Table of Contents

Snare Book Pg. 4
Tenor Book Pg. 21
Bass Book Pg. 38
Cymbal Book Pg. 56

2016 Section Leaders

Brendan Ruwart (307) 331-9903
Michael Broyles (307) 630-5555
Kelsey Larkin (720) 254-2285
Jordyn Cunningham Hill (307) 460-1346
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:
- FF - 15" stroke, initiated by wrist then forearm follows to vertical sticks
- F - 12" stroke, initiated by wrist then forearm follows
- mf - 9" stroke, no forearm this is the peak of the wrist turn
- mp - 6" stroke, no forearm
- p - 3" stroke, no forearm sticks parallel to the ground or “flat”
- pp - 1" stroke, no forearm

Strokes
The UW drumline uses a combination of full rebound strokes, controlled rebound strokes, and upstrokes. Strive to achieve the most full, round sound at every dynamic level. To do this, allow the sticks to feel heavy in your hands. Relax and follow this simple equation Mass + Velocity = Volume + Weight. Most importantly, “DON’T SQUEEZE THE STICK!”

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.
Snare Book

Grip:

Right Hand

- The arm should be at a slightly downward angle to the drumhead.
- The top of the hand should be slightly sloped down and outwards.
- The butt of the stick should be visible. Do not tuck the stick under the wrist.
- The pinky, ring, and middle fingers should wrap around and cradle the stick.
- The pad of the thumb contacts the stick across from the first joint of the index finger.

Left Hand

- The stick should rest at the base of the thumb and forefinger. Start as if you are reaching out to shake someone’s hand then, place the stick all the way down into the webbing of your fingers.
- With the index finger curled on top of the stick, the pad of the thumb should rest on top of the first knuckle. The tip of the thumb should not be pointing up or down. Notice how your hand is shaped when it is relaxed down at your side. Strive to keep this same shape.
- The stick should rest on the cuticle of the ring finger without tension. Do not push up on the stick with this finger!
- The middle finger curves naturally and lies on top of the stick above the ring finger.
- The pinky goes under the ring finger and follows the natural curve of the hand.

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 Warm-Ups

16 On A Hand

Staggered Accents

16th Note Grid
Snare

16th Stick Control

Double Beat Triple Beat

arr. Aric Hageman

16th ABC’s

UW Drumline
School Songs

WALK ON CADENCE

Downfield '95
Cowboy Joe

Snare

BATTLE HYMN CHORALE/
STAR SPANGLED BANNER

Snare
FIGHT WYOMING FIGHT

Snare

Preceding Monkey Beat

Snare
Snare Chasers

Snare

AE
K. French

BOOM BOOM
Chuck Gullens

CC2
Chuck Gullens

Heartburn

Snare
California

Dre 1 & 2

Snare Drum
Get Money

STOMP!

Sugar Bowl
SWUNG

Snare

T to the F

Snare

UW Drumline OTL

John Lane

WHAT A FANAM

Snare
Pet the Kitty

Hagrid to edge

Center

Sequence

Snare

Tio Loco

John Lane

Ed. Aric Hageman
Snare Drum

Frantic

<table>
<thead>
<tr>
<th>Measure</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>( f )</td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
</tr>
</tbody>
</table>

Note: The diagram includes various drumming techniques and rhythms, such as backstroke, relaxed groove, mp, edge, center, and center 3. The notation uses symbols to indicate different drum sounds and rhythms.
Yella' Stone

Cassidy Byars

\( \text{Snare} \)

\( \text{mf} \)

\( \text{fp} \) on side of drum

\( \text{mp} \)

\( \text{Stick Click} \)

\( \text{f} \)

\( \text{R} \) l \( \text{R} \) l \( \text{R} \)

\( \text{L} \) \( \text{R} \) \( \text{L} \)

\( \text{L} \) \( \text{R} \) \( \text{L} \)

