



STEVENSON TITAN DRUMLINE

Technique & Exercise Packet – 2023/2024

DRUMLINE EXPECTATIONS

BEHAVIOR

A large part of being within a marching drumline means being able to depend on the person next to you to:

- Know their part
- Know their position
- Know their movement

This means that that person will be depending on YOU to know those same things! Being part of a marching program requires a significant amount individual effort, time, and practice. Not knowing your individual part affects the ensemble as a whole. The person next to you needs to trust that you know your individual part and the direction you are traveling!

Keeping a positive mindset is key to the overall success of the Titan Drumline! Positive attitudes are infectious. If a member is not living up to their individual expectations, **HELP THEM!** Be kind and curious and do your best to offer assistance. Negative energy will not solve the issue.

PHYSICALITY

Being a part of a marching drumline program requires a fair amount of physical activity. The drums that you will be wearing are not light. You will be moving around a football field and parading while wearing these instruments for extended periods of time. It is in your best interest to start general calisthenics, stretching, and cardio exercises to be better prepared.

GENERAL PLAYING 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



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practice moving your feet. This is important! Training your feet to move in line with the tempo does not come “naturally” and takes practice!

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. Instructors and Section leaders will clarify any ambiguous sticking situations, particularly when deviating from right-hand lead. Players then write the sticking's into individual parts.

CHOPS

This is the SHS 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.



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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.



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SNARE DRUM TECHNIQUE

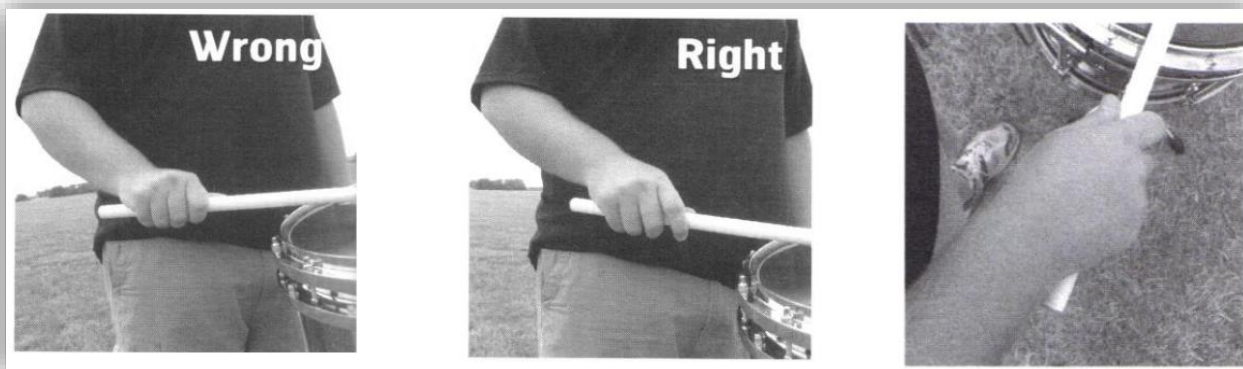
Contrary to some schools of thought, percussion technique does not have to be “forced”, “hard”, or “tight”. Just as it is possible to over-blow a wind instrument, it’s also possible to over-play percussion instruments – distorting the sound quality. We take a very relaxed, real-world approach to playing 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 this 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.

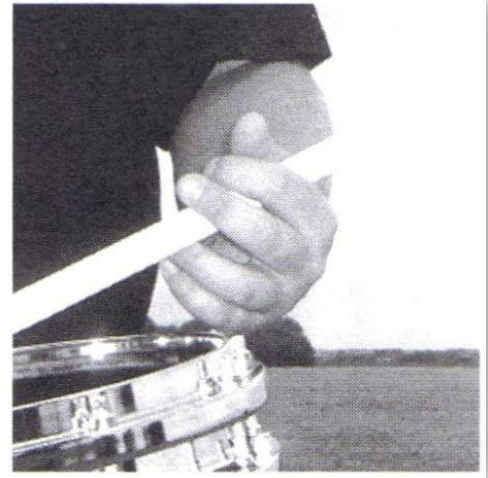
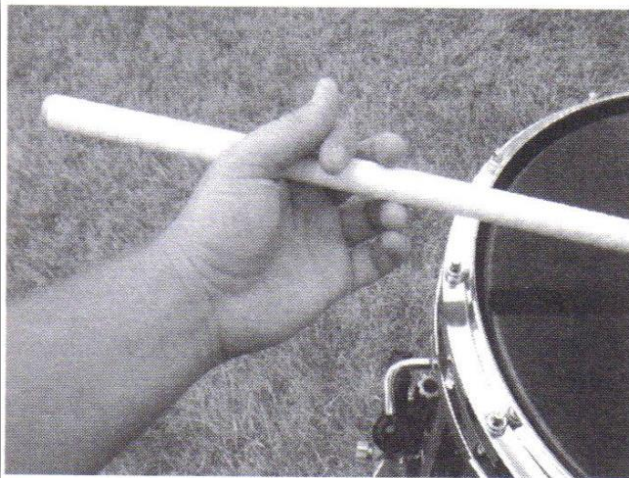
- The natural curvature of the hand should be maintained when moving to set position. However, both of the hands look when hanging at your sides, they should look at the set position.
- Concerning the left hand, avoid straight fingers or a condensed, collapsed hand.



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- While in playing position, if you were to pour water in the cup of your left hand, it would flow downward and drip off. It would not pool up in the middle of your 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. Imagine you are holding a coin between your first finger and thumb.
- The rotation of the left hand should be just like turning a door knob.



