

South Dade Senior High School

Buccaneer Marching Band
DRUMLINE

Audition Packet



INTRODUCTION

This warmup packet contains seven fundamental exercises for the marching percussion section. Covering basic strokes, timing, two height control and rolls, these exercises were specifically designed to provide the beginning to intermediate drumline with a solid foundation for building individual and ensemble technique.

Demonstration videos of each of these exercises are available online at **VICFIRTH.COM**. Featuring Brian S. Mason and the Morehead State University Drumline, you and your percussion section can watch each exercise demonstrated at slow, medium and fast tempi. Instructional videos provide detail on many of the techniques included in each exercise. These videos are a great resource to demonstrate to your students how attention to detail and high performance levels go hand in hand to becoming a top marching ensemble!

The Marching Percussion 101 feature on vicfirth.com also includes a comprehensive instructional video library, covering all the fundamental drumline topics, such as:

- **BASIC CARE & MAINTENANCE**

Implementing a regular maintenance program, strategies for dealing with rain and suggestions for transporting the front ensemble.

- **TUNING**

Getting a characteristic sound from each instrument, plus other topics such as adjusting snare strainers and bass drum muffling techniques.

- **STICK & MALLET SELECTION**

Recommendations for the best implement to use on each instrument as well as a demonstration of optional products which can produce a wide range of tonal colors.

- **INSTRUMENTATION**

Choosing an instrumentation that will provide a balanced sound and how to set individual players on each instrument for the best chance of success.

- **REHEARSAL STRATEGIES**

Covering a wide range of issues such as: working with a metronome, strategies for cleaning a drumline, tracking, dutting, ensemble timing principles, plus a lot more!

- **MARCHING FUNDAMENTALS**

From preconditioning recommendations to forward, backward and crab-step marching fundamentals. Each marching technique is discussed and demonstrated.

Remember that video reference libraries are available for the concert percussion instruments and drumset as well. And to help you find quick answers to your percussion questions, check out Vic Firth's **BAND DIRECTOR'S PERCUSSION SURVIVAL GUIDE**, located at

www.vicfirth.com/education/bdpsg

We hope you enjoy using MARCHING PERCUSSION 101 and will consider making Vic Firth your #1 choice for sticks and mallets!

IMPORTANT CONSIDERATIONS AND RECOMMENDATIONS:

POSTURE AND CARRIER ADJUSTMENT

Maintaining a good posture while rehearsing is not only important to the visual look of the ensemble, but it is also an important factor in avoiding injury. Any misalignment of the spinal cord when carrying a piece of heavy equipment may result in muscle strain or spinal injury.

For detailed instruction on correct posture, drum height, body & feet positioning, please watch the marching technique videos on the Marching Percussion 101 feature on vicfirth.com.

STICKS OUT / STICKS IN

The importance of a good sticks out/in technique should not be underestimated – it not only provides a uniform visual appearance of the battery, but it also helps the players to internalize tempo prior to a musical entrance. Before each exercise (or during longer rest patterns in show music), the sticks should be carried in a uniform “sticks in” position. The sticks should come out in a staccato/fast motion 2 counts before the first note - and back in one count after the final release note.

A sticks out/sticks in regimen for the front ensemble is not recommended. Because these instruments are approached in a concert fashion, simply bringing the mallets up to playing position 4 counts in a uniform manner before an entrance is sufficient.

GRIP AND STROKE

Without the proper grip and relaxed stroke style, achieving a high performance level is impossible. Take the time necessary for each student to understand the checkpoints for a proper grip and how to produce a fluid, relaxed stroke (detailed videos are provided at vicfirth.com).

We recommend that younger snare lines play with matched grip rather than traditional grip. While players often want to emulate college or drum corp drumlines, the traditional grip adds a level of complexity to achievement that could be pursued after the basic skill levels are achieved.

USING THE HEIGHT SYSTEM FOR DYNAMICS

Because the visual consistency from player to player is a vital part of the marching activity, it is often helpful to define a system of heights when applying dynamics to exercises or show music. In this way, each player can match volume and stick heights on any given musical passage.

pp – 1" *p* – 3" *mp* – 6" *mf* – 9" *f* – 12" *ff* – 15"

A FEW FUNDAMENTAL CONCEPTS BEHIND EFFECTIVE DRUMLINE REHEARSALS:

1. Students need regular, dedicated rehearsal time devoted to working on the fundamentals included in this packet. Ideally, this time should be spent away from the wind players so that they may rehearse at the tempi most effective for each technique. If time during the regular band rehearsal does not allow for the drumline to warmup as a section, consider having them arrive 15-30 minutes early for rehearsal.
2. Always work with a metronome. Much of percussion performance is related to **MUSCLE MEMORY**. Working with a metronome will develop consistency for each technique covered in these exercises.
3. Repetition is necessary. In order to develop the proper muscle memory necessary for a high performance level, each exercise should be practiced (correctly) a minimum of 8-12 times at a given tempo.
4. Tenors should always play each exercise on one drum before applying the written exercise to all the drums. Bass drummers should also play the full exercise on their drum before splitting parts. This will help develop solid fundamental skills for each individual player.
5. It is helpful to rehearse at a variety of tempi and dynamic levels. Each variable affects how the muscles respond, and therefore must be a part of the regular rehearsal routine.
6. Also practice these exercises "on the move." Tracking (as explained in the Marching Percussion 101 Resource) is a vital means of layering the multiple responsibilities of playing and moving at the same time.
7. Accessory players should play snare parts on a pad in the front ensemble whenever possible. If necessary, these parts should be adapted to fit the student's ability level.
8. Adapting the exercises to reflect the demands of your show music will enhance the student's performance level. For example, if the students are having difficulty playing a soft passage in the show music, consider playing one or more of the exercises each day at a soft dynamic level at the same tempo as the music.

ABOUT THE EXERCISES:

Each exercise includes a full score and suggestions to help you and your students understand the basic techniques that are included with each exercise. In addition, we have provided several options that may be used if students either find the exercise too difficult, or are looking for a challenge to enhance their skills. Remember though, that difficulty of the exercise is not the primary consideration. Only through effective rehearsal on basic skills will your drumline be able to master the techniques to become a musical ensemble.

8 ON A HAND

Brian S. Mason

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a percussion ensemble and keyboard. The percussion parts include snare (sn), tom (tn), bass drum (5 bd), and cymbal (cy). The keyboard part is divided into right hand (key R) and left hand (key L). The timpani part (Timp) is also shown. The score is in 4/4 time and begins with a measure number of 6. The percussion parts feature a consistent rhythmic pattern of eighth notes, while the keyboard and timpani parts provide harmonic support. The snare, tom, and bass drum parts are marked with "R" and "L" for right and left hands, respectively. The cymbal part is marked with "R" and "L" for right and left hands, respectively. The keyboard part is marked with "R" and "L" for right and left hands, respectively. The timpani part is marked with "R" and "L" for right and left hands, respectively.

Rehearsal Notes

This exercise works on full rebound strokes, making it a perfect way to begin each practice session. Here are a few things to look for during your daily rehearsal:

- Work for a full, relaxed stroke (stick height = 12").
- Start at a slow tempo, working with a metronome or play-along track (mm=90), then move to medium (120) and fast tempi (140+) for 2-3 minutes per tempo.
- There should be no "stopping points" in the path of the stick as it travels up and down. The motion of the stick should be smooth on each stroke.
- Stick heights should match player to player.
- Keep the hand that's not playing (the free hand) in the proper playing position.
- On the battery percussion instruments, allow the rebound of the stick off the head to push it back to the up position. Keyboards and timpani will direct the stroke with the wrist, keeping the hand as relaxed as possible.
- Also rehearse at a piano dynamic level (3"). At this height, the wrist will direct the stroke because of the decrease in the stick's natural rebound. Strive for a full sound even at a low height, always keeping the wrist relaxed.
- Another option is to rehearse with a crescendo or diminuendo on each measure. Watch stick heights carefully. The height of the stick should consistently reflect the change in dynamics. Strive for an even, gradual change from low to high (or high to low).

8 ON A HAND – EXERCISE OPTIONS

OPTION 1

Snare

Tenors

5 BD

4 BD

Cymbals

Mallets

Timpani

This option provides variations for all instruments except snares.

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

OPTION 2

The musical score for Option 2 is written for seven percussion parts: Snare, Tenors, 5 BD, 4 BD, Cymbals, Mallets, and Timpani. The music is in 4/4 time and spans five measures. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests, with specific sticking patterns indicated below the notes.

Snare: Measure 1: R. Measure 2: R L R L R L R L -. Measure 3: R L L L -. Measure 4: L R L R L R L R -. Measure 5: L.

Tenors: Measure 1: R. Measure 2: R L R L R L R L -. Measure 3: R L L L -. Measure 4: L R L R L R L R -. Measure 5: L.

5 BD: Measure 1: R. Measure 2: R L R L R L R L -. Measure 3: R. Measure 4: R L R L R L R L -. Measure 5: R.

4 BD: Measure 1: R. Measure 2: R L R L R L R L -. Measure 3: R. Measure 4: R L R L R L R L -. Measure 5: R.

Cymbals: Measure 1: X. Measure 2: X. Measure 3: X. Measure 4: X. Measure 5: X.

