Stockbridge High School

Marching Percussion Ensemble Packet

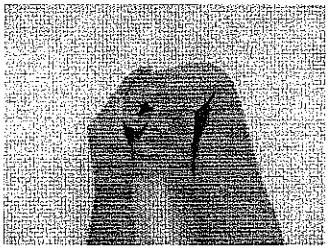
Bass Drums

Stretching

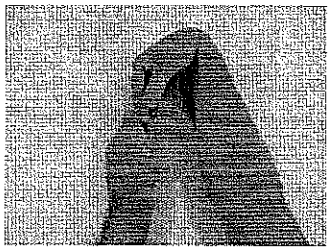
It wouldn't make sense for an athlete to never stretch before or after exercise, so it likewise doesn't make sense to never stretch hands or wrists. In order for hands to move correctly and be able to make corrections, they need to be nimble and agile. Here are a few recommended stretches. These stretches can help prevent and alleviate conditions such as tendonitis and carpel tunnel.

Make a loose fist with the thumb outside the palm. Gently push the hand downwards to stretch the tendons on top of the wrist.

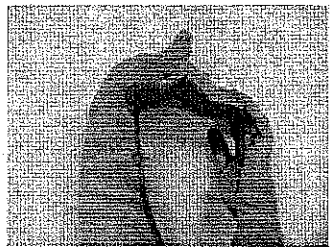
Hold for a few seconds and **slowly** release the fingers down.



Gently pull fingers down, Hold for a few seconds and **slowly** release.



Flex the wrist backwards and pull the fingers down. Hold for a few seconds and **slowly** release.



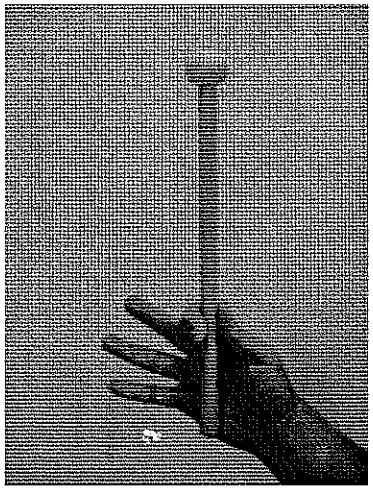
It is imperative that to release **slowly** when releasing a stretch. Releasing too quickly can make the muscle cramp. After stretching, slowly shake your hand from side to side to get blood moving again.

We also recommend every percussionist to purchase earplugs as a precautionary measure against hearing loss.

Bass Drum

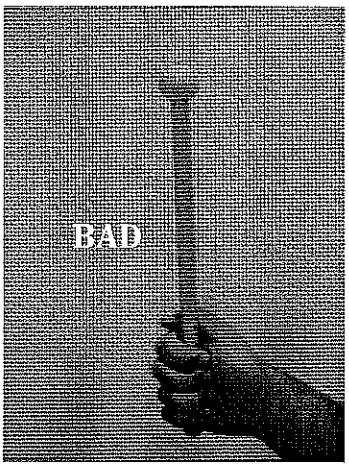
Grip

The grip for bass drum is fundamentally no different from the grip for snare drum. The grip begins with the fulcrum. The fulcrum is the point at which the stick pivots in the hand, much like the center point of a see-saw. The fulcrum is made between the pad of the thumb and the index finger. The location of the grip on the implement can change slightly depending on the weight and length, but the general is a third of the way up the mallet.



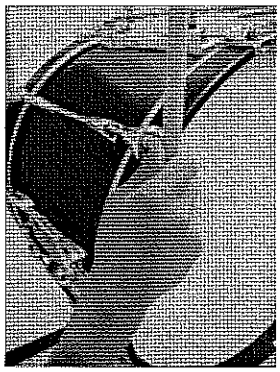
The largest challenge for bass drum technique is overcoming the lack of gravitational help. Where snares and tenors have the advantage of their implements moving in the same direction as gravity, bass drums must strive to achieve the same grip and stroke while the playing surface is vertical. The mallet should be placed in the hand so that the bottom of the mallet is even with the hand and no mallet is sticking out the back.

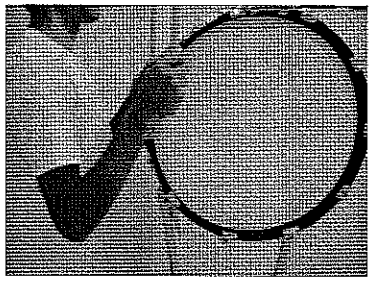
A common tendency is to allow the thumb to slip off the stick and to be on top of the index finger. By doing this, the fulcrum cannot work properly. Make sure to keep the fulcrum in place while playing at all times. Putting the thumb in this position will not allow the wrist to bend properly and will negatively affect sound quality.



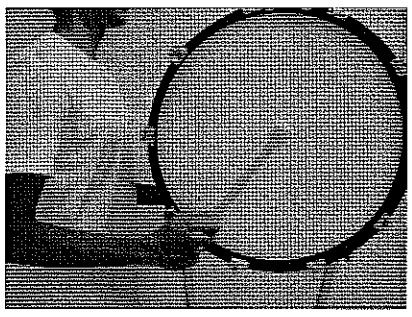
Playing Position

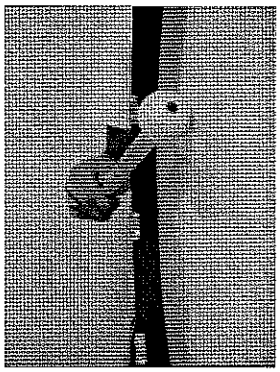
There are two basic positions; Tacet and Playing. To tacet means to rest, so a tacet position is the position that the hand is in while it is not playing. In tacet position, the mallets should be against the rim with the mallets being straight up and down. The exact position on the rim changes depending on the size of the drum, but it will be around shoulder-height. Do not grab onto the rim with the thumb. The hand should be against the rim, but not "attached" so that they can move freely and quickly.





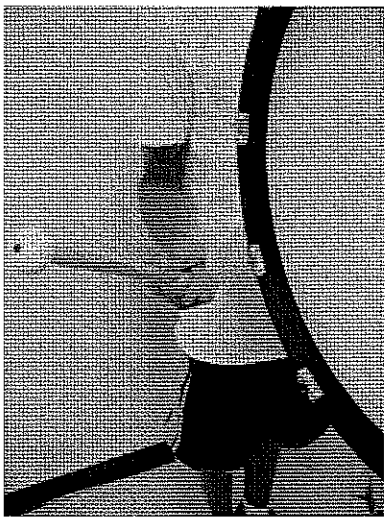
The player, not the drum, dictates the playing position. The drum should be adjusted to fit the person. The upper arm should be relaxed and at the sides. The forearm should be parallel to the ground and the mallet head should be in the center of the drumhead. For the larger drums, the upper arm may need to be pushed slightly forward, but this is the exception not the rule. The hands should be kept in this position at all times, even when not playing. When the drum is on a stand, it should be adjusted to be at the same height as when the drum is on the carrier. The sticks should have a slight inward angle to the drumhead.





Stroke

The playing motion is primarily from the wrist, but this does not mean that it is used exclusively. The arms and fingers are also used as part of the stroke, but the wrist is the primary point of movement. Larger muscles (arms) should be used for larger movements and smaller muscles (fingers) should be used for faster or smaller movements.



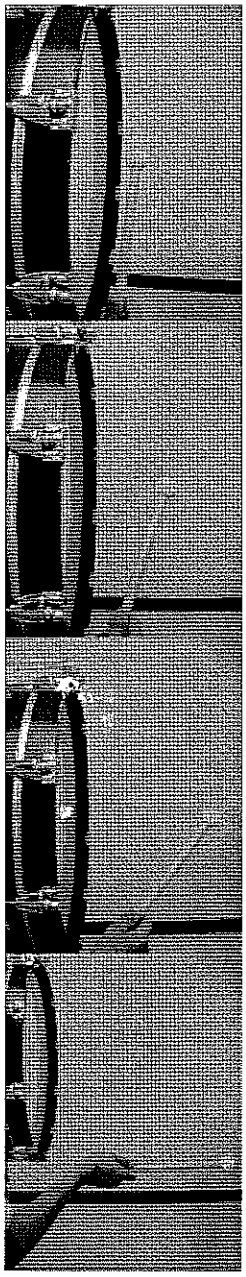
Since bass drums are sideways, the technique involved will feel slightly different from other "horizontal drums." The technique should be the same as would be used on a snare drum; it's just sideways. This concept is easier said than done, but that is the goal.

Because there will not be as much rebound from a bass drum, the wrist needs to be slightly more active in the stroke motion. This doesn't mean that rebound isn't used at all, but the wrist does need to supplement the rebound given from a bass drum.

There are 4 basic types of strokes: Up-Up, Up-Down, Down-up, or down-down. Each of these types of strokes use the rebound created by the initiation of movement from the fulcrum. The up-up stroke starts in the up position, strikes the head, and ends in the up position again. The up-down starts up then ends down, and so forth. Using rebound as part of **all** of the strokes is essential to make each stroke motion efficient. Do not use the wrist to control or restrict the movement of the stick. Each of these strokes should be practiced individually and in different combinations.

Heights

The entire section operates on a system of heights to allow a more defined and common language for dynamics. We operate on a system of 4, 8, 12, and 16. These numbers do not exactly correlate to inches off of the drumhead but they are close. These numbers roughly correspond to different dynamic levels. Strive to play with good sound quality at all heights, especially lower heights. Higher heights can be more difficult to achieve on bass drum, but strive for these goals.



4" = piano
The stick barely moves above vertical. Play as low as possible with good sound.

8" = mezzo-piano
Think of this height as a loud 4. It is only slightly louder than 4.

12" = mezzo-forte
The stick should be around a 45° angle from the drumhead

16" = forte
Full extension. The stick should rise to being vertical, but not beyond.