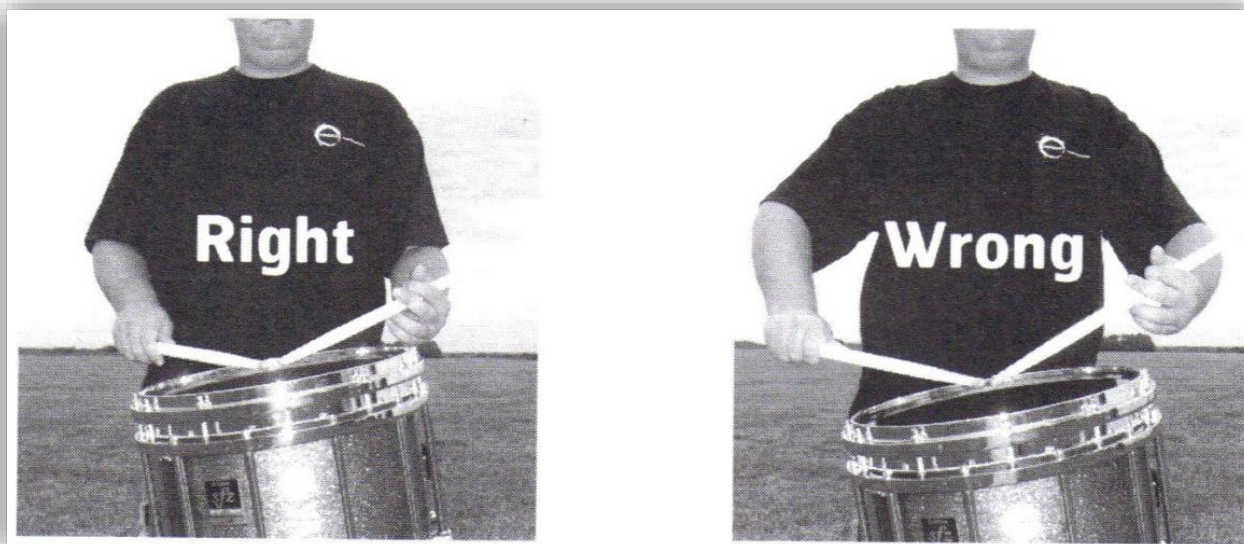
PLAYING POSITION GUIDELINES

- 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 bead 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.



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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.



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TENOR DRUM TECHNIQUE

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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 this level, our primary goal is sound quality.

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.



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.



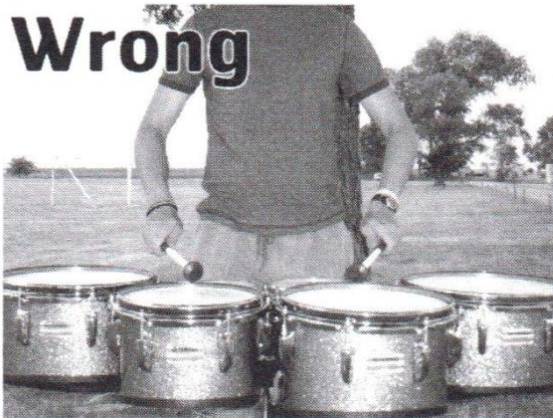
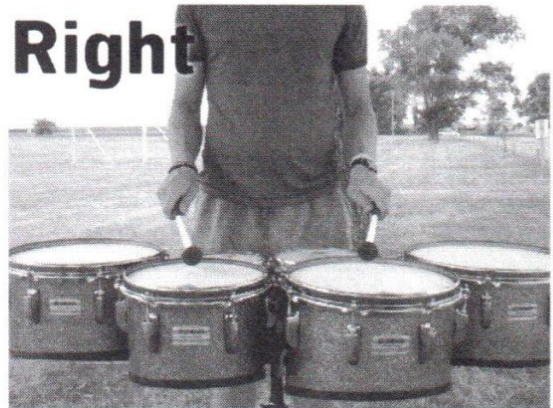
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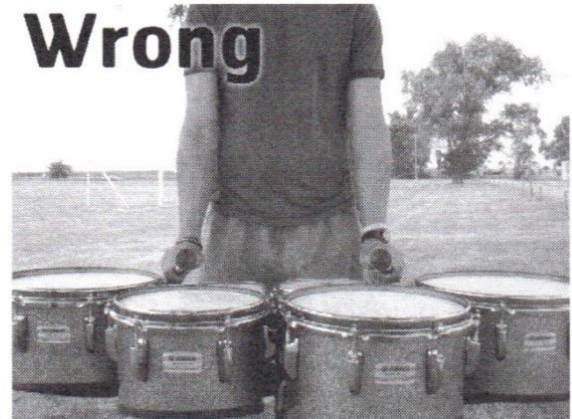
- Bend at the elbow, remaining relaxed, until hands are at about waist level. This will determine the height of your drum.
- Keep the mallet tips as close to the head as possible without resting them on the head.
- When in this position, sticks/mallets will create a natural angle that is close to, but not quite parallel to the ground.



Right



Wrong



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.



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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.

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.

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.