\( \text{L} \) \( \text{R} \) \( \text{L} \)
Snare

Conga

UW DRUMLINE

4

EDGE TO CENTER

8

mf

BE AT CENTER HERE

p

UP AND DOWN STICK

11

f

IST X R. END X L

14

YEAI YEAI YEAI

IST X R. END X L

17

p

IST X R. END X L

19

STICK CLICK

f
Wyoming Cadence 2016

Michael Broyles
Tenor

16th Stick Control

Tenor

Double Beat Triple Beat

16th ABC's

UW Drumline

Percussion

Staggered Accents
When playing try to visualize playing on a straight line across the drums.
Triplet Grid

Tenor
School Songs

WALK ON CADENCE

Downfield '95  
arr. Belser

Cowboy Joe  
Univ. of Wyo
BATTLE HYMN CHORALE/
STAR SPANGELED BANNER

Tenor

FIGHT WYOMING FIGHT

Tenor

Preceding Monkey Beat

Tenor
Chasers

Tenor

1

2

3

BOOM BOOM

Tenor

1

2

3

CC2

Tenor

1

2

3
STOMP!

Sugar Bowl

SWUNG
Frantic

Tenor
Yella' Stone

Cassidy Byars

\( \text{\textbullet~} = 115 \)

Tenor

\( \text{\textbullet~} \)

mf

3

mf

5

\( \text{\textbullet~} \)

6

\( \text{\textbullet~} \)

fp

\( \text{\textbullet~} \)

mf

\( \text{\textbullet~} \)

Stuck Click

\( \text{\textbullet~} \)

f

\( \text{\textbullet~} \)

f

\( \text{\textbullet~} \)

(\( \text{\textbullet~} \))
Tenor

Conga

UW DRUMLINE
Tenor

Wyoming Cadence 2016

\( \frac{\text{\textcopyright}}{\text{\textcopyright}} \) 2016

Michael Broyles
Bass Book

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 style.

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!!!

**Bass Warm-Ups**

16 On A Hand

- **16 On A Hand - Bass Splits**

- **16th Note Grid**

---

Have fun!!!

**Bass Warm-Ups**

16 On A Hand

<table>
<thead>
<tr>
<th>Bass</th>
<th>UWDramline</th>
</tr>
</thead>
</table>

---

---
16th Stick Control

Bass

Double Beat Triple Beat

5 Bass

16th ABC’s

Percussion

A

B

C

10
Staggered Accents

Bass

Triplet Grid

Bass

Galop

UW Drumline
FIGHT WYOMING FIGHT

Bass

Preceding Monkey Beat

Bass
Come On Wyoming

Simpson arr. Belser
perc. ed. Aric Hageman

Bass

Repeat as needed
California

Start with one Bass Drum, then layer one in every four measures.

D.C al Coda

Dre 1 & 2

Evan Bradley & Zach Paris
Get Money

STOMP!

Sugar Bowl
SWUNG

Bass

T to the F

Bass
UW Drumline OTL

WHAT A FANAM
Frantic

Bass
Yella' Stone

Cassidy Byars

Bass

\( \text{mf} \quad q = 115 \)

\( \text{A} \)

\( \text{B} \)

\( \text{C} \)

\( \text{D} \)

\( \text{E} \)

\( \text{mf} \)

\( \text{fp} \)

\( \text{f} \)

\( \text{crash} \)
Conga
Cymbal Book

Cymbal Warm-ups
16th Note Grid

16th Stick Control
(TACET)

Hug A Dug A Brrr
arr. Arie Hageman
Cymbals

Triplet Grid
School Songs

WALK ON CADENCE

Downfield '95

Cowboy Joe

Cymbals

UW Drumline

arr. Belser

Univ. of Wyo
Cymbals

**BATTLE HYMN CHORALE/STAR SPANGELED BANNER**

**FIGHT WYOMING FIGHT**

Preceding Monkey Beat
Come On Wyoming

Chasers

BOOM BOOM

CC2
Heartburn

California

Dre 1 & 2  
Evan Bradley & Zach Paris
Get Money

Cymbals

STOMP!

Snare

Sugar Bowl

Cymbals
SWUNG

Cymbals

T to the F

Cymbals

UW Drumline OTL

Cymbals

WHAT A FANAM
Sequence

Pet the Kitty

John Lane

Cymbals

Tio Loco

John Lane
Ed. Aric Hageman

Frantic

Cymbals
Yella’ Stone

Cymbals

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)