4, C5, D5, E5, F5, G5, A5; B4, C5, D5, E5, F5, G5, A5, B5; C5, D5, E5, F5, G5, A5, B5, C6. The piece ends with a final note on G5.

l l l l l l l l | r r r r r r r r | l l l l l l l l | l l l l l l l l | r

16th Accent Grid

Snare Drum

4

4

S. D.

7

S. D.

10

S. D.

Keep Your Taps Down 2.0

♩ = 150-190
Heights=9/3

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

7

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

13

Wrist out the Doubles

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

18

12' legato strokes on spocks

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

22

Rebound into doubles

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

26

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

29

Should fade to 3'

6' 9' 12'

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

f

Keep Your Taps Down 2.0

♩ = 150-190
Heights=9/3

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

8

All 9' until measure 19

R r L l

13

18

Legato Strokes 12'

9' on the 2's

23

Legato Strokes 12'

9' on 2's

Legato Strokes 12'

R R R R R R R R R R R R

28

Start at 9' in the center and go to edge

Start Center 3'

12'

R R

f

80-90
Heights=9/3

r R r r R..

5

I L I L..

10

Variation 1

R r R r R R r L I L I L L I

14

Variation 2

R r R r R r R R r R r R r R R L I L I L I L L I L L I R L r I R I R

18

Variation 3

r r R r r R.. I L I L I L..

23

R r r r R r r r R r r R r r L I I L I L I L I L I r r R r I r R r I r R r r R I r r I I R I r r I I R I r r L L L

27

Variation 4

r R r r R r R r I L I I L I L I r r R r r R R r I I L I I L L I

29

R r r R r r R r L I I L I I L I R r L I I R r L I I R I R L R L R

Don't Squeeze 4 Accent Taps

♩ = 170-200

First Time Buzzes Second Time Diddles

Musical notation for measures 1-7. The staff shows a sequence of eighth notes with triplet markings. The notes are labeled with letters: r, l, b, R, r, r.

Musical notation for measures 8-13. The staff shows eighth notes with triplet markings. The notes are labeled with letters: L, l, l, B, b, b. A double bar line with repeat dots is at the end of measure 13. The text "Diddles Second Time" is written above measure 14.

Musical notation for measures 14-18. The staff shows eighth notes with triplet markings.

19 7 Count Visual...Everybody Should do something different

Musical notation for measures 19-24. The staff shows eighth notes with triplet markings and accents (>).

Musical notation for measures 25-28. The staff shows eighth notes with triplet markings and accents (>).

Musical notation for measures 29-34. The staff shows eighth notes with triplet markings and accents (>).

Don't Squeeze 4 Accent Taps

♩ = 170-200

First Time Buzzes Second Time Diddles

Don't Squeeze 4 Accent Taps

$\text{♩} = 170-200$

First Time Buzzes Second Time Diddles

r l b R r r

8 Diddles Second Time

L l l B b b

14

19 Top 4 Add Cool Rim Knocks and Visuals

R R ff f

25

29 Hand to Hand...Anotha One

F.B. 2.0

♩ = 150

12/8

R r r r RRR LLL RRR L I I I LLL RRR LLL

4

R r r r RRR LLL RRR L I I I LLL RRR LLL

7

R r L r RRL LIL Rr L L I R I L I R Rr L L I R

10

Should feel in 4/4

R r L I R I L L I R r L I R r L I R I L L I R r L I

14

R r I R r I R r L I R I L I r L I r L I R r L I

16

R r I R r I R r L I R I L I r L I r L I R r L I

♩ = 150

RRR LLL RRR L I I I LLL RRR LLL

4

R r r r RRR LLL RRR L I I I LLL RRR LLL

7

R r L r RRL LIR Rr LL IRI LIR Rr LLIR

10 *Should feel in 4/4*

R r L I R I L L I R r L I R r L I R I L L I R r L I

14

R r I R r I R r L I R I L I r L I r L I R r L I

16

R r I R r I R r L I R I L I r L I r L I R r L I

F.B. 2.0

♩ = 150

R r r r R R R R R R R R R R

4

7 Don't freak out...

9 Should feel in 4/4..... Groove!!

12

15

Default

Dedication-to the original

F.B. 2.0

Jack Baker

♩ = 150

TACET



A musical staff with a treble clef and a 12/8 time signature. The staff is followed by a long horizontal line representing a TACET instruction. The word "TACET" is written above the staff.

2 Left Feet

$\text{♩} = 90-108$
9/3

Double Time Feet

mf/p

4

Single Time Feet

7

Double Time Feet

10

Single Time Feet
Float RH

Float Both Hands

Double Time Feet

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

14

Single Time Feet

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

16

Fade to Nothing...

mf *mf* *f*

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

2 Left Feet

$\text{♩} = 90-108$

p

Double Time Feet

5 Single Time Feet Double Time Feet

9 2 Bar Hype! *f*

13 Double Time Feet Single Time Feet

16 Fade To Nothing... *mf* *mf* *f*

Detailed description: The score is written on a single bass staff. It begins with a tempo marking of quarter note = 90-108. The first measure is marked with a piano (*p*) dynamic. The piece is divided into measures 1-4, 5-8, 9-12, 13-16, and 17-20. Measure 1 is labeled 'Double Time Feet'. Measures 5-8 are labeled 'Single Time Feet', and measures 9-12 are labeled 'Double Time Feet'. Measure 9 is marked with a forte (*f*) dynamic and labeled '2 Bar Hype!'. Measures 13-16 are labeled 'Double Time Feet', and measures 17-20 are labeled 'Single Time Feet'. The final section, starting at measure 16, is labeled 'Fade To Nothing...' and includes dynamic markings of mezzo-forte (*mf*) and forte (*f*) with hairpins indicating volume changes.

♩ = 120

Rrr Rrr Rrr Rrr Lll Lll Lll Lll Rrr Rrr Lll Rrr Lll Lll Rrr Lll Rrr Lll Rrr Lll

mf

6

Rrr Lll Rrr Lll R r L Rrr Rrr Lll Rrr Lll Lll Rrr Lll Rrr Lll Rrr Lll

11

Rrr Lll Rrr Lll R r L Rrr Rrr Rrr Rrr Lll Lll Lll Lll Rrr Rrr Lll Rrr

mf

16

Lll Lll Rrr Lll Rrr Lll Rrr Lll Rrr Lll R r L

f

21

6 6 Happy 6' height 6 Split Part

RlrrlRlrrlRlrrlRL Lrl RLLrrrlllrrrlrlrlrlrlrlrlrlrlrlrlrlrlrlrlRL R r L

25

Rrr Rrr Rrr Rrr Lll Lll Lll Lll Rrr Rrr Lll Rrr Lll Lll Rrr Lll Rrr Lll Rrr Lll

mf

30

R r r L l l R r r L l l R r L Bass Solo

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

33

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

♩ = 120

1 Note Timing

4/4

mf

5

6 6

Snare Solo

9

6 6

13

mf

17

6 6

Tenor Solo

21

6 6

25

Play out to the end

f

r r l r l l l r r r l r r l r l l l r r r l r l r l r l r l l l r r r l

30

6 6

Bass Solo

33

6 6 6 6 6 6

Hand to Hand

p *f*

R L R

$\text{♩} = 120$

1 Note Timing

1 *mf*

5 *mf* 6 6 Snare Solo

9 *mf* 6 6

13 *mf*

17 *mf* 6 6 Tenor Solo

21 *mf* 6 6

25 Play out to the end *f*

30 *f* 6 6

33 *f* Hand to Hand