Mallets: Measure 1: R. Measure 2: R L R L R L R L -. Measure 3: R L L L -. Measure 4: L R L R L R L R -. Measure 5: L.

Timpani: Measure 1: R. Measure 2: R L R L R L R L -. Measure 3: R L L L -. Measure 4: L R L R L R L R -. Measure 5: L.

This option provides a variation to work on alternating single strokes.

- **Snares/Tenors:** The rebound stroke from measure 1 to 2 (and 3 to 4) should remain consistent. Listen & watch for consistency of stick heights from hand to hand.
- **Tenors:** Practice first on one drum, then play the exercise as written around the drums. Work to minimize the motion of the forearms by relaxing the wrists.
- **Bass Drums:** Practice this exercise in unison before splitting the parts (applying the same sticking as the snares). On the split part, play both 8ths with right hand and alternate the four 16th notes.
- **Cymbals:** Split parts with a hi-hat technique. If only 2 players are present, split quarters and eights 2 ways instead of 4.
- **Mallets:** This is a great option for developing even alternating stroke required to play smooth rolls. Play the exercise first on one note, then as written. Work to keep all strokes even with no pulsations as you move from note to note.
- **Timpani:** This works on "passing rolls." Keep the 16th note strokes consistent as you move from drum to drum. Watch (and listen) to make sure you're striking the drums in the correct beating area on each stroke.

16th NOTE TIMING

Brian S. Mason

The musical score is for a 4/4 time exercise titled "16th NOTE TIMING". It consists of five measures. The parts are as follows:

- Snare:** Measures 1-4 contain rhythmic permutations of 16th notes: R L R, R L L, R R L, and L R L. Measure 5 is a whole rest.
- Tenors:** Similar to the Snare, with permutations R L R, R L L, R R L, and L R L in measures 1-4, and a whole rest in measure 5.
- 5 BD (5th Bass Drum):** Continuous 16th-note pattern throughout all five measures.
- 4 BD (4th Bass Drum):** Continuous 16th-note pattern throughout all five measures.
- Cymbals:** Measure 1: (zing) with a single stroke. Measure 2: (tap) with a single stroke. Measure 3: (crunch) with a single stroke. Measure 4: (sizzle) with a continuous 16th-note pattern. Measure 5: (suck) with a single stroke.
- Mallets:** Measures 1-4 contain rhythmic permutations of 16th notes: R L R, R L L, R R L, and L R L. Measure 5 is a whole rest.
- Timpani:** Simple bass line with notes on the 1st, 3rd, and 5th lines of the bass staff, corresponding to the downbeats.

Rehearsal Notes

This exercise works on the accuracy of playing the four 16th/8th rhythm permutations. Here are a few things you should work towards when rehearsing this exercise:

- Start at a slow tempo, working with a metronome or play-along track. The bass drums provide the 16th base on which all other instruments should line up the rhythmic figures.
- Marking time while playing the syncopated rhythms in measure 2 & 4 are occasionally problematic. If this is the case, first isolate one beat of the rhythm (plus a downbeat following) at a very slow tempo, then two, three, and finally all four. It's often helpful for students to think of "playing their feet" on the 16th rest in the 4th measure.
- ***Snares/Tenors:*** There should be a constant motion on repeated strokes (right hand strokes in measure 1&3, left hand strokes in measures 2&4) – similar to the "8 on a hand" exercise. The hand playing one stroke per measure should freeze immediately after the stroke (LH meas. 1&3, RH meas. 2&4).
- ***Cymbals:*** This exercise works on five different techniques to create new sounds. Watch the section video for this exercise to see a demonstration of each technique.

16th NOTE TIMING – EXERCISE OPTIONS

OPTION 1

BD

Mallets

This option provides the bass drums with the full unison rhythmic pattern (same as snare part). The mallets can fill in all the notes in each rhythm pattern to play a full scalic exercise (the keyboards may also transpose this exercise to other keys).

OPTION 2

Snare

Tenors

5 BD

5 sn

tn

5 bd

This option inserts a measure of “check pattern” between the measures of the timing pattern.

- **Bass Drums:** The rhythmic permutation is included in the opposite measure as the snares and tenors. Use their 16th note check to line up your rhythm.
- **Snares/Tenors:** Either section may flip the measure of check and rhythm (play measure 2 then 1, 4 then 3, etc) to provide a rhythmic base on which to line up the other section’s rhythms. Or, you may choose to do this with every other player within a single section.
- **Other Sections:** Repeat the first four measures to equal the snare/tenor/bass option.