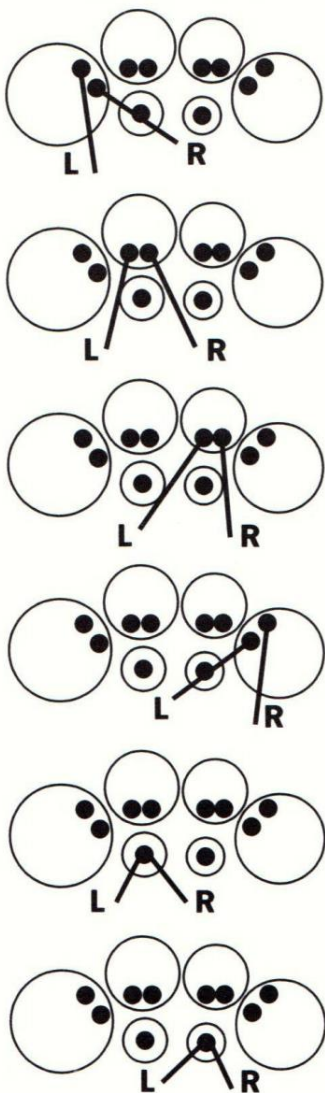


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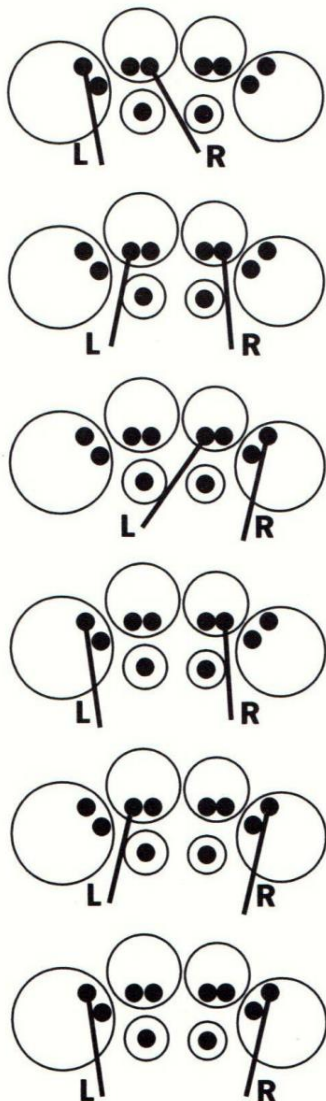
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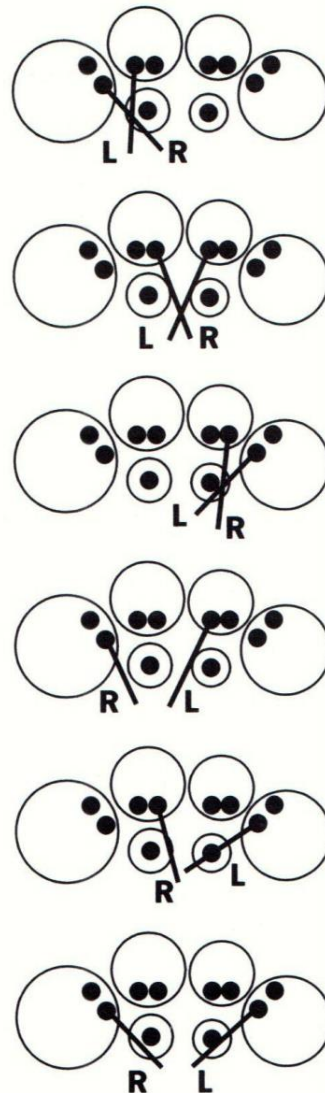
Hands on same drum



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.



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- 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 this 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.

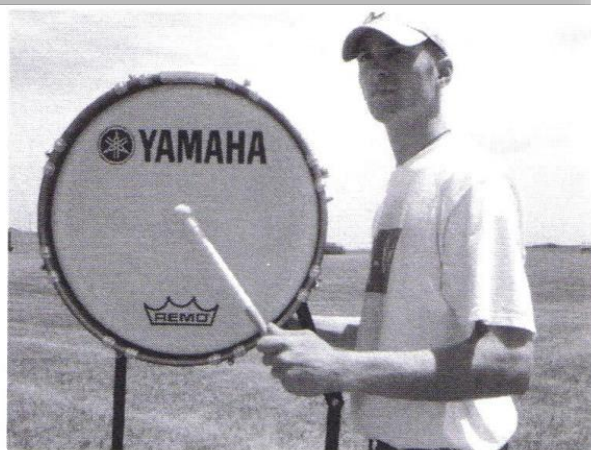
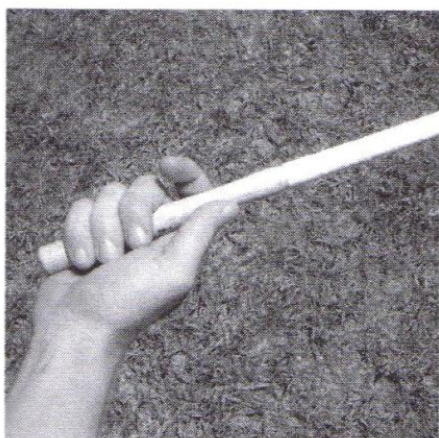
From this position, we will adjust the carrier and stand so the center of the bass head is lined up with the head of the mallet. It is important to adjust the drum to the player, not the player to the drum. Once the drum has been positioned to fit the player, bring your forearms toward the drum so they touch the bass drum rim. Memorize what part of your arm or hand 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.



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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.



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- 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.



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.

VIDEO GUIDES

The YouTube channel, BASS DRUM GROUP, provides excellent guides for many of the techniques that we teach as well as a host of great content for playing in a bass drum line. A good starting point is their “How to Correctly Hold a Bass Drum Mallet” video that can be found here:

https://youtu.be/1E0WEyp2_-4



We utilize the “Wrist Rotation” style and not “Wrist Break”.



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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.

HIGH PORT POSITION

To begin, for high port set 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. Remember to not break your wrist in this position (see example); keep straight line from elbow to middle finger.

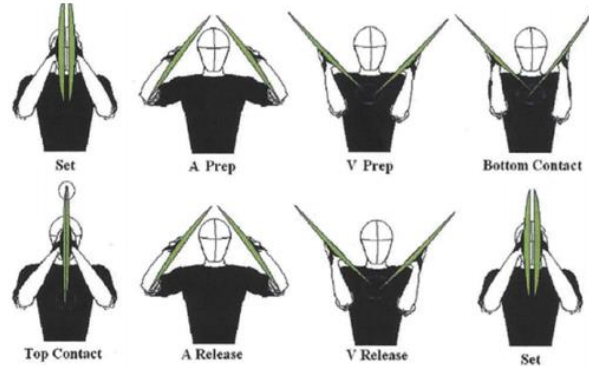


The cymbals should be 2-3 inches apart with the knots of the cymbals in line with your eyes. ***See “visual applications” for more information. To prepare for a high port crash, open the cymbals up to an “A.” To do this, straighten the wrist to create a flat line from the tip of the fingers all the way 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 body to connect with Latissimus dorsi (muscle that connects your shoulder and chest/underarm) as well with your hips (see punch position). 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). See diagram:



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MID-PORT POSITION

Another set position that will be used throughout the season is: Mid-port set position. Hold your hands (without cymbals) straight out in front of you, level with your shoulders. Relax your shoulders down and your hands should now be in line with your solar plexus (which is about where your sternum is, marked by red cross). Bend your elbows to a 45-degree angle and bring your hands to meet in the center. Make sure you do not break your wrists, so your hands are perpendicular to each other. Now put on cymbals and go to this position. Spread out your fingers to keep the cymbal stable and the cymbals should be as close as possible without touching.



