

# Percussion Clinic Dates:

March 27th

April 3rd

April 17th

April 24th

May 8th

**Audition Day:** May 15th

## What to expect in the audition clinics:

Each week, we'll be taking a deep dive into this packet. The warm up's we'll be using this year are:

8-8-16

Tap Accent

Stick Control

Double Triple Beat

Rolls

Cheesy Poofs

We'll also be working on two new cadences, "Locked In", which is something of a quad feature, and "Let Me Cook" which is a very groove based cadence with a few solo moments.

Be prepared for lots of switching from one instrument to another. One minute you may be on a bass drum, the next minute you may be on snare drum...and everything in between! I just want to see how everybody adapts and how each section gels with new members.

You should also be prepared for some...interesting rehearsal techniques. Sometimes I'll have the new students give the upperclassmen notes on playing, and then I'll have them switch. Sometimes I'll have the whole group "chop out" to Britney Spears music or some James Brown. Every week tends to be a little different, and by the time you audition you'll have lots of ideas for how to work on this material.

Speaking of which....

# Thoughts on Practice

Practice is a very personal and divisive thing. Some people love practicing and can do it for hours on end. Others hate to practice or are so busy that they're lucky to get an hour of practice once a month.

Whichever kind of practicer you are, here are a few quotes to think about

"You don't practice for hours, you practice for results"

"You can't complain about lack of progress that resulted from lack of work"

"You don't have to practice, but you don't have to be great either"

Some of the best players who have ever lived, people like Charlie Parker, Sonny Rollins, and Dizzy Gillespie, were known to be dedicated practicers. Their mastery of their instruments was no accident! It took years of consistent and mindful practice.

Now that we've established how important it is to get into the practice room, allow me to give you a few strategies that have helped me along the way...

1. If the metronome is on, you'll have a wonderful practice session. Even without a real concrete goal in mind, putting on a metronome and working out some ideas that trip you up can be a lot of fun. Conversely, having a well planned practice session without the metronome on might feel frustrating and less efficient
2. Skip the easy measures
3. Play the last measure first. Then the last 2. Then the last 3, and so on
4. Record yourself! Sure, you might know that you're SUPPOSED to do that, but when's the last time you actually did? Have you ever taken notes on what you could improve on in the recording? Do it! Use these notes to guide your practice session! Or perhaps you recorded yourself at the end of your session... use the notes to plan TOMORROWS practice session!
5. Make practicing an enjoyable experience. I personally am into aromatherapy and love having a candle burning while I practice. Maybe you enjoy a cup of tea or some peanut butter cups...
6. Practice things that increase your mastery of your instrument, don't just practice the songs that you're playing in band class. I fell into the same trap when I was younger! Yes, you should practice your band music, however ONLY practicing that stuff basically means you're starting at ground zero each time a new piece is brought in. On the flip

side, if you regularly worked on your technique, reading, time, and musicality, every piece will sound great on the first read through and you'll get to play more music!

# Defining The Technique

## Matched Grip

For the right hand of the snare line, or both hands for the quad line, we will use American Grip. To form the grip, the thumb and index grip the stick at the point of the stick that allows the stick to bounce. Most of the time, this is on the American flag on Vic Firth sticks. If you're not using Vic Firth sticks and have no flag, you can find the balance point by holding the stick loosely with one hand, and dribbling it on a pad or drum with the other hand. Too low or too high, and the stick won't bounce.

Once you've found the best spot of the stick to grip, get the bead of the stick in the center of the drum, floating just above the head. Make sure that your hand isn't flat (German grip) and that your thumbnail isn't facing the sky (French Grip)

The stick should be horizontal. I call this "Level 1". As we play, we can turn our wrist upwards, bringing the stick up higher and higher.