DIRECTOR

ACCENT TAP

Brian S. Mason

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Rehearsal Notes

This exercise works on two height control. Here are a few things to look for during your daily rehearsal:

- Each accent stroke should be played at a full height (12"). While the velocity - or stroke speed - will increase, there should be no extra tension in the hand, wrist or forearm. Avoid trying to "hit the drum harder" on accented strokes.
- After the accent stroke hits the drum, "freeze" the stick in the down position (3") by using a slight squeeze of the fingers and fulcrum. Only use as much squeeze as necessary to stop the stick from rebounding up.
- Play the unaccented notes at 3" with a wrist directed stroke into the drum. Strive to relax the hand, wrist and fingers on the soft taps. The taps, while soft, should be played with a full sound (play "into the drum" at a 3" height).
- Keep the hand that's not playing (the free hand) in the proper playing position.
- **Tenors:** Play first time on one drum, then apply the written exercise the 2nd time through. Try to limit the amount of forearm motion when playing accents out on a different drum by allowing a slight side-to-side movement of the wrist.
- **Cymbals:** The timing of the even numbered measures is more difficult than you might think. Because of the accent placement on the "and" of count 2 in the drum parts, the quarter note hi-hat on beat 3 needs to be hit exactly in time with the left foot. It may be helpful to listen to the keyboard and timpani part to time the downbeats correctly.
- **Keyboards:** Strive for a full accent (12") and soft tap (3"). Listen for a good quality sound on the accents (do not try to hit the accents harder – simply play at a higher height). Watch for correct beating area on the bars.

DIRECTOR

ACCENT TAP – EXERCISE OPTIONS

OPTION 1

Musical score for Option 1, Accent Tap exercise. The score is written for Snare, Tenors, and 5 BD (5 Bass Drum) in 4/4 time. The Snare part consists of four measures of eighth notes with accents, alternating between Right (R) and Left (L) hands. The Tenors part consists of four measures of eighth notes with accents, alternating between Right (R) and Left (L) hands. The 5 BD part consists of four measures of eighth notes with accents, alternating between Right (R) and Left (L) hands. The score is marked with (ETC) at the end of the Tenors and 5 BD parts.

Play the exercise in a “round.” This gives the ensemble a timing challenge because the accents are displaced between the voices (including keyboards/timpani/cymbals as the 4th voice).

- Start with one voice, add a 2nd voice two counts later, etc. until all voices are in. Repeat with three silent counts for each instrument. Listen to the other sections (or “dut”) for the entrance.

OPTION 2

Musical score for Option 2, Accent Tap exercise. The score is written for Snare, Tenors, and 5 BD (5 Bass Drum) in 4/4 time. The Snare part consists of four measures of eighth notes with accents, alternating between Right (R) and Left (L) hands. The Tenors part consists of four measures of eighth notes with accents, alternating between Right (R) and Left (L) hands. The 5 BD part consists of four measures of eighth notes with accents, alternating between Right (R) and Left (L) hands. The score is marked with (ETC) at the end of the Tenors and 5 BD parts.

This option adds a slightly more difficult accent/tap option in the 4th measure (1 accent/1 tap). Play all 4 bars on the right and repeat off the left (tenors will use drum 2 & 4 on the left).

OPTION 3

The musical score for Option 3 is written in 4/4 time and consists of two systems. The first system includes parts for Mallets, Timpani, and Keyboard. The Mallets part features a series of eighth notes with accents, alternating between the left and right hands. The Timpani part features a series of eighth notes with accents, alternating between the left and right hands. The Keyboard part features a series of eighth notes with accents, alternating between the left and right hands. The second system includes parts for Keyboard and Timpani. The Keyboard part features a series of eighth notes with accents, alternating between the left and right hands. The Timpani part features a series of eighth notes with accents, alternating between the left and right hands.

This option provides a variation for the keyboards and timpani.

- **Keyboards:** Start one octave higher off the left hand. The left will then move down the scale on the accented notes.
- **Timpani:** This option works on MUFFLING. In the first line, the right hand will muffle the right hand strokes on the top drum, the left will muffle the left hand strokes on the bottom drum (each muffle is notated with an (x) on the appropriate drum).

In measure 5 & 6, muffle the opposite hand from the drum playing (the left muffles the bottom at the same time the right plays half note on the top drum). This technique is similar to playing a “flam” between the hands – with the grace note being the muffle.

In measures 7 & 8, both hands will muffle both drums on the rest.

