



Fall 2023 Tenor Packet

Drew Young, Director

ABILENE HIGH DRUMLINE FALL 2023

AUDITION INFORMATION

THIS PACKET CONTAINS:

Important Dates/Information

Exercises/Audition Music:

Technique Summary

IMPORTANT DATES

- **Clinic and Audition: Thursday, April 13th, 2023**
- **Drum Camp: July 24-28 8 am-1 pm @AHS Band Hall**
- **Band Camp (starts July 31), ALL rehearsals and performances.**

Note: If you cannot make ANY of the required dates, I NEED TO KNOW. Everyone must be at every rehearsal. The Battery has much less flexibility than the Front Ensemble. **If you cannot attend any portion of Band and/or Drum Camp, you will be placed in the Front Ensemble.** Every single person must be here all the time!

Who should audition?

Anyone who wants to be in the AHS Drumline – incoming middle school percussion students, plus all oboe and bassoon players (these instruments are not used on the field). *Returning members must also audition.*

The AHS Drumline has two sections: Battery and Front Ensemble.

The Battery is the marching part of the drumline: Snares, Tenors, Bass drums, and Cymbals. This section will consist of members who audition and will be placed on the Battery. These members will march on the field during Halftime.

The Front Ensemble is the sideline part of the drumline: Marimbas, Xylophones, Vibraphones, Rack Drums, and other accessories. This section will consist of members who audition and will be placed on the Front Ensemble. These members will play an instrument on the front sideline of Halftime performances. (Marimba, Vibraphone, etc.) **They will play their drum/cymbal whenever we are not rehearsing the halftime show.** (Stands, Pep-Rallies, Parades, etc.)

You will only try out for one instrument; however, all students will be placed according to where we feel they can be most successful based on that audition. Previous experience on a specific instrument DOES NOT guarantee a spot. Please prepare the required materials to the best of your ability.

Everyone will be placed on a drum/cymbal. Your audition will determine what position you have in the Battery or Front Ensemble

How do I have a good audition? BE PREPARED! On the day of auditions, you should be comfortable with everything in this packet. PRACTICE! Do not expect to sight-read your way through it. ASK FOR HELP! No one expects you to learn it all alone.

QUESTIONS: If you don't understand something, please ask!

Email Mr. Young, or reach out on Remind: drew.young@abileneisd.org

What do I need to prepare?

You only need to play the music for the instrument you want to audition for. All auditions will be performed live with a metronome.

Battery

Battery Snare: AHS Fight Song, Stick Control, $\frac{7}{8}$ Paradiddles.

Battery Tenors: AHS Fight Song, Stick Control, $\frac{7}{8}$ Paradiddles.

Battery Basses: AHS Fight Song, Stick Control, $\frac{7}{8}$ Paradiddles.

Battery Cymbals: Properly demonstrate Standby, Set, Gumption, Flip-up, Flip-down, Tabletop to Dinner Plate, and Bishop.

Front Ensemble

Front Ensemble Snare: AHS Fight Song

Front Ensemble Tenors: AHS Fight Song

Front Ensemble Basses: AHS Fight Song

Front Ensemble Cymbals: AHS Fight Song

There are practice recordings on the AHS Percussion website.
Please utilize this resource: <http://www.eagleband.com/percussion.html>