Level 1: Hand is fairly closed, no wrist turn. Use a slight arm pumping motion

Level 2: Add a  $\frac{1}{3}$  turn of the wrist upwards and begin to open your hand when playing

Level 3:  $\frac{2}{3}$  turn of the wrist, hands open slightly more

Level 4: Full wrist turn plus an open hand

A lot of drumming comes from your ability to:

Turn your wrist

Allow the stick to bounce

Know exactly when the hand should be open or closed. This is how we get all of the wonderful accent tap material to sound great.

In addition to the wrist turning and the grip being loose enough to let the stick bounce, we must also begin to train our fingers. Some of the exercises we'll be doing at these camps include:

8 on a finger

The Geek Technique

Palms towards the sky drumming

The fingers are the slowest muscle to develop due to how small they are, but are also one of the secrets to playing faster while maintaining relaxation.

## What's the deal with the left hand? Why is this so hard?

At Winter Park, we use the traditional grip. For better or for worse, this is a completely different technique than matched grip and demands a certain amount of respect and care to achieve. The truth is, the traditional grip is only different, not harder, than matched grip. Many of the concepts that apply to matched grip apply to traditional. In matched, the fingers act as the brakes for the stick, stopping its motion when need be. Traditional works much the same, with the bottom two fingers (ring and pinky) being the brakes. The middle finger does NOTHING except for staying out of the sticks way. Keep this in mind when practicing! Were you unfortunate enough to be born without a middle finger, you could probably still have a fantastic traditional grip. A few things to remember about the traditional grip, as it relates to the marching activity:

The index finger and thumb must always be connected. In a performing situation where you're not playing with other snare drummers, meaning drum set or symphonic music, the thumb and index are allowed to not meet, and in fact..... This might be a superior way of playing with the traditional grip. It allows the thumb to be a bigger player and also allows the stick to come up higher with no "ceiling" of height. However...in marching band, we'll keep that index finger connected to the thumb and add more arm to achieve "12 inch" heights. Side note... although some programs use inches to describe stick heights, I use levels. Level 4 is a 12 inch, completely vertical stick height.

Please take special care to make sure that the snare drum, whether it's on a harness or a stand, is set to a height that allows you to use traditional grip. Too low, and it's hard to achieve the correct angle of the hand (many students make the mistake of having the palm facing up in such a way that would allow their hand to collect water if it were raining) and too high and suddenly you look like you're a snare drummer from the 1980s... Find the middle ground. A slight angle, just slightly more angled than "hand shake" position is our go-to here.

In our right arm, we'll utilize a "chicken wing". The point of the chicken wing is to put your hand in American Grip so that we can still use our fingers.

## Quads

Even though we're using matched grip, there are a ton of challenges on the quads; or quints, tenors, whatever....I will be using the word quads throughout this packet. One of the biggest problems I'll be looking for in this audition, and throughout the season, is that once we start moving in a lateral motion (from one drum to another), we might tend to shut off our wrists and start reverting back to an arm pumping motion. Record yourself and make sure that your wrist is still turning UP when movement is added.

Just like the right hand for our snare drummers, we'll be using American Grip. It's really easy on tenors to end up in french grip (thumb facing all the way up), which might be all well and good, but younger students see french grip as an opportunity to start using all arm instead of all fingers! The french grip is designed to access your fingers, and yet we've all been guilty of playing in french grip but shutting our wrist off.

Obviously, the amount of drums sets quads apart from other marching percussion instruments. I'd highly recommend checking out "Quad Logic" by Bill Bachman to really get into the nitty gritty of what makes quad playing so challenging but I'll just leave a few thoughts about quad technique:

1. Turn your wrist, don't pump your arm
2. Your fingers are your friends!
3. Learn each passage on one drum and then apply the feeling of playing it on one drum to playing it on many...The best quad players treat the instrument like one surface, not 5-6
4. Just like on every percussion instrument, the playing zones are VERY important on quads. Mind the playing zones, and also mind the alternate playing zones on sweep passages.
5. One of the more obvious things that make quads so challenging is simply just the weight of the drums! It is up to YOU to make sure you're doing some sort of physical conditioning in the preseason and during the season. I'd HIGHLY recommend checking out "Forte Athletics" on instagram, they post a ton of helpful exercises for the specific challenges of marching with drums on!

