UNIVERSITY OF WYOMING

Drumline Handbook

2008-2009

Section Leader/ Tenor Captain:
Kirk Stonecipher
Bass Captain:
Mike Amend
Snare Captain:
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Faculty Advisor:
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Basic Technique

Grip

The basic stick grip applies to all percussion instruments, with some modifications relative to specific instruments, specified below. Hold the stick or mallet approximately 1/3 from the butt (bottom) end. Keep all fingers closed on the stick. Stick motion comprises a combination of varying amounts of forearm, wrist, and finger exertion. Essentially, the greater the volume required, the more mass is utilized. Therefore, forearms are fully used only on the loudest notes.

Stick Heights

Accurate stick heights promote musical and visual uniformity within the percussion section. Each stick height refers to the distance between the playing end of the stick or mallet and the playing surface to be struck:

Sforzado: 15” stroke, initiated by forearm
12” stroke, no forearm
9” stroke, no forearm
6” stroke, no forearm
3” stroke, no forearm
1” stroke, no forearm

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.

Sticking

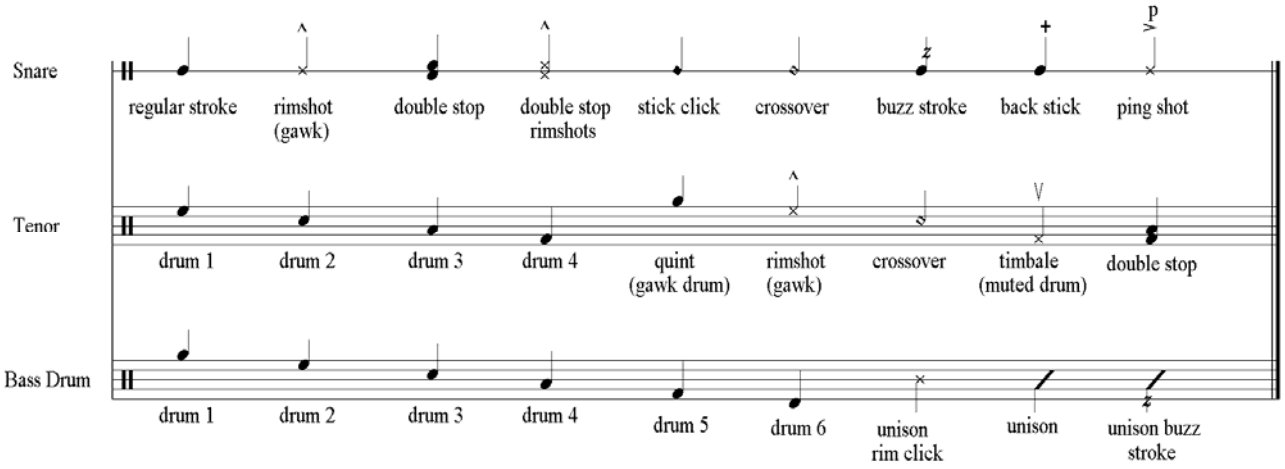
Right-hand lead is the default sticking pattern, in which the right hand plays all downbeats and &'s of a sixteenth-note pattern, while the left hand plays the e's and a's. Continuous eighth-note patterns are treated similarly - right hand on downbeats, left hand on &s. Triplets alternate RLR LRL, etc.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

Stick Height Chart

This chart gives guidelines for relating stick heights to dynamic markings indicated in parts. Although the stick heights may be changed in playing situations, the chart provides a constant frame of reference.

Dynamic	Inner Beats	Accents(>)	Full Accent (^)
Pianissimo (pp)	1”	N/A	N/A
Piano (p)	1”	3”	N/A
Mezzo piano (mp)	1”	3”	6”
Mezzo forte (mf)	3”	6”	9”
Forte (f)	3”	9”	12”
Fortissimo (ff)	6”	12”	15”(forearm)

Key Notation (Snare Drum, Tenors, Basses)



Key to Cymbal Techniques

Ord. - ordinary crash (each plate directly into the other and away)
ch. - choke (staccato crash: plates strike each other and immediately separate and muffle into chest)
Cr. - crunch (plates strike each other and stay together tightly)
HH - hi-hat (plates are held perpendicular to player, only top cymbal moves for HH effect; often notated with an “x” shaped note head)
FC - full crash (cymbals prepare at a "housetop" angle)
Lv. - let vibrate
roll - plate roll (cymbals slide-together in opposing circular paths)
scr. - scrape (the edge of one cymbal scrapes the inside of the other from bell to edge)
cas. - cascade (crash followed by arm-extension visual effect)
FA - fall-away (cymbals strike, then one or both cymbals fall [visually] to the side)
SC. – slide choke, achieved by crashing cymbals out and pulling back in to suction.

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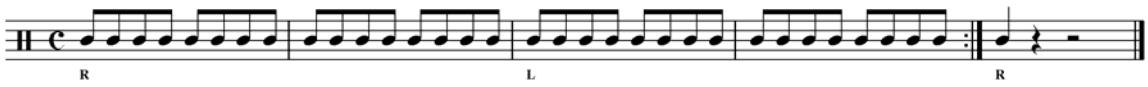
Snare Book

Snare Warm-ups

16 On A Hand

Snare

UWDrumline



16th Accents

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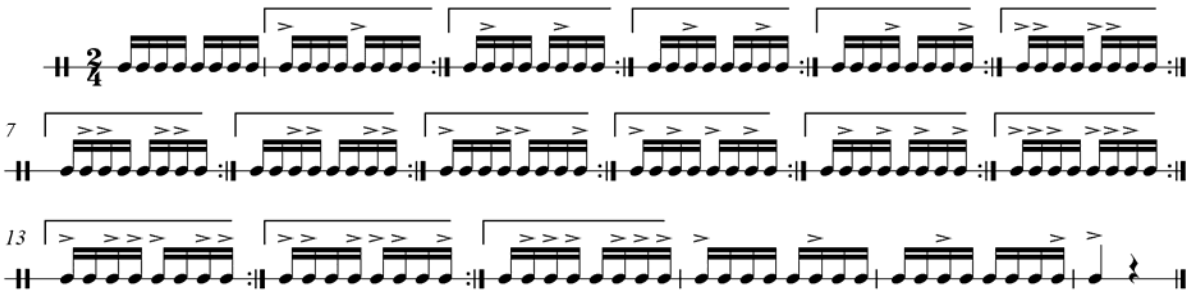

16th Diddles

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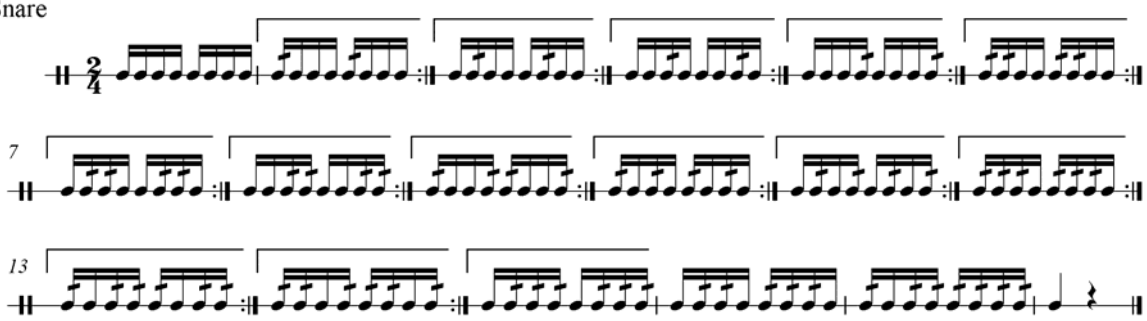

16th Stick Control

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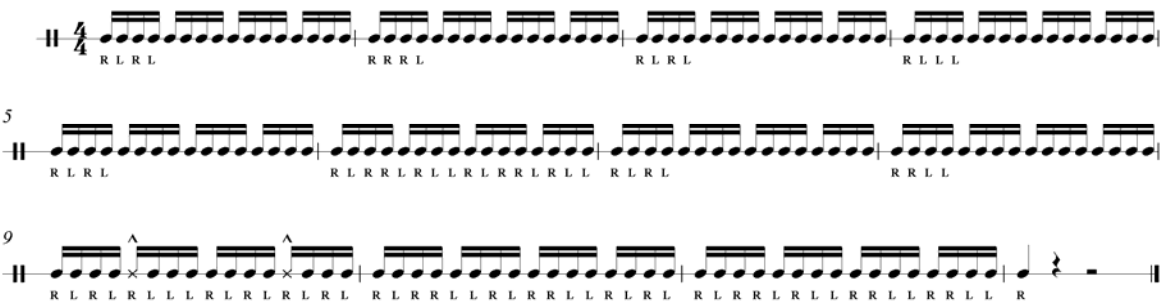
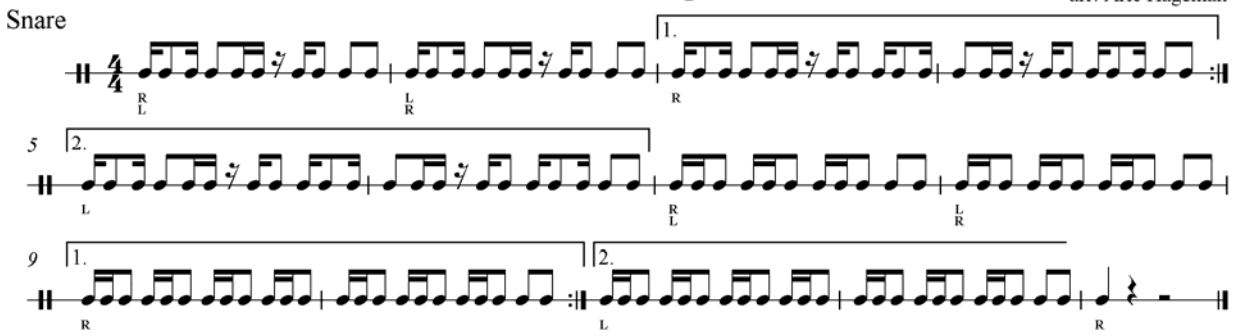


Double Beat Triple Beat

arr. Aric Hageman

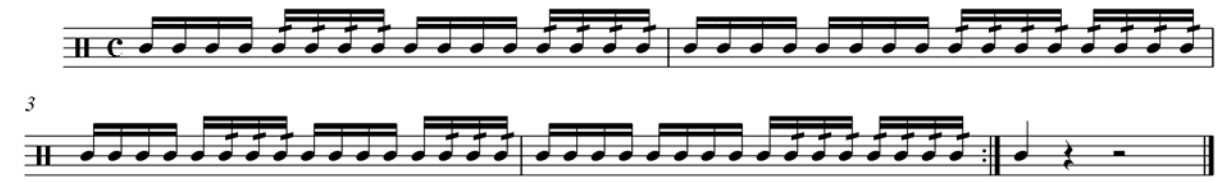
Snare



Hug A Dug A Brrr

arr. Aric Hageman

Snare



Staggered Accents

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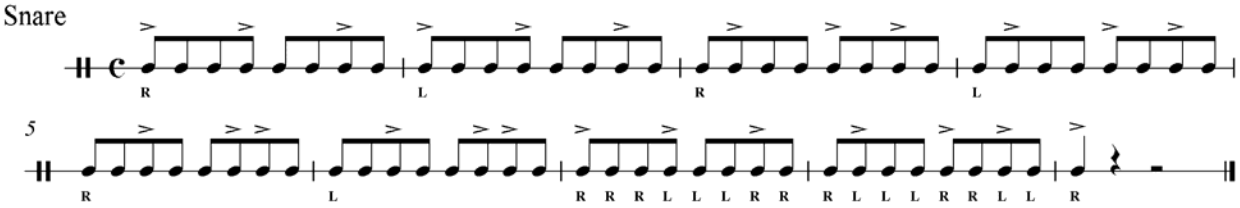

Triplet Accents

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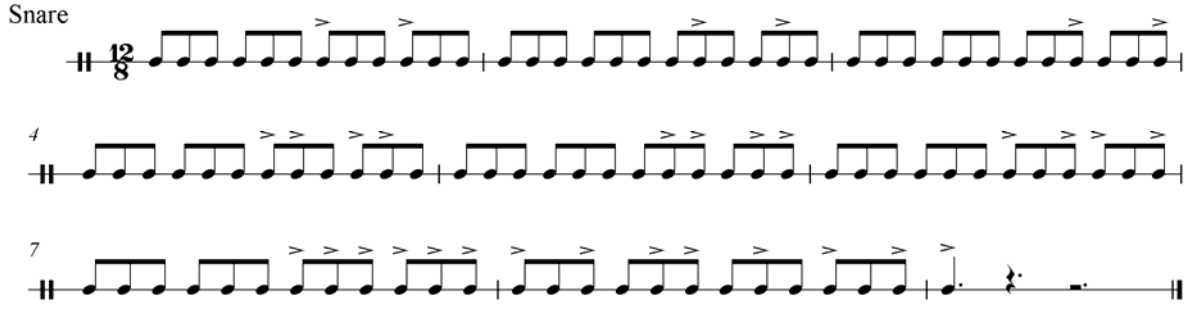
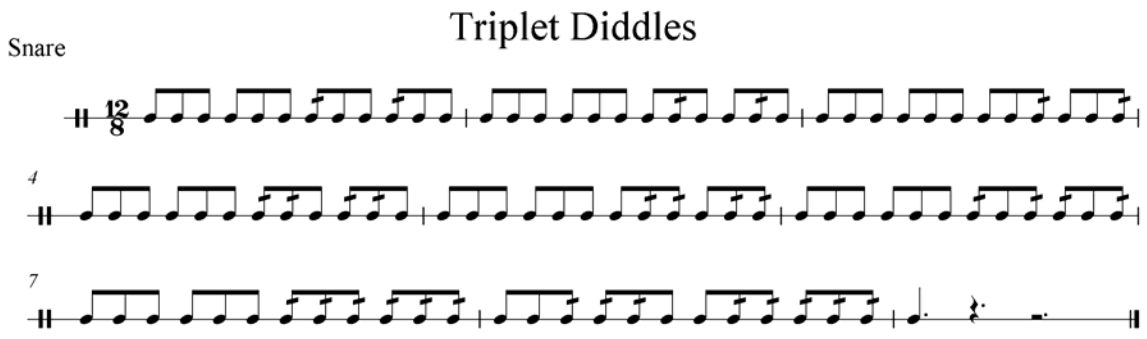


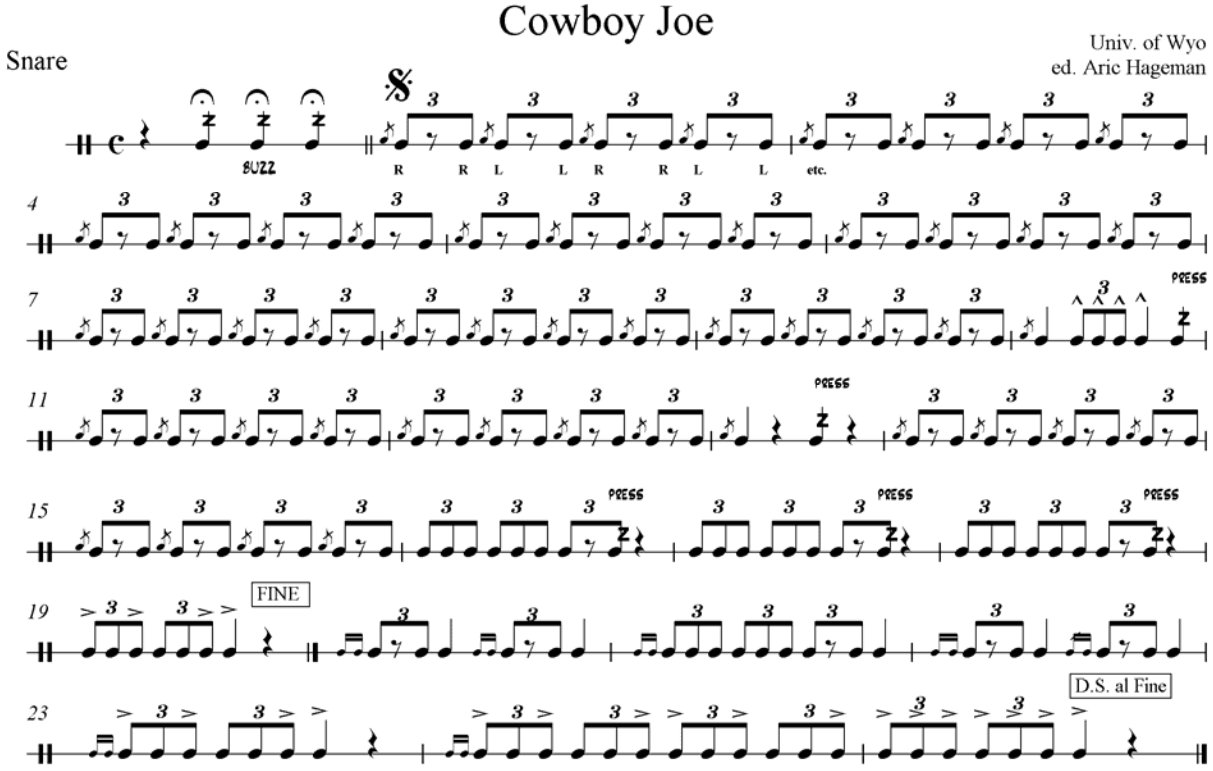


Three Basic Rules

1. **Hold on to the stick!**
2. **Play from the wrist!**
3. **Utilize the rebound!**

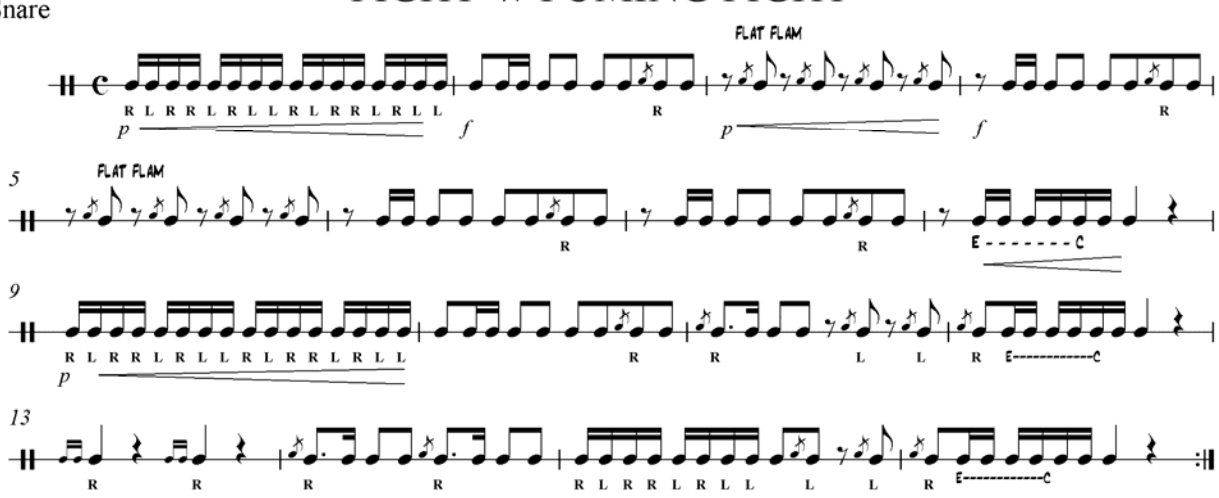
"Attitude is everything." (A proverb of music and life)