EIGHT ON A HAND

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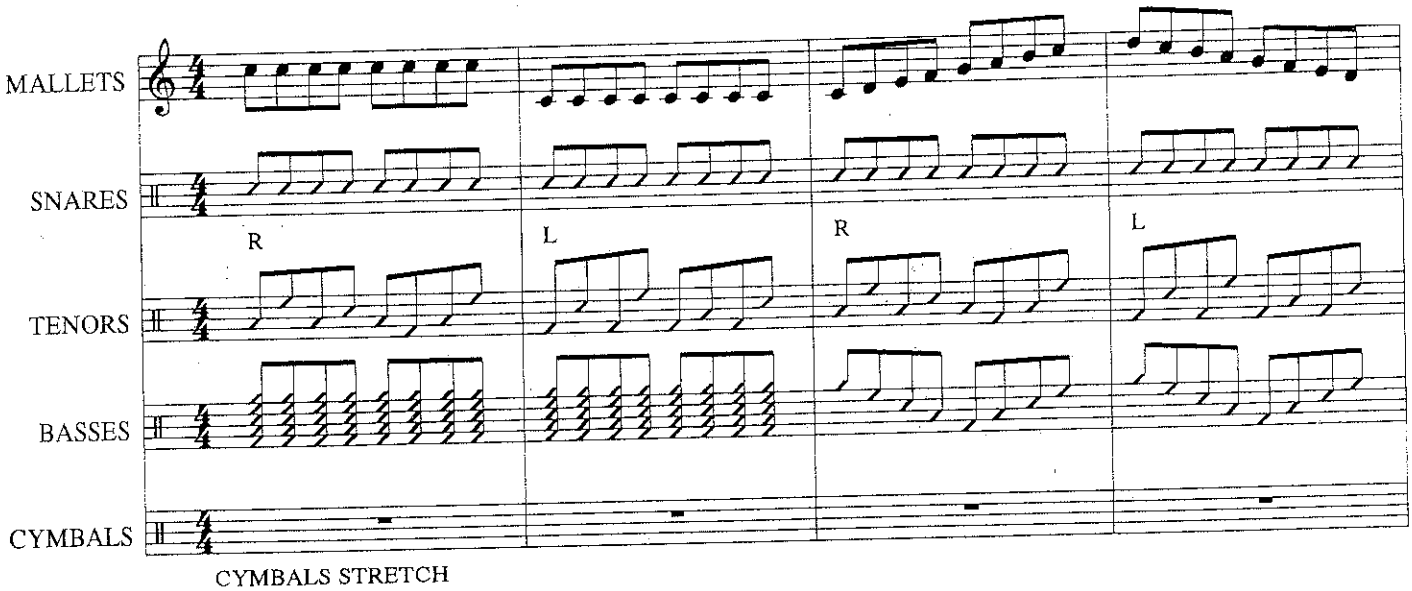
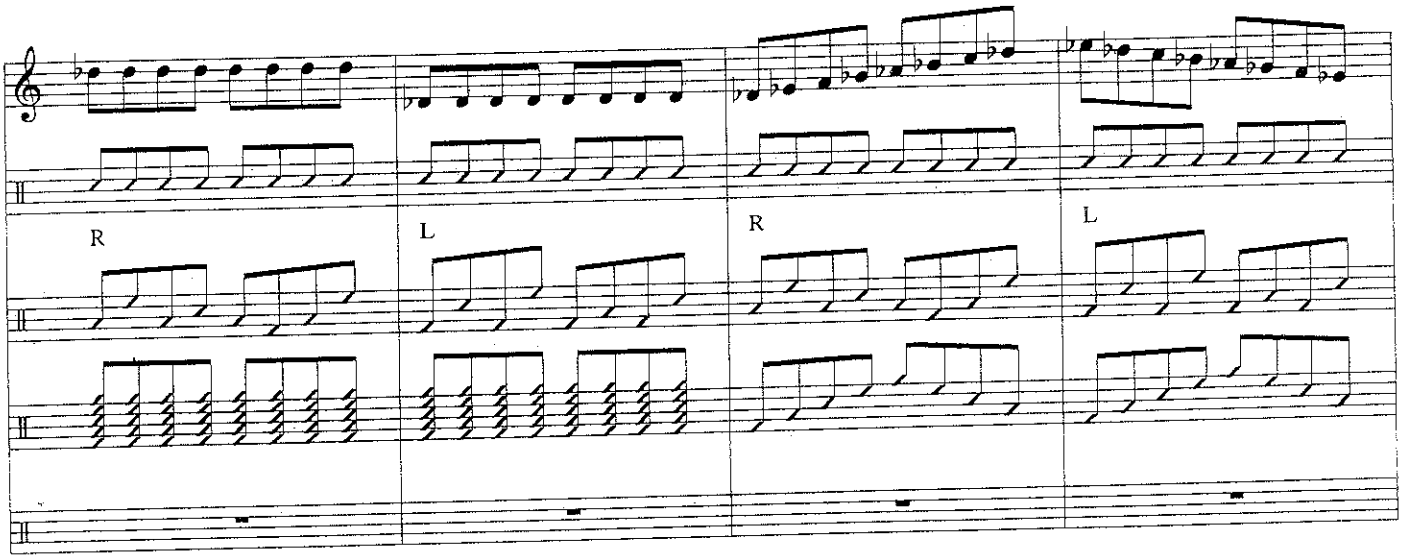
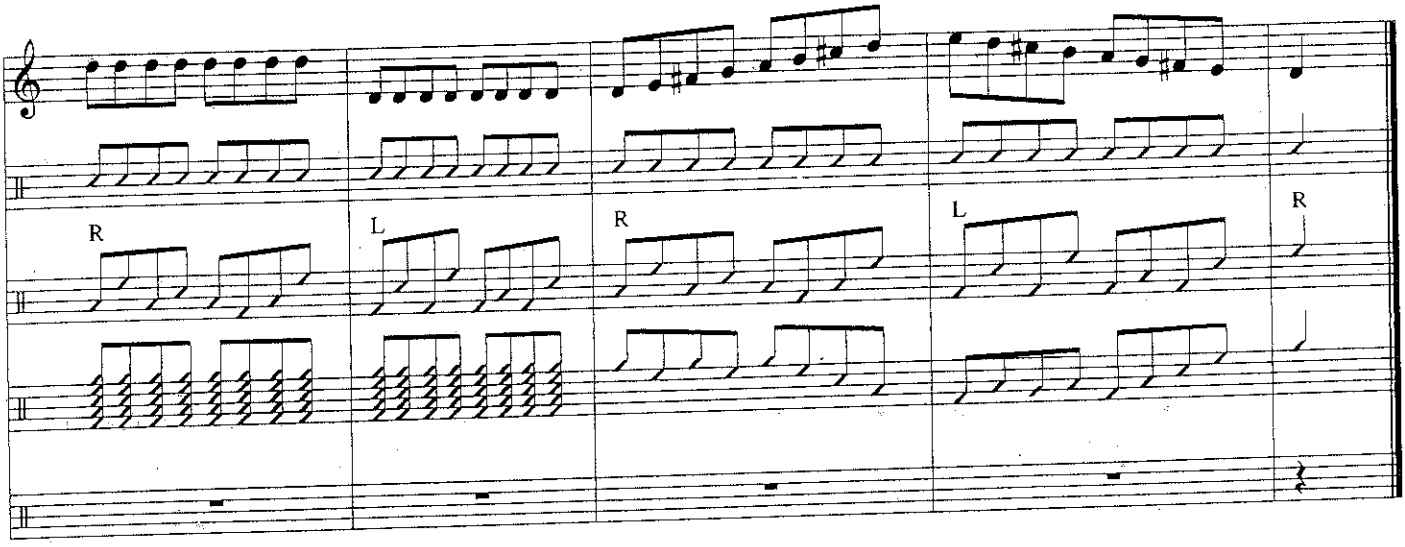


CYMBALS STRETCH





5/8,7/8, 9/8

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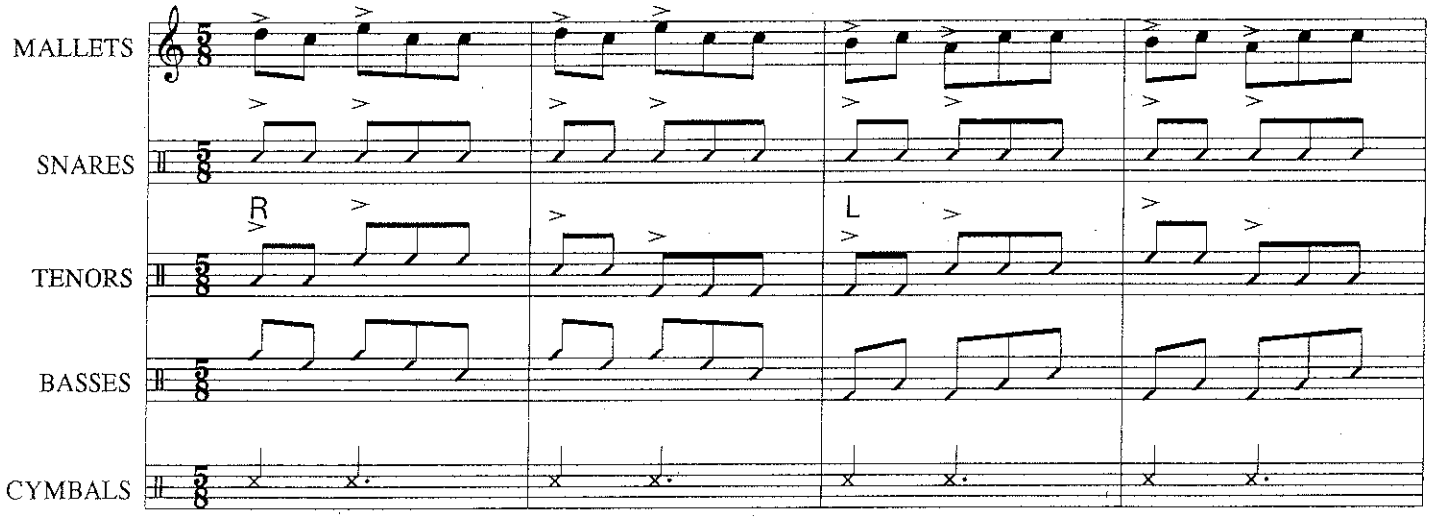