## Bass Drum:

On bass drum, we're going to modify the matched grip we use when playing on a flat drum.

1. Hold the mallet towards the bottom to accommodate for the different weight of bass drum mallets
2. There are 2 techniques most bass drum lines will use. The first is a forearm rotation technique, which is similar to screwing in a light bulb. The second is a wrist turning

technique that feels a lot like our normal approach, except on a vertical drum. This technique feels more like knocking on a door. We'll be using this knocking on the door approach.

3. We'll use the same "Level System" to describe heights for bass drum, but with the twist of playing a drum that has a vertical surface instead of a horizontal one. So Level 1 will be vertical, and Level 4 will be horizontal!
4. To learn even more about bass drum, check out the Youtube channel "Bass Drum Group". Their videos are fantastic resources!

Besides the weight, one of the big challenges of playing bass drum is that you can't see the center of the drum, which is often the spot you're aiming for! So how do you find out where the middle of the drum is? Mirrors help! Another trick is to find out what lug your arm should be next to in order to get the mallet in the right spot.

Due to the nature of bass drum parts being "split", having great timing is a **MUST!** Be prepared to count, clap, and sing out loud while on bass drum in order to improve your individual sense of time. Being able to play on every part of the beat (the 1, e, and, uh) consistently at many tempos will be one of the keys to success on bass drum.

And remember, you must be able to play **AND** march! Mark time during your practice sessions and use a metronome!

# 8-8-16

♩ = 110 - 170

The musical score is divided into four systems, each containing four measures. The instruments are Snares, Tenors, and 5 BD's. The score includes dynamic markings (f), articulation (accents), and specific playing techniques (R/L) for Snares and Tenors. The 5 BD's part consists of rhythmic patterns with accents.

**System 1:** Measures 1-4. Snare: R, f; Tenor: R, f; 5 BD's: R, f.

**System 2:** Measures 5-8. Snare: L, R; Tenor: L, R; 5 BD's: L, R.

**System 3:** Measures 9-12. Snare: 9> R L L L L L L L; 10> L R etc; 11> R L; 12> R L. Tenor: 9> R L L L L L L L; 10> L R etc; 11> R L; 12> R L. 5 BD's: 9> R L L L L L L L; 10> L R etc; 11> R L; 12> R L.

**System 4:** Measures 13-17. Snare: 13> L R; 14> R L; 15> L R; 16> L R; 17> L. Tenor: 13> L R; 14> R L; 15> L R; 16> L R; 17> L. 5 BD's: 13> L R; 14> R L; 15> L R; 16> L R; 17> L.

# 8-8-16, tap accent variation

2

The musical score is arranged in four systems, each containing three staves: Snare, Tenor, and 5 BD's. The notation includes rhythmic patterns with accents (>) and dynamic markings (*f*). The first system (measures 1-4) features a consistent pattern of eighth notes with accents. The second system (measures 5-8) continues this pattern with some variations in the Tenor and 5 BD's parts. The third system (measures 9-12) introduces more complex rhythmic patterns, including sixteenth notes and triplets. The fourth system (measures 13-17) features a final section with sixteenth-note patterns and a triplet of sixteenth notes in the 5 BD's part. The score concludes with a final measure in measure 17.



# Stick Control

Crosby

♩ = 90 - 126

2 3 4

Snare  
R L R L... R R R L... R L R L... R L L L...

Tenors  
R L R L... R R R L... R L R L... R L L L...