Snare Drum Music



FIGHT WYOMING FIGHT

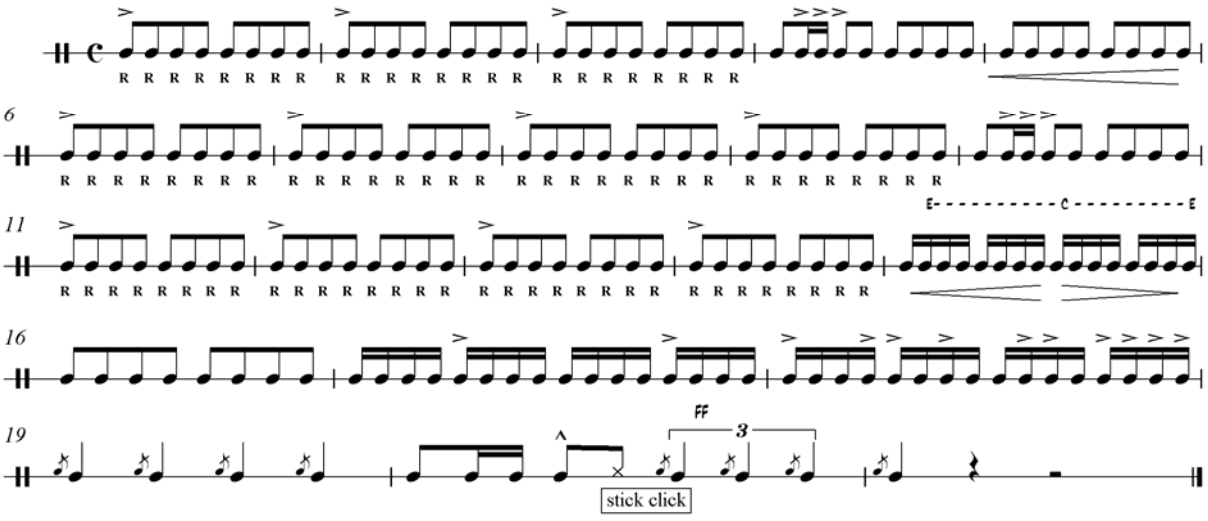
Snare



WALK ON CADENCE

Snare

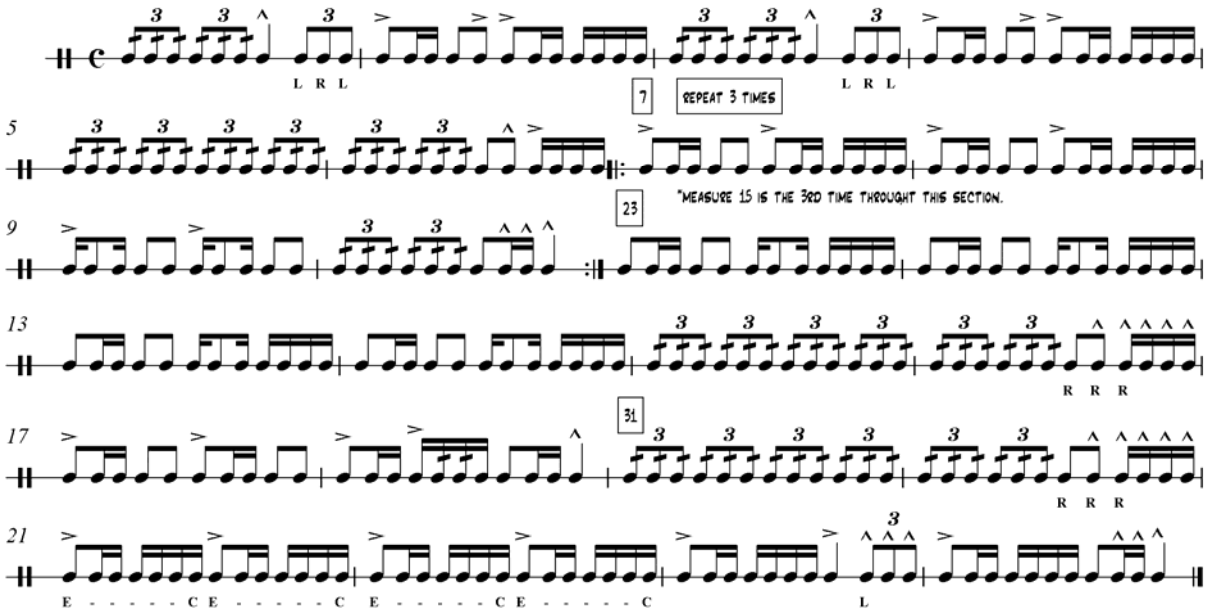
UWDrumline



Downfield '95

Snare

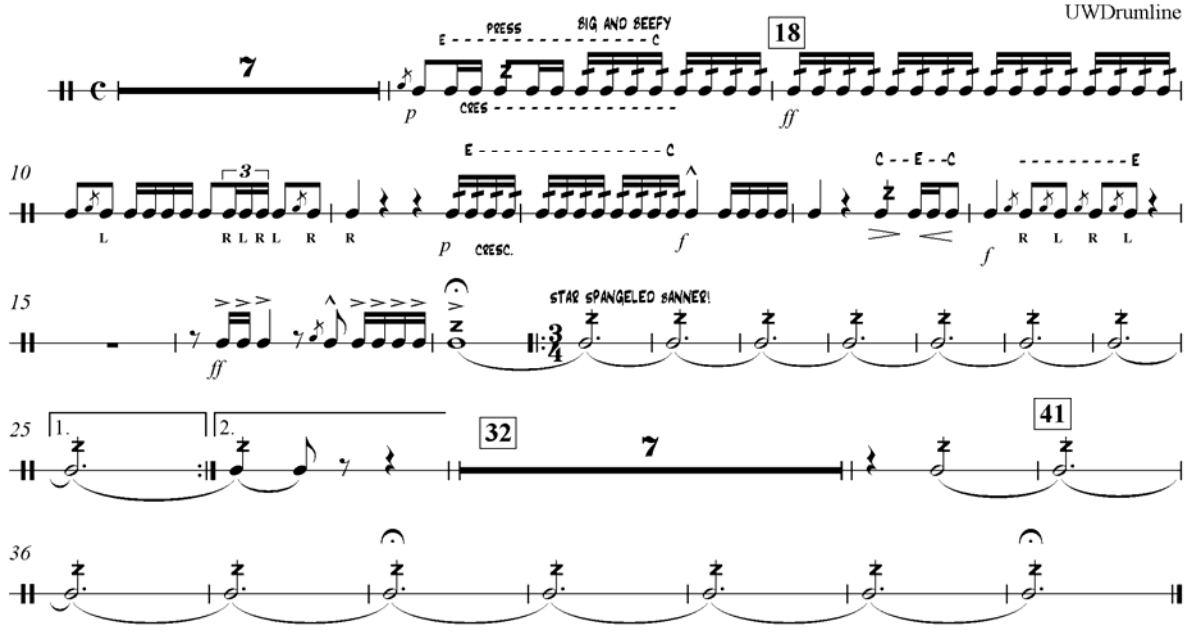
arr. Belser



BATTLE HYMN CHORALE/ STAR SPANGELED BANNER

Snare

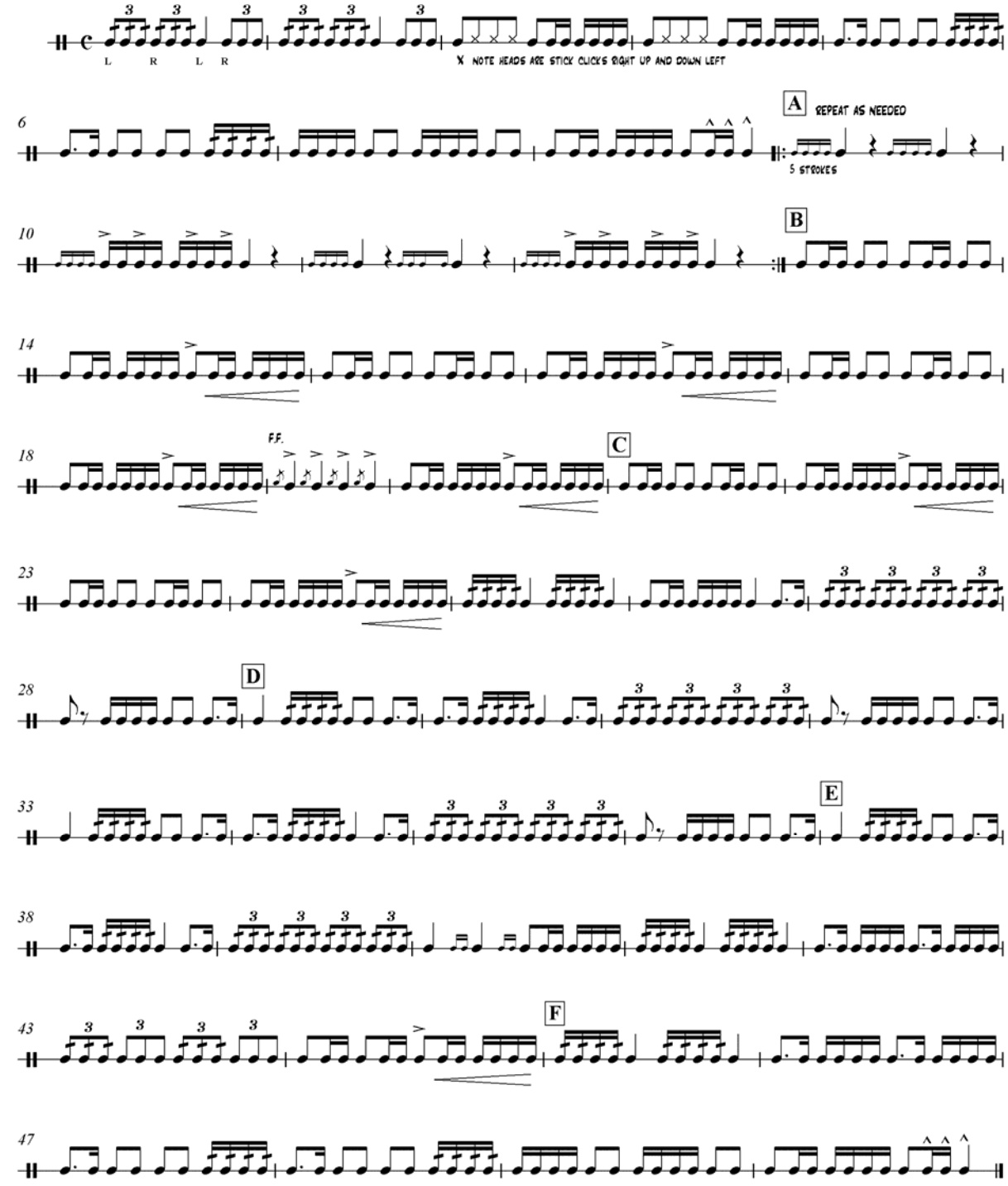
UWDrumline



Come On Wyoming

Simpson arr. Belser
perc. ed. Aric Hageman

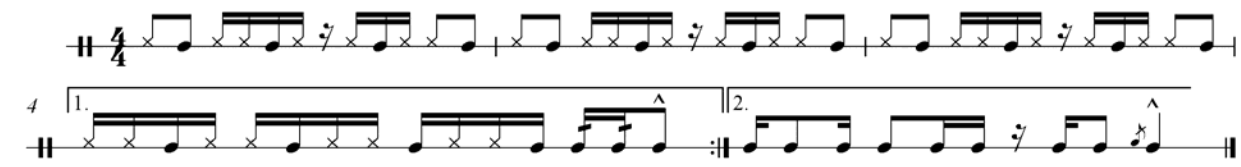
Snare



Snare Chasers

AE

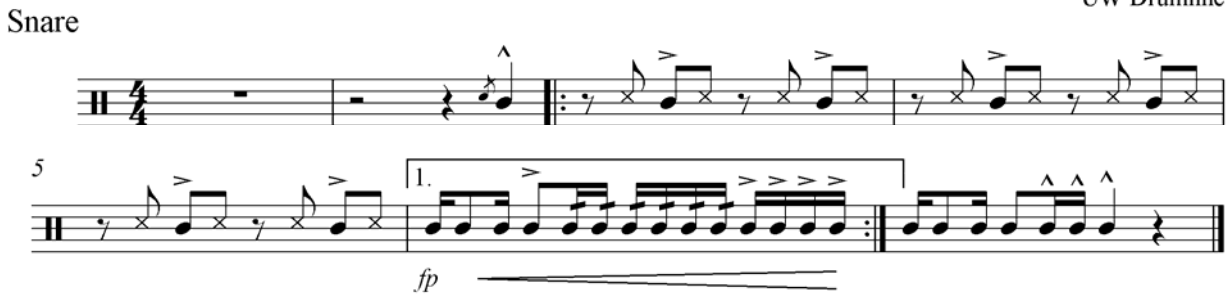
K. French



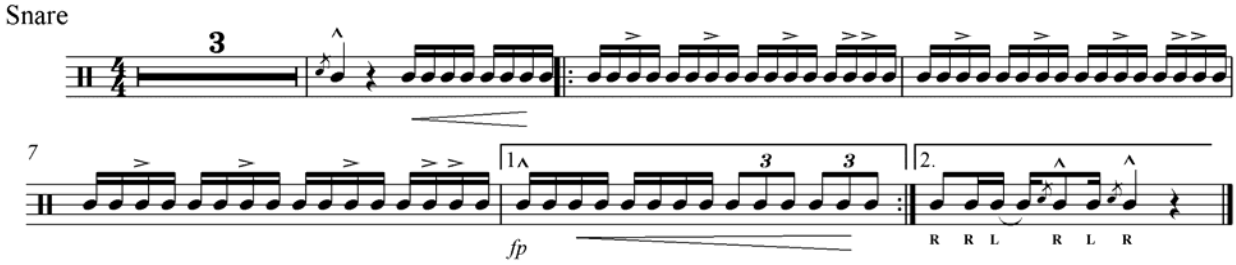
BOOM BOOM

CC2

UW Drumline

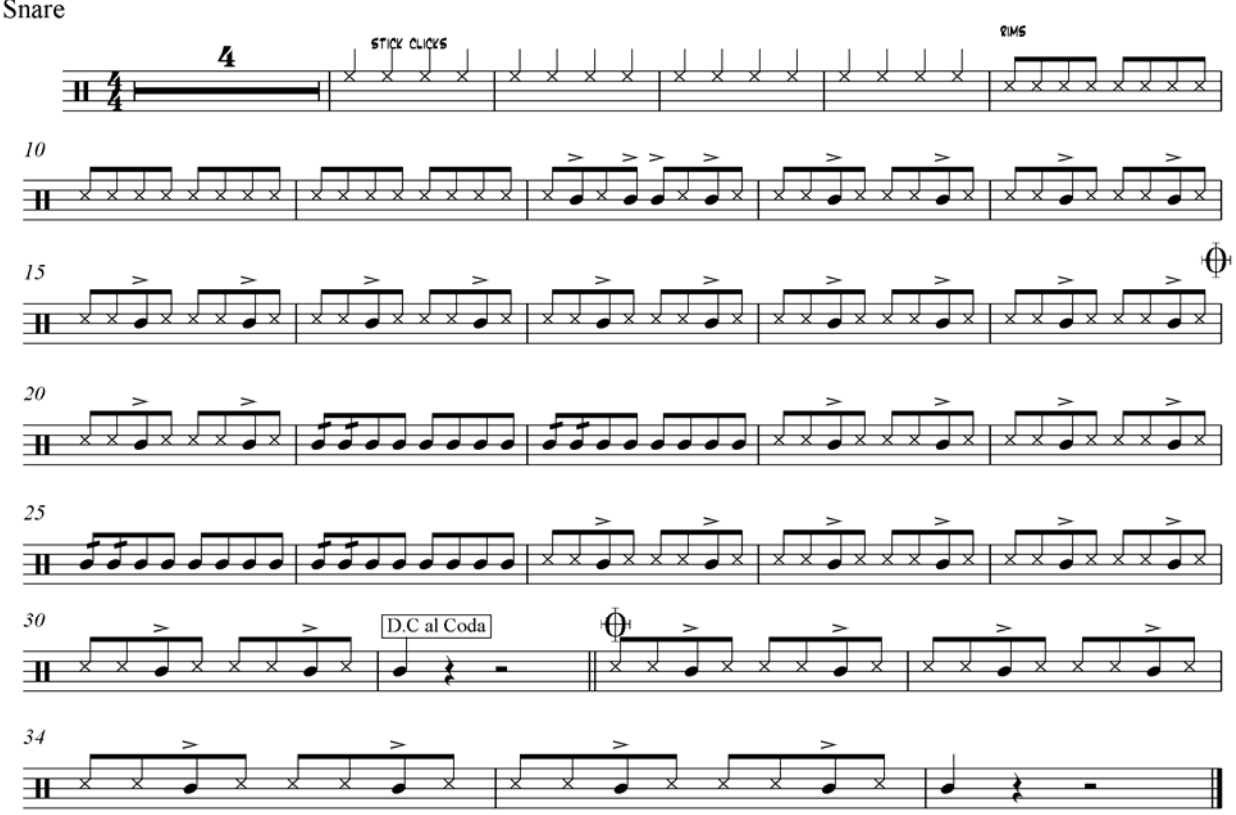


Heartburn



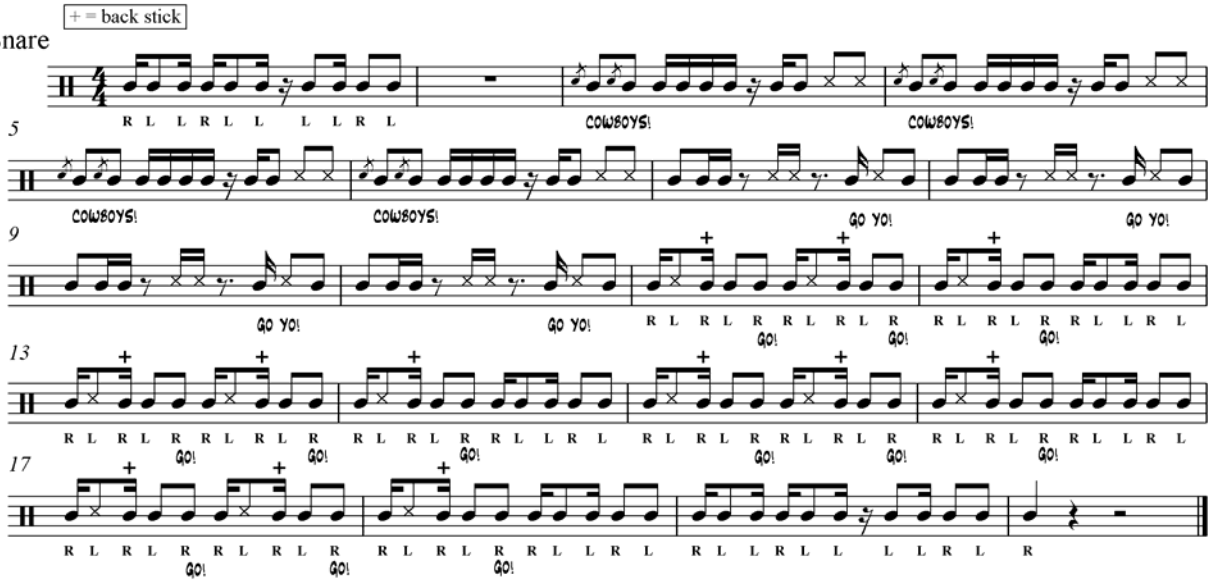
California

Snare



STOMP!