OPTION 4

The musical score for Option 4 is written in 4/4 time and consists of two systems. The first system includes parts for Cymbals and Mallets. The Cymbals part features a series of eighth notes with accents, alternating between the left and right hands. The Mallets part features a series of eighth notes with accents, alternating between the left and right hands. The second system includes parts for Cymbals and Mallets. The Cymbals part features a series of eighth notes with accents, alternating between the left and right hands. The Mallets part features a series of eighth notes with accents, alternating between the left and right hands.

This option provides a variation for the cymbals and keyboards.

- **Cymbals:** Play the same rhythm in measures 2 & 4 as the snare accents.
- **Keyboards:** Play the same accent pattern as the snares, with alternating strokes. Left hand moves to low A in measure 2 and low F in measure 4 (use low A if low F is not available).

ACCENTED 16ths

Brian S. Mason

First system of the musical score for 'ACCENTED 16ths'. The score is written for six parts: Snare, Tenors, BD (Bass Drum), Cymbals, Mallets, and Timpani. The time signature is 4/4. The Snare, Tenors, and BD parts feature a continuous pattern of accented 16th notes, with 'R' and 'L' markings indicating right and left hand patterns. The Cymbals part includes a 'Divisi (A/B) (sizzle/suck)' instruction. The Mallets part also features accented 16th notes with 'R' and 'L' markings. The Timpani part has a single note in the first measure and a pattern of accented 16th notes in the second measure.

Second system of the musical score for 'ACCENTED 16ths'. The score continues for six parts: sn (snare), tn (tenors), bd (bass drum), cy (cymbals), key (mallets), and Timp (timpani). The sn, tn, and bd parts feature a continuous pattern of accented 16th notes, with 'L', 'R', and 'R' markings indicating left and right hand patterns. The cy part includes a '(HI-HAT)' instruction. The key part also features accented 16th notes with 'L', 'R', and 'R' markings. The Timp part has a single note in the first measure and a pattern of accented 16th notes in the second measure.

Rehearsal Notes

This exercise works on two height control within alternated 16th note accent patterns. Here are a few things to look for during your daily rehearsal:

- Each accent stroke should be played at a full height (12"), unaccented notes at 3". All control issues are the same as in the Accent Tap exercise. Do not put extra force behind the accent strokes – simply play the stick at a higher height. The taps should be played with a full sound (with a relaxed wrist stroke played "into the drum").
- Start slow and work one measure at a time (or accent to accent if you need to break it down even further). Concentrate on listening to the taps rather than the accents. For younger players, marking time in a consistent tempo may be as much of an issue as playing the exercise. "Place the feet" in unison with the downbeats in the hands.
- Listen for evenness of the low volume taps - both in sound and note spacing.
- **Tenors:** Play first time on one drum, then play the written exercise on the 2nd time through. The notes marked with a "+" in the 4th measure are cross-overs (left hand over right). Try to keep the forearms low to the drum to minimize the angle of the mallet head on the drum. A flat angle of the mallet results in the best sound.
- **Cymbals:** This exercise incorporates a "sizzle/suck" sound that emulates a drumset hi-hat. Watch the section video for a demonstration of this technique.
- **Keyboards:** Strive for a full height stroke on the accents (12") and soft taps (3-4").
- **Timpani:** The syncopated rhythms should line up exactly with the battery accents. Listen to the 16th note subdivision in the soft taps rather than the accents.

ACCENTED 16ths – EXERCISE OPTIONS

OPTION 1

Snare

fp

R

Play a forte-piano crescendo in the 4th measure, necessitating a higher level of accent/tap control.

- The first 3 notes of the measure is played exactly as you would without a forte-piano – the accent is played at 12" (with the same sound as all the other accents through the exercise), the two taps following are played at 3".
- The 2nd accent (on the last 16th on beat 1) should be played at 5" – only slightly louder than the tap height.
- Each accent thereafter should gradually increase in height and volume. The taps however, should maintain at a consistent 3" height throughout the crescendo.

OPTION 2

Snare

R L R L R L R L R

Tenors

R L R L R L R L R

BD

R L R L R L R L R

This option provides a different accent pattern for the final measure. The Accented 16th Exercise is open to any number of accent patterns, so feel free to experiment with other variations (you may choose to insert an accent pattern that appears in the show music).

OPTION 3

This option provides a variation for the bass drums to work on syncopated unison rhythms.

- The rhythms notated line up with the accents of the snare and tenor part. Listen carefully to the taps between the accents for better rhythmic accuracy.
- “Play the feet” on each rest – sometimes playing syncopated rhythms test the player’s coordination ability as they do timing accuracy.

OPTION 4

This option provides a split part for the bass drums. These 8th and 16th note patterns are quite common for show and stand music in bass drum parts. Another option would be to substitute a 4 measure pattern directly from the show music to get more repetitions at a variety of tempi.