AHS Fight Song

♩ = 150

Stick-Clicks

3 4 5 6 7 8 9

10 11 12 13 14 15 16 cont.. 17 18 Stick-Clicks

19 20 21 22 23 24 25 26

27 28 29 30 31 32 33 34 Rim-Shots

35 2nd ending for winds 36 37 38 39 40 41

42 43 44 45 46 cont.. 47 48 49

50 51 52 53 54 55 56

57 58 Rim-Shots 59 TAG 60 61

62 63 64 65 66

7/8 Paradiddles

A $\text{♩} = 150$

R | r r L r | | R | r r r | | R | r r L r | | R | r r r | | R | r r r | |

4

R | r r L r | | R | r r r | | R | r r L r | | R | r r r | |

B

L r | | R | r r L r | | r r L r | | R | r r L r | | r r L r | | r r

9

L r | | R | r r L r | | r r L r | | R | r r L r | | R

Stick Control

$\text{♩} = 110$

2 3

4 5 6

7 8 9

10 11 12

The image displays a drum notation exercise titled "Stick Control" for TenorLine. It consists of 12 measures of music in 4/4 time, with a tempo of 110 beats per minute. The notation uses a single staff with a treble clef and a key signature of one flat (B-flat). The exercise is divided into four groups of three measures each, numbered 1 through 12. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The exercise is designed to be played on a snare drum, with the notation indicating the use of the right hand (R) and left hand (L) for different patterns. The notation is written in a standard drum notation style, with the right hand (R) and left hand (L) indicated by the letters R and L. The exercise is designed to be played on a snare drum, with the notation indicating the use of the right hand (R) and left hand (L) for different patterns. The notation is written in a standard drum notation style, with the right hand (R) and left hand (L) indicated by the letters R and L.

IV: TENOR DRUM

This section serves as an outline to the fundamentals of The Cavaliers' technique. In order to achieve our goals of being the absolute best in the activity, we must simultaneously achieve exact uniformity in technique, touch, sound quality, rhythmic clarity, and dynamic clarity.

Each individual in the line must be accountable for their individual performance and be aware of the accompanying responsibilities with regard to the percussion ensemble and full ensemble.

This information, combined with the exercises, will help you achieve the highest degree of performance possible.

HOW YOU FEEL WHEN YOU DRUM



As you play, you should always strive for a relaxed physical sensation. The stronger a player you are and the more chops you possess, the more efficient you become, hence, the more relaxed you are.

A relaxed hand allows the stick to “resonate” and produce a pitch conducive to a relaxed, open sound. Physical relaxation also pertains to your brain and state of mind.

No matter what the musical or physical responsibility at any given time, through practicing GOOD habits and utilizing the descriptors above, you are setting yourself up for success by having peace of mind and a strong mental approach to your playing.

This approach allows you to be more consistent as a player and musician. When you play, try and breathe comfortably. By learning to breathe naturally while playing, you will achieve a more relaxed, healthy sound and approach, regardless of the difficulty level.

IMPLEMENT GRIP

A great quality of sound and approach to the drum starts with the grip of the stick. In order to produce a full, resonant tone from the drum, it is important that your hands maintain a relaxed grip around the stick at all times, allowing the stick to resonate in your hand.

If you hold the stick too tightly, you dampen the stick's natural vibrations and “choke off” much of the sound, leaving you with a very thin quality of sound. Also, the brunt of the impact from the stick striking the drum will be transferred directly into your hand, which can lead to unnecessary injury.

Always let the sticks “breathe” in your hands.

MATCH GRIP

The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick and is generally located about 1/3 up the length of the stick from the butt end.

At The Cavaliers we use different fulcrums for different roll speeds.

When playing a moderate roll (typically a triplet roll 132bpm-180bpm) we use what we call the middle of the hand. Here you will apply pressure between the thumb, pointer, and middle finger. We also call this the “power trio.” This allows for a warmer, more open sound. When playing extreme roll speeds we will go to a front fulcrum only. Here you will apply pressure between the thumb and pointer finger only. This is typically reserved for sixteenth rolls or extremely fast triplet rolls (180bpm +).



The rest of the fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick. In order to employ the fingers properly, the stick should lay through the fleshy part of your palm opposite your thumb.

The palm of your hand should not be flat to the drum (German Grip) nor should the thumb be completely on the top of the stick (French Grip). The crease created between the thumb and the index finger should be turned to an approximate 45-degree angle.

This offers the best benefits from both the German Grip (full wrist turn) and the French grip (easy engagement of the fingers).

PLAYING POSITION

A proper playing position begins with finding an appropriate drum height. The tenor drums should be worn flat about 1 to 2 inches below the waist line and can be found by starting with your arms relaxed by your sides.

