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**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

Snare

Staggered Accents

16th Note Grid
16th Stick Control

Double Beat Triple Beat

16th ABC's
Hug A Dug A Brrr

Snare

Gallop

Snare

Triplet Grid

Snare
School Songs

WALK ON CADENCE

Snare

Downfield '95

Snare

arr. Belser
Cowboy Joe

Snare
BATTLE HYMN CHORALE/
STAR SPANGELED BANNER

FIGHT WYOMING FIGHT

Preceding Monkey Beat
Snare Chasers

\[ AE \]

Snare

\[
\begin{array}{c}
\begin{align*}
\text{AE} & \quad \text{K. French} \\
\text{BOOM BOOM} & \quad \text{Chuck Gullens} \\
\text{CC2} & \quad \text{Chuck Gullens} \\
\text{Heartburn} & \quad \text{Chuck Gullens} \\
\end{align*}
\end{array}
\]

Snare
California

Dre 1 & 2

Dre 1

Dre 2

Dirty Hagrid
Get Money

STOMP!

Sugar Bowl
Sequence

Pet the Kitty

Tio Loco
Snare Drum

Frantic

Backstick

relaxed groove

mp

edge

p

Center 3

Add 2

All

Center 3
Conga

Snare

EDGE TO CENTER

mf

BE AT CENTER HERE

UP AND DOWN STICK

f

YEAY YEAY YEAY!

1ST X R.  ENC X L

p

STICK CLICK

f
Wyoming Cadence 2016

Michael Broyles

Snare

\[ \text{\textit{j. = 120}} \]

\[ \text{\textit{f}} \quad \text{R l r L r l R L R L l R l r L R L R L} \]

\[ \text{stick click L Hand Rim Knocks} \]

\[ \text{\textit{mp}} \quad \text{R l r L r l R L L L r l} \]

\[ \text{\textit{fp}} \quad \text{R R l r L r l R L L L r l} \]

\[ \text{\textit{fp}} \quad \text{R l r L r l R L R L} \]

\[ \text{\textit{Backstick}} \]

\[ \text{\textit{L over R}} \]

\[ \text{\textit{mf}} \quad \text{R l l R l l R L r L r L L R l l l l} \]

\[ \text{\textit{f}} \quad \text{R l r L r l R L L L r l R l r L R L R L} \]

\[ \text{\textit{f}} \quad \text{R l r L r l R L L L r l} \]
Tenor Book

Tenor Warm-Ups

16 On A Hand

16 On A Hand - Tenor Splits

16th Note Grid

Snare

Tenor

UW Drumline
Tenor

16th Stick Control

Double Beat Triple Beat

arr. Arie Hageman

Tenor

16th ABC's

A

Percussion

B

Perc.

C

Perc.

Staggered Accents

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

School Songs
BATTLE HYMN CHORALE/
STAR SPANGELED BANNER

FIGHT WYOMING FIGHT

Preceding Monkey Beat
Heartburn

California
Frantic

Tenor
Yella' Stone

Tenor

\[ \text{Cassidy Byars} \]

\[ j = 115 \]

\[ \text{mf} \]

\[ \text{fp} \]

\[ R \]

\[ \text{Stick Click} \]
Conga

UW DRUMLINE

Tenor
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

Bass

16 On A Hand - Bass Splits

- eighth note, 2 = sixteenth note, 3 = eightheight note triplet, 4 = thirty second note
Double Beat Triple Beat

16th ABC's

A

Percussion

B

Perc.

C

Perc.

Staggered Accents

Bass
Triplet Grid

Bass

Galop

Bass

UW Drumline
FIGHT WYOMING FIGHT

Preceding Monkey Beat
Come On Wyoming

Simpson arr. Behser
perc. ed. Aric Hageman

Bass
Bass Chasers

Bass

BOOM BOOM

5 Bass

CC2

Bass

Heartburn
California

Bass

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

Dre 1 & 2

Evan Bradley & Zach Paris

Get Money

UW DRUMLINE
STOMP!

Sugar Bowl

SWUNG

UW DRUMLINE
WHAT A FANAM

Sequence
Yella' Stone

Cassidy Byars

Bass

\[ \text{mf} \]

\[ \text{fp} \]

\[ \text{crash} \]
Cymbal Book

Cymbal Warm-ups
16th Note Grid

16th Stick Control
(TACET)

Hug A Dug A Brrr
arr. Arie Hageman
Cymbals

Triplet Grid

\[
\begin{align*}
\text{12} & \quad \text{8} \\
\text{4} \\
\text{8} & \quad \text{4} \\
\end{align*}
\]
Heartburn

Cymbals

California

Cymbals

Dre 1 & 2

Evan Bradley & Zach Paris
Get Money

STOMP!

Sugar Bowl
Cymbals

Sequence
Pet the Kitty

Cymbals

Tio Loco

John Lane

John Lane

Ed. Aric Hageman
Cymbals

Frantic

slide choke

p slide chokes

f

p mp mf f

ff


Yella' Stone

Cassidy Byars

Cymbals

\[
\begin{align*}
\text{Chick} & \\
\text{Sizzle} & \\
\text{Crash} & \\
\text{Slide Choke} & \\
\text{Choke} & \\
\text{Alt.} & \\
\text{Alt. Slide Chokes} & \\
\text{Crash} & \\
\text{Choke} &
\end{align*}
\]

Conga

UW DRUMLINE

\[
\begin{align*}
\text{P cuss.} & \\
\text{P cuss.} & \text{P cuss.} & \text{F cuss.}
\end{align*}
\]