Be sure to keep good posture while in all positions!!

To prepare for a mid-port crash press left cymbal into forearm by breaking your wrist and pushing with your fingers. Do the same with the right cymbal, however, be sure to keep your fingers pointed up not towards the ground (see photo). And while you keep the left hand in the same place raise the right hand so the knot in level with your mouth. To crash, release the right hand down and impact the left cymbal



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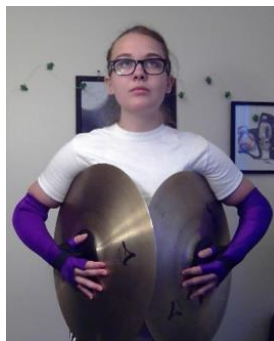
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from the outer edge (green x) as your grace note to the inner in a flam hit. Separate the cymbals and relax back to mid-port.



Complete Prep
position

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



Punch Position

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



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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 season, included but not limited to: unloads/reloads, bucket dips, bishops and inverted bucket dips.

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.

CYMBAL HARDWARE

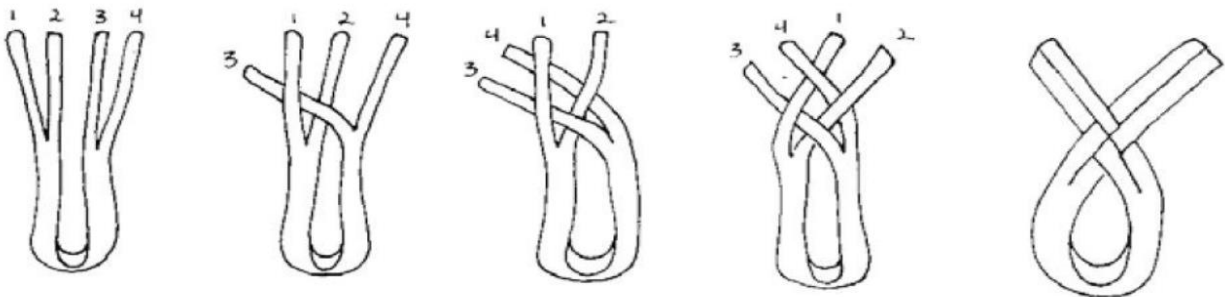
Cymbal gloves: The use of cymbal gloves is to make the visual aspect of cymbals easier by reducing friction. They also help prevent ‘strap burn’ which can occur from the strap swinging around your arm while performing different visuals.

Cymbal pads: Another assist to help the player be able to perform visuals easier and provide a more comfortable hold on the bell of the cymbal.

Cymbal straps: There are nylon and leather straps, for our purposes here, we will be using leather straps.

STRAP SIZE ADJUSTMENT

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



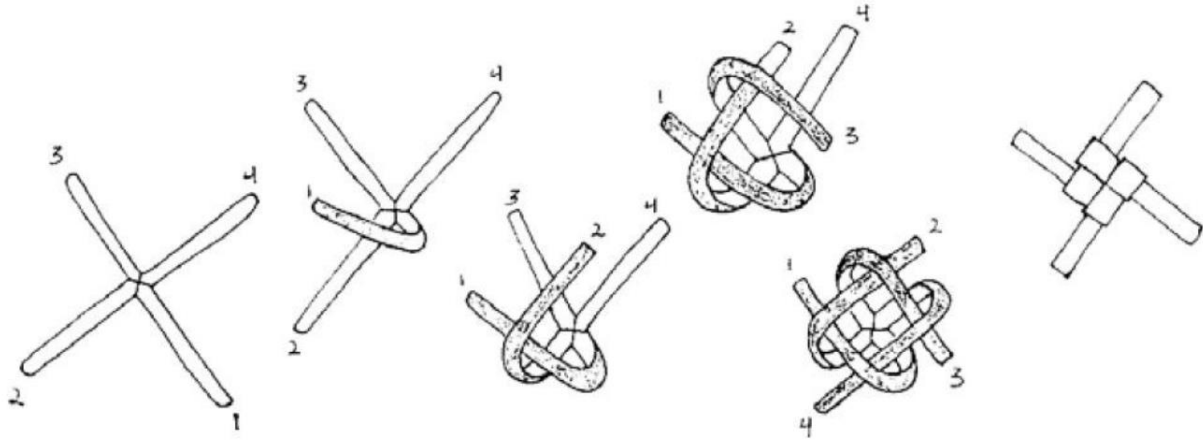


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Technique & Exercise Packet – 2023/2024