Raise both mallets up to rest approximately 1/2 inch above the surface of the head over drums 1 and 2.

The elbows should hang naturally from the shoulder, not forced in or out.





The forearm and stick should both slope down slightly.

By maintaining this angle we ensure that we don't hit unwanted rim shots and that we don't catch the butt end of the stick on the snare drums.

Default or "tacet" position is defined as mallets over drums 1 and 2.

We will attack everything from this position unless otherwise specified.

PLAYING ZONES

Proper playing zones are absolutely crucial for sound quality and ease of movement around the drums. It is important to keep the beads of the sticks equidistant from the rim at all times.

The head should be played approximately 1½ inches from the rim, directly in the "sweet spot." This will provide a balance of full bodied sound combined with the sustain of the drum head. Avoid playing directly in the center of the drum which will cause an unwanted "thud sound."

A "teed up" approach will be used for the outer drums. This allows natural arm movement will keeping the beads equidistant from the rim.



CROSSOVERS

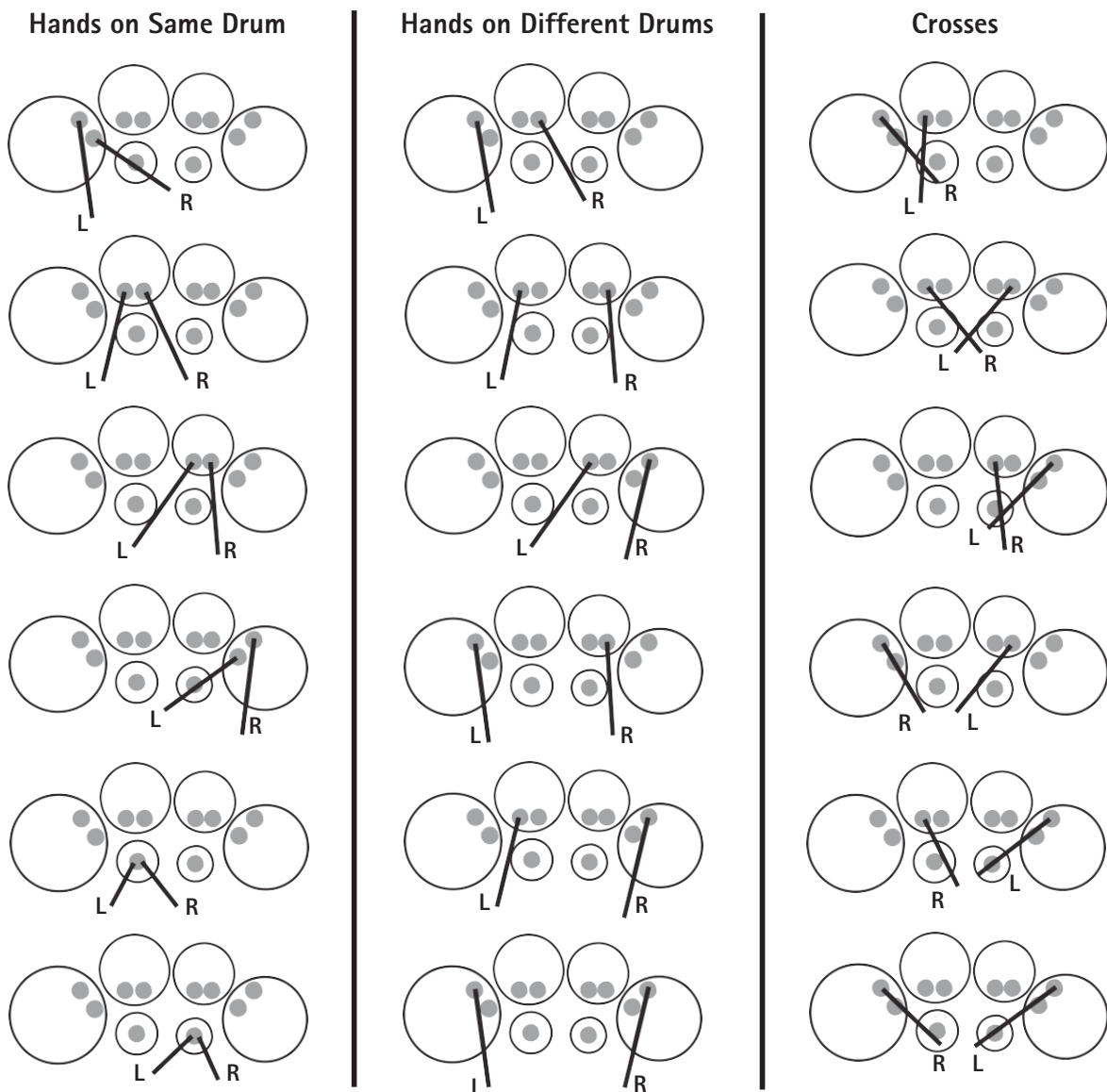
Advanced tenor drumming often involves tricky sticking and around patterns that require one stick to be crossed over the other. When properly executed, crossovers can be very audibly and visually stimulating. It is important to maintain sound quality, technique and heights while performing crossovers.