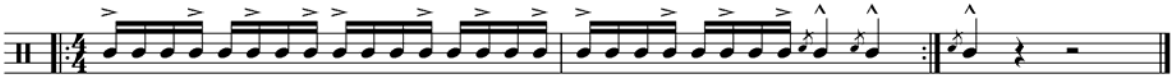
Snare



Sugar Bowl

UWDrumline

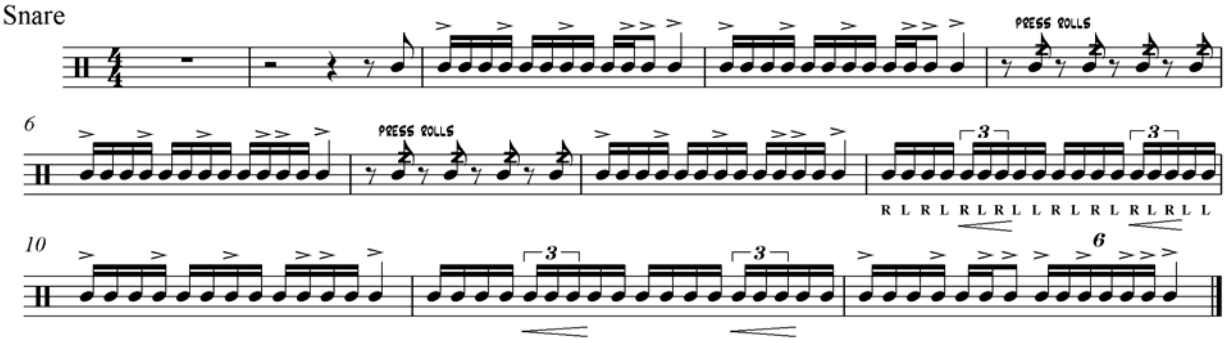
Snare



SWUNG

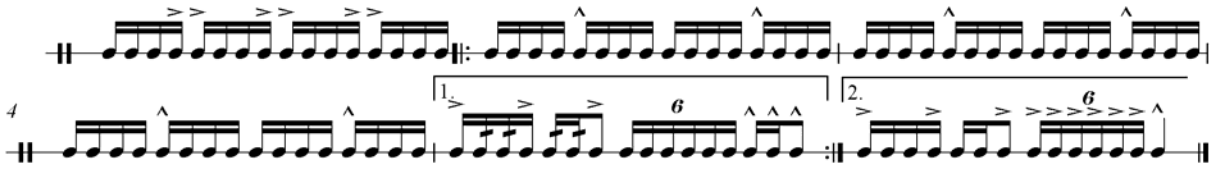
UW DRUMLINE

Snare



WHAT A FANAM

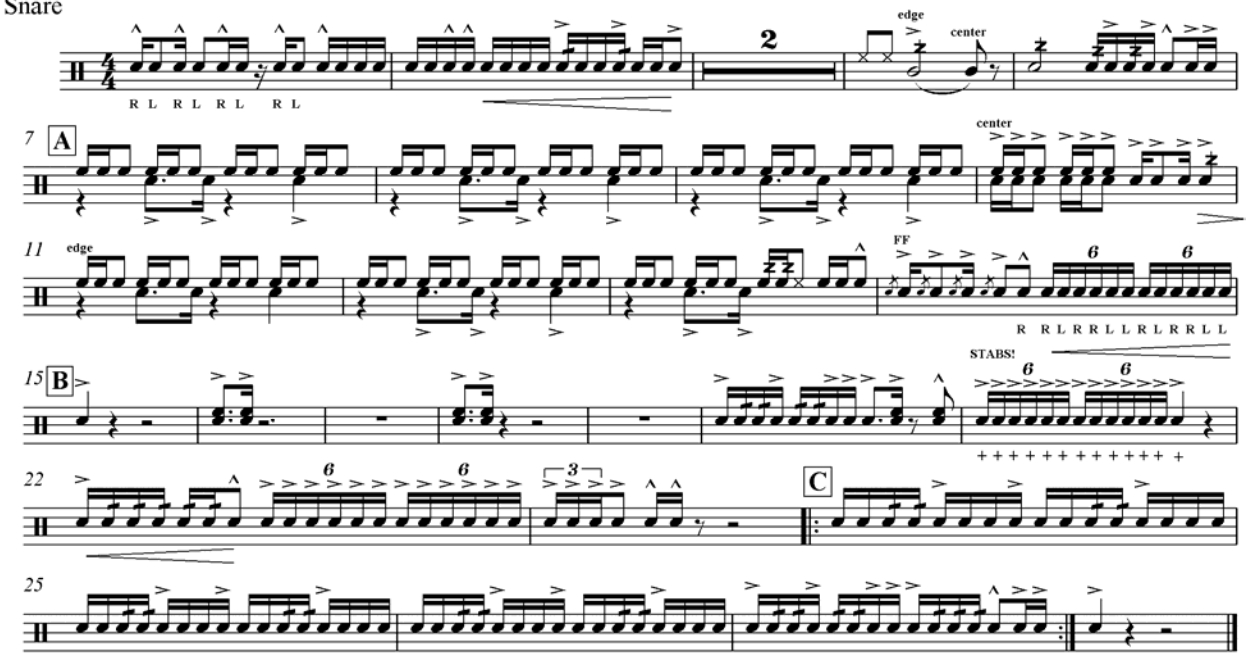
Snare



Pet the Kitty

John Lane
Ed. Aric Hageman

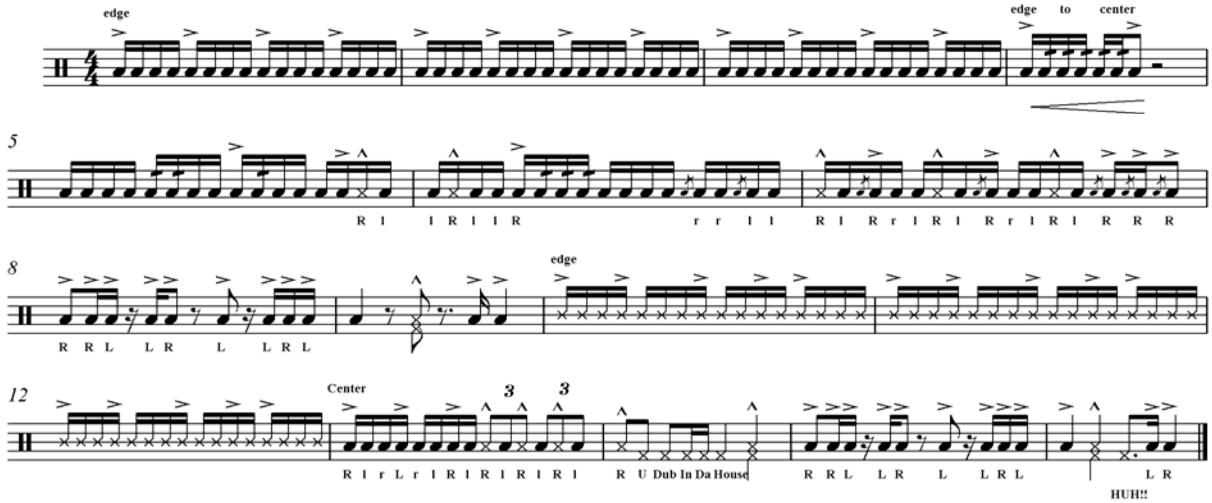
Snare



Snare

Tio Loco

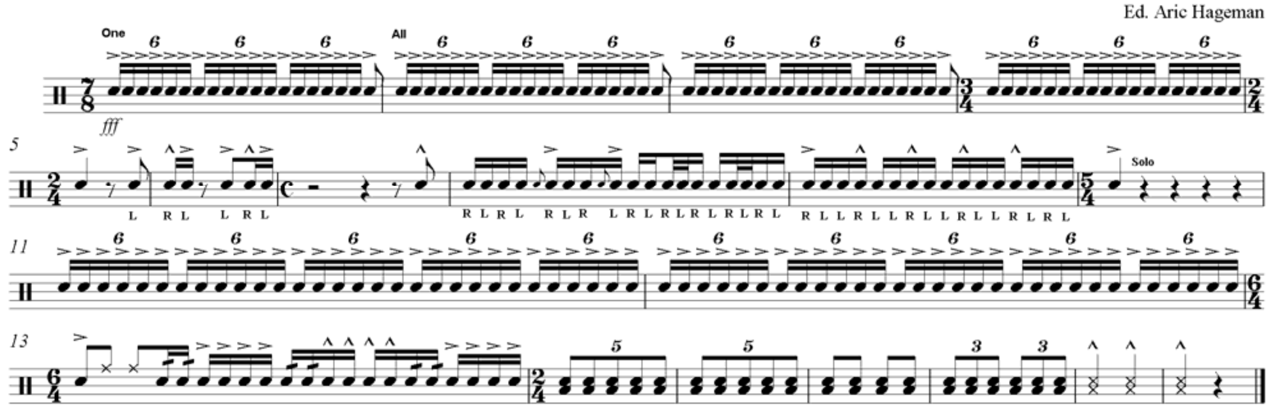
John Lane
Ed. Aric Hageman



Snare

UW Drumline OTL

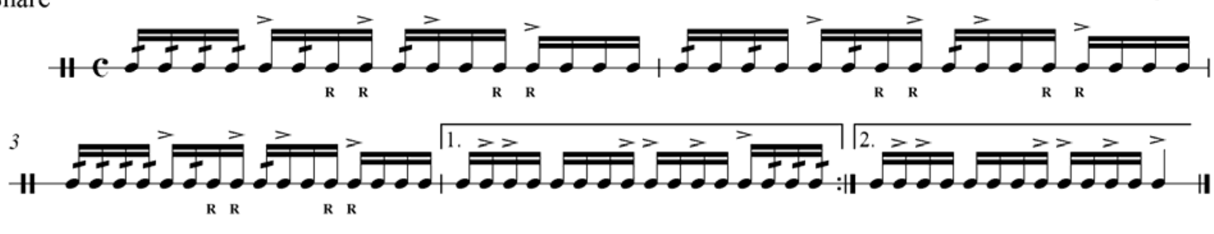
John Lane
Ed. Aric Hageman



Preceding Monkey Beat

Snare

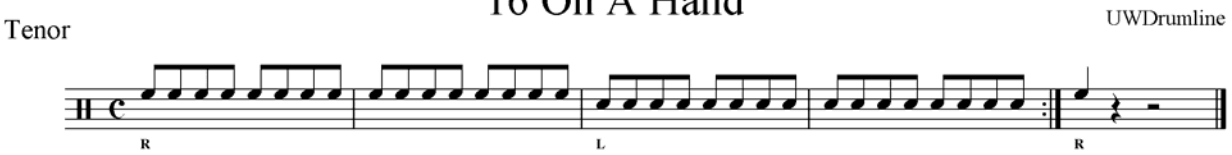
ed. Aric Hageman



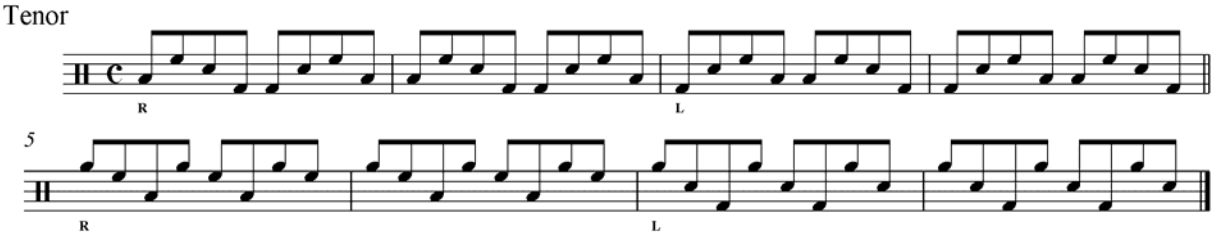
Tenor Book

Tenor Warm-ups

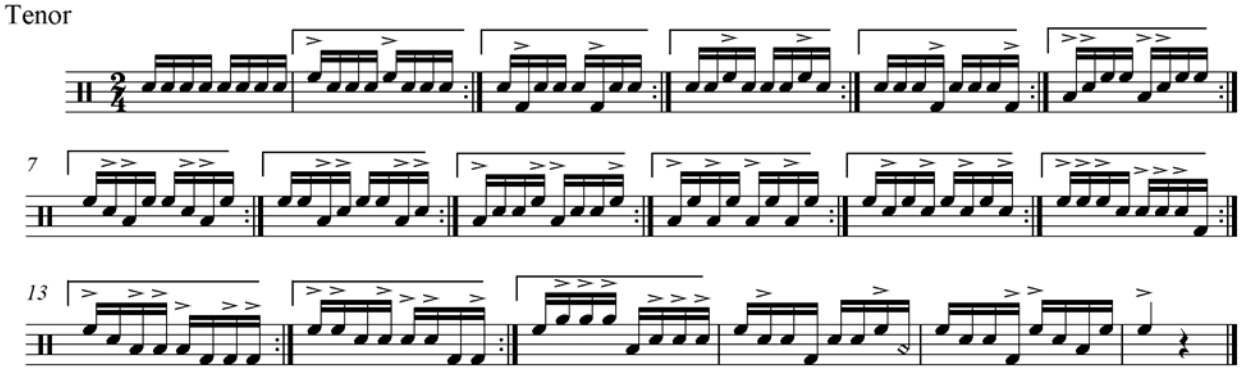
16 On A Hand



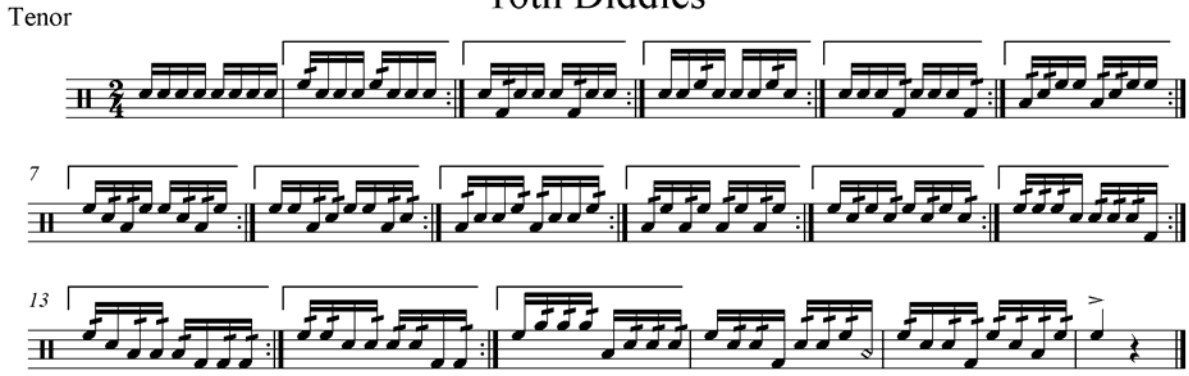
16 On A Hand - Tenor Splits



16th Accents

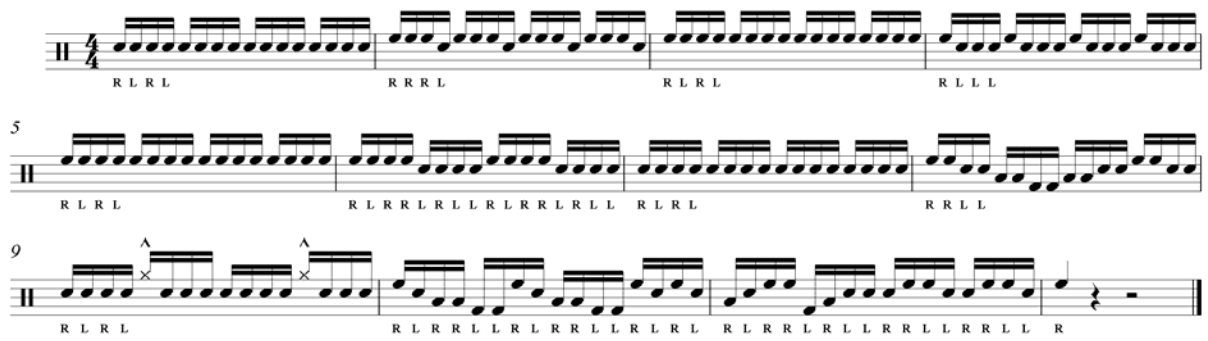


16th Diddles



Tenor

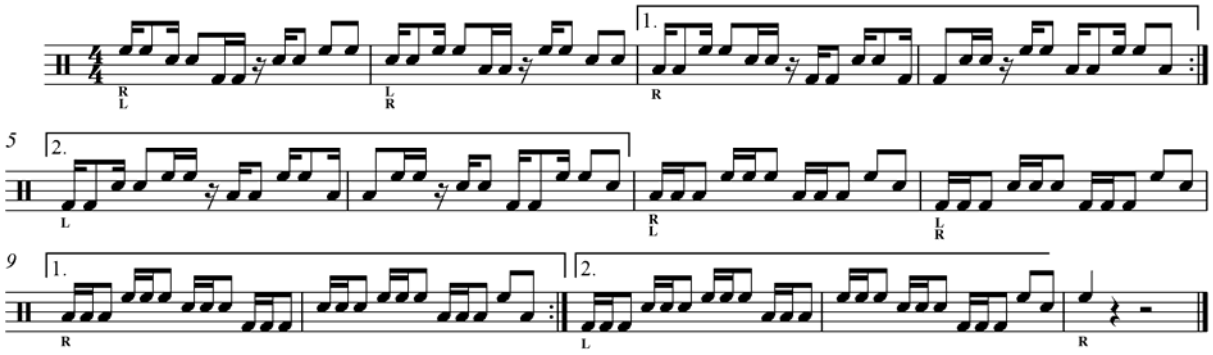
16th Stick Control



Tenor

Double Beat Triple Beat

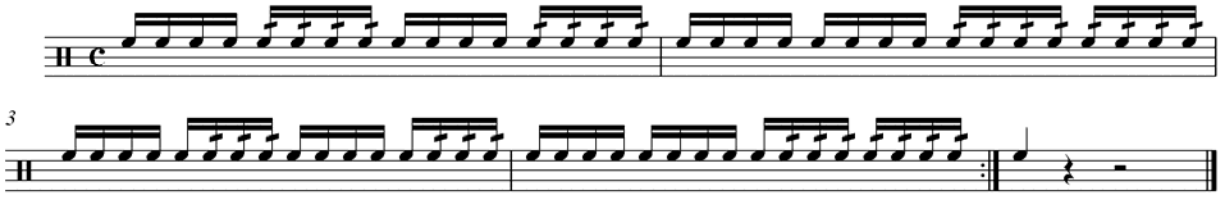
arr. Aric Hageman



Tenor

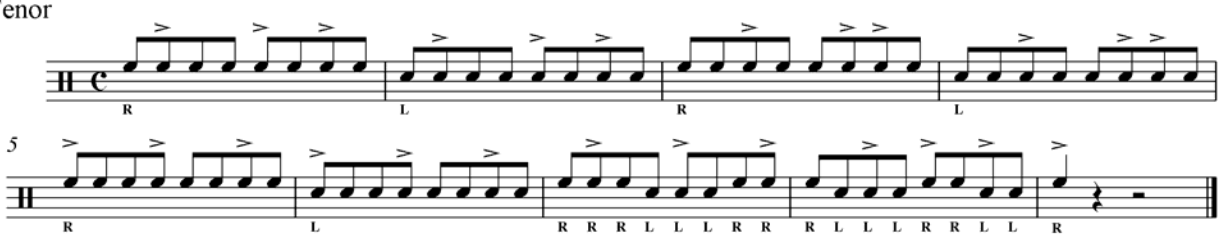
Hug A Dug A Brrr

arr. Aric Hageman



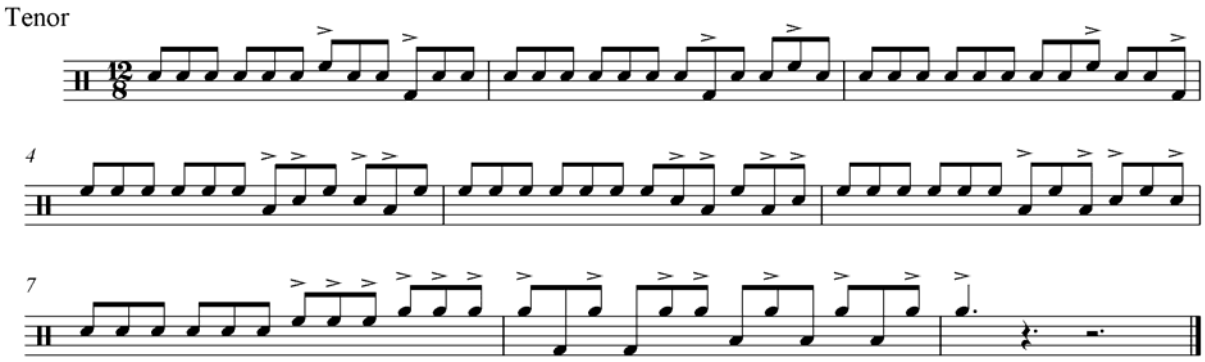
Staggered Accents

Tenor



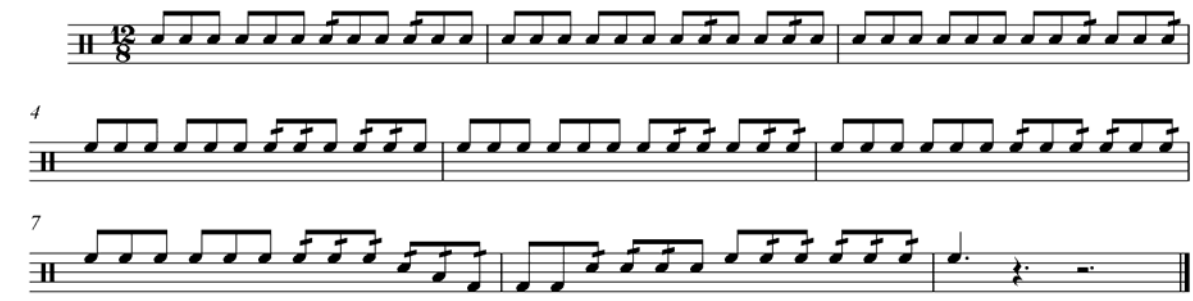
Triplet Accents

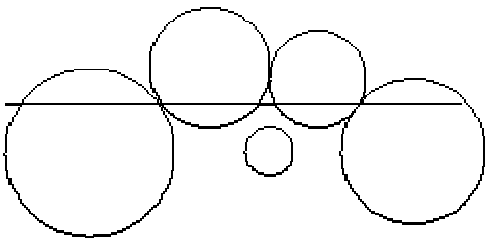
Tenor



Triplet Diddles

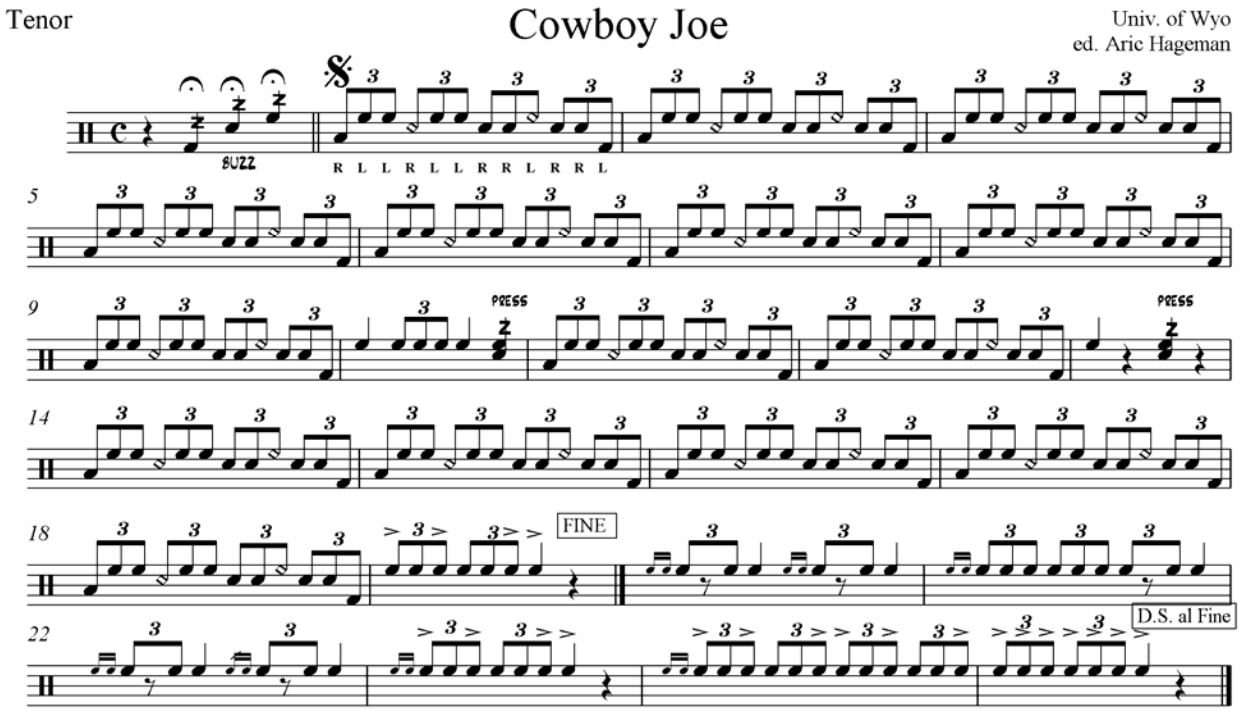
Tenor

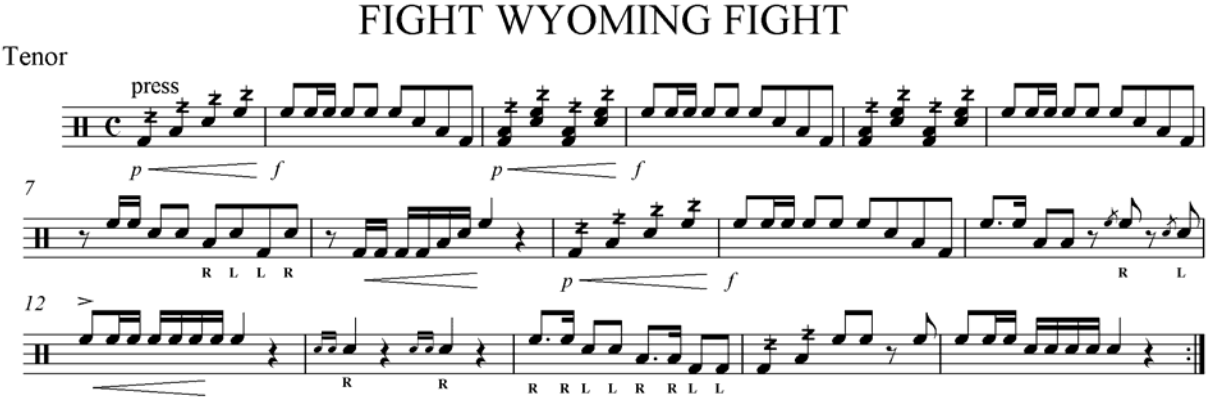




When playing try to visualize playing on a straight line across the drums.