OPTION 5

This option provides a simplified variation for the keyboards (only changing 1 note per measure).

OPTION 6

This option provides another simplified variation for the keyboards to work alternating 16ths while moving to progressively larger intervals.

- Listen for evenness of the 16th notes – especially when the interval distance between the notes increase.

DIRECTOR

DOUBLE BEAT

Brian S. Mason

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a drum kit and mallets. The score is divided into two systems, each with four measures. The first system includes parts for Snare, Tenors, 5 BD, 4 BD, Cymbals, Mallets, and Timpani. The second system includes parts for sn, tn, 5 bd, 4 bd, cy, key, and Timp. The drum kit parts are written in 4/4 time, and the mallets part is written in 4/4 time. The key signature is one flat (B-flat major or D-flat minor). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *sf* (sforzando). The drum kit parts are written in a simplified notation style, with letters R and L indicating right and left hands, and numbers 1-5 indicating different drums. The mallets part is written in a more traditional notation style, with notes and rests on a staff.

The musical score is arranged in seven staves. Measures 9 and 10 are marked with a repeat sign. In measure 11, the snare and tenor parts have a right-hand roll (R), while the 5 bass drum, 4 bass drum, cymbals, keyboard, and timpani parts have a single 8th note.

Rehearsal Notes

This exercise works on developing a quality double stroke – necessary for great sounding rolls. Here are a few things to look for during your daily rehearsal:

- The wrist directs each stroke with a relaxed rebound motion. Listen for evenness of sound. A wrist that is too tight will result in a choppy sounding double stroke. A “bounced” double stroke will result in the first stroke being louder than the second. Think of this as you do the “8 on a hand” exercise – but “2 on a hand” instead.
- In the first half of the exercise, isolate the motion to the wrists as much as possible (no large forearm motions for the beginning of each double stroke). In the second half, there will be a slight forearm motion as the check pattern flows from hand to hand.
- Practice also with your hands on your leg (or sticks on a pillow).
- **Tenors:** Practice on one drum first, then play the exercise as written.
- **Bass Drums:** Play the exercise in unison first, then as written. In measures 5-8, the 16th notes should be alternated (R L), single 8th notes are played on the right hand. Listen to snares and tenors to line up split 8ths and 16ths in m5-10.
- **Cymbals:** This exercise incorporates the same sizzle/suck technique as Alternated 16ths, but with a more complex split part. Play measures 1-4 in unison. Measures 5-11 are split.
- **Keyboards:** This exercise incorporates octave strokes on a chromatic scale. At a slow tempo, play the accidentals in the center of the bar – at faster tempi, at the edge. Inexperienced players may choose to play the exercise in one octave with alternating strokes.

DOUBLE BEAT – EXERCISE OPTIONS

OPTION 1

5 BD

4 BD

5 bd

4 bd

This option provides the bass drums with remedial work on running 8th and 16th patterns.

- The first 4 measures give each player the opportunity to place his or her 8th note on the downbeat or upbeat. If the line is very inexperienced, you can have them play quarter notes instead of 8ths (use the 1st four 8ths of each bar only).
- In measure 5, the unison 16ths on the downbeats should be played with alternating strokes (R L). Listen to the snare and tenor part to match spacing of the 16ths. Measure 6 is similar, but with upbeat 16ths.
- Again, listen to the snares and tenors in measures 9-10 to match timing of the split 16ths.

OPTION 2

Cymbals

(sizzle/suck)

f

7

This option provides the cymbal line with a simplified sizzle/suck exercise. In the first 4 measures, play the sizzle on the downbeat (the same as the original exercise). In measures 5-8, the sizzle is on the upbeat. This will help with timing and coordination issues between the hands and feet.

OPTION 3

The musical score for Option 3 is written for Mallets, Timpani, and Keyboard. It is in 4/4 time and features a double stroke variation. The score is divided into two systems, each with a repeat sign at the beginning of the second measure.

System 1:

- Mallets:** Measures 1-2: R L. Measures 3-4: R R L -.
- Timpani:** Measures 1-2: R L. Measures 3-4: R R L -.

System 2:

- key:** Measures 1-2: R L L R L L R L L R L L. Measures 3-4: R R L L -.
- Timp:** Measures 1-2: R L L -. Measures 3-4: R R L L -.

The score concludes with a final measure in the second system where the keyboard plays a whole note and the timpani plays a half note.

This option provides a double stroke variation for the keyboards and timpani.

- Inexperienced mallet players may wish to play the double strokes on one note instead of two (Bb in meas. 1, A in meas. 2, etc).
- Work for the same relaxed double wrist stroke technique as the snares and tenors.