CYMBAL KNOT

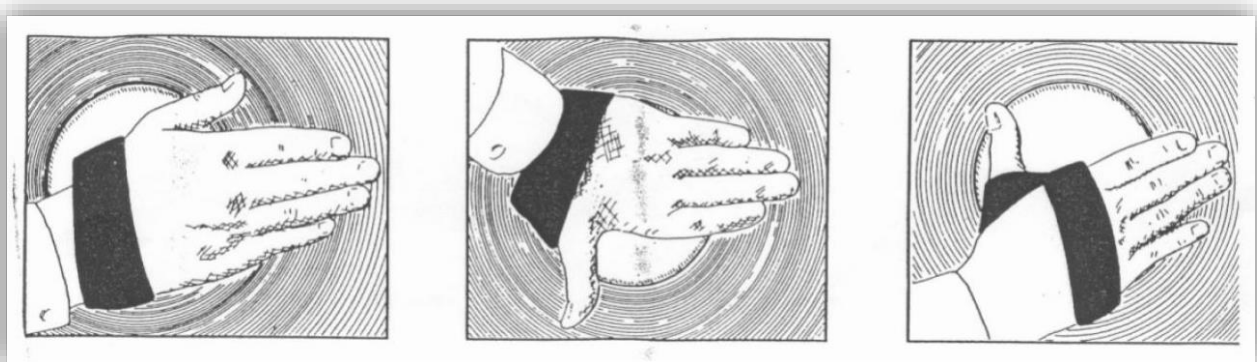
It's very important your cymbal straps are tightly tied. Keeping the straps tight on your hands is the best way to maintain control of the cymbal. After tying, you should be able to hold the cymbal in a "ride" position and have the cymbal pads still firmly touching the palm of your hand.



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.





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FRONT LINE ENSEMBLE

Due to the different mallet types used, the front line utilizes a slightly modified grip. This grip is specific to keyboard instruments. The grip used on any accessory instruments such as toms, timbale, bass drum, etc will utilize the match grip detailed within the tenor section.

2-MALLET GRIP

Our 2-mallet grip is based off the idea of a "front triangle" where the mallet is supported primarily by 3 points in the front of your grip. The first knuckle of your index finger, first knuckle of your middle finger, and the pad of your thumb. This approach allows your hand to be in the most comfortable, natural, and relaxed position.

The mallet should lay naturally with the lowest third of the mallet shaft across the center of your hand. The rear three fingers should cup around the mallet shaft with an eighth of an inch gap between the mallet and the palm of your hand.

Identify these points in the pictures below.





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4-MALLET GRIP

The 4-mallet grip is a derivative of the Stevens approach. Every keyboard player in the ensemble will play using a modified Stevens grip

THE INSIDE MALLETS

Start by taking the tip of the mallet and placing it just off the center of your hand in your lifeline (the most dominant crease in the palm of your hand, it's the line just under the "meaty" part of your thumb).

Curl your middle finger toward the tip of the mallet. This is where most of your support will come from.

Next, let the shaft of the mallet rest between the thumb and the first bend of your index finger. These three points are very similar to the front triangle referenced in the 2-mallet grip. Think about your thumb and index finger almost making a capital letter "T."

The added contact of the thumb and index finger not only adds additional control of the mallet, but its primary purpose is to control the shifting of intervals (the distance between the 2 mallets in one hand). Intervals are measured according to intervals of music. For example, holding a third interval would mean that your 2 mallets would be 3 notes apart.

THE OUTSIDE MALLETS

Your outside mallets should be gripped by your 4th and 5th fingers. There will be approximately an eighth, but no more than a quarter of an inch of the mallet hanging out of the back of your fingers.

The outside mallet leaves your hand between the 3rd and 4th finger, and rests inside the 2nd bend of your 4th finger.





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Technique & Exercise Packet – 2023/2024

BATTERY SPECIFIC EXERCISES

SINGLES

Singles is an 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.
- Practice at all heights and different dynamic levels.
- All notes are full-strokes except for the last eighth-note, which is a down-stroke.
- As the tempo increases, gradually incorporate the use of fingers without drastically altering wrist motion.

ACCENT TAPS

- All accents are down-strokes starting with a high stick height.
- All non-accent notes are up-strokes except for the last eighth-note, which is a tap.
- Although this exercise looks very similar to 8 On a Hand, a rhythmic tendency to rush the non-accented note is always present. Be sure to play very even eighth-notes despite dynamic change or variation in stick height.

5-7-10

- The accented notes are obviously played as a down stroke, but the following two notes afterwards are performed at a low stick height. Do this by capturing the natural tendency of the stick to rebound off the head with your fingers, carefully placing these notes in their proper rhythmic place.
- Pay careful attention to the first note in measure #2, it is a non-accented note.... don't play this with an accent!

TAP TIMING

- Notice in measures #2, #4, and the first two beats of #8, the right hand is playing eighth-notes. The remaining measures (and last two beats of measure #8), the left-hand is playing eighth-notes displaced a sixteenth-note from the beat. Use this information to your advantage when working on rhythmic timing. (hint: the hand that is NOT playing straight eighth-notes should be playing down strokes!)
- All notes should be the same stick height despite what type of stroke you are performing.
- Practice this exercise first with a metronome. Once you feel comfortable, try marking time.

DOUBLES

Doubles works with multiple note groupings 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



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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.

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.

TRIPPING OVER DUBS

Tripping over Dubs is primarily a doubles and triples building exercise but it also serves the dual purpose of incorporating several other rudimental and musical concepts. First of all, the triplet feel also allows you to start feeling with a swing feel. It also exposes you to double stroke rolls and paradiddles-diddles.

FLAM JAM

The flam jam is a flowing exercise meant for initial warmup. It typically runs into another warmup when the instruction staff or section leader indicates.

Start with the check. Pick a pattern and focus on it until YOU CAN'T GET IT WRONG. Switch back to the check. Pick another pattern. Play until YOU CAN'T GET IT WRONG!

Basses – start with unison notes. Bass caption leader will cut off the section and start 1-2-3-4-5-4-3-2 triplet runs. Each drum picks a pattern.

FRONT LINE SPECIFIC EXERCISES

6-3-2-1

Ensure you are playing through the bars and generating full tone. Make sure to check you mallet technique when playing. The battery will do its best to overpower you! Make sure that the Front Line is the first thing any person of the audience hears!