Tenor Music

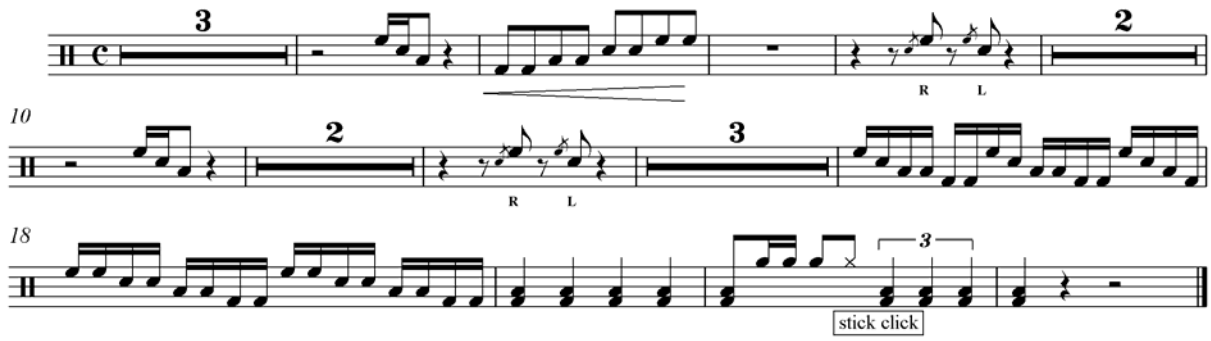

Tenor
Cowboy Joe
Univ. of Wyo
ed. Aric Hageman
BUZZ
R L L R L L R R L R R L
PRESS
PRESS
FINE
D.S. al Fine


FIGHT WYOMING FIGHT
Tenor
press
R L L R
R
R
R R L L R R L L
R L

WALK ON CADENCE

Tenor

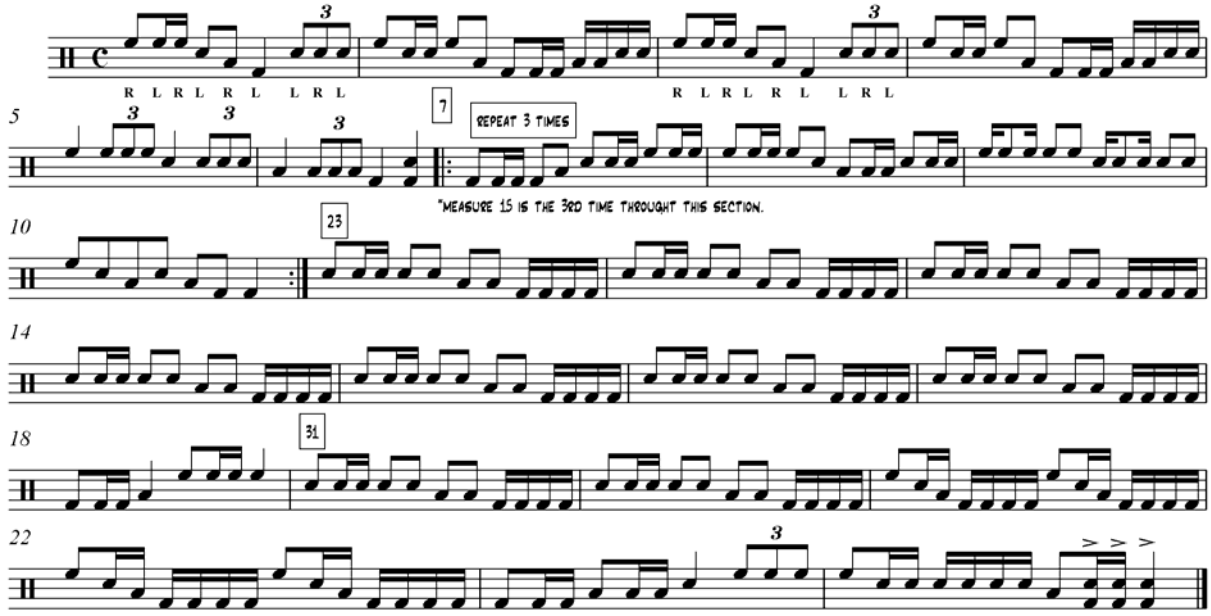
UWDrumline



Downfield '95

Tenor

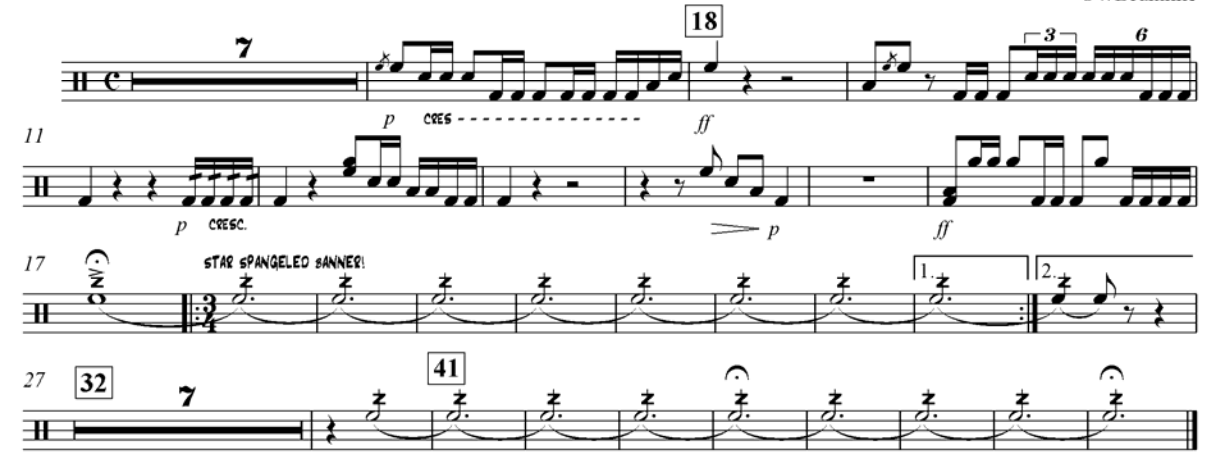
arr. Belser



BATTLE HYMN CHORALE/ STAR SPANGELED BANNER

Tenor

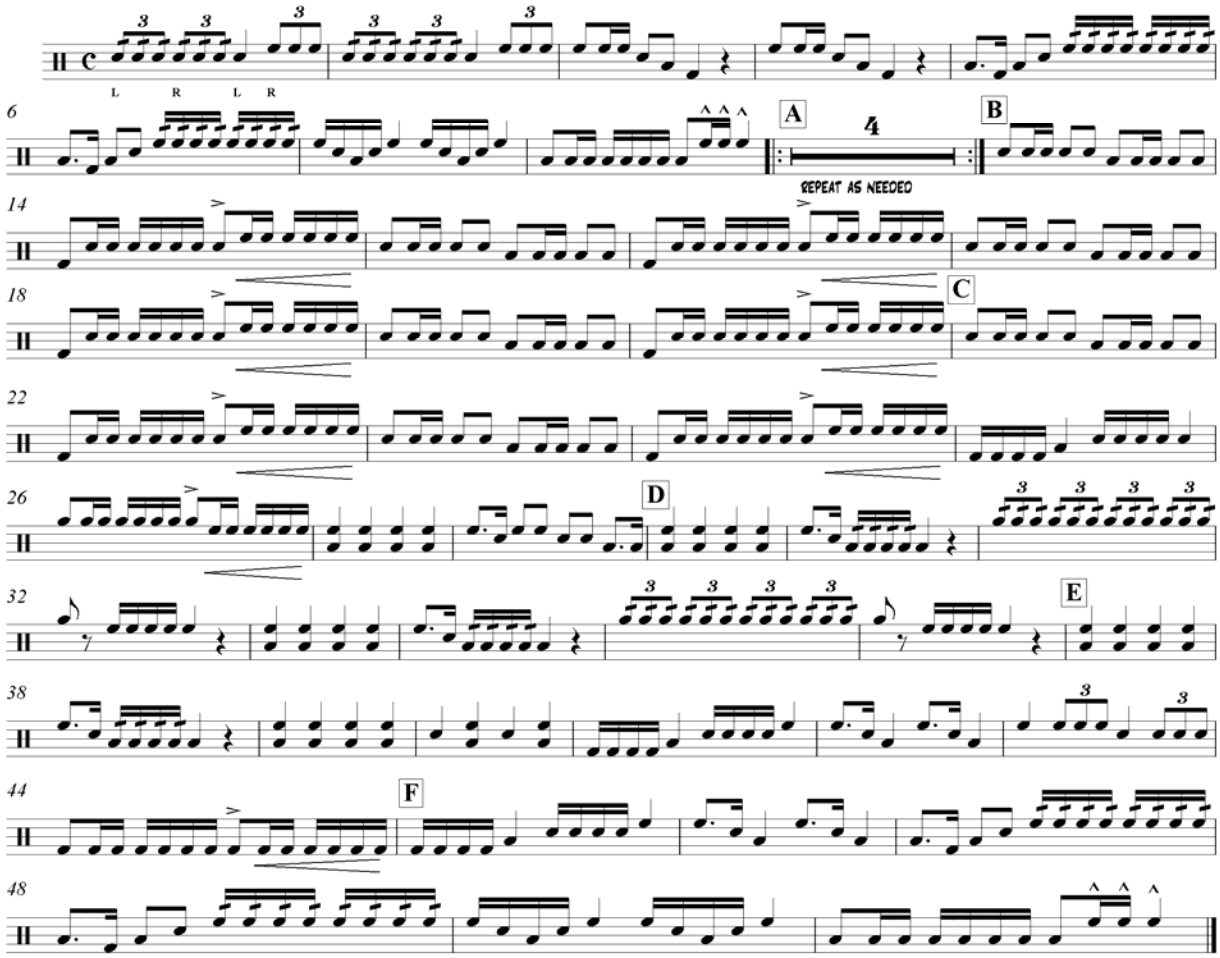
UWDrumline



Tenor

Come On Wyoming

Simpson arr. Belser
perc. ed. Aric Hageman

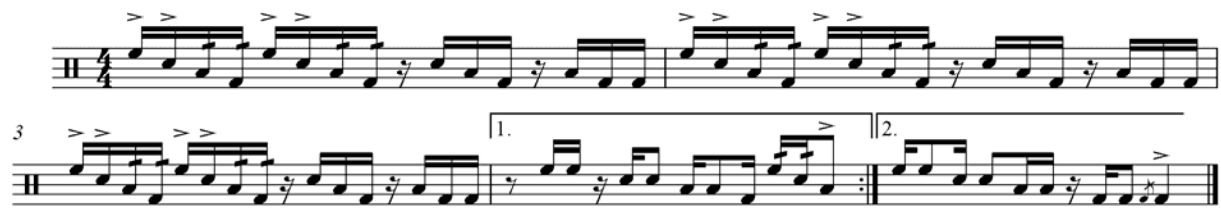


Tenor Chasers

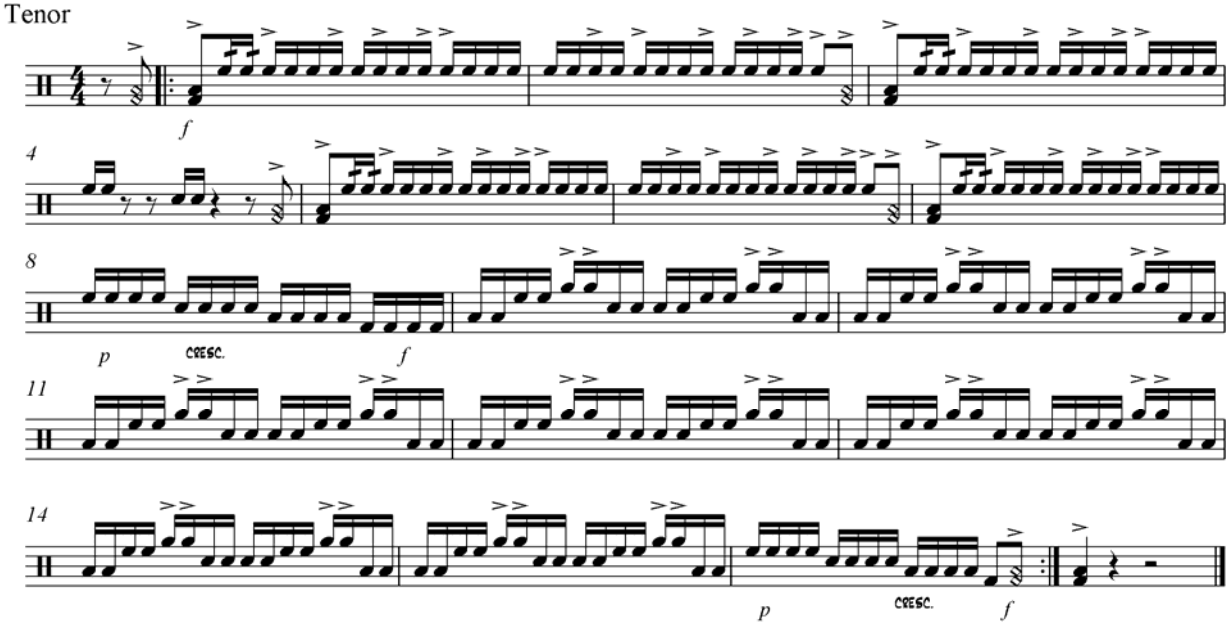
Tenor

AE

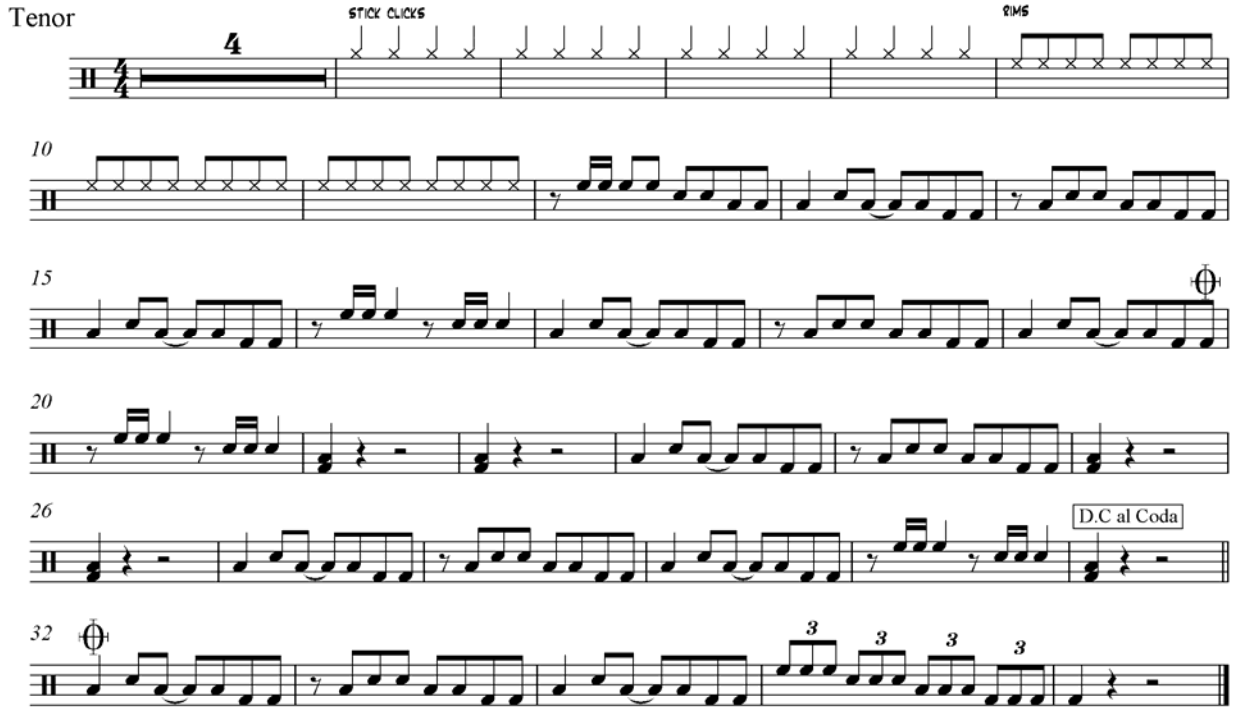
K. French



BOOM BOOM



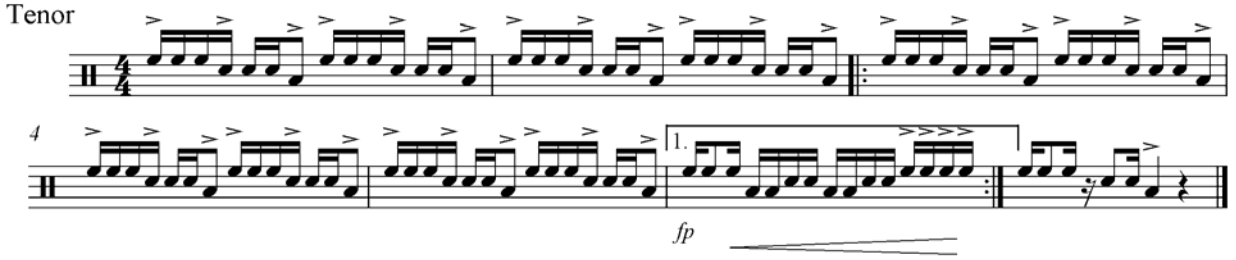
California



CC2

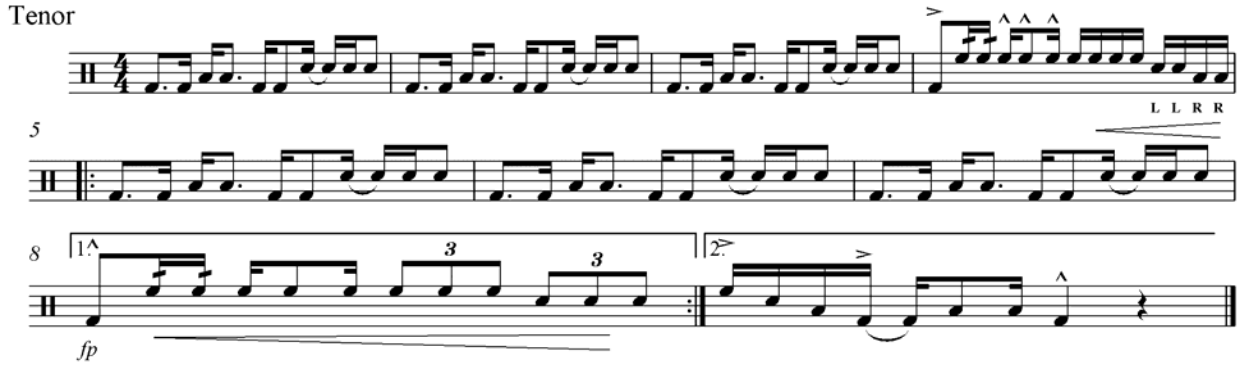
UW Drumline

Tenor



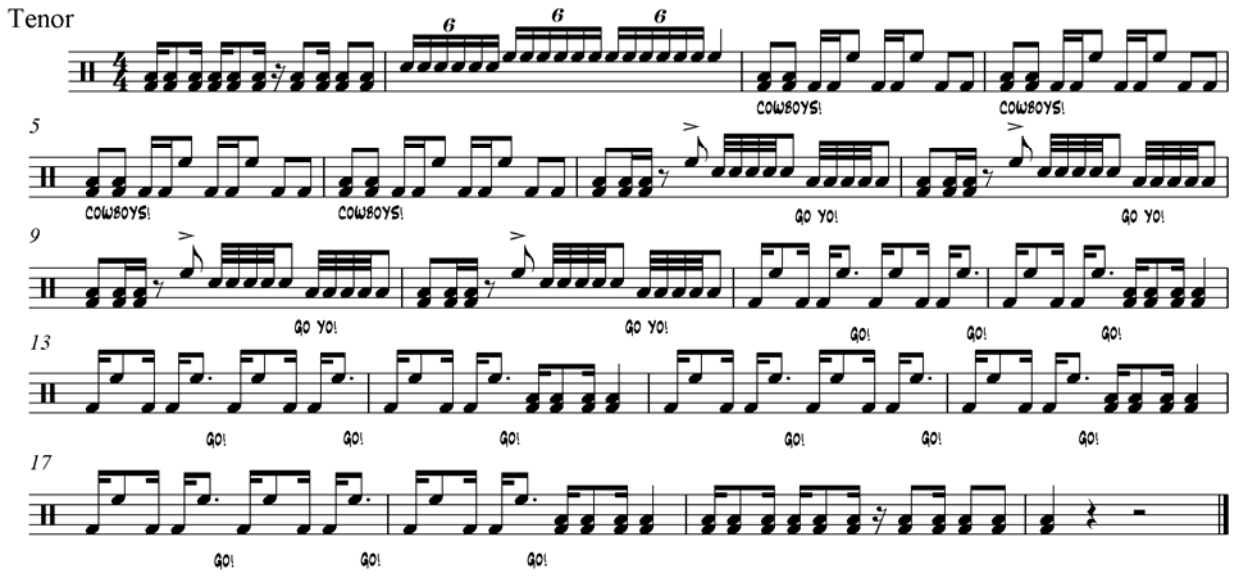
Heartburn

Tenor



STOMP!