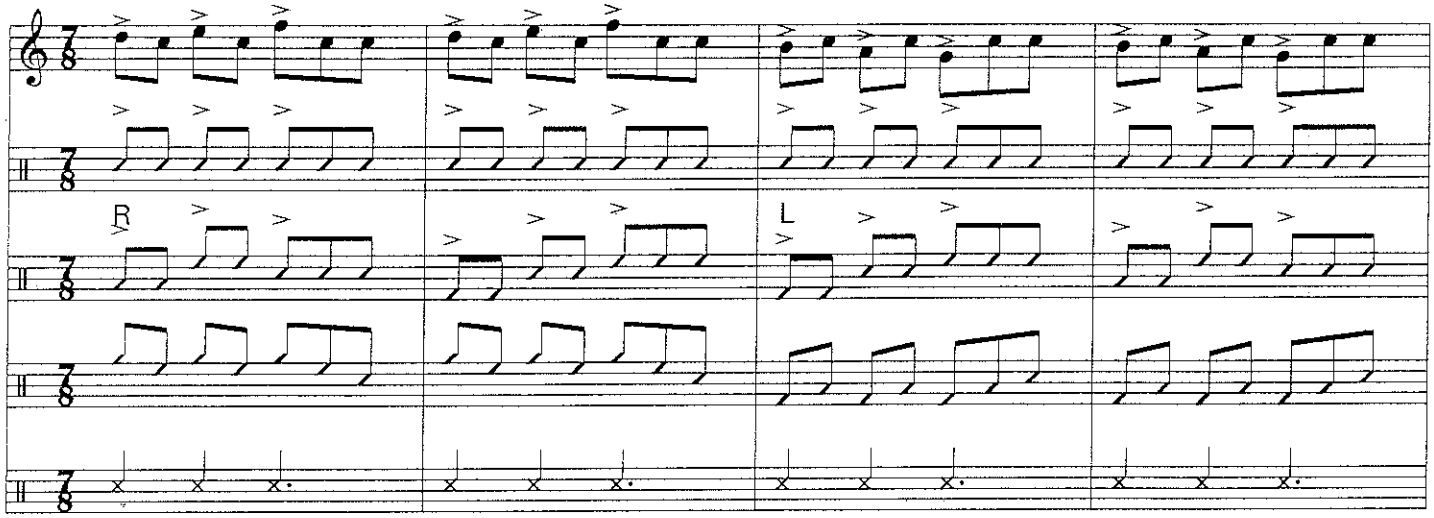

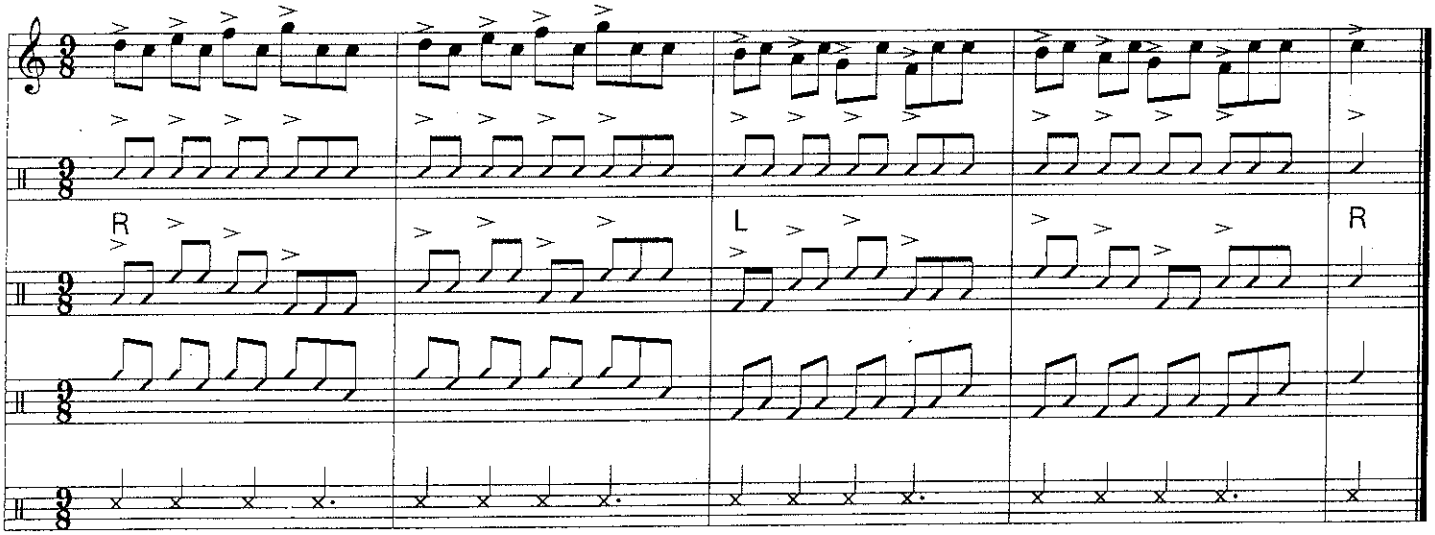

DOUBLE, TRIPLE COMBO

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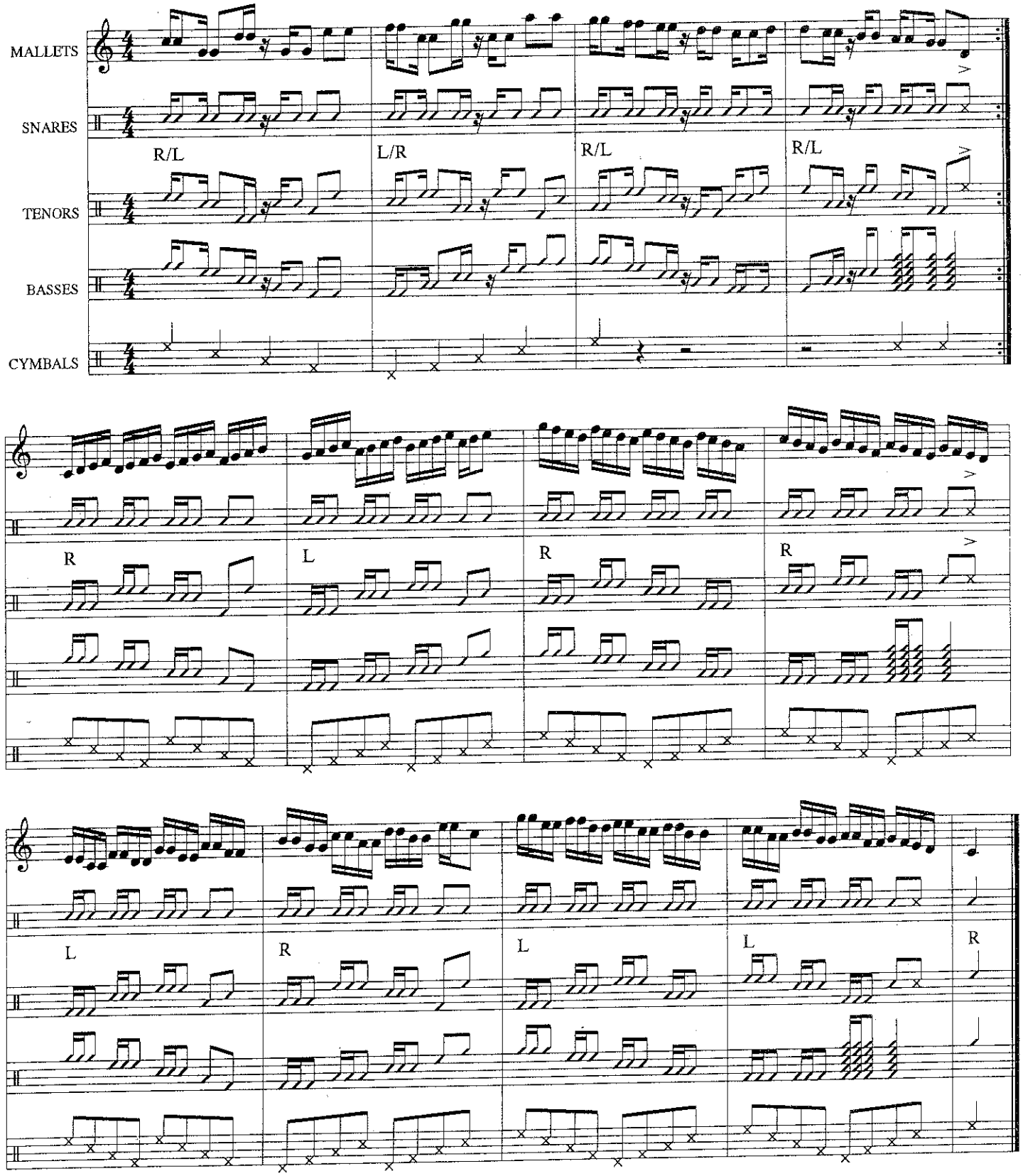

16TH TIMING

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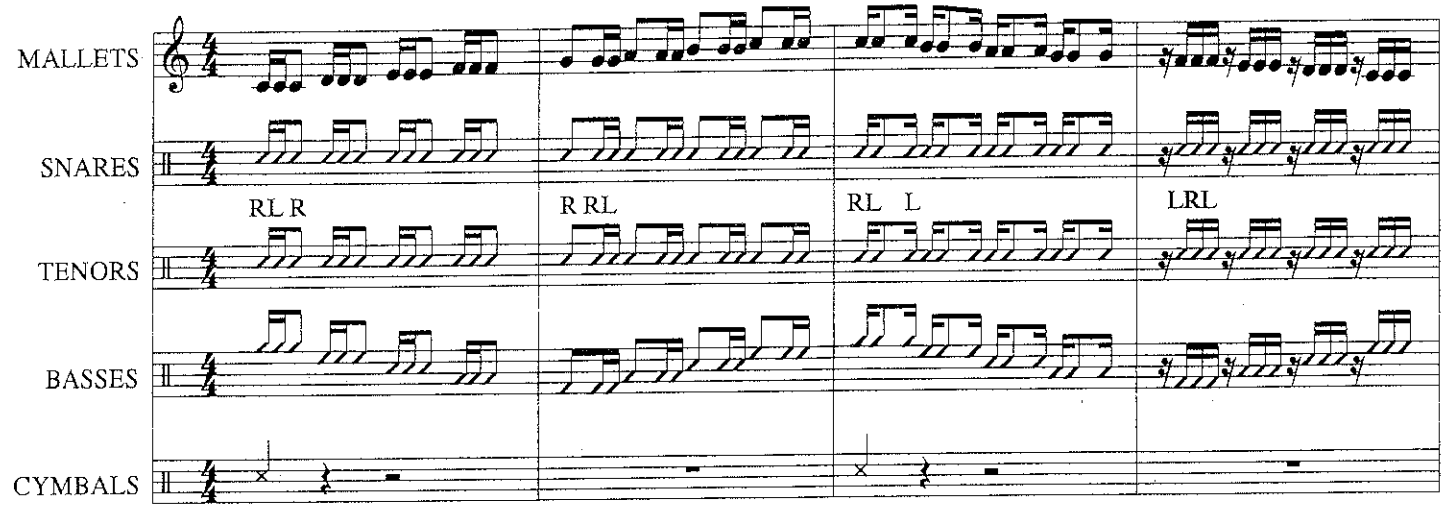

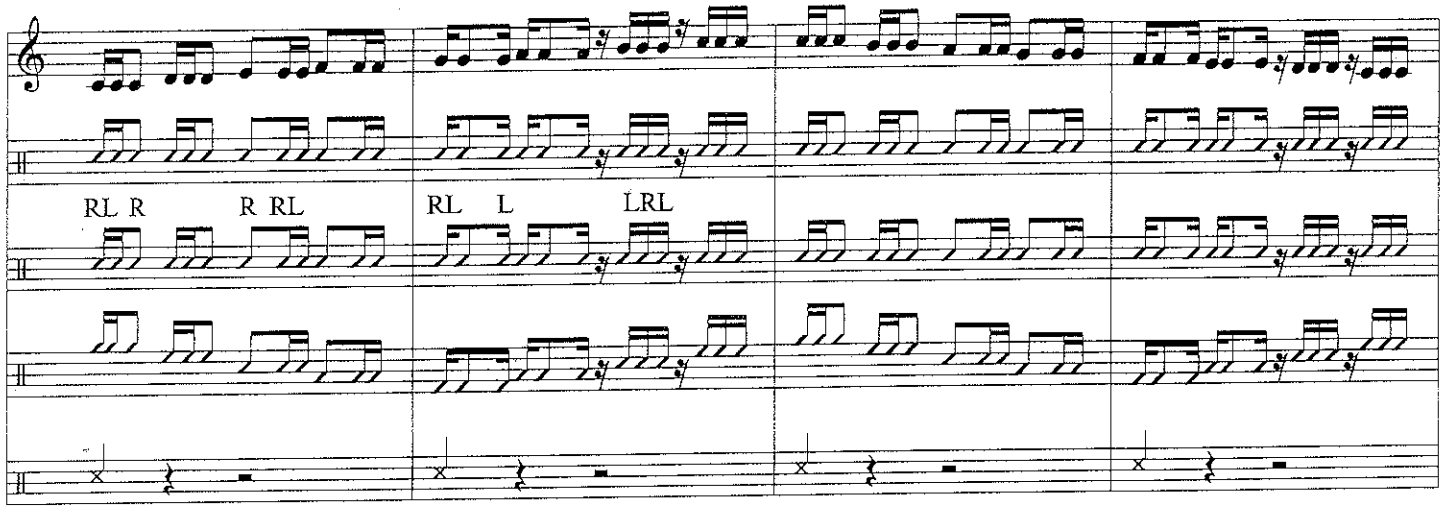

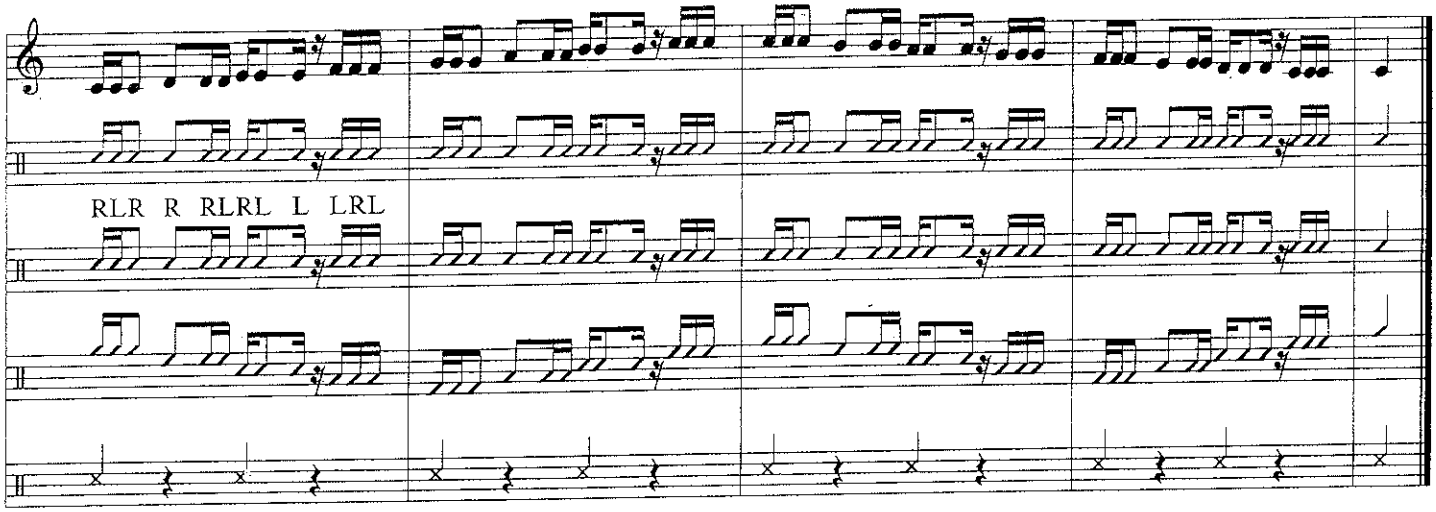

SINGLES EXERCISE

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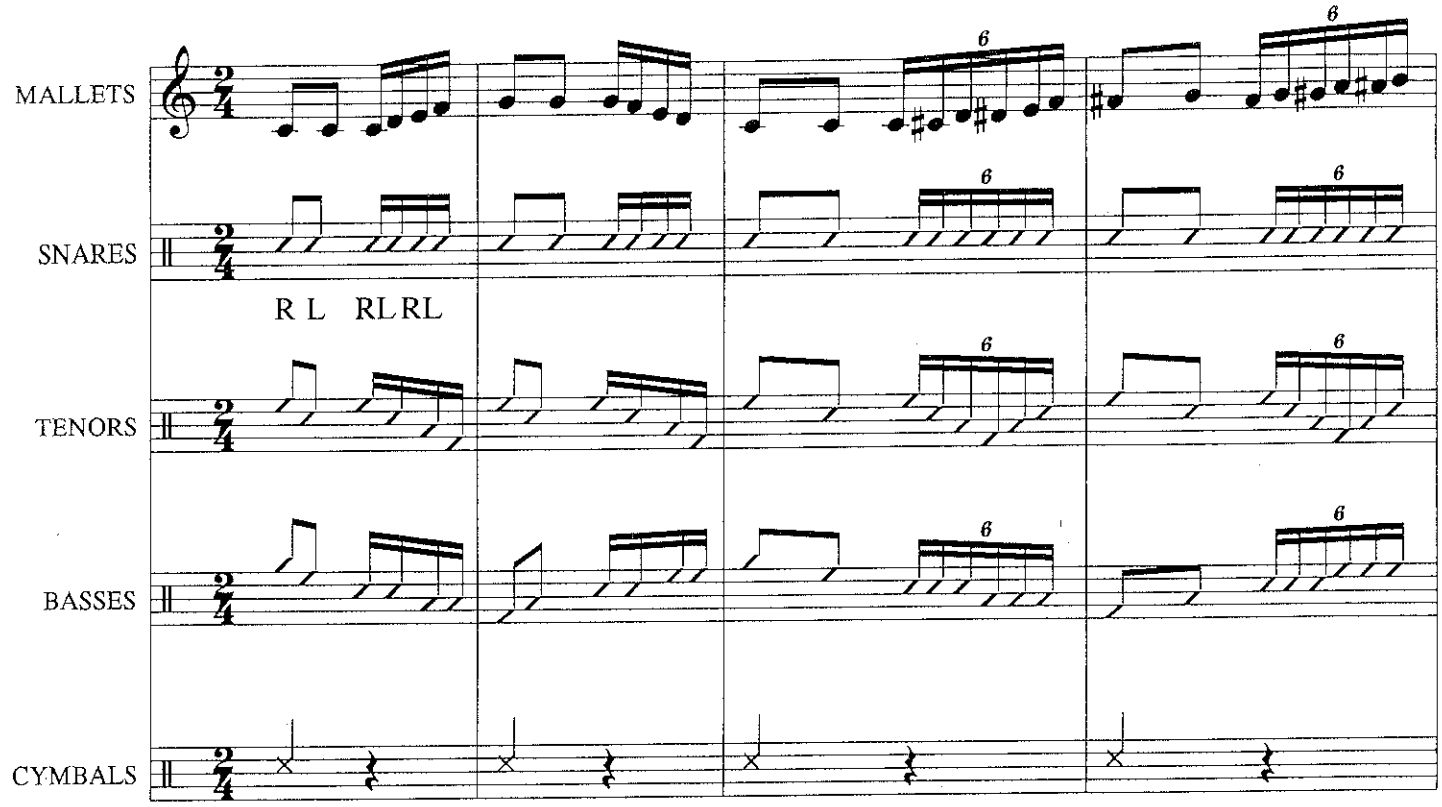