CHICKEN AND A ROLL

Brian S. Mason

6"

Snare

mf

6"

Tenors

mf

5 BD

mf

4 BD

mf

(taps)
Divisi (A/B)

Cymbals

mf

Mallets

mf

Timpani

mf

3

> 9"/3"

sn

R L R L

f > 9"/3"

tn

R L R L

5 bd

4 bd

(zing)

cy

key

3

3

Timp

Rehearsal Notes

This exercise works on 16th note roll patterns. Here are a few things to look for during your daily rehearsal:

- ***Snares/Tenors:*** Play the first 2 measures at a consistent 6" height. The 16th check and the roll should maintain a consistent motion and height from one to the other – and a consistent feel in the hands (don't overly relax for the 16ths or squeeze for the roll).

Measures 3-4 should be played at 9" for the accent, 3" for the taps and rolls. This presents the same control issues as the Accented 16th exercise. Work to keep the roll at the 3" height, but with a full sound (by playing "into the drum").

The crescendo at the end of measure 4 should start at 3" and finish at 9". Keep the tempo and hand speed consistent throughout. Avoid "ripping the roll" (by speeding up) or "hanging the roll" (by slowing down).

- ***Bass Drums:*** All 8th note strokes should be played with the right hand, 16th notes should be alternated. Listen to the snare and tenors to line up the 16ths.
- ***Cymbals:*** This exercise incorporates tap and zing techniques. Watch the section video for a demonstration of these two techniques.
- ***Timpani:*** This exercise can be played on 3 drums (G-C-D) or, if the player is capable, on two (G-C). If playing on two drums, the player will tune the higher drum from C to D (and D to C) as necessary. It is helpful for the player to be seated when performing multiple tuning changes.

CHICKEN AND A ROLL – EXERCISE OPTIONS

OPTION 1

5 BD

4 BD

Cymbals

Mallets

Timpani

5 bd

4 bd

cy

key

Timp

The musical score is divided into two systems. The first system consists of five staves: 5 BD (Bells), 4 BD (Bells), Cymbals, Mallets, and Timpani. The second system consists of five staves: 5 bd (Bells), 4 bd (Bells), cy (Cymbals), key (Keyboard), and Timp (Timpani). The score is written in 4/4 time. The 5 BD and 4 BD parts feature continuous eighth-note patterns. The Cymbals part includes a series of eighth-note patterns with accents. The Mallets part features a series of eighth-note patterns with accents. The Timpani part features a series of eighth-note patterns with accents. The 5 bd and 4 bd parts feature a series of eighth-note patterns with accents. The cy part features a series of eighth-note patterns with accents. The key part features a series of eighth-note patterns with accents. The Timp part features a series of eighth-note patterns with accents.

Option 1 provides a more difficult variation for basses, cymbals, mallets and timpani.

- **Bass Drums:** In measure 3, the top two drums have the opportunity to play the same roll pattern as the snares and tenors (beats 1 & 2 on drum 1; beats 3 & 4 on drum 2). Play the accents at 9", taps and rolls at 3". Listen and match the 16ths and rolls with the snares. The other drums play syncopated accents that line up with snare/tenor accents.

In measure 4, make sure that the unison is timed correctly. Start the 16th note run on beat 3 at 3" (soft) and crescendo to the final unison.

- **Cymbals:** This exercise works on full crashes. Listen and subdivide carefully to play each crash in time with the rest of the ensemble. The final note is played as a full crash and quick muffle.

It is important to note that the full cymbal crash may interfere with the snare's and tenor's ability to "listen-in" to the roll. For inexperienced lines, you may consider moving the cymbals away from the snares and tenors (to a distance of at least 8-12 steps). As the players become more confident, keeping the cymbals in a usual warmup or performance arc is recommended because these are the same type of listening environments that snares and tenors often experience on the field. The battery players must get used to "focusing their ear" past the clutter of cymbal crashes or wind parts.

- **Mallets:** Play this exercise with 2 mallets in one hand, then repeat with the opposite hand (or play with 4 mallets). Work for a full, relaxed wrist stroke, minimizing forearm motion. At a slow tempo, play in the center of the accidental bars – or on the edge at a fast tempo. If instruction on how to hold four mallets is necessary, check out our free video lessons at www.vicfirth.com/education (scroll down to "concert/keyboard").
- **Timpani:** Play the entire exercise on one drum, moving the pitch up or down a half step every two counts. Try to make the pedal motion as quick as possible just before striking the new pitch. Listen carefully to the keyboard part to match pitch.

OPTION 2

(etc.)