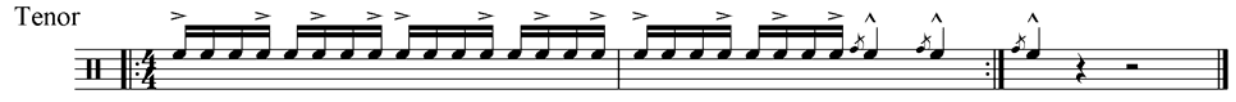
Tenor



Sugar Bowl

UWDrumline

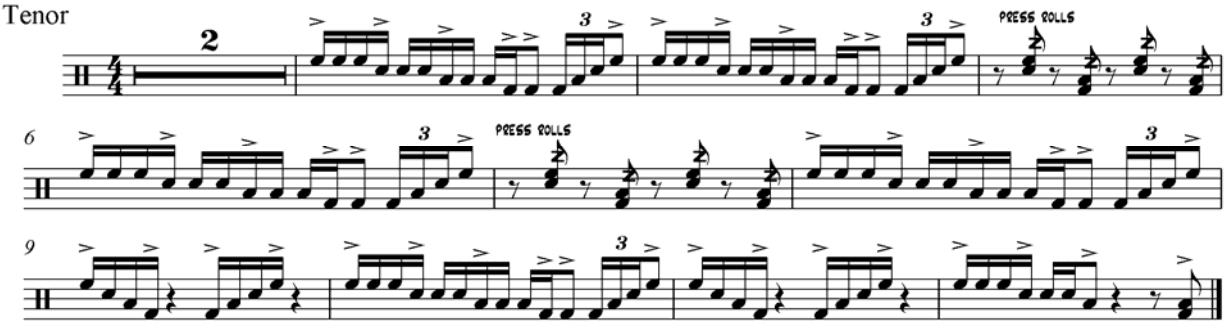
Tenor



SWUNG

UW DRUMLINE

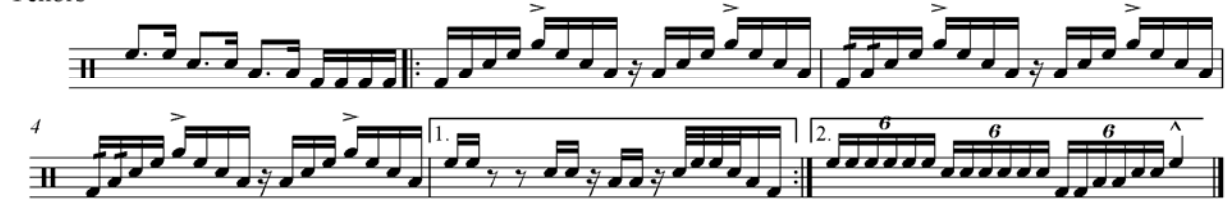
Tenor



WHAT A FANAM

Aric Hageman

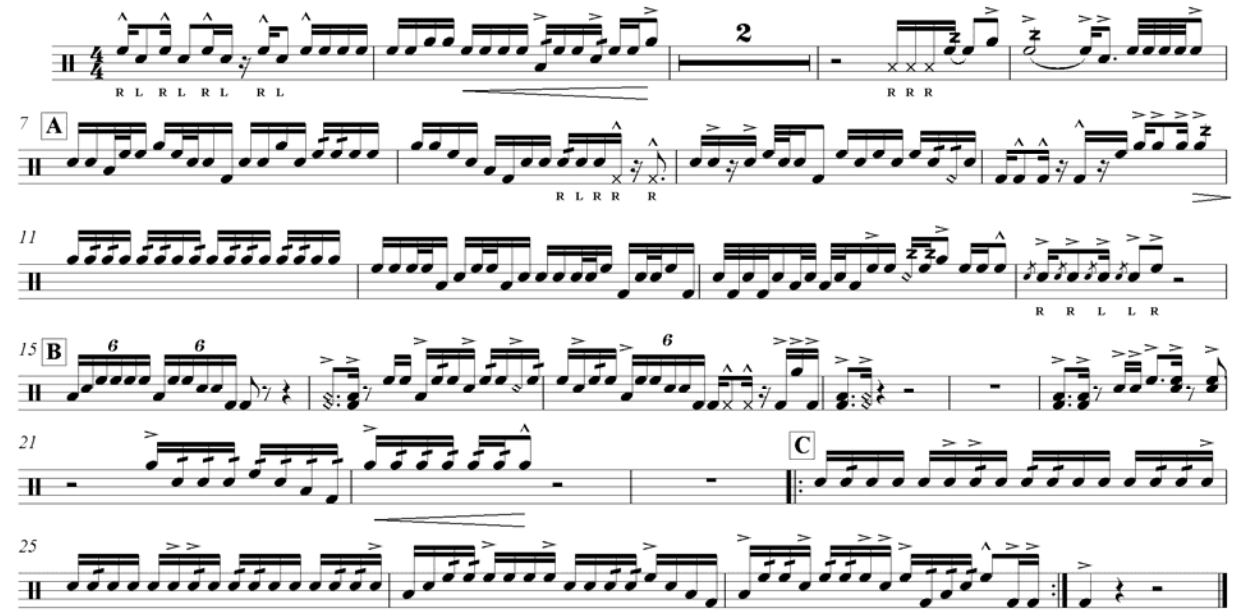
Tenors



Pet the Kitty

John Lane
Ed. Aric Hageman

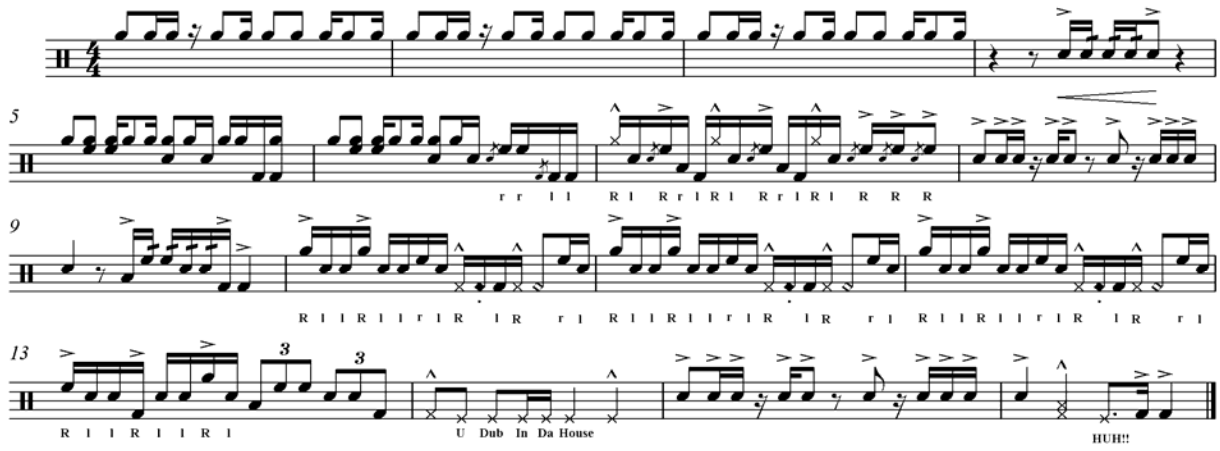
Tenor



Tio Loco

Tenor

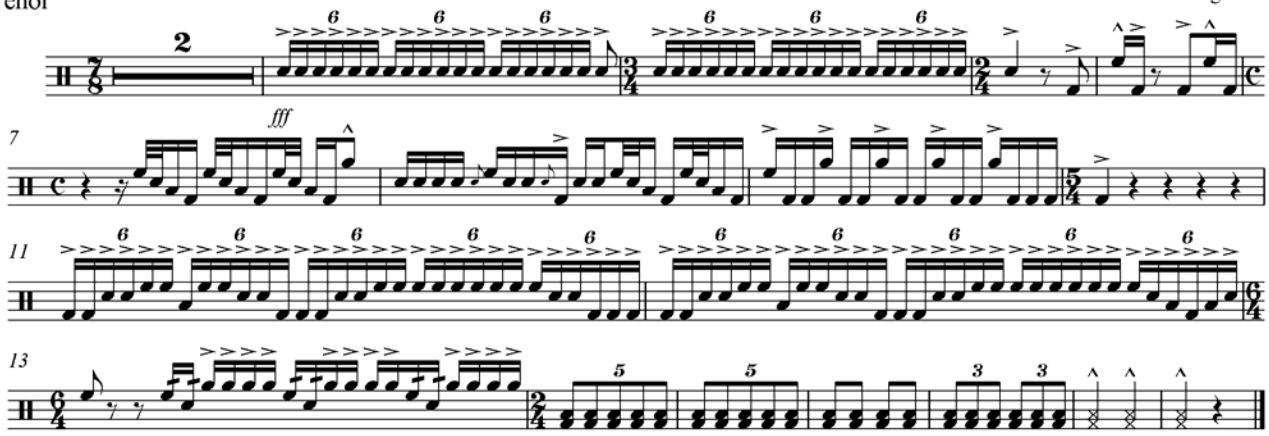
John Lane
Ed. Aric Hageman



UW Drumline OTL

Tenor

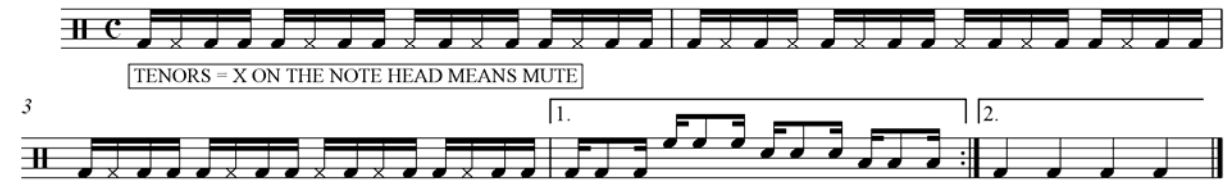
John Lane
Ed. Aric Hageman



Preceding Monkey Beat

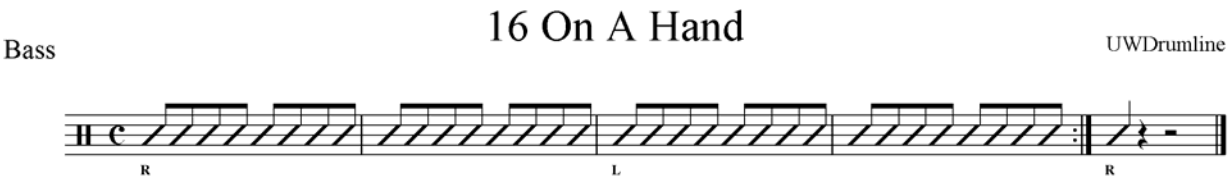
Tenor

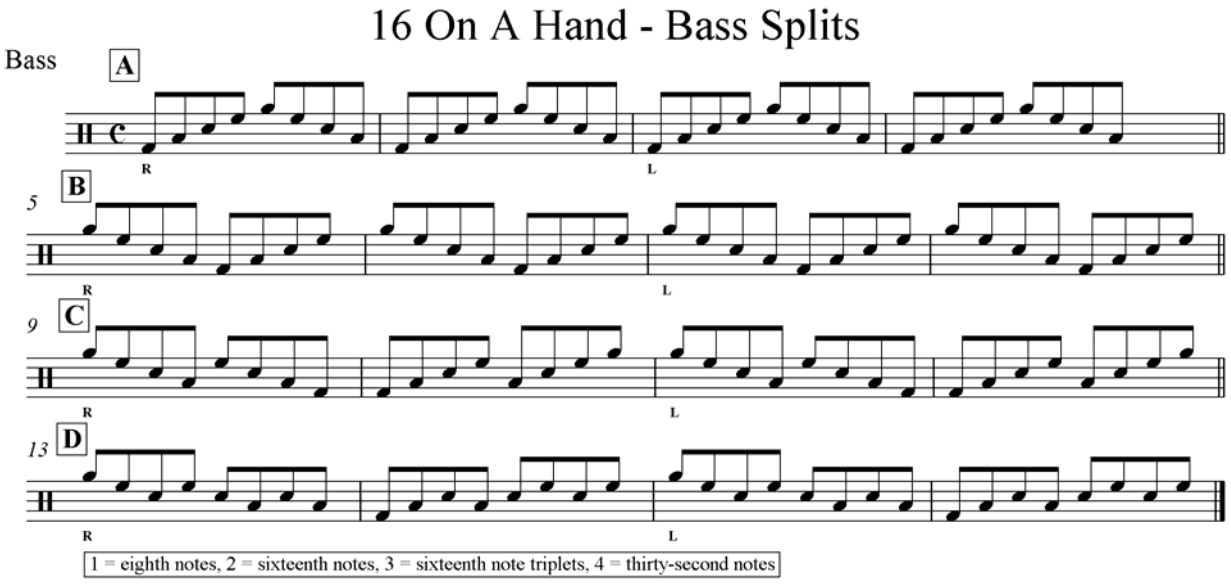
ed. Aric Hageman

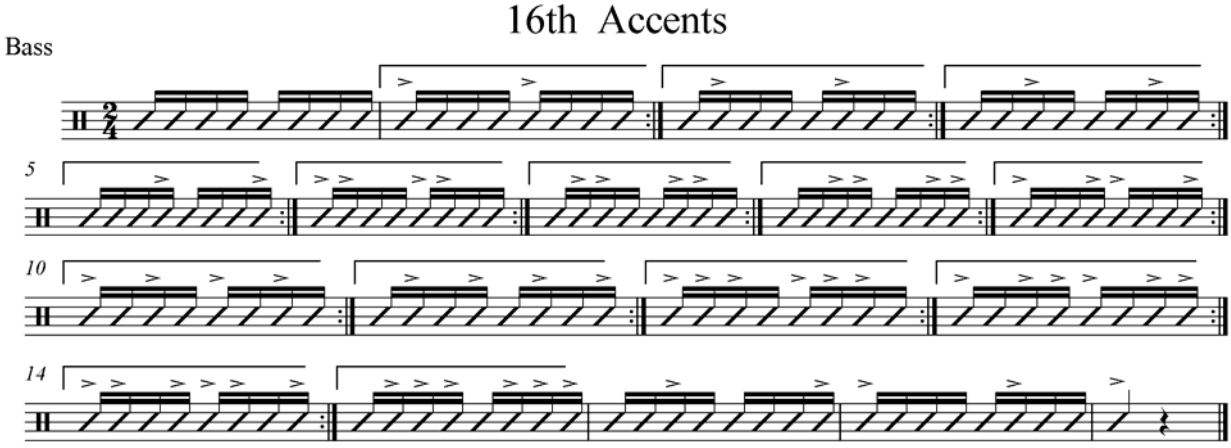


Bass Drum Book

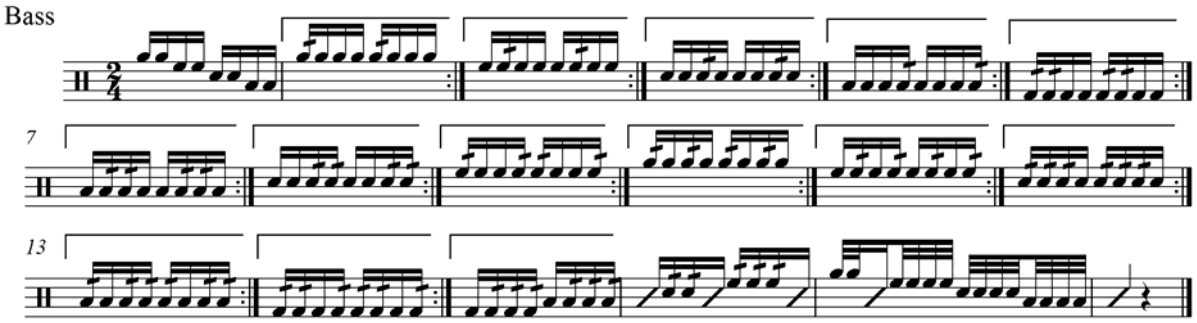
Bass Drum Warm-ups



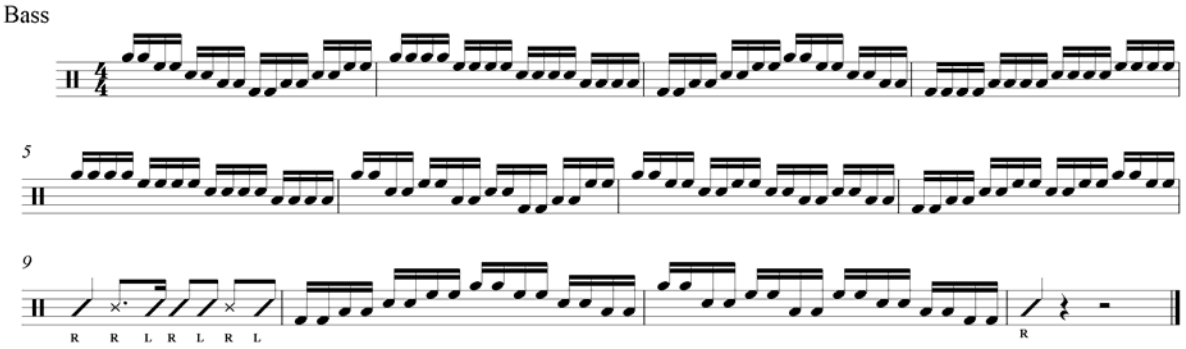




16th Diddles

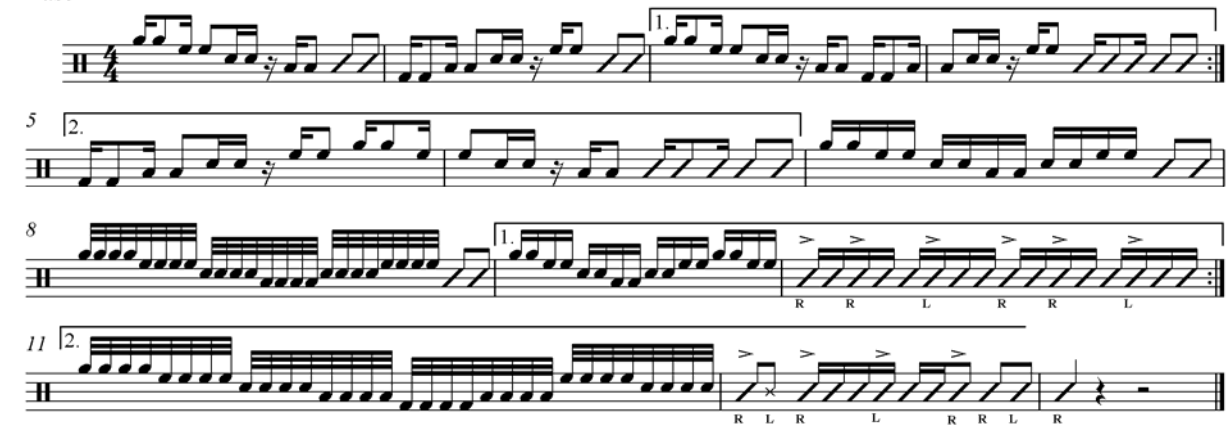


16th Stick Control



Double Beat Triple Beat

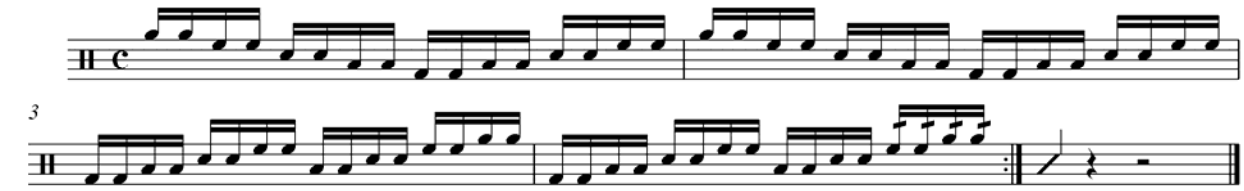
arr. Aric Hageman



Hug A Dug A Brrr

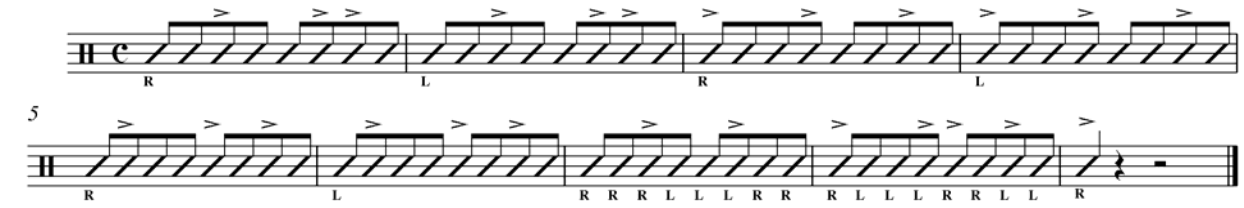
arr. Aric Hageman

Bass



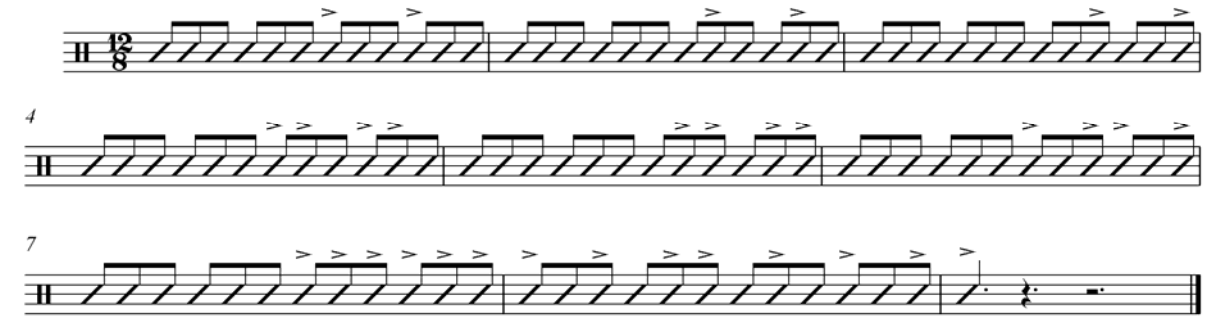
Staggered Accents

Bass



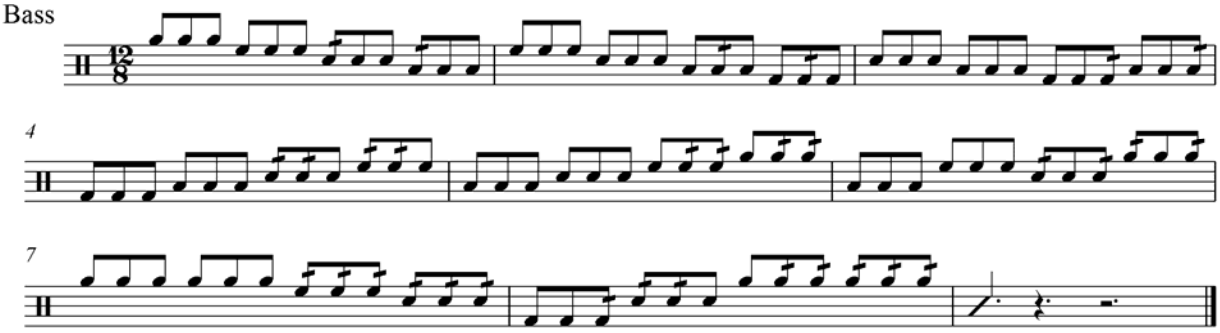
Triplet Accents

Bass



Triplet Diddles

Bass



Tips

The general playing spot for bass drums is in the center of the heads, which produces a dry, full tone with maximum projection. Since you can't see your hand position, you should find a physical reference point, such as the point where your arm or wrist meets a specific tension claw at the hoop of the drum.