5 BD's

5 6 7 8

Snare  
R L R L... R R R R L L L L R R R R L L L L R L R L... R R L L R R L L R R L L R R L L

Tenors  
R L R L... R R R R L L L L R R R R L L L L R L R L... R R L L R R L L R R L L R R L L

5 BD's

9 10 11

Snare  
R I I I R I I I I I I R I I I R R R L R R R L R L L L R L L L R R R R L L L L R R L L R R L L

Tenors  
R I I I R I I I I I I R I I I R R R L R R R L R L L L R L L L R R R R L L L L R R L L R R L L

5 BD's  
R R L R R L R R L L

12 13 14

Snare  
R R R L R L L L R R R R L L R R L L L R L R R R L L L L R R L L R

Tenors  
R R R L R L L L R R R R L L R R L L L R L R R R L L L L R R L L R

5 BD's  
R R R L R L L R

# Double Triple Beat

♩ = 140 - 160

Snare

2 3 4

5 BD's

*f*

*f*

*f*

(Mirror Image off the Left)

Snare

5 6 7 8

Tenors

5 BD's

Snare

9 10 11 12

Tenors

5 BD's

Snare

13 14 15 16

Tenors

5 BD's

Double Triple Beat, 2017

17 18 19 20

Snares  
R R L R L R R L R  
*ff*

Tenors  
R R L R L R R L R  
*ff*

5 BD's  
R L R R r r L R r r L R r r L R L R R r r L R r r L

21 22 23 24

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

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

5 BD's  
R r r L R L R R L R R L R R L R

# Rolls

♩ = 150 - 190

1 2 3 4

Snares

Tenors

5 BD's

Cymbals

*p*

*r l...*  
*p*

*p*  
split

5 6 7 8

Snares

Tenors

5 BD's

Cyms

9 10 11 12

Snares

Tenors

5 BD's

Cyms

*f p*

*f p*

*f p*

*f p*

*R* *l* *R* *l* *R* *r*  
*p* *mp* *mf*

*R* *l* *R* *l* *R* *r*  
*p* *mp* *mf*

*R* *l* *R* *l* *R* *r*  
*p* *mp* *mf*

*R* *L*

tap choke sizzle

tap choke sizzle

tap choke sizzle

*f* *mp* *f* *mp* *f* *mp* *p*

# Rolls

2

Musical score for measures 13-16. Instruments: Snares, Tenors, 5 BD's, Cyms.

Measures 13-16: Snares, Tenors, and 5 BD's play triplets. Snare dynamics: *f p*. Tenor dynamics: *f p*. 5 BD's dynamics: *f p*. Cymals: tap choke, sizzle, tap choke, sizzle. Cymal dynamics: *f mp f mp f mp p*.

Musical score for measures 17-20. Instruments: Snares, Tenors, 5 BD's, Cyms.

Measures 17-20: Snares, Tenors, and 5 BD's play triplets. Snare dynamics: *f*. Tenor dynamics: *f*. 5 BD's dynamics: *f*. Cymals: sizzle. Cymal dynamics: *f*.

Musical score for measures 21-25. Instruments: Snares, Tenors, 5 BD's, Cyms.

Measures 21-25: Snares, Tenors, and 5 BD's play triplets. Snare dynamics: *f p*. Tenor dynamics: *f p*. 5 BD's dynamics: *f p*. Cymals: choke, taps, sizzle, choke, taps, zing. Cymal dynamics: *f p f p p*.

# Cheezy Poofs

Murray Gusseck

To be played from 120 - 150 bpm

Snare: R L L L L R L L | R L R R R | L R L L L

Tenors: R L L L L R L L | R L R R R | L R L L L

Bass Drums: R R R R R L L

Sn. 4 | R L r r L r r L r r L | /: | R L R R R

Ten. 9 | R L r r L r r L r r L | /: | R L R R R

B.D. | /: |

Sn. 7 | L R L L L | R L r r L r r L r r L | /: |

Ten. | L R L L L | R L r r L r r L r r L | /: |

B.D. 2 | /: |

To be played with Flams, Cheeses, Flam Drags and Flam 5's

Cheezy Poofs - Page 2

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Sn. R R R L L L R R R L L L R L r r L r r L r r L