The thumb crossover is performed directly at the thumbs or fulcrum. This is used for smaller crossovers.

The wrist crossover is performed directly where the wrist turns to execute a stroke. This is used for larger crossovers.

We want to avoid hand-over-hand crossovers. This can be very limiting to proper wrist turn.

PLAYING ZONE REFERENCE CHART



LATERAL/VERTICAL MOVEMENT

In order to play around the tenor drums, two types of movements are necessary:

- Vertical movement is provided by the *up-and-down motion of the wrist, finger, arm, etc.*
- Lateral movement is provided by the *side-to-side motion of the forearm*

The vertical movement is the first priority when learning any passage on the tenors. In other words, material should first be learned on one drum and then moved around the drums. This is done to ensure sound quality, technique and timing.

Once this is strongly established, the lateral movement is added to complete the tenor drumming experience.

STROKE

At The Cavaliers, there are two common stroke types we employ: rebound and controlled rebound. Before we define the specifics of each, there are some key points that apply to both of these strokes.

Every stroke will initiate from a wrist turn with the bead of the stick moving first. Even when playing 18-inch, a wrist turn will lift the bead before the arm rises. This wrist turn is essential to every stroke played.

However, do not restrict your arms by trying to use only wrist.

As your wrist turns, your arm should naturally move. Use any combination of muscle groups (arms, wrist, and fingers) to your advantage to produce any stroke. Also, there should be a weight to your stroke in order to produce a big, full sound. A relaxed hand will allow the stick to feel heavy in your hands, thereby allowing the stick to fully resonate, producing a BIG sound even at a pianissimo level.

REBOUND STROKE

The rebound stroke is often referred to as the legato stroke. A great analogy for this stroke is the principles of bouncing a basketball.

When you push the ball down the ball should come back to your hand. As with a basketball, the faster you push the ball down the quicker the ball comes back. The same principle is true with your stick. The more velocity used when throwing the stick into the head, the bigger the sound and the quicker the rebound.

The hand should also move with the stick similar to the way your hand moves with the ball. Make sure your fingers open up slightly (but will always remain in contact with the stick) to allow the stick to bounce back to the starting height. Also make sure the stick is in constant motion – it is always moving *toward* or *away* from the drum head.

CONTROLLED REBOUND STROKE

The controlled rebound stroke is often referred to as the down stroke. When playing the controlled rebound stroke, no extra tension is required.

The beginnings of the stroke are the exact same as the legato stroke, the only difference is after the stick strikes the head your fingers do not allow the stick to rebound back up. It is important not to over squeeze the stick when stopping the stick close to the head. If properly relaxed the skin on your forearm should have a natural jiggle.

It is also important not to add extra velocity to the down stroke. The tone produced