The correct hand position at the marching bass drum includes closed hands, thumbs up, palms facing the drum heads. The shoulders should be relaxed, and the hands low enough to allow the mallets to angle comfortably up toward the head (approximately 45 degrees). The mallet motion comprises rotation. Don't try to force a sideways tenor/snare drum stroke onto the bass drum.

Use a mirror and/or video camera and practice as a section as often as possible.

Read accurately, including dynamics, tempos, repeats, and <u>style</u>.

Practice with ensemble recordings – your individual part will make more sense.

The metronome and the mirror are also great practice tools.

Memorize in phrases, looking for patterns.

Play out!!!

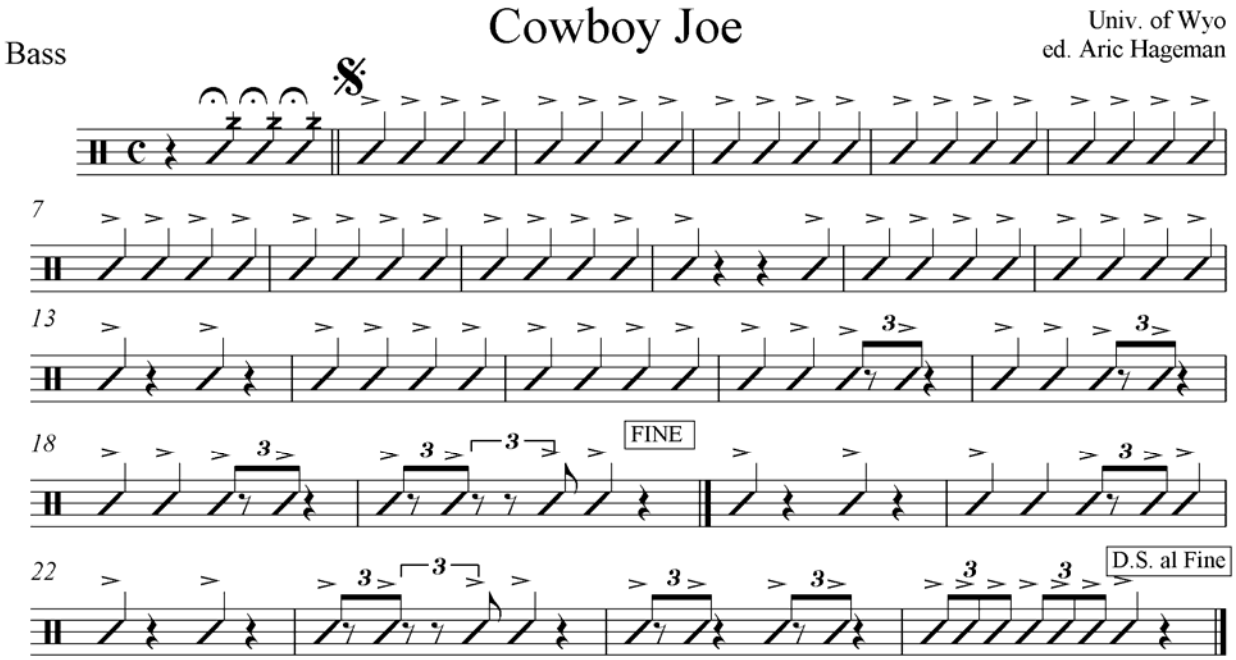
Listen around!!!

Play the style!!!

Watch the conductor!!!

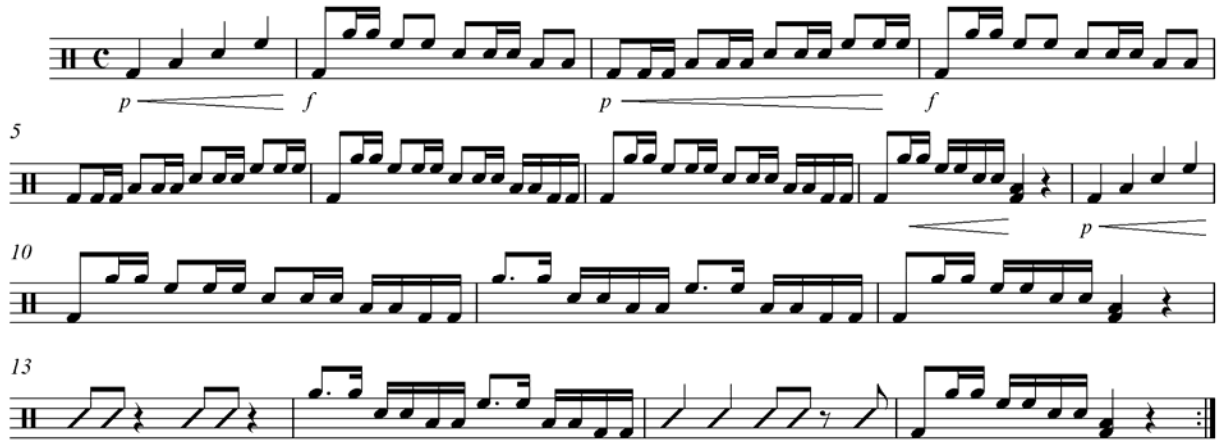
Have fun!!!