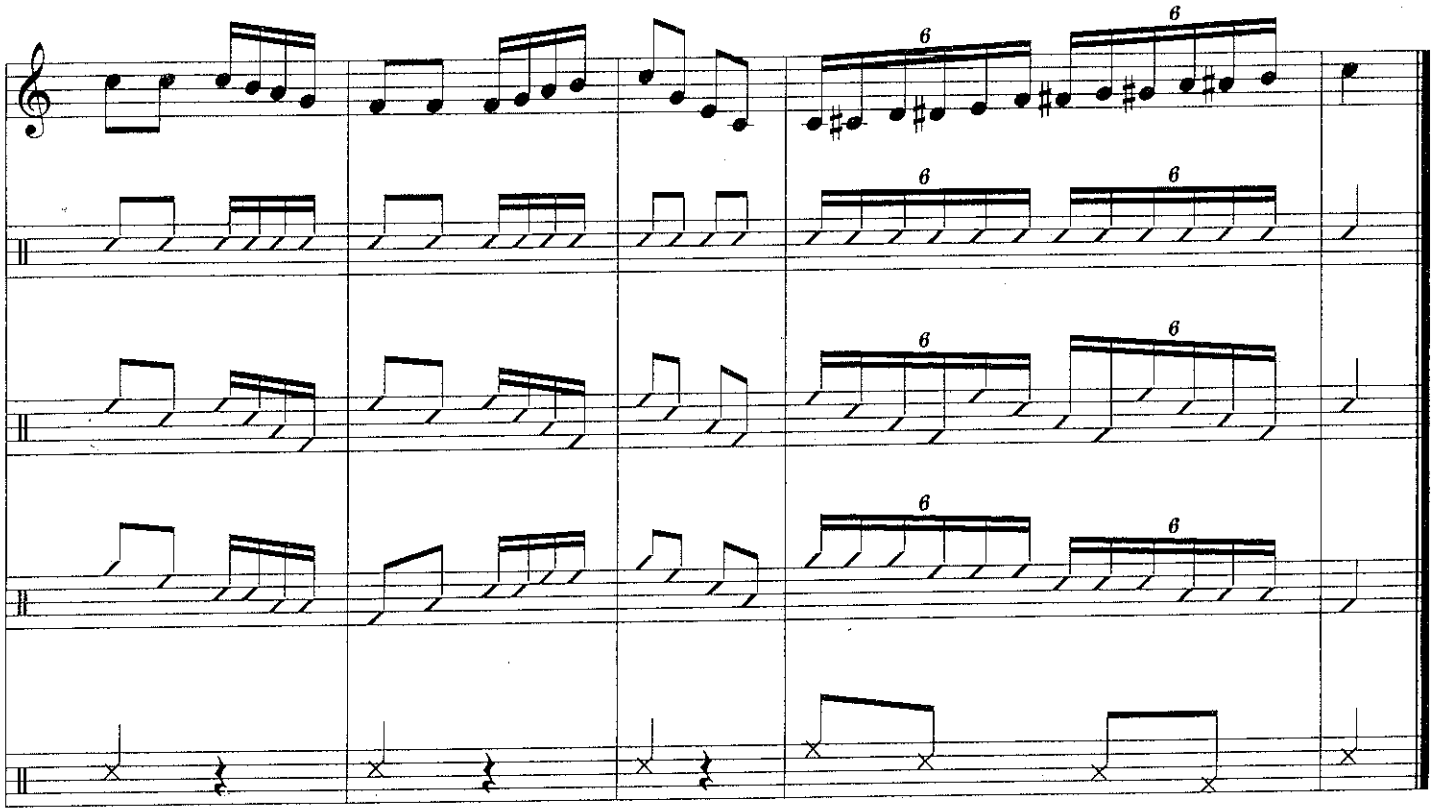

16TH-32ND TRANSITION EXERCISES

EXERCISE 1

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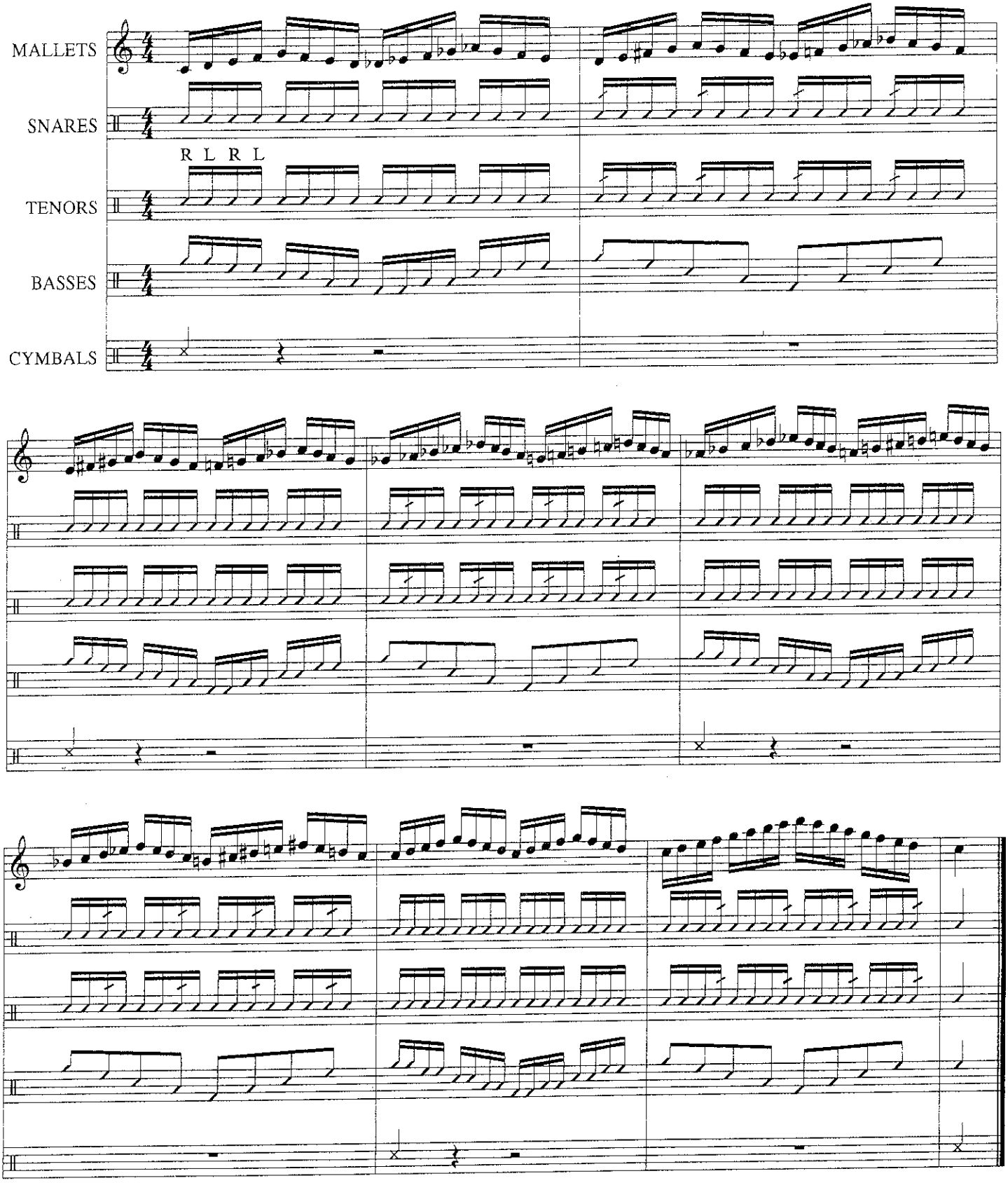

16TH-32ND TRANSITION

EXERCISE 2

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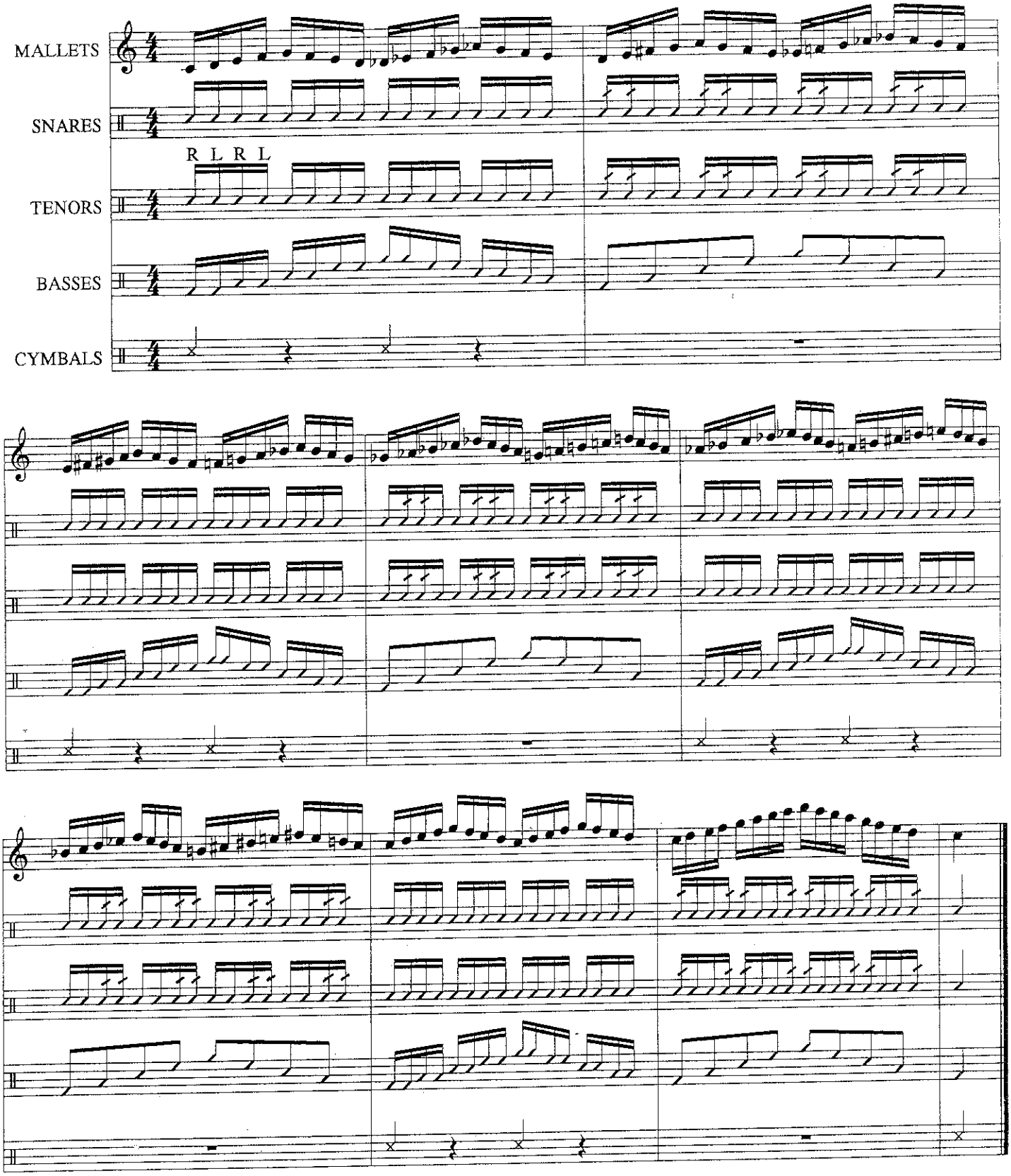