Snare

Tenors

This option provides the snares and tenors with a downbeat tap roll in the first 2 measures. Play all accents at 9" – taps and rolls at 3". Measure 4 & 5 should be played as written.

OPTION 3

sn/tn

R L R L - R R R R

L L L L L L L R

This option provides the snares and tenors with a "diddle exercise" – isolating the most common types of bounced strokes within a 16th note grouping.

- Work each measure separately at first, making sure that the diddles are exact doubles of the 16th note check. Keep the hand motion from the check to the diddle pattern consistent and avoid pulsating the diddles (or the downbeats in measures 3 & 4).
- You can play this as a separate exercise (with all other sections playing the original "Chicken and a Roll" parts), or you can tag it on to the beginning of the original exercise to create an 8 bar phrase (with all other sections repeating measures 1-4).
- **Tenors:** Play this exercise on drum one first (as written), then move the diddles to the outside drums (drum 3 for right hand diddles, drum 2 for left hand diddles).

TRIPLET ROLLS

Brian S. Mason

Snare

Tenors

5 BD

4 BD

Cymbals

Mallets

Timpani

This musical score system is for the first four measures of the piece. It features seven staves: Snare, Tenors, 5 BD, 4 BD, Cymbals, Mallets, and Timpani. The key signature is one sharp (F#) and the time signature is 4/4. The Snare, Tenors, 5 BD, and 4 BD staves all play a continuous pattern of eighth-note triplets, each marked with a '3' above the notes. The Cymbals staff has a single eighth note with an accent (>) in the first measure, followed by rests. The Mallets staff plays a melodic line of eighth notes and quarter notes, with triplets indicated by '3' above the notes. The Timpani staff plays a bass line of quarter and eighth notes, with triplets indicated by '3' above the notes.

sn

tn

5 bd

4 bd

cy

key

Timp

This musical score system continues the piece for measures 5 through 9. It features seven staves: sn, tn, 5 bd, 4 bd, cy, key, and Timp. The sn and tn staves play eighth-note triplets with accents (>) and are marked with 'R' for right hand and 'L' for left hand. The 5 bd and 4 bd staves continue with eighth-note triplets. The cy staff has a 'Divisi' marking in the first measure and a '(choke)' marking in the fifth measure. The key staff plays a melodic line with triplets and a 'L R R sim.' marking in the fifth measure. The Timp staff plays a bass line with triplets.

Rehearsal Notes

This exercise works on triplet roll patterns. Here are a few things to look for during your daily rehearsal:

- ***Snares/Tenors:*** This exercise uses all the same techniques as the Chicken and a Roll exercise, except with a triplet base. Measures 1-4 should be played at a consistent 6" height, measures 5-9 at 9"/3". Even though the pattern moves from "hand to hand" on each beat, strive for a consistent sound without pulsing each downbeat.
- ***Tenors:*** Practice on one drum before playing the written exercise. In measure 8, you will cross the left over right on beat 2 and beat 4. Strive to minimize the angle of the forearms on the cross-overs and work for a consistent triplet motion of the wrists. Be careful to not crush the diddles under the cross-over.
- ***Bass Drums:*** All notes should be alternated (RLR). Listen to the snares and tenors to match note spacing.
- ***Cymbals:*** This exercise incorporates full crashes with follow-through. Watch the section video to see a demonstration. Measures 5-6 is A/B division with follow through. Meas. 7-8 is a 4-way split. If only 2 players are available, repeat measures 5-6.

The final measure is in unison – a full crash with fast muffle (not a hi-hat technique).

- ***Mallets:*** Play this exercise with alternating strokes (starting on the right hand). The only double sticking necessary is notated in measure 7 & 8.
- ***Timpani:*** This exercise is for 3 drums (G-C-F). If 3 drums are not available, play all the G's on C (meas. 1, 2, 5, 6 & 7 would be played on C). All triplets should be alternated, starting on the left hand.

CONDUCTOR

TRIPLET ROLLS – EXERCISE OPTIONS

OPTION 1

Mallets

L R R - L R L R L R L R L R L R R -

key

L R R - L R L R L R L R L R L R R sim. L R L R

This option provides the keyboards with a simplified version of the original exercise. You may have the full section play this option – or just individuals as necessary.

OPTION 2

[illegible]

This option provides the snares and tenors with a more advanced “diddle” exercise – isolating the most common types of bounced strokes within a triplet pattern.

- Work each measure separately at first, making sure that the diddles are exact doubles of the 8th note check. Keep the hand motion from the check to the diddle pattern consistent, and avoid pulsating the diddles or the downbeats.
- Measures 5-8 combine the techniques found in the original exercise: triplet rolls and tap rolls.