FULL BAND SPECIFIC EXERCISES

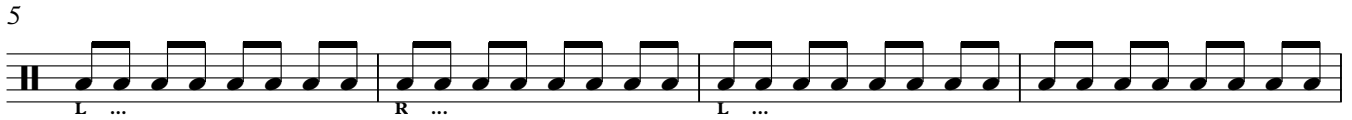
MAXIMUM STRENGTH

This is a full band exercise that is typically used before every single performance. It is an activity that incorporates pieces of all warm up exercises – singles, doubles, accent taps, double stroke rolls, and other frequently used rhythms.

SHS Warmups 2023

Snare

Singles



5 - 7 - 10

Split: 7-10-5



83

45

48

51

56 **Chicken and a Roll**

60

65 **Trippin Over Dubs**

70

74

77

80

83

Snare

Maximum Strength Warmup

4/4

Solo

All

R R L L R R L R L R R L R L R R L R ...

5

R ... L ... R ... L ...

9

11

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

13

gut edge to center

fp

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

17

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

20

21

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

24

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

27

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

30

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

Stevenson Titan Fight Song

5 **A**

13

20

26

31

31

2

R L R L R L R B

Snare

The Series

Traditional

Nathan Belloli

9 **A**

17 **B** Watch Center Snare for Command

24 **C** *p* 2. Half Cadence Stop Point

30 1. 2. 3

36 **D** 2 1. 6 3 3 6

44 2. **E** 3 prep 1. Edge to Center

54 2. **F** Watch Center Snare for Command
l. stick vertical r. stick vertical

63 **G** 6 6

67 Repeat - 1 Vertical Stick

Halt - Crossed Sticks
Solo All r. stick vertical r. stick vertical l. stick, stick vertical Rim Sticks In Sticks Down

Roll Off - 2 Sticks in Circle Motion
Solo All Song Starts on Beat 1

SHS Warmups 2023

Tenor

Singles

4/4 R ... L ... R ...

5 L ... R ... L ...

9 R L R L ... R

5 - 7 - 10 Split - 10-5-7

12 7/8 10/8 4/4

Doubles

15 4/4 R ...

19

23

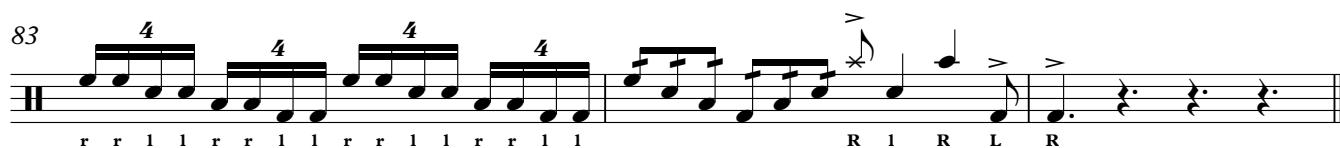
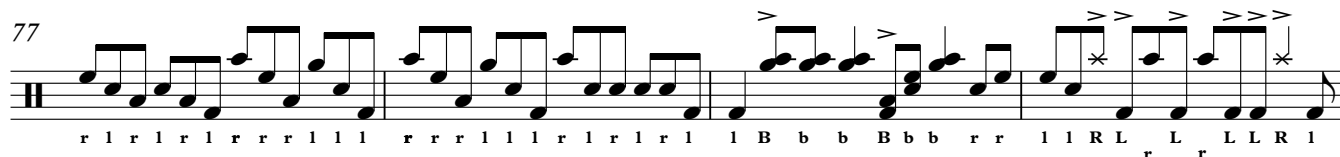
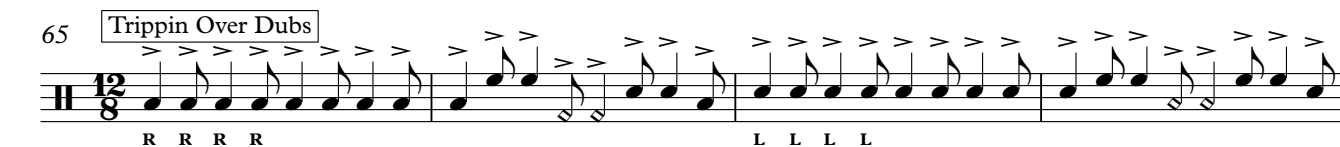
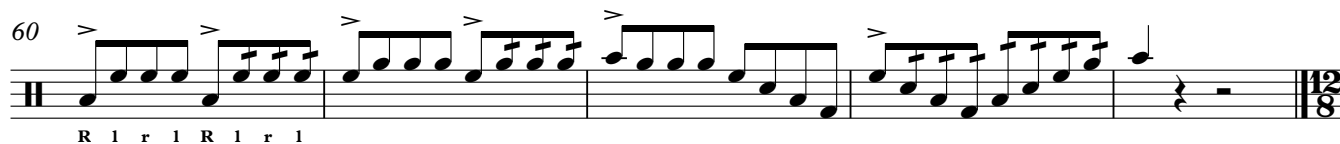
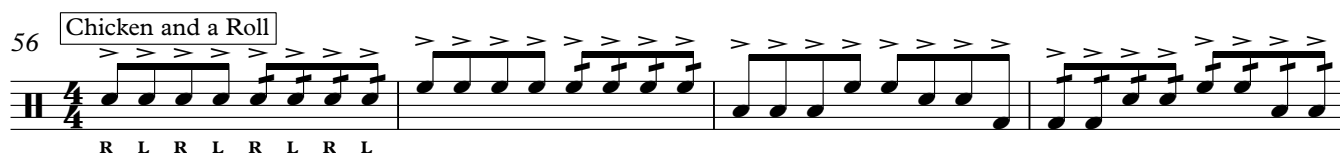
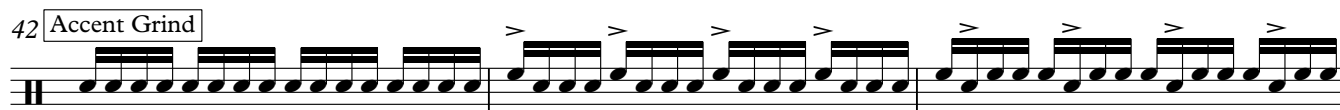
Tap Timing