ROLLS

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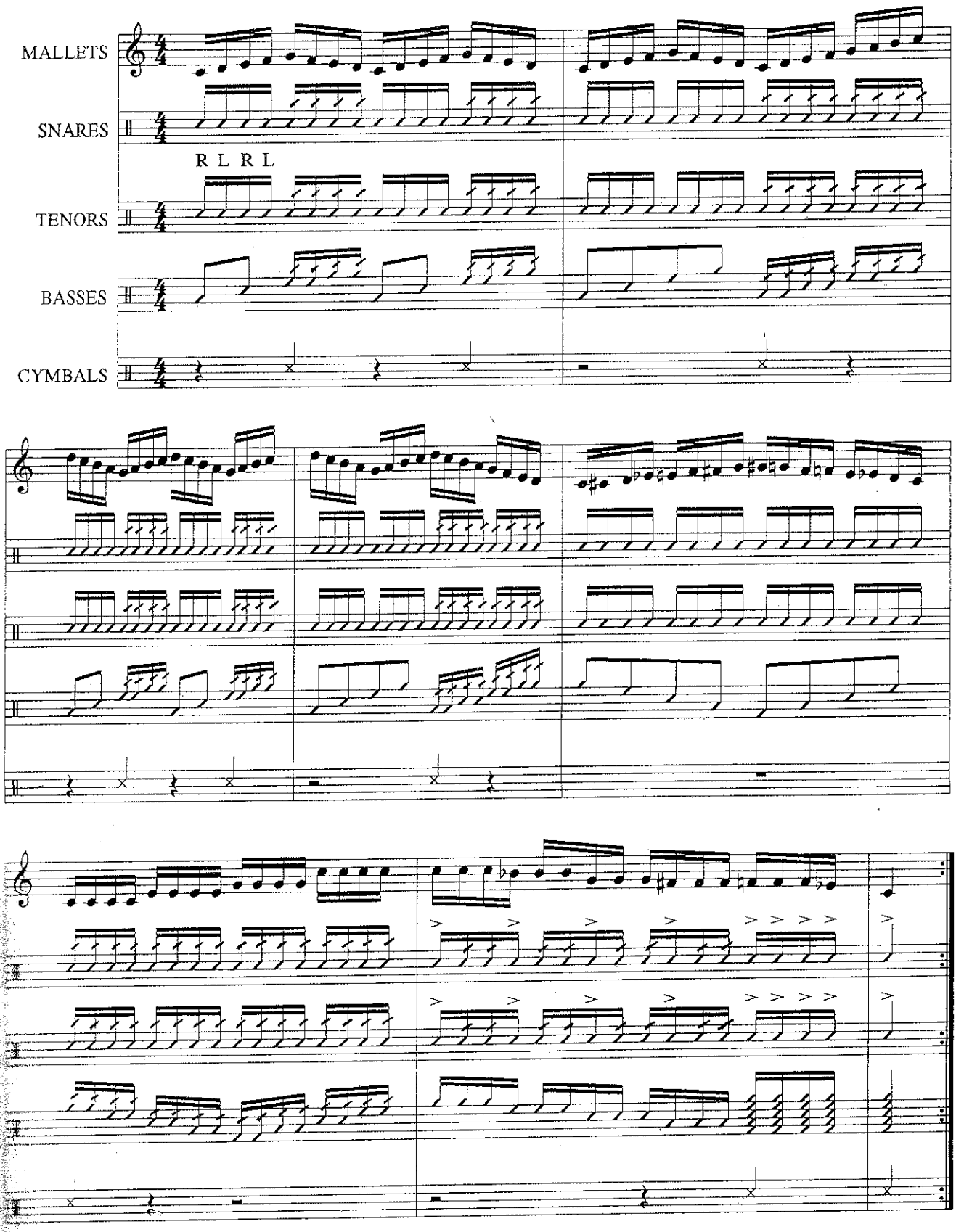
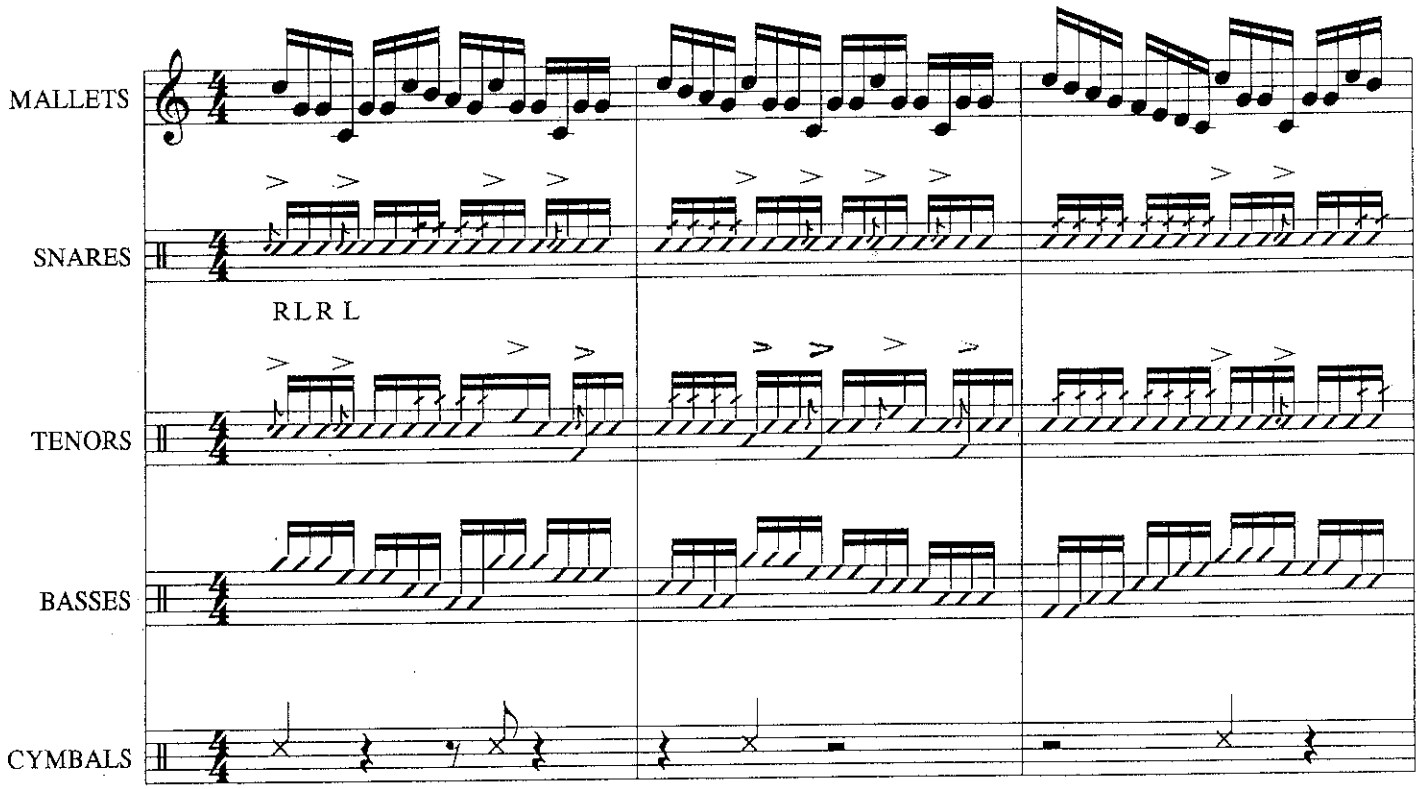
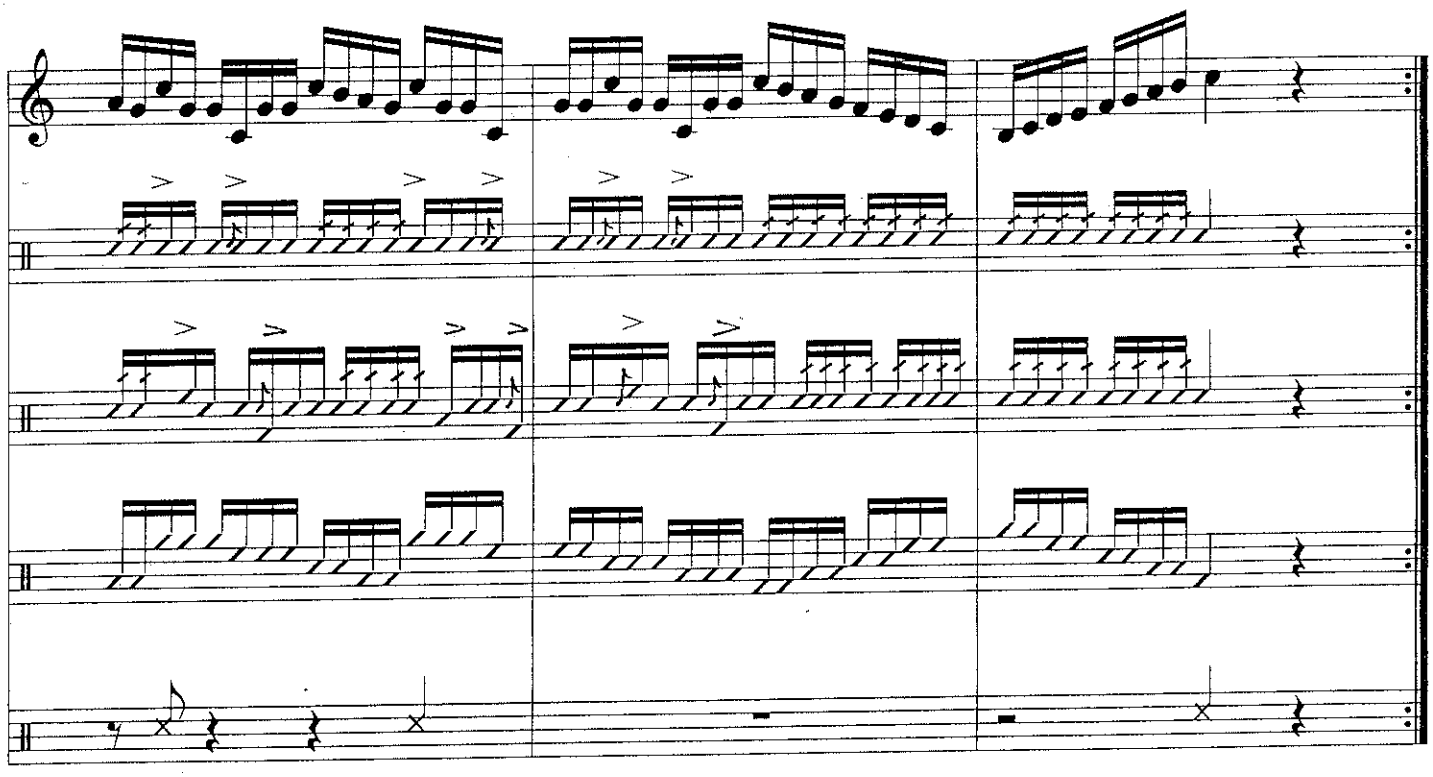