<u>Bass Drum Music</u>



FIGHT WYOMING FIGHT

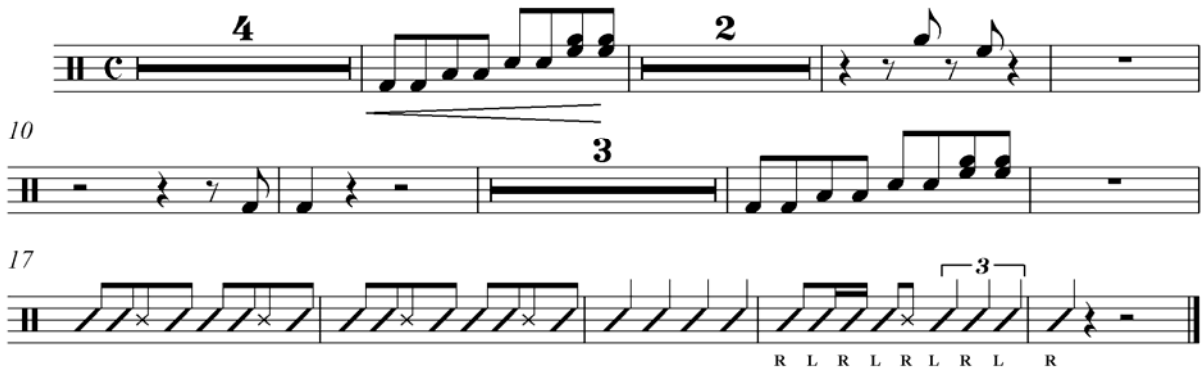
Bass



WALK ON CADENCE

Bass

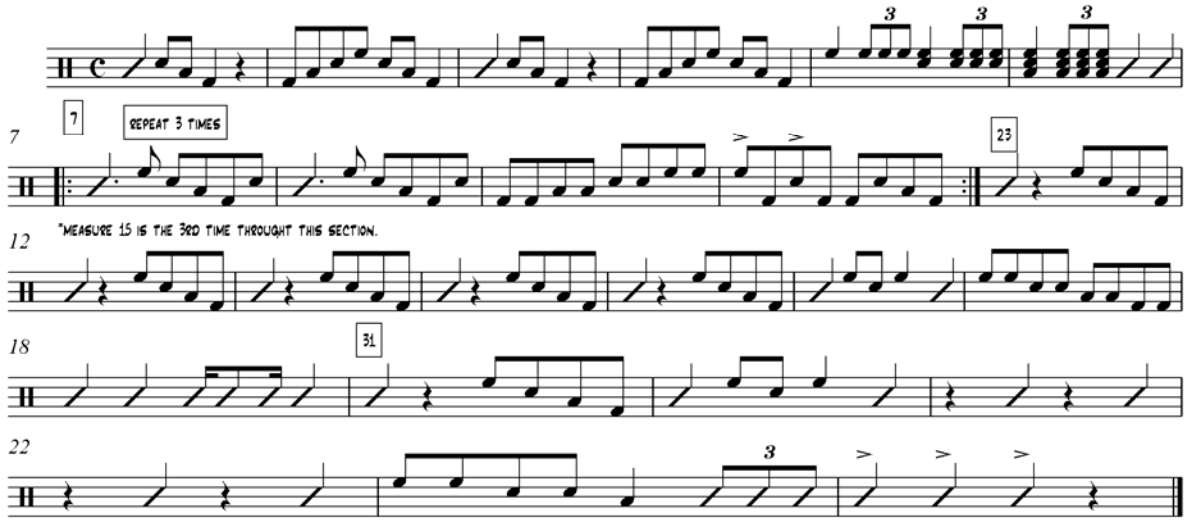
UWDrumline



Downfield '95

Bass

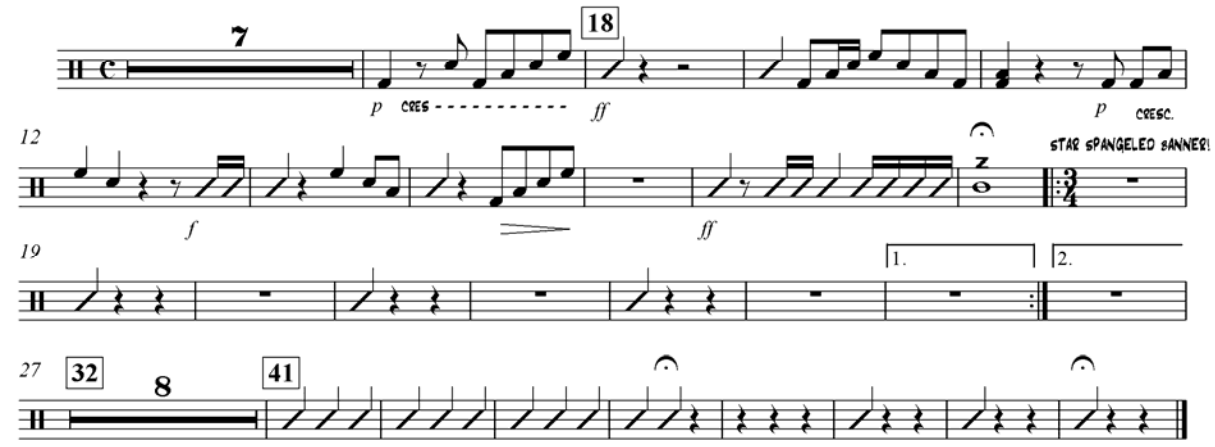
arr. Belser

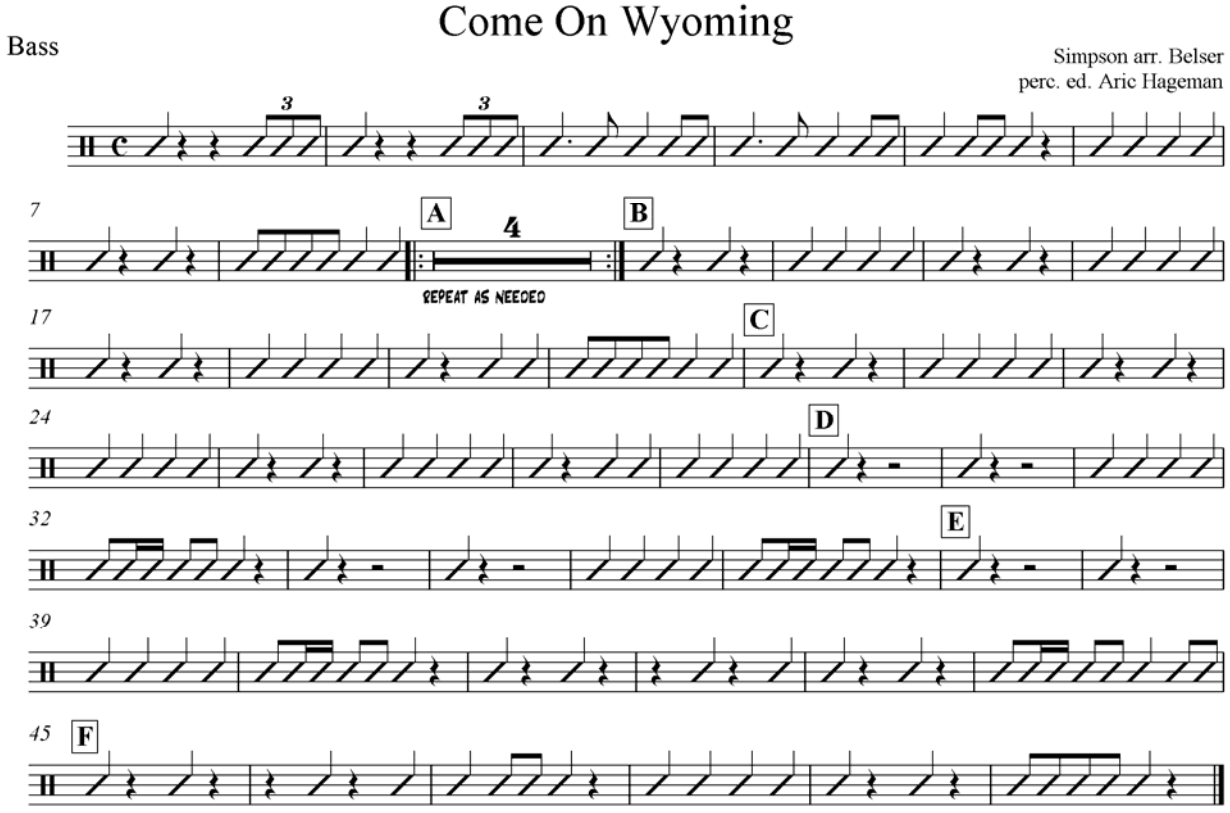


BATTLE HYMN CHORALE/ STAR SPANGELED BANNER

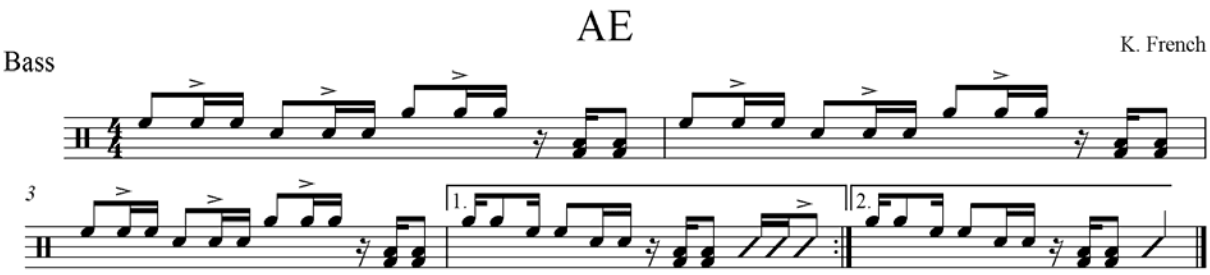
Bass

UWDrumline



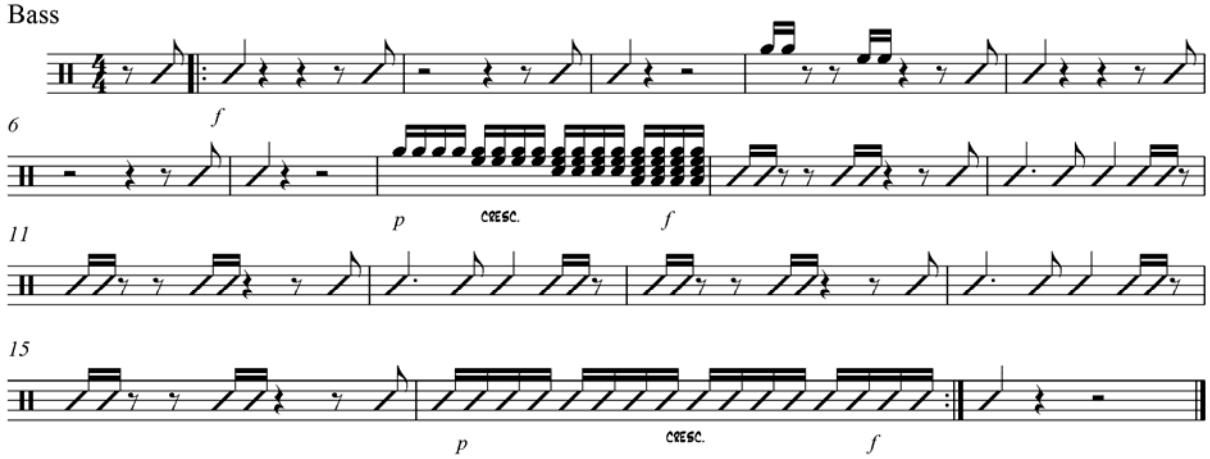


Bass Drum Chasers



BOOM BOOM

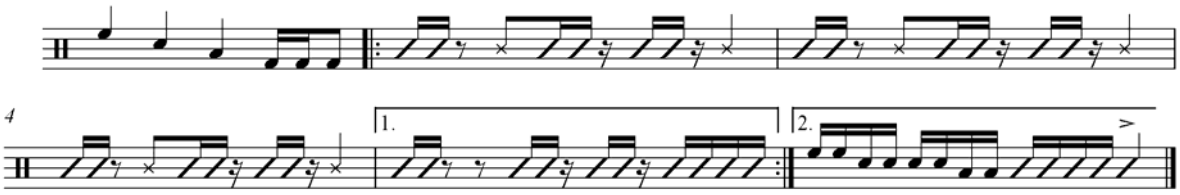
5 Bass



WHAT A FANAM

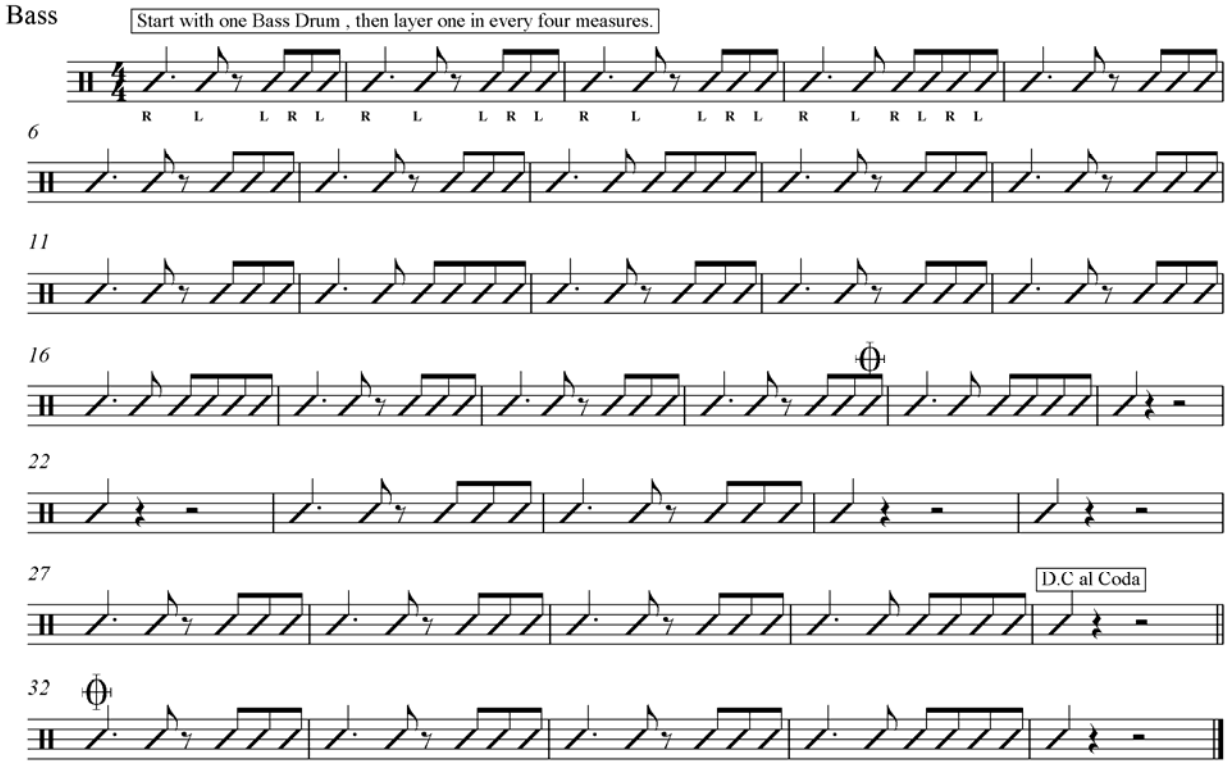
Aric Hageman

Bass Drum



California

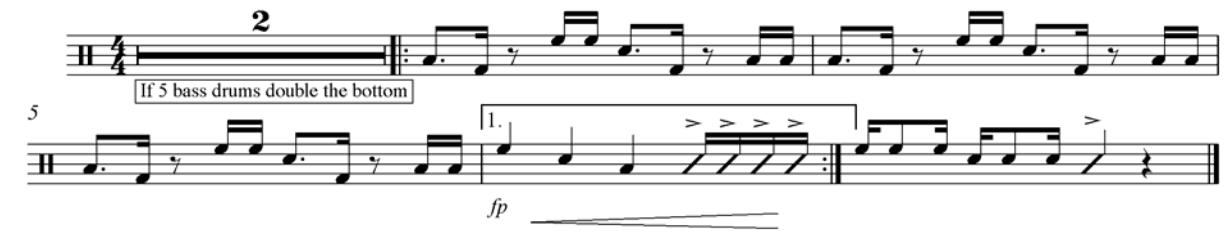
Bass



CC2

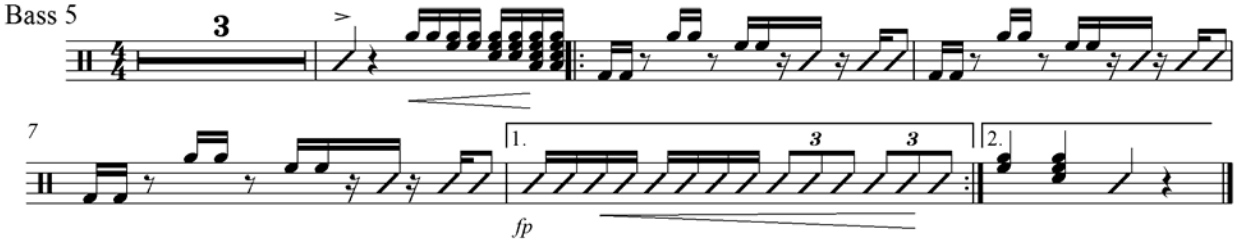
UW Drumline

Bass



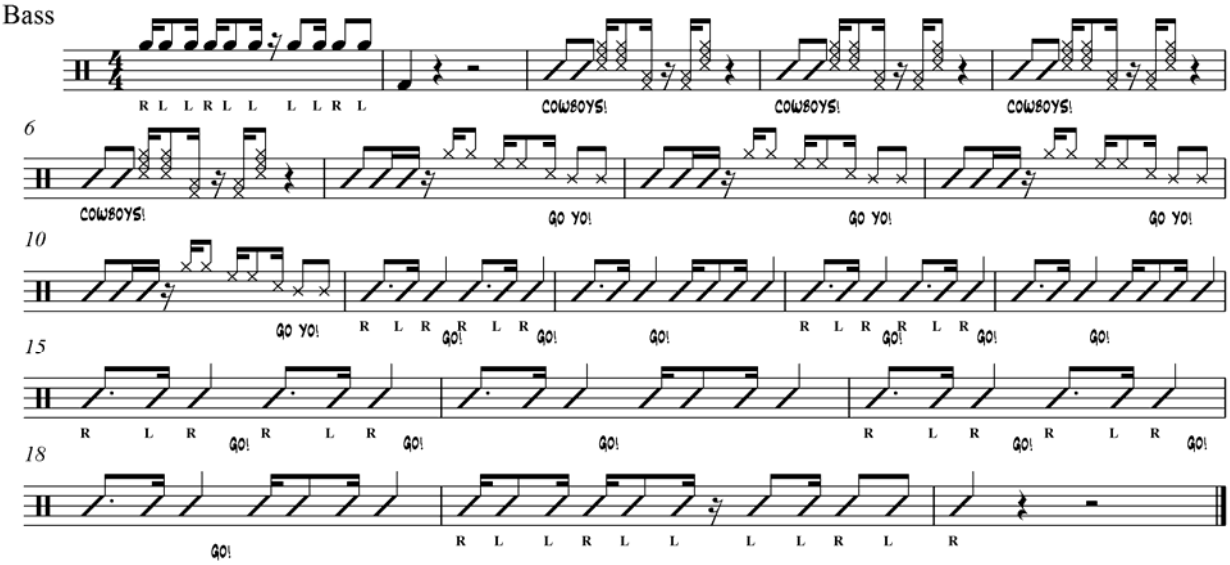
Heartburn

Bass 5



STOMP!

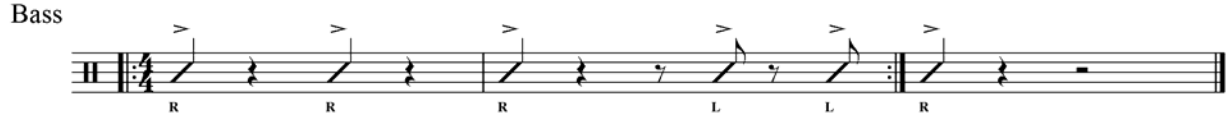
Bass



Sugar Bowl

UWDrumline

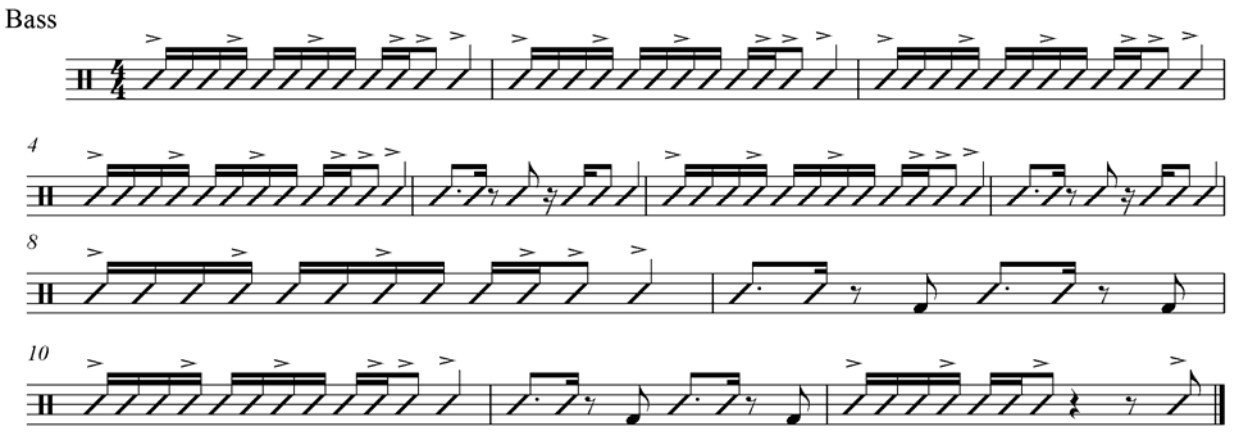
Bass



SWUNG

UW DRUMLINE

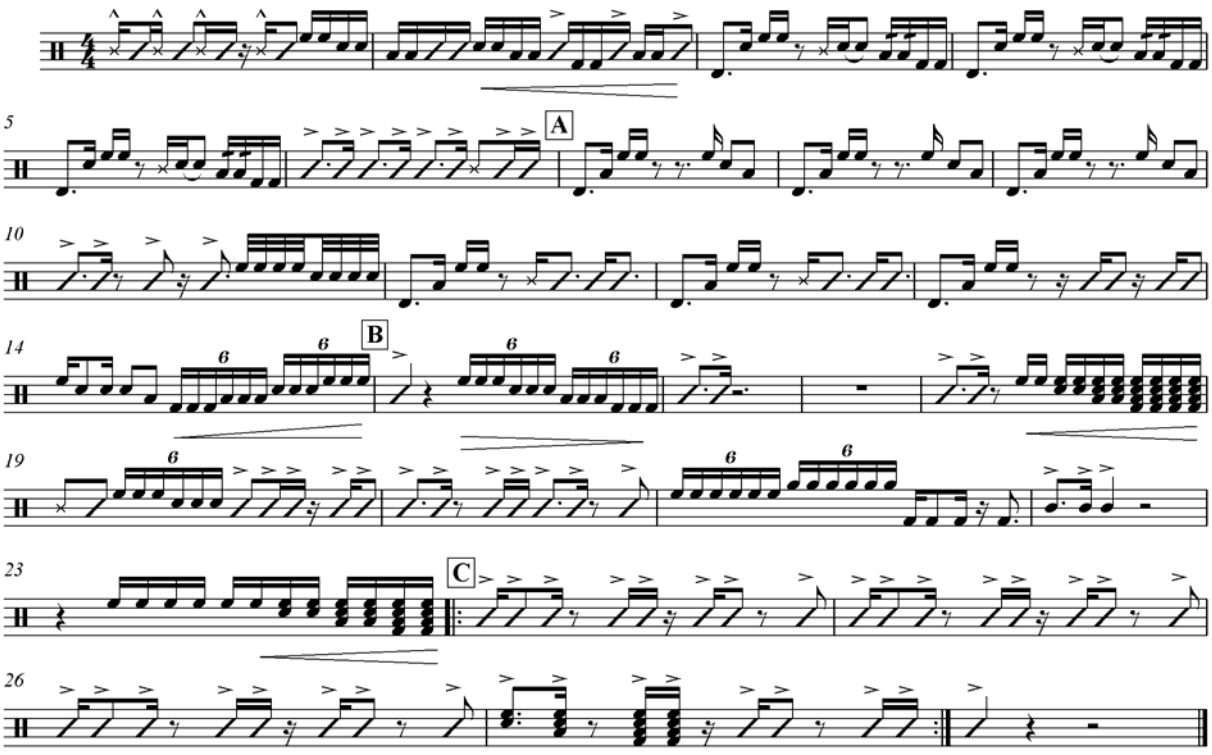
Bass



Pet the Kitty

John Lane
Ed. Aric Hageman

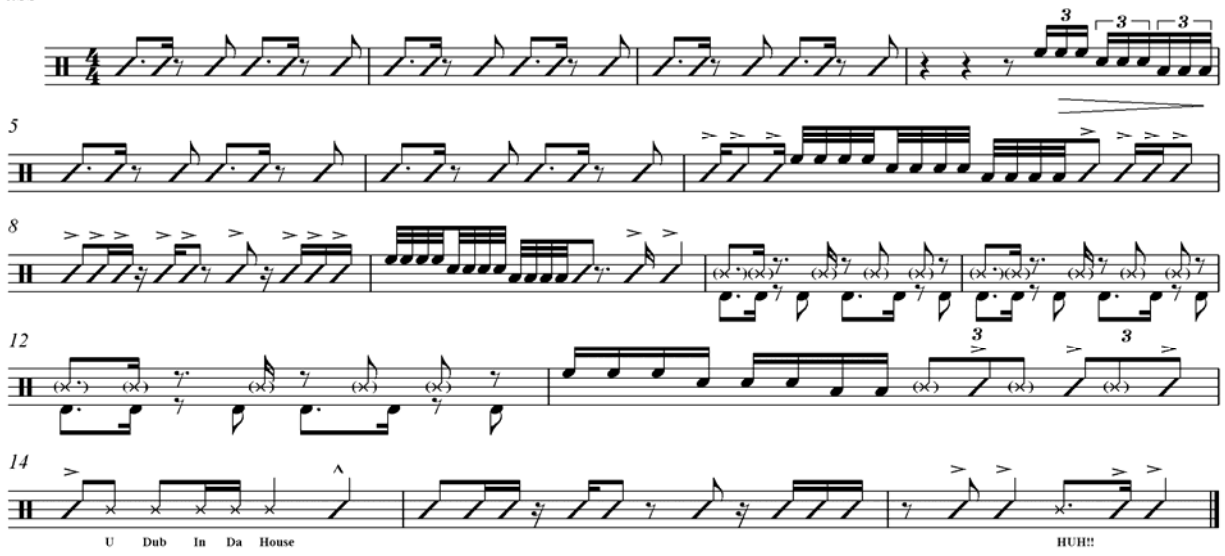
Bass



Tio Loco

Bass

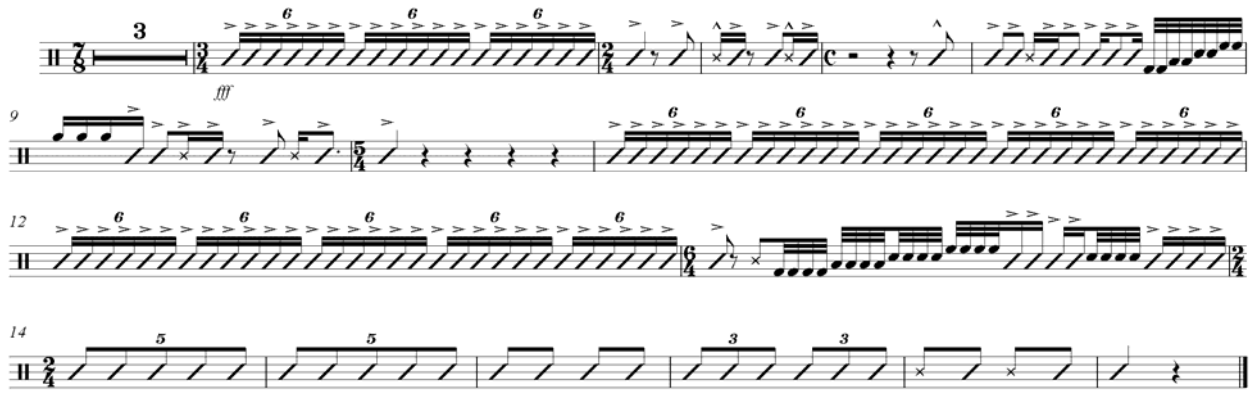
John Lane
Ed. Aric Hageman



UW Drumline OTL

Bass

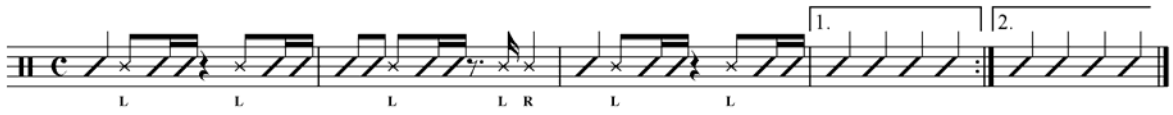
John Lane
Ed. Aric Hageman



Preceding Monkey Beat

Bass

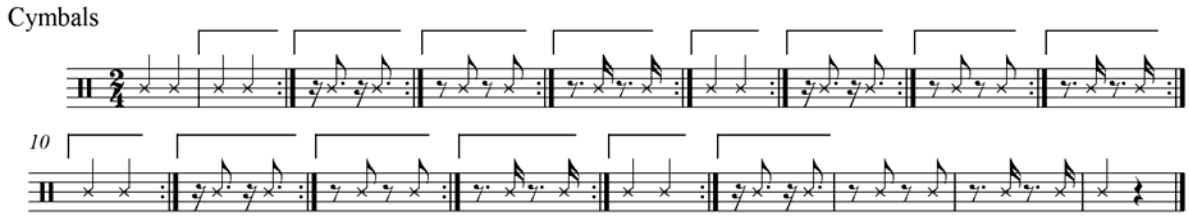
ed. Aric Hageman



Cymbal Book

Cymbal Warm-ups

16th Grid



***

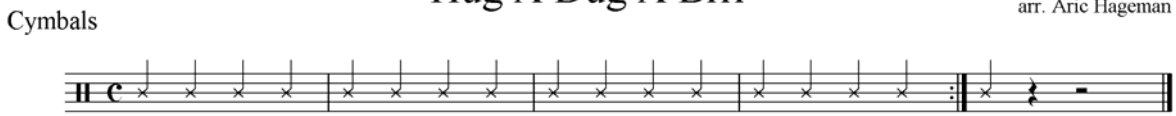
This exercise is to be played with 16th Accents and Diddles.
Also, experiment with Ord., SC., etc.

16th Stick Control

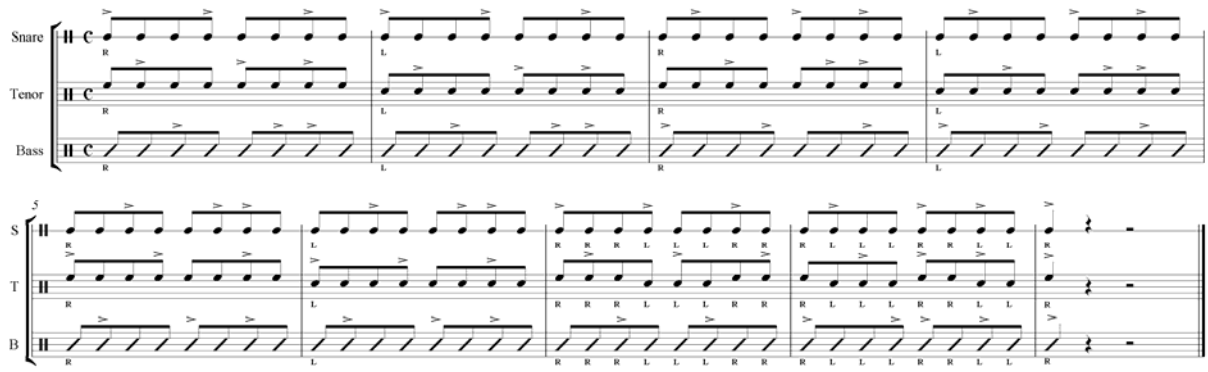
(TACET)

Hug A Dug A Brrr

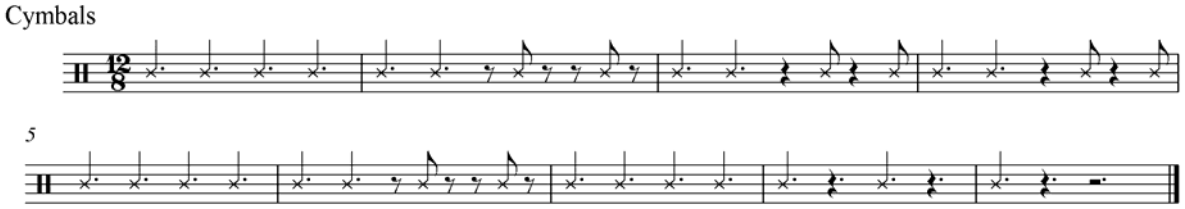
arr. Aric Hageman



Staggered Accents



Triplet Grid



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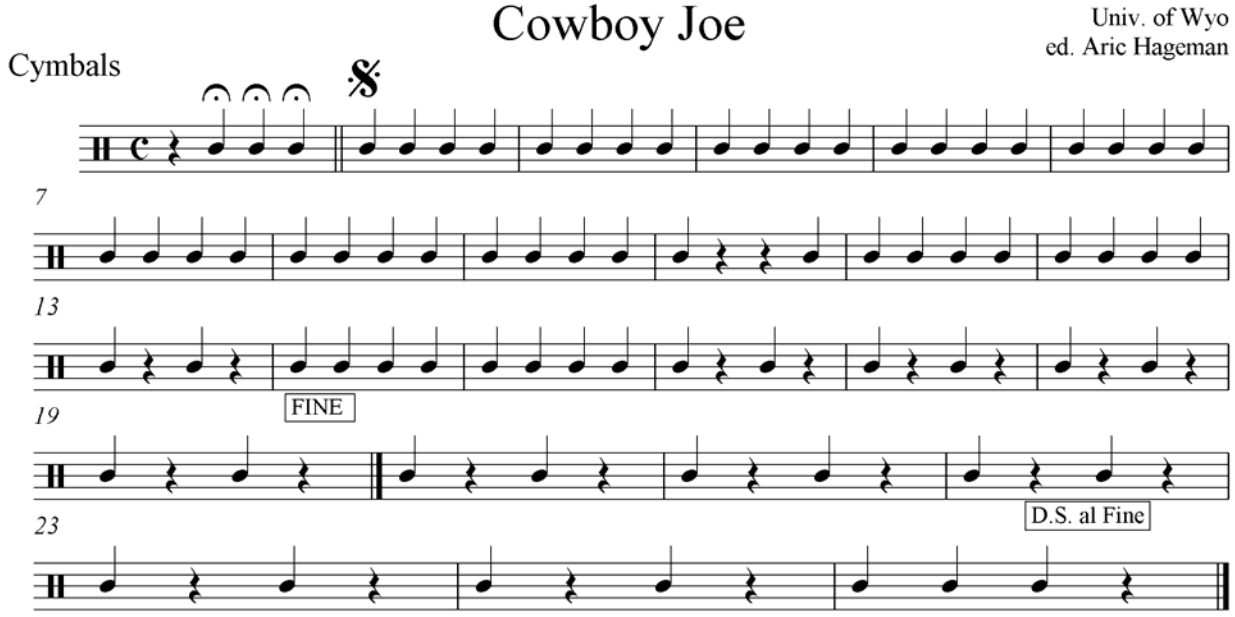
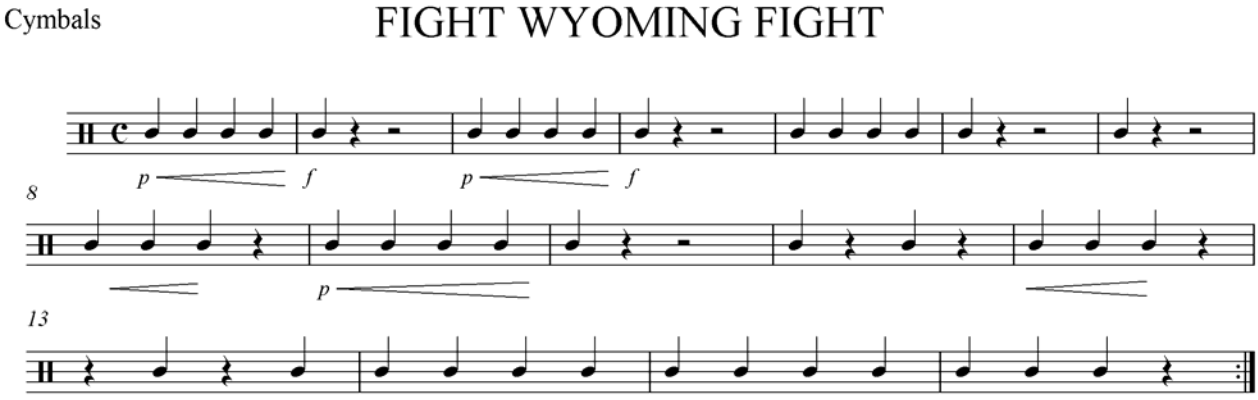
This exercise is to be played with Triplet Accents and Diddles.
Also, experiment with Ord., SC., etc.