28 4/4 1 e + 2 e + 3 e + 4 e + 1 e ah 2 e ah 3 e ah 4 e ah
R L R R L R R L R R L R R L L R L L R L L

31 1 + ah 2 + ah 3 + ah 4 + ah e + ah e + ah e + ah e + ah
R R L R R L R R L R L R L L R L L

33 1 e + 2 e + 3 e ah 4 e ah 1 + ah 2 + ah e + ah e + ah 2
R L R R L R R L L R L L R R L R L L R L L

37 1 e + 2 e ah 3 + ah e + ah 4
R L R R L L R R L L R L L



Tenor

Snare Call

5

9

11

13

fp

16

19

21

25

28

31

Stevenson Titan Fight Song

Tenor

5

A

13

19

B

26

31

2

$$\mathbf{R} \quad \mathbf{1} \quad \mathbf{r} \quad \mathbf{1} \quad \mathbf{R} \quad \mathbf{1} \quad \mathbf{r} \quad \mathbf{1}$$
$$\overline{\mathbf{R}} \quad \overline{\mathbf{L}} \quad \mathbf{R} \quad \mathbf{L} \quad \mathbf{R} \quad \mathbf{L} \quad \mathbf{R} \quad \mathbf{B}$$

Nathan Belloli

Traditional

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Bass

Singles

6

10

15

19

23

25

28

31

34

37

5 - 7 - 10

Split: 5-7-10

Doubles

Tap Timing

1 e + 2 e + 3 e + 4 e + 1 e ah 2 e ah 3 e ah 4 e ah

1 + ah 2 + ah 3 + ah 4 + ah e + ah e + ah e + ah e + ah 1 e + 2 e + 3 e ah 4 e ah

1 + ah 2 + ah e + ah e + ah

1 e + 2 e ah 3 + ah e + ah

4

42 Accent Grind



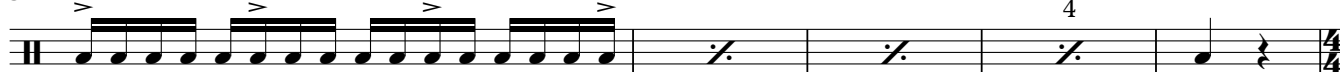
45



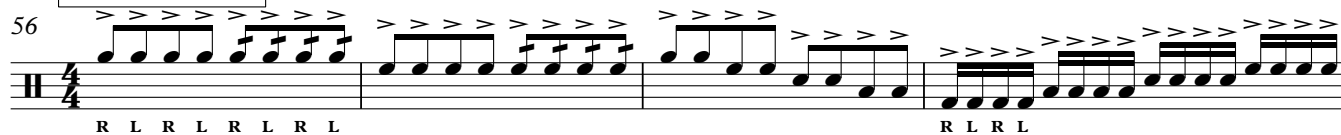
48



51



Chicken and a Roll



60



65 Trippin Over Dubs



69



73



77



81



83



Bass

31

6 6 6 6

R L R R L R L R L R

Bass

[illegible]

Basses

The Series

Traditional

Nathan Belloli

Sheet music for Bases in 2/4 time. The music is written on a single staff with a key signature of one flat (Bb). The tempo is marked 'p' (piano). The piece is divided into sections A through G, with measures 9, 17, 26, 31, 36, 44, 54, and 63 marked as section starts. The music includes various drum patterns, including triplets, sixteenth notes, and eighth notes. There are also instructions for the center snare, such as 'Watch Center Snare for Command' and 'Halt - Crossed Sticks Snare Call'. The piece ends with a 'Repeat - 1 Vertical Stick' instruction and a 'Song Starts on Beat 1' instruction.