BLUE DEVILS FLAM EXERCISE

S. H. S. DRUMLINE 1994

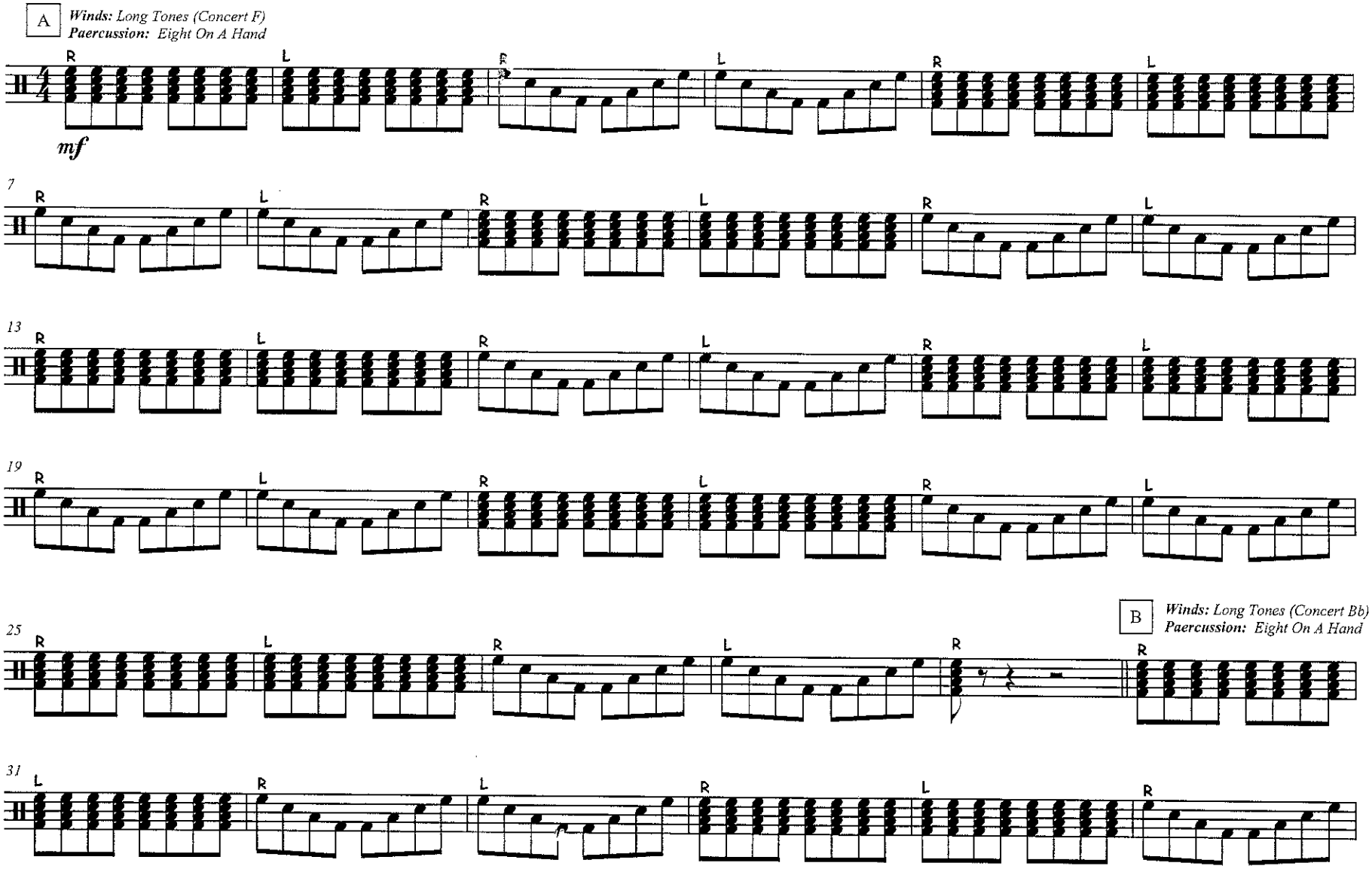




Bass Drums

MARCHING BAND WARM-UP

Arr. *Mike Bearden*



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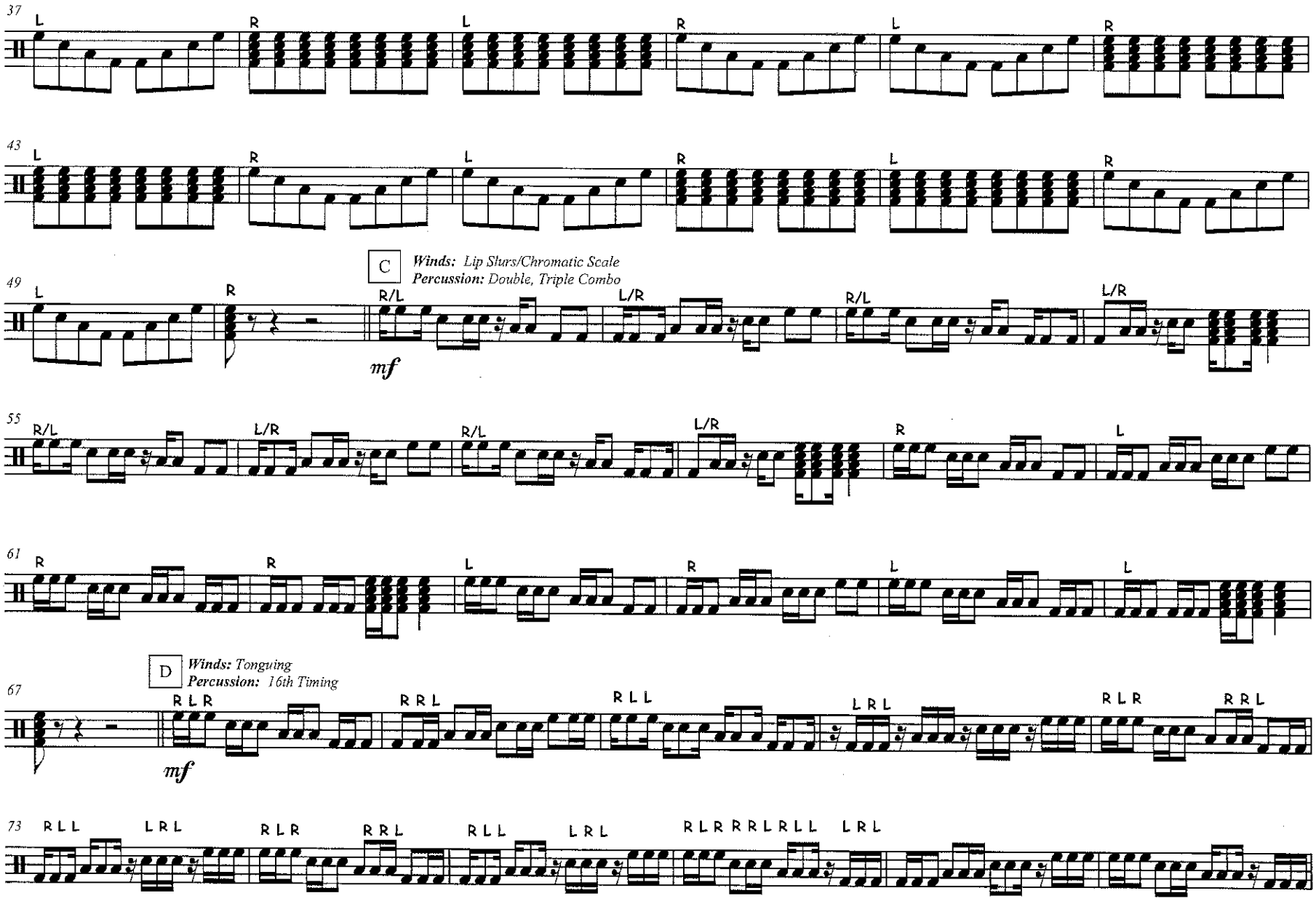
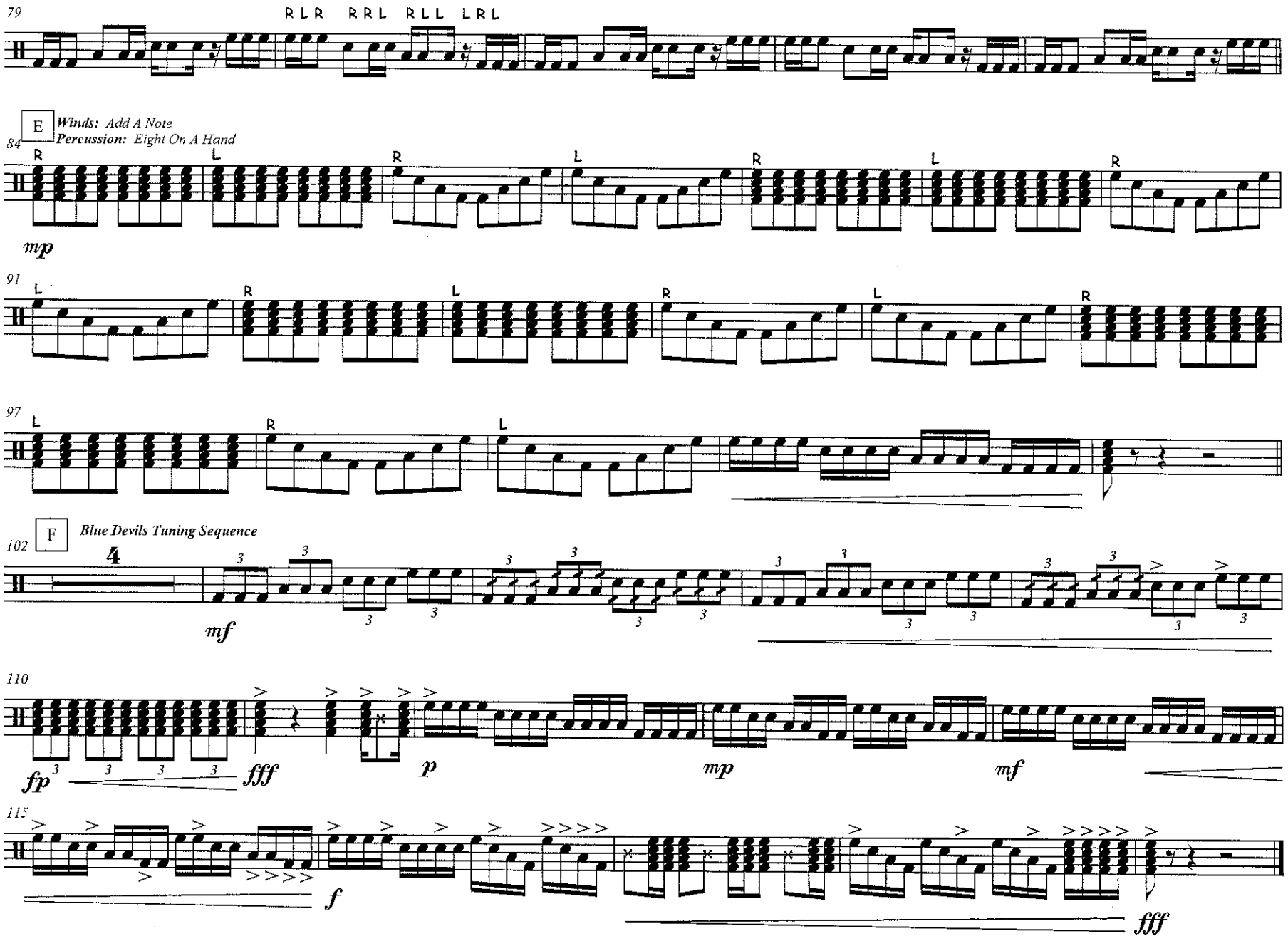
Marching Band Warm-up