Ten. R R R L L L R R R L L L R L r r L r r L r r L

B.D. R R R R R R R R

13

Sn. R l l R l l R l l R l l r r L r r l l R L R L R L

Ten. R l l R l l R l l R l l r r L r r l l R L R L R L

B.D. R L R L R L R L R L R L R L

16

Sn. R R R L L L R R R R L L L R R R

Ten. R L R L L L R L L R L L L R L R

B.D. R L R L R L R L R L R L R

# Winter Park Warm-Up Bass Edits

## 8-8-16

Marching Bass Drum

R R R R R R R R L L L L L L L L R R R R R R R R R R R R R R R

5

L L L L L L L L R R R R R R R R L L L L L L L L L L L L L L L L L L L

9

R R

## Double Triple Beat

1

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

3

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

5

R R L R R R L R R L R R L R R L R L R R L R R R L R R L R R L R L R L

13

R L R L R L R L R R R L R L R R R L R L R L R L R L R L R L R L R R R L R L R L

17

R R L R L R R R R R L R L R R L R R L R L R L R L R L R L R L R R L R R L R R L R

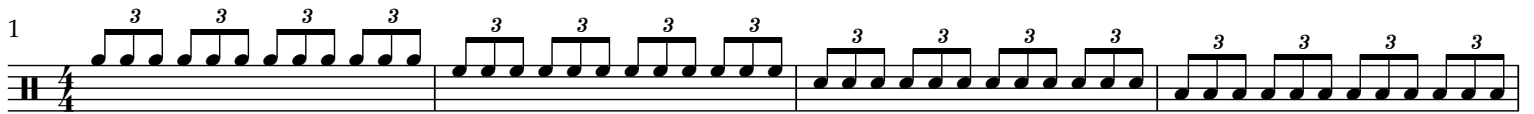
*ff*


21

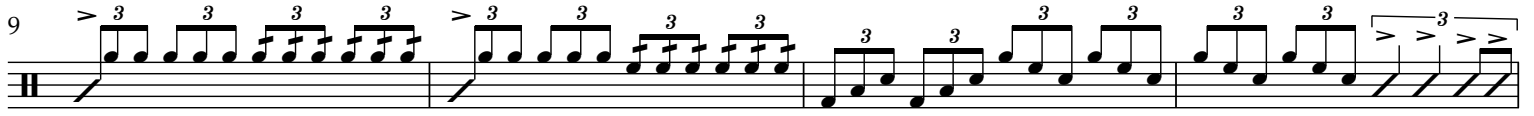
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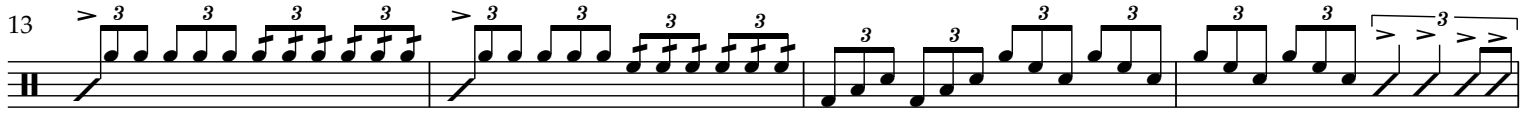



# Rolls


1   
R L R L

5   
R L R L R L R L R L R L R L R L R

9   
*fp* R L R L R L R L R L R L R L R L R L

13   
*f* R L R L R L R L R L R L R L R L R L

17   
*f* R L L L R L R L R L R R L R R L

21   
*fp* *f* *p* R L R R L R R L R R L R R R R R R R R R R R R R R R L R R R R R R

# Let Me Cook!

Trey Cross

♩ = 90

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

*f* *mp* *f*

*mp* *f*

S. D.

T. D.

B. D.

Cym.

*mp* *f* *f* *mp*