9 **A**

17 **B** Watch Center Snare for Command 1. 2. Half Cadence

26 **C**

31 1. 2. 3

36 **D** 1. 6 3 3 6 2

44 2. **E** 2 3 1. 3

54 2. **F** Watch Center Snare for Command

63 **G** Repeat - 1 Vertical Stick

Halt - Crossed Sticks Snare Call

Roll Off - 2 Sticks in Circle Motion

Song Starts on Beat 1

Cymbals

SHS Warmups 2023

Singles

TACET



11 5 - 7 - 10



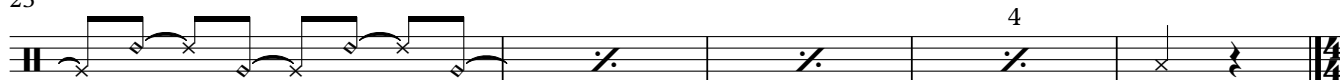
15 Doubles



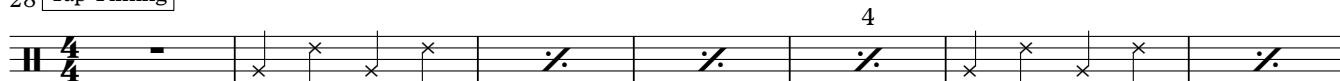
20



23



28 Tap Timing



35



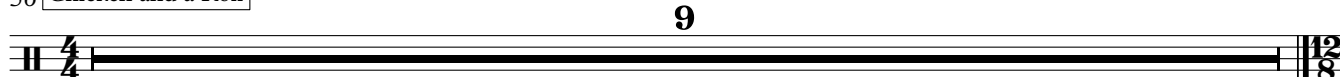
42 Accent Grind



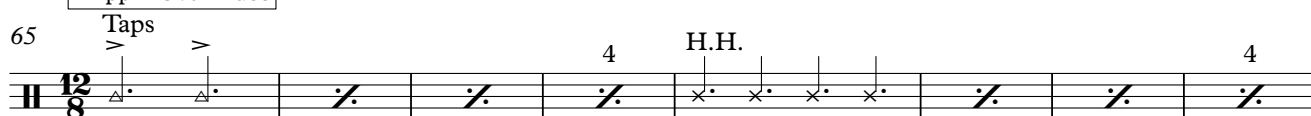
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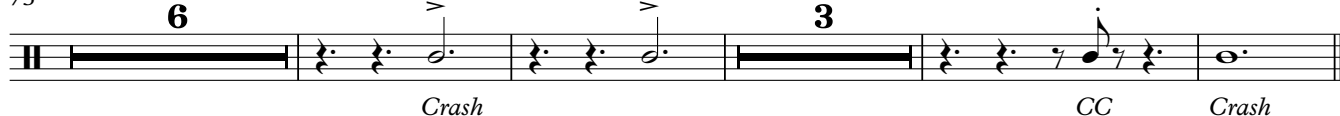
56 Chicken and a Roll



Trippin Over Dubs



73



Crash

CC

Crash

Maximum Strength Warmup

Cymbals

Snare Call

9

11 11

10

21

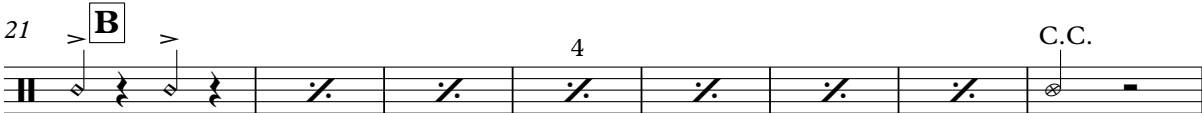
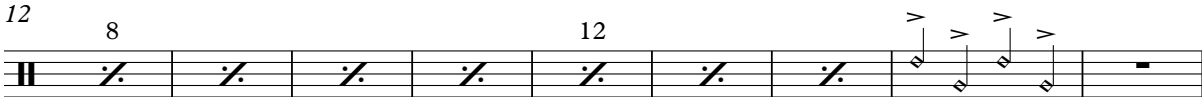
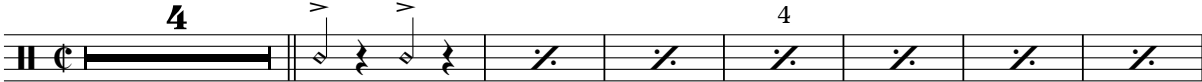
13

Cymbals

Stevenson Titan Fight Song

A

Orch



Cymbals

Nathan Belloli

The Series

Traditional

6 **A** 3

15 **B** Watch Center Snare for Command **1.** **2.** Half Cadence Stop Point **6**

p

26 **C**

34 **D** **6** **1.** **2.** **2.**

46 **E** **2** **3** **1.** **2.**

55 **F** Watch Center Snare for Command

63 **G** **7** Repeat - 1 Vertical Stick

Halt - Crossed Sticks Snare Call Cym Down

Roll Off - 2 Sticks in Circle Motion Snare Call Song Starts on Beat 1

The image displays a series of musical staves for cymbal notation. Each staff begins with a double bar line and a cymbal symbol. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes, and rests) and dynamic markings such as 'p' (piano). Section markers are indicated by letters A through G in boxes. Performance instructions are provided in text boxes, including 'Watch Center Snare for Command', 'Halt - Crossed Sticks', 'Cym Down', 'Roll Off - 2 Sticks in Circle Motion', and 'Song Starts on Beat 1'. Rehearsal marks with first and second endings are shown for sections D, E, and F. A final section G features a long horizontal line representing a sustained sound, followed by a repeat instruction for one vertical stick.

6-3-2-1

Front Line

A 6

6

10

B 3

13

C 2

19

D 1

23

The musical score is written for a front line and consists of five systems, each representing a different part of the '6-3-2-1' sequence. Each system begins with a treble clef and a key signature change. System A (labeled 'A 6') is in one sharp (F#) and features a melody of eighth notes. System B (labeled 'B 3') is in one flat (Bb) and features a melody of eighth notes. System C (labeled 'C 2') is in one flat (Bb) and features a melody of eighth notes. System D (labeled 'D 1') is in one flat (Bb) and features a melody of eighth notes. The score concludes with a double bar line and repeat dots.

Blocks

$\text{♩} = 92$

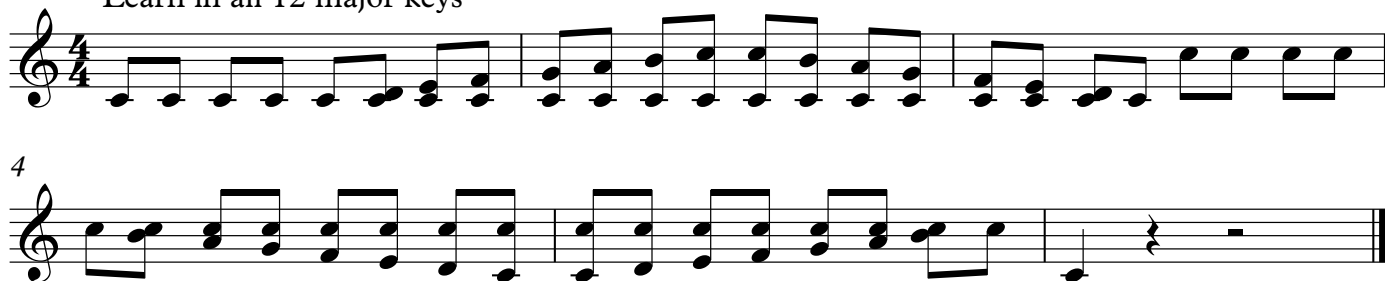
5

9

13

Lockjaw

Learn in all 12 major keys



Maximum Strength Warmup

Melody