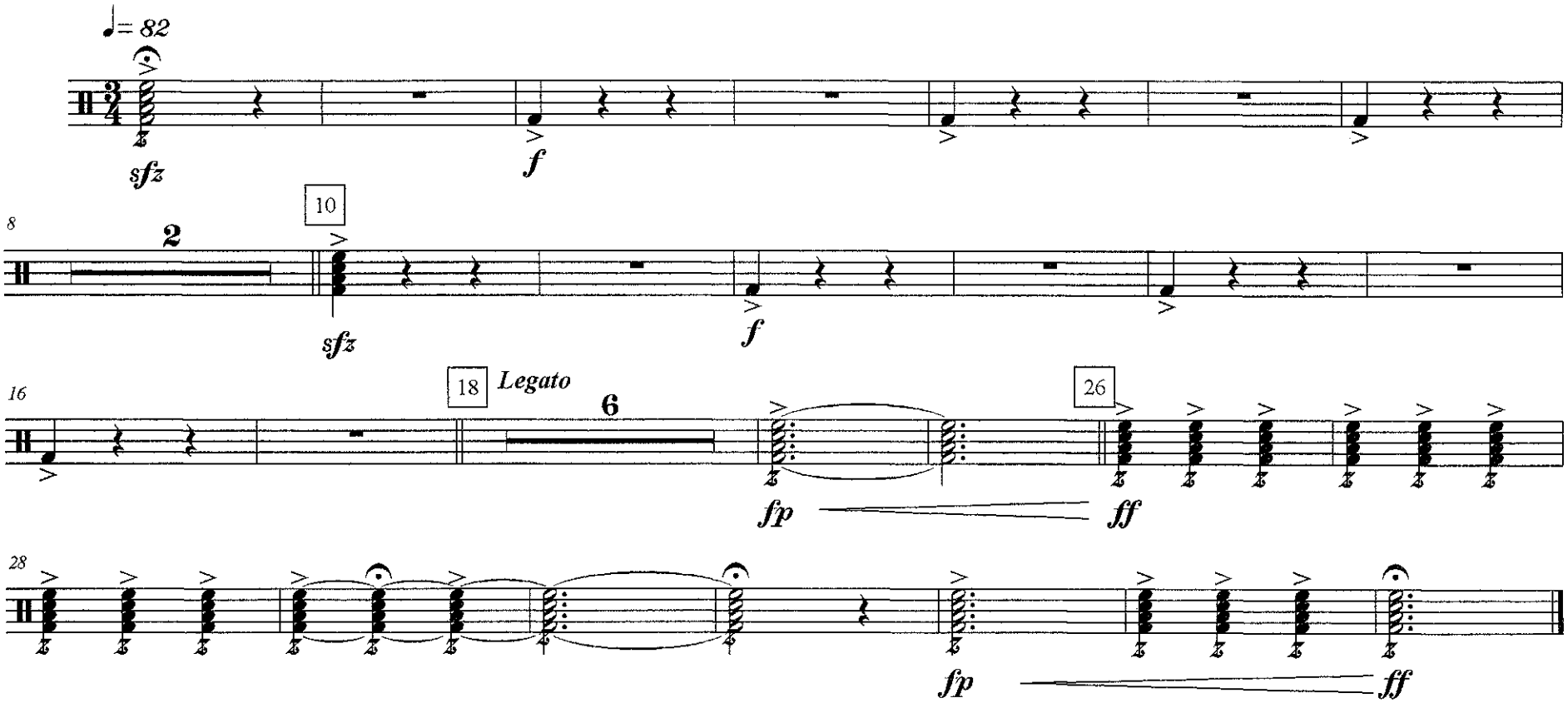
Marching Band Warm-up



Bass Drums

STAR SPANGLED BANNER

Arr. *Mike Bearden*

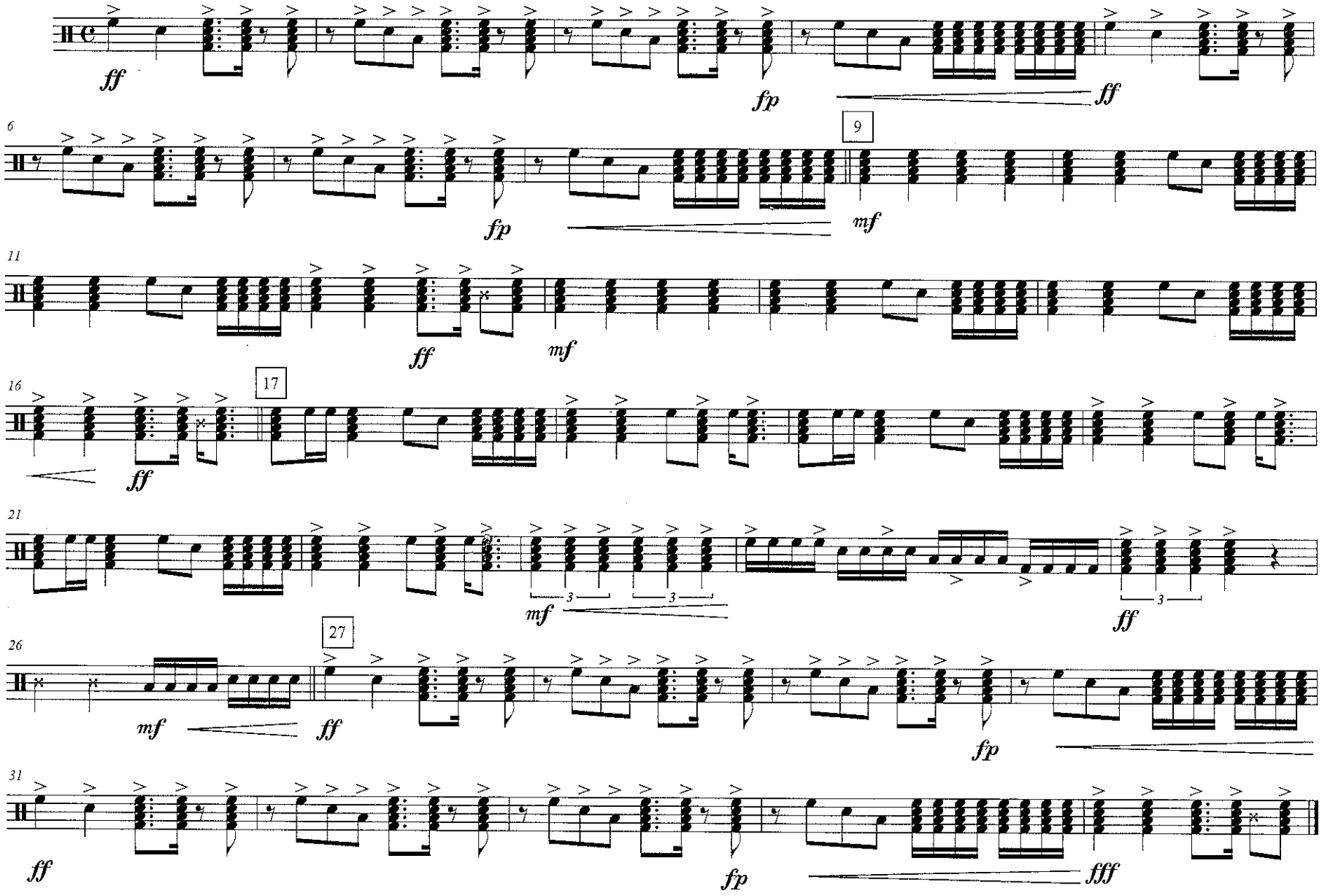


Bass Drums

Stockbridge High School Fight Song

Long Version = Full Song
Short Version = Measure 27 - end

Arr. *Mike Bearden*
Perc. *Matthew Price*



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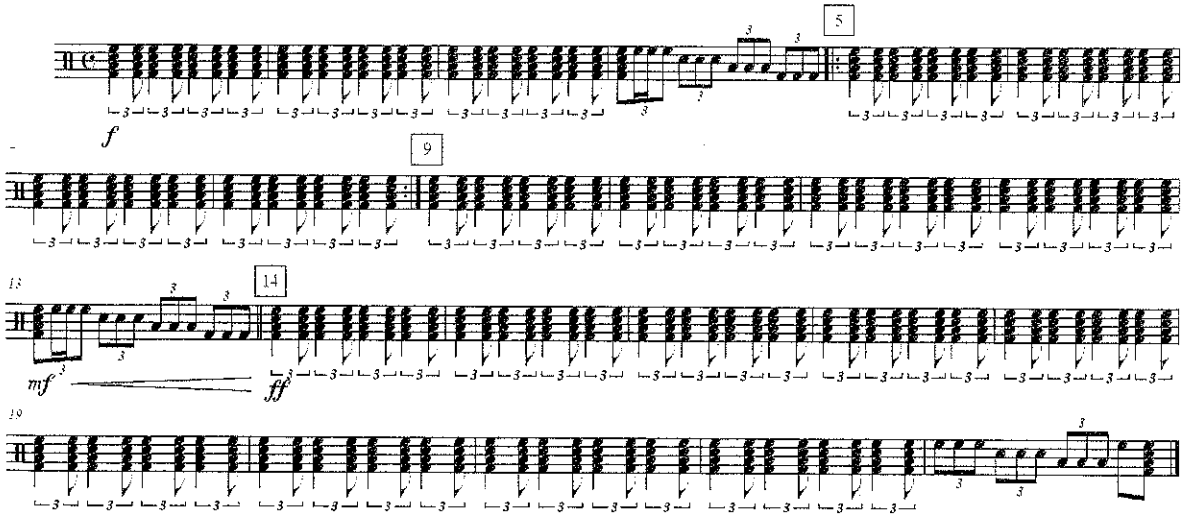
Bass Drums

The Hey Song

Arr. *Mike Bearden*
Perc. *Matthew Price*



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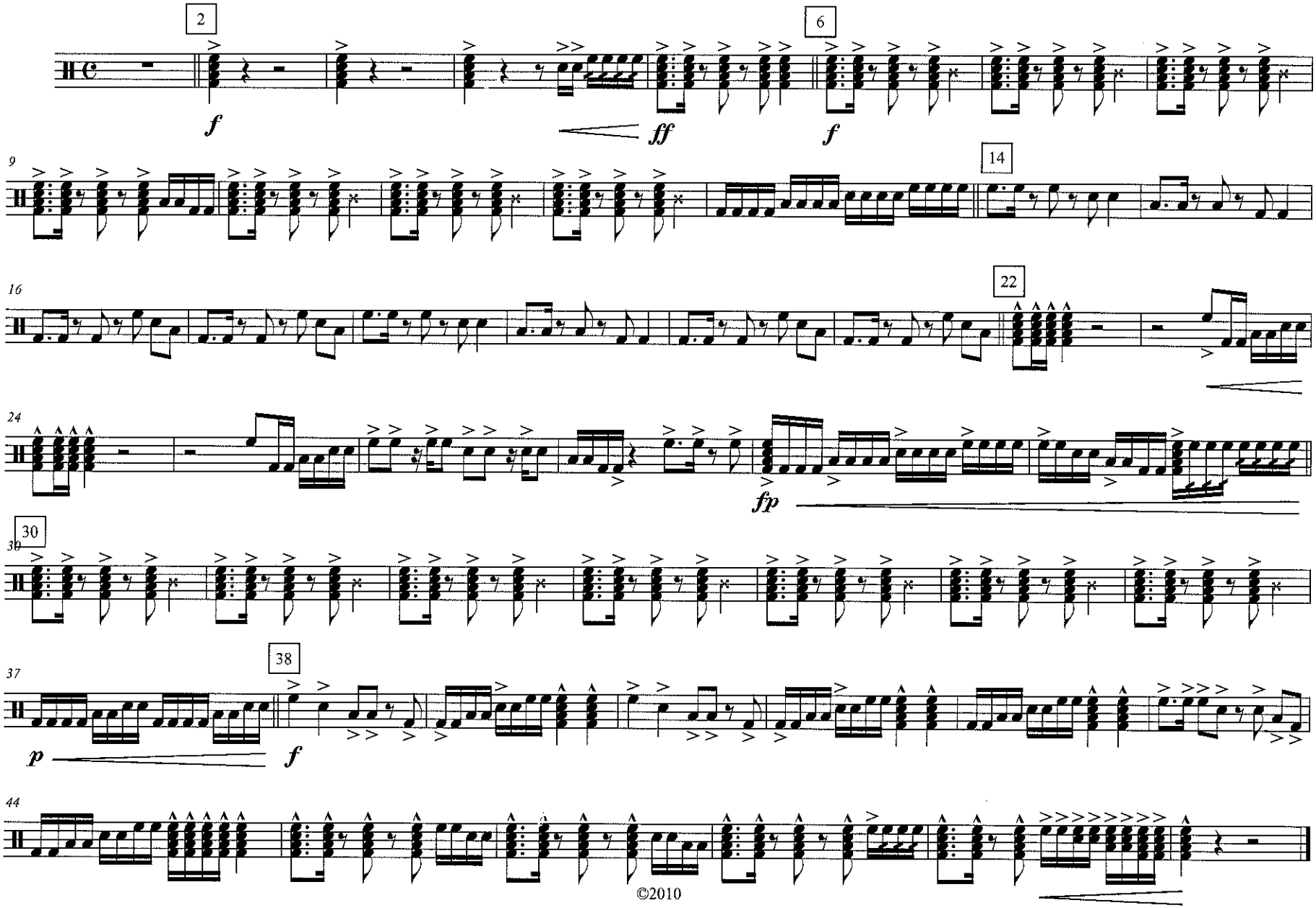
Bass Drums

Boom, Boom, Pow!!

Drumline Cadence

BLACK EYED PEAS
DEPRIEST



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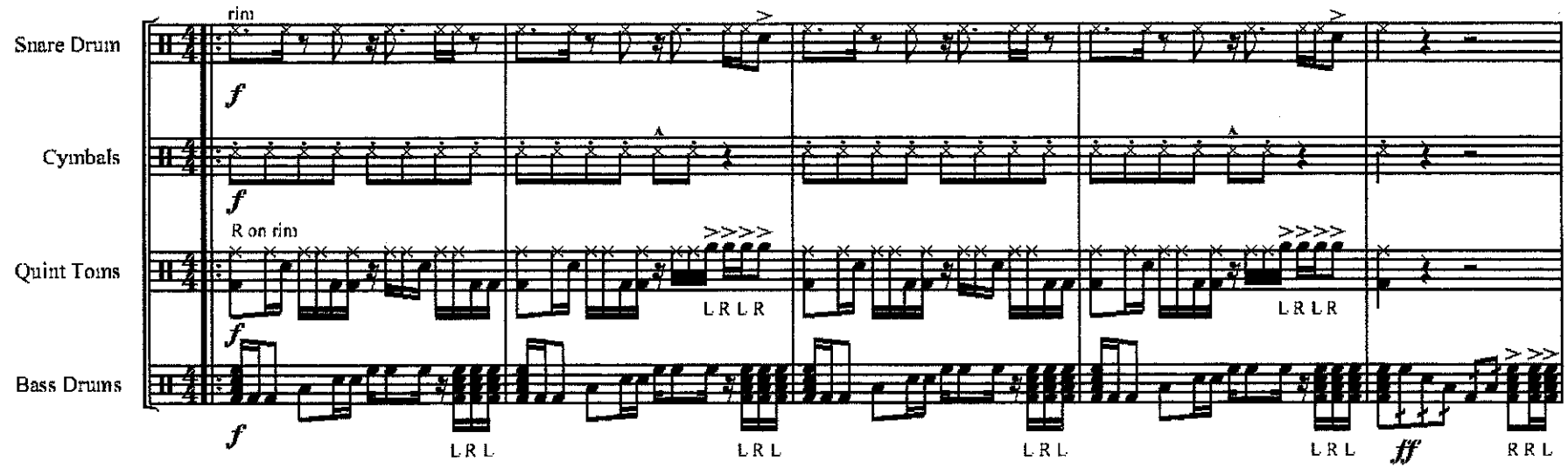
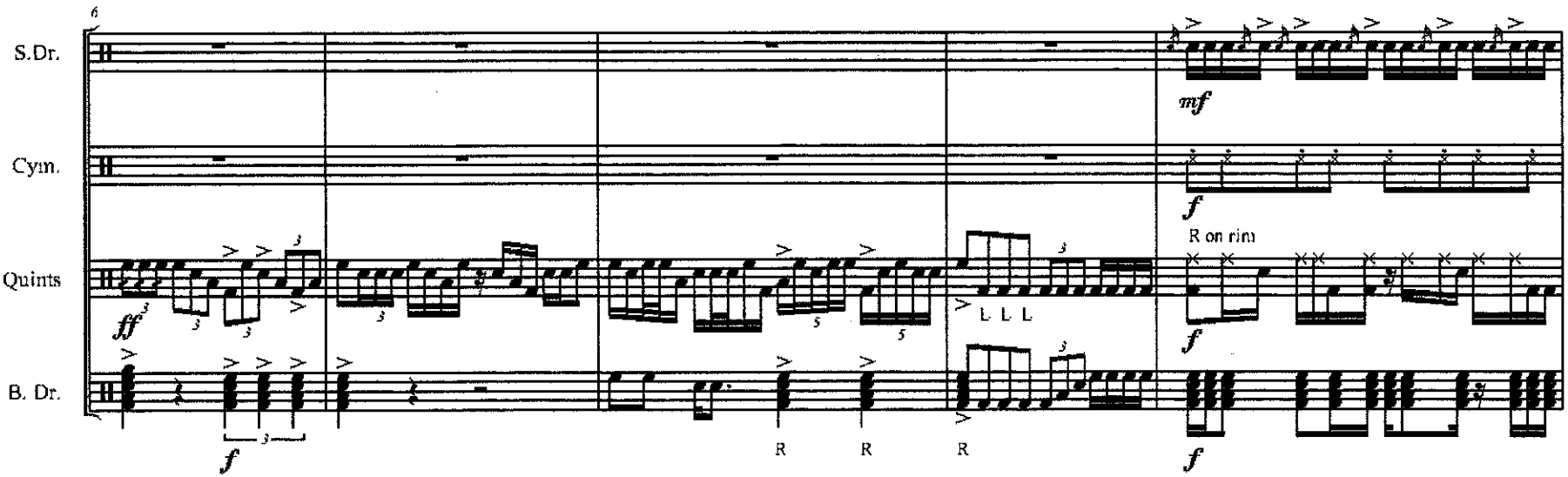
Eight Ball