Cymbal Music

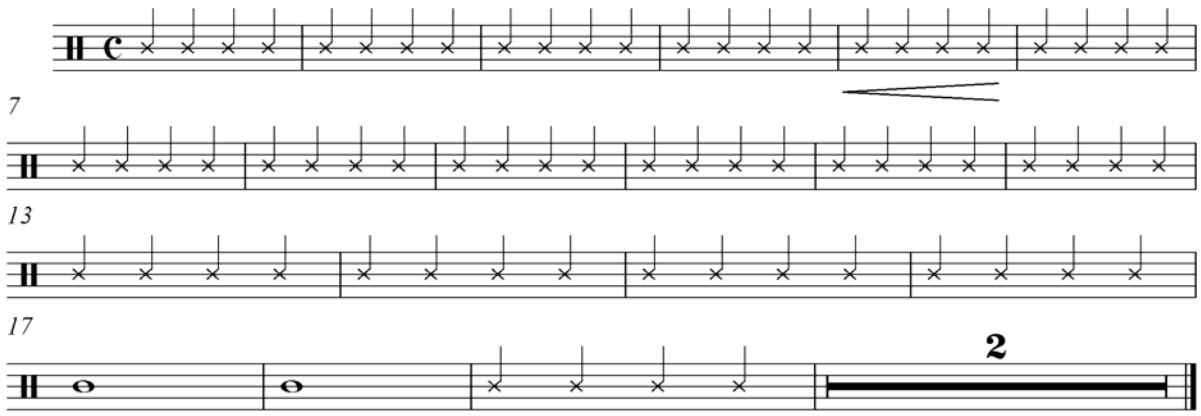




Cymbals

WALK ON CADENCE

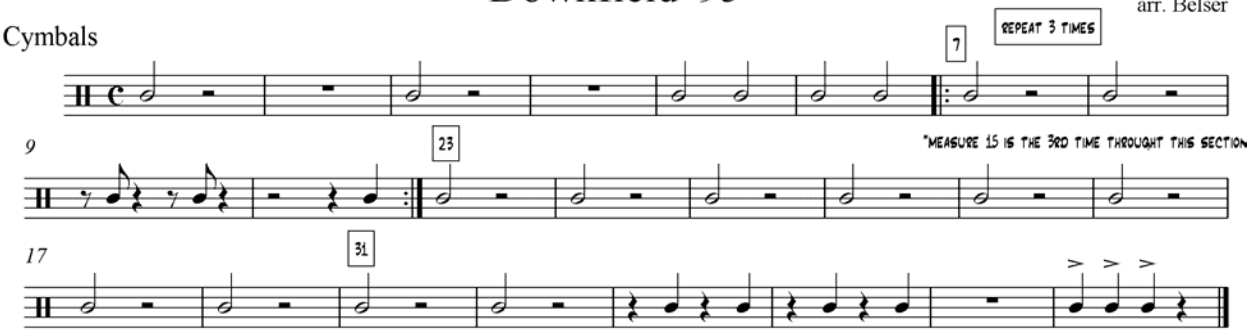
UWDrumline



Downfield '95

arr. Belser

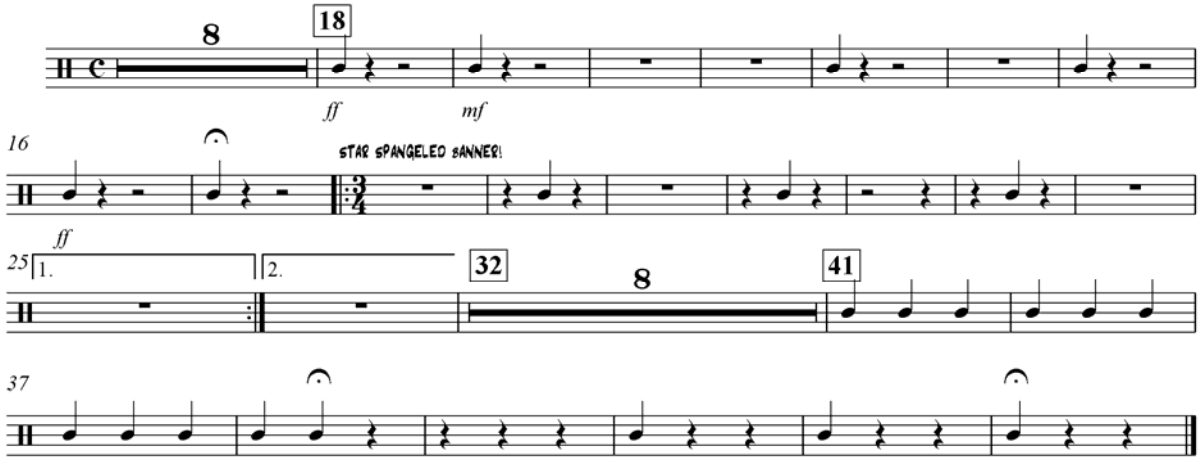
Cymbals



Cymbals

BATTLE HYMN CHORALE/ STAR SPANGELED BANNER

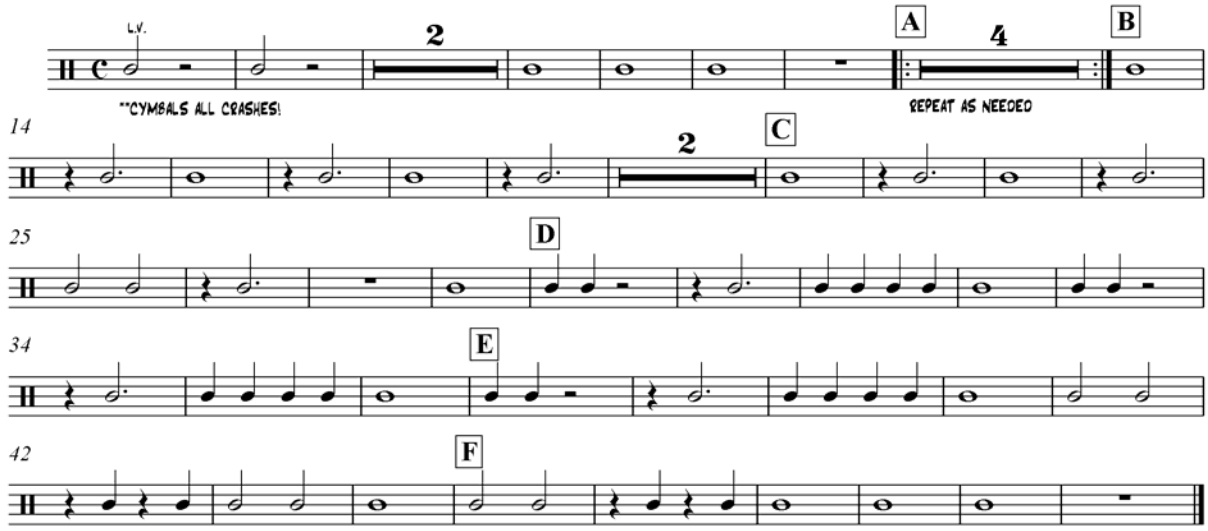
UWDrumline



Cymbals

Come On Wyoming

Simpson arr. Belser
perc. ed. Aric Hageman

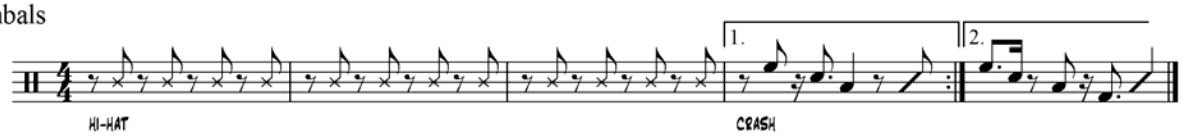


Cymbal Chasers

AE

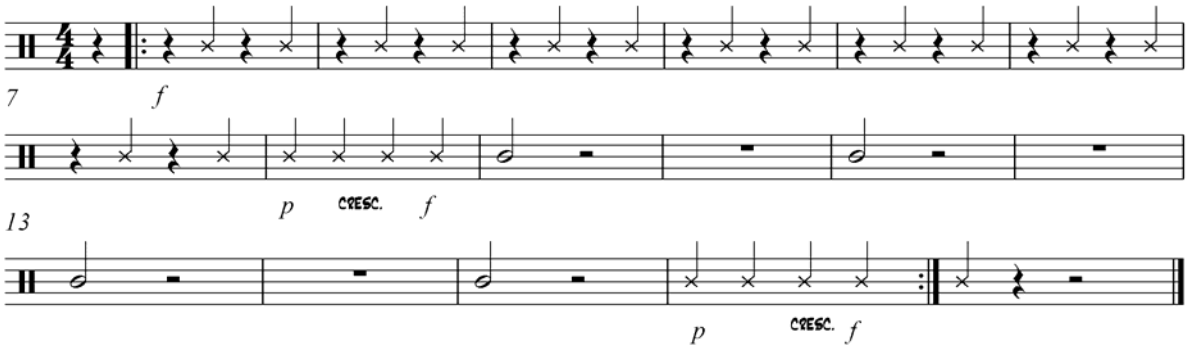
K. French

Cymbals



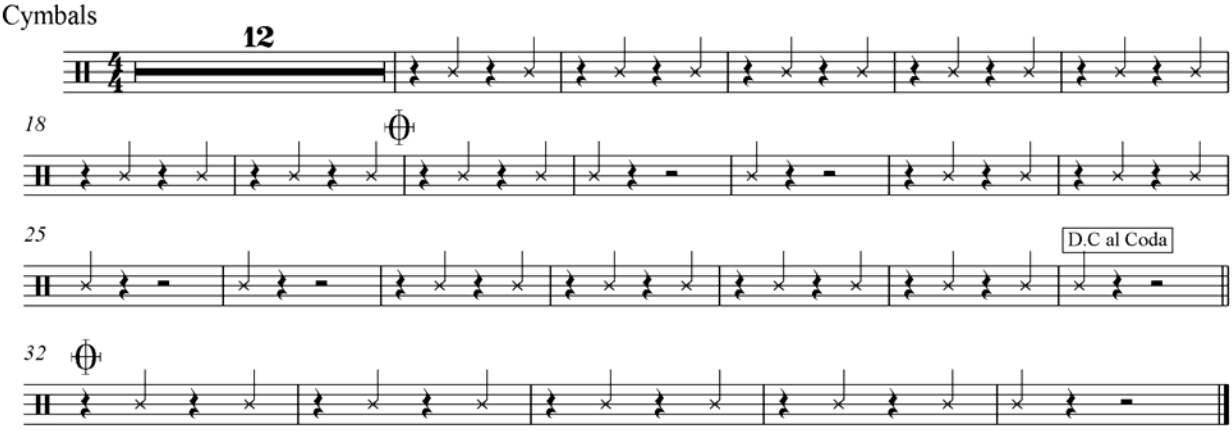
Cymbals

BOOM BOOM



California

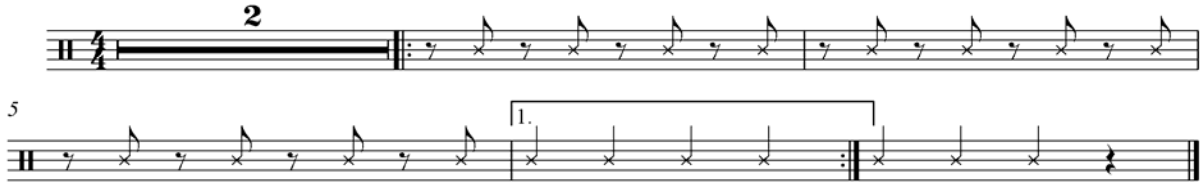
Cymbals



CC2

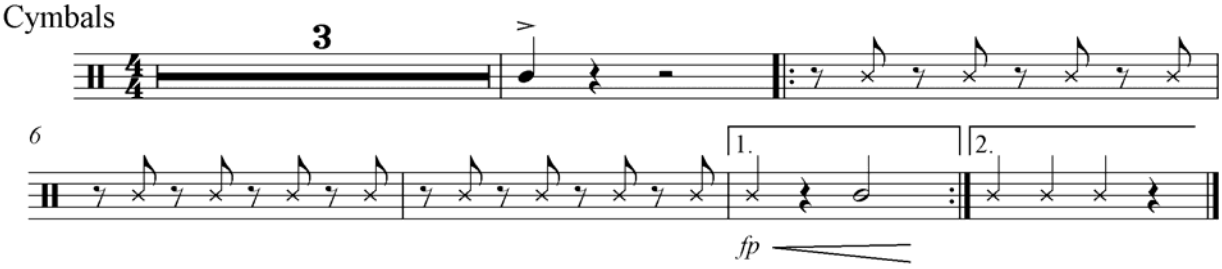
UW Drumline

Cymbals



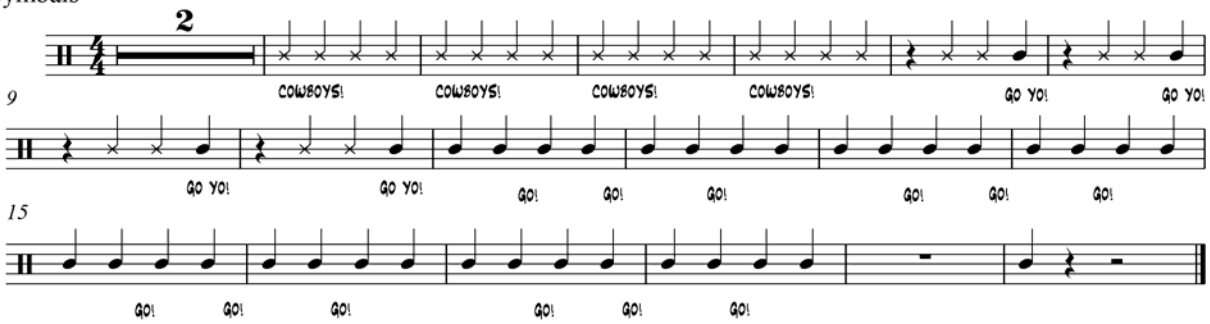
Heartburn

Cymbals



STOMP!

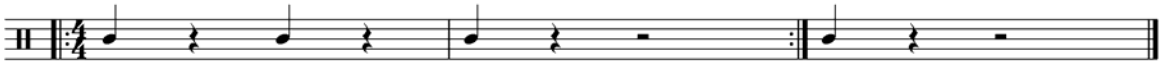
Cymbals



Sugar Bowl

UWDrumline

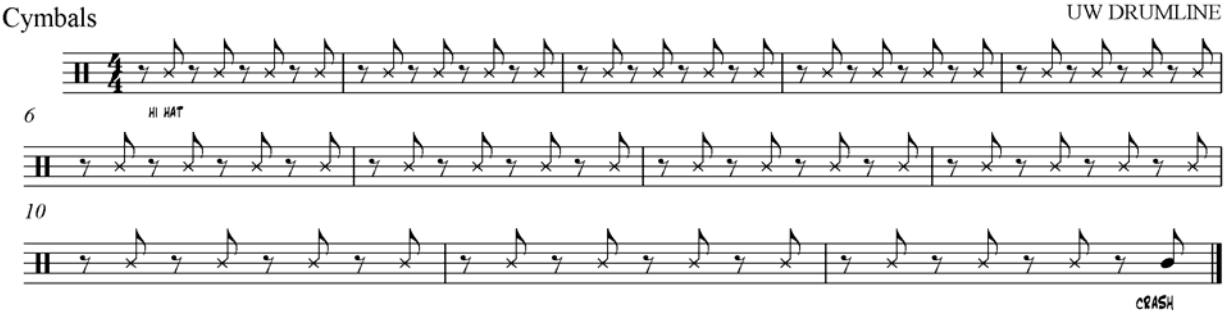
Cymbals



SWUNG

UW DRUMLINE

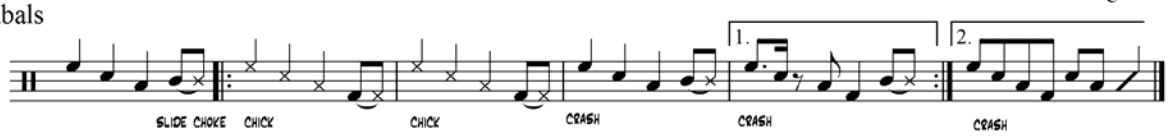
Cymbals



WHAT A FANAM

Aric Hageman

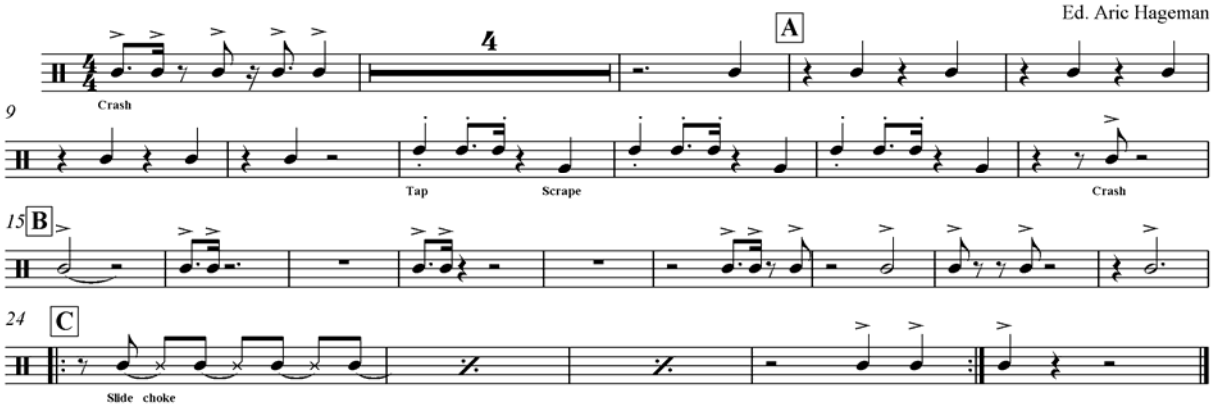
Cymbals



Cymbals

Pet the Kitty

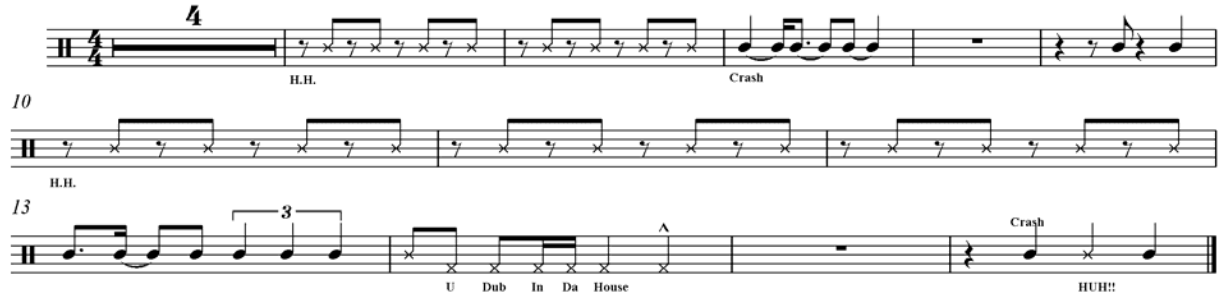
John Lane
Ed. Aric Hageman



Cymbals

Tio Loco

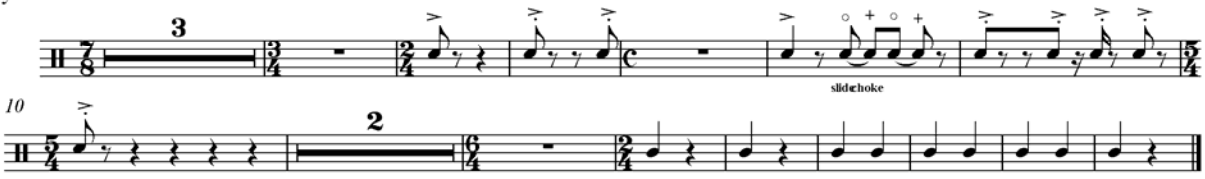
John Lane
Ed. Aric Hageman



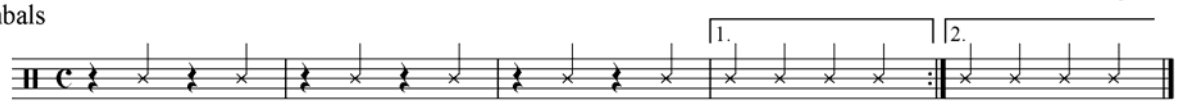
UW Drumline OTL

John Lane
Ed. Aric Hageman

Cymbals



Preceding Monkey Beat

ed. Aric Hageman

Cymbals