Drum Line Cadence

Score





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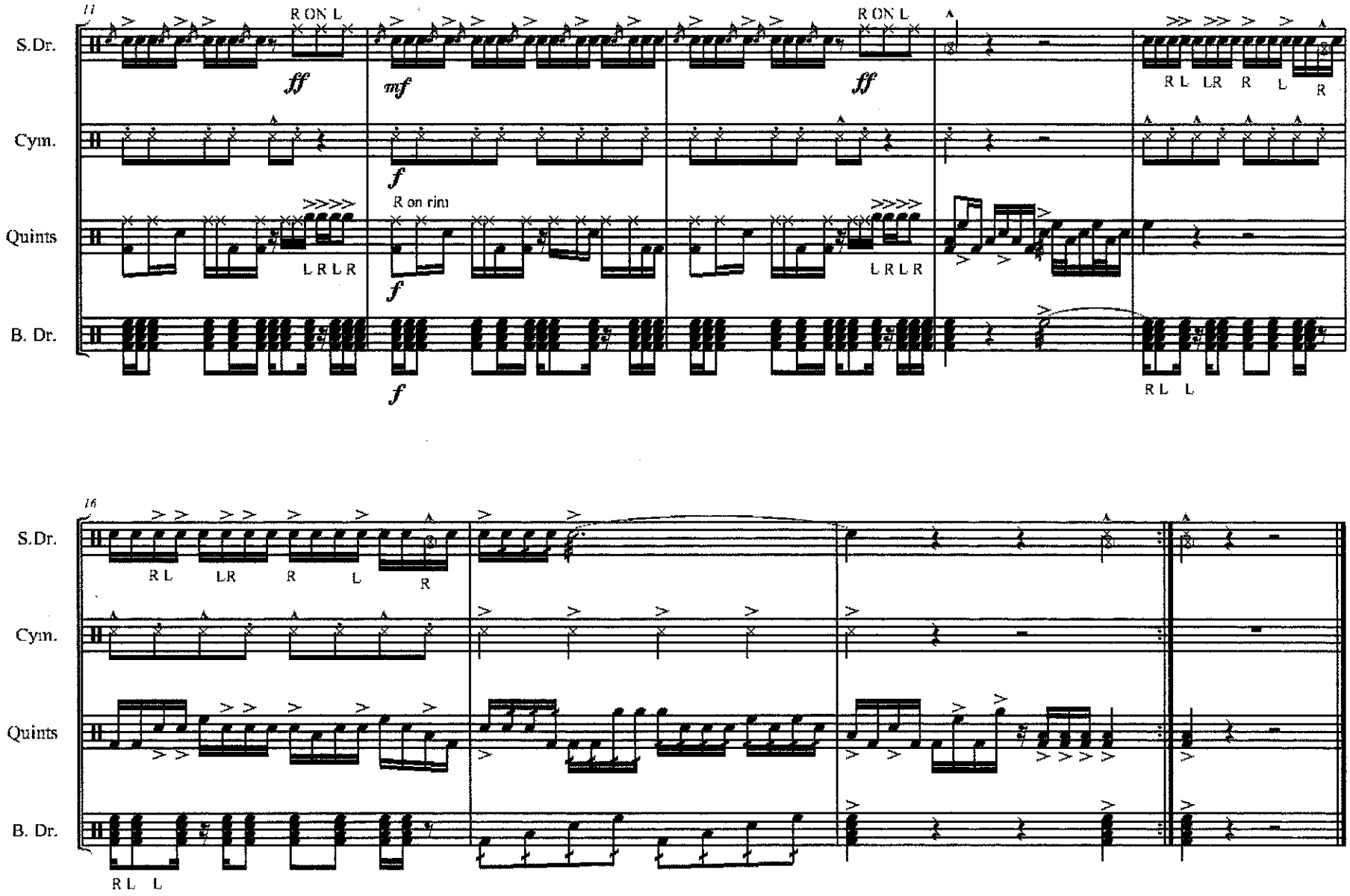
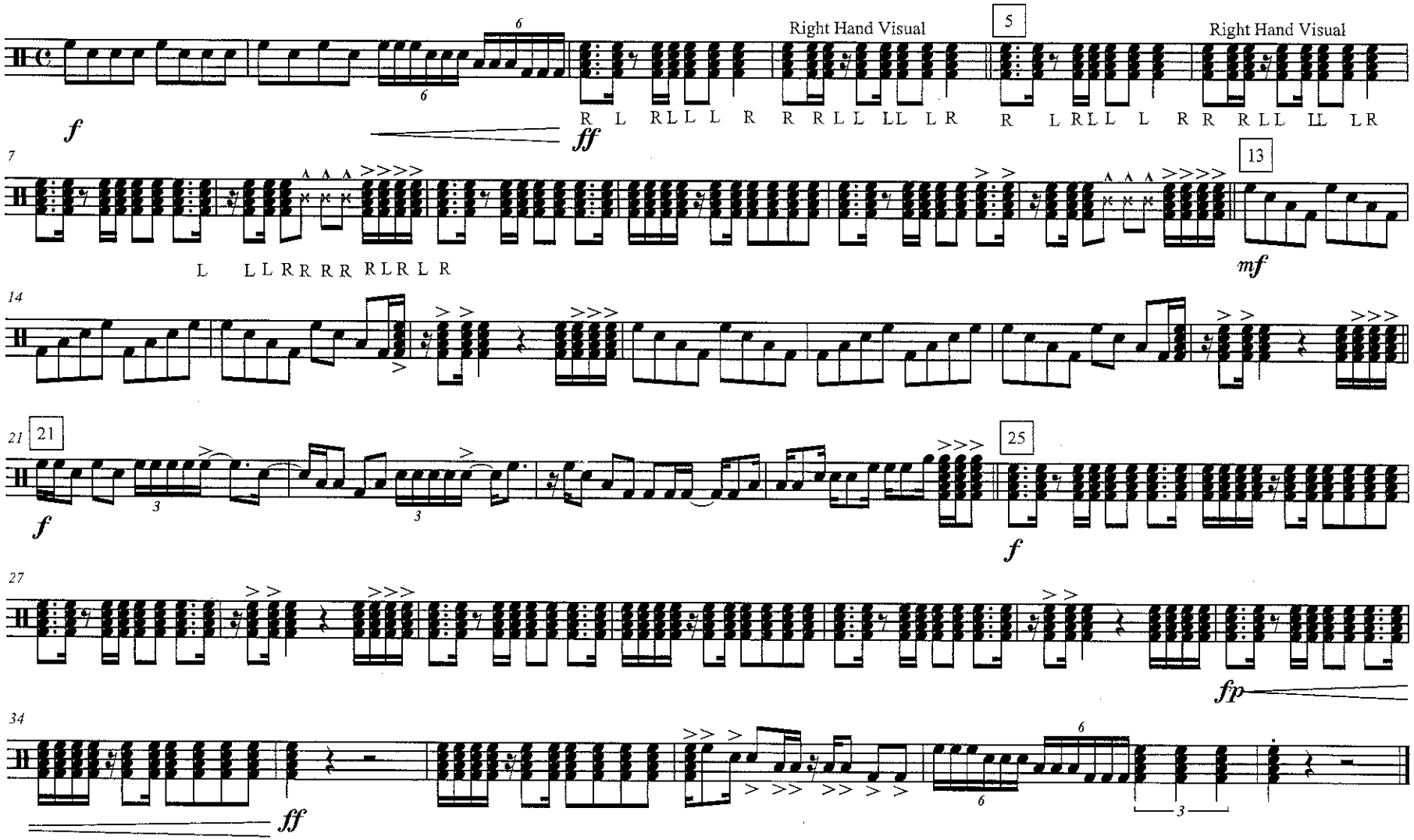

11
S.Dr.
Cym.
Quints
B. Dr.
R O N L
R O N L
ff
mf
ff
R L LR R L R
f
R on rim
L R L R
L R L R
f
f
R L L
16
S.Dr.
Cym.
Quints
B. Dr.
R L LR R L R
R L L

Bass Drums

SPIDER

Drumline Cadence



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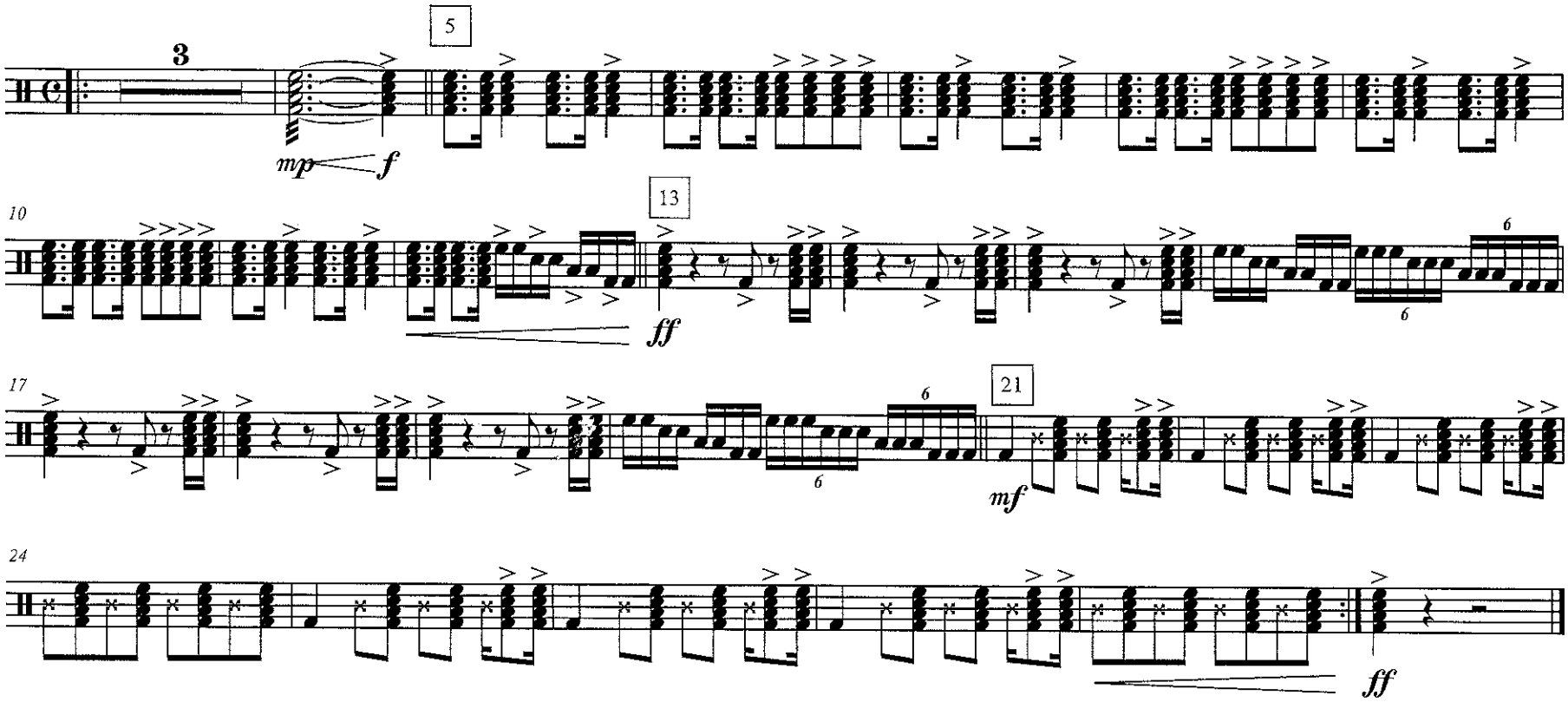
Bass Drums

University of Texas

Drumline Cadence

Arr. *Matthew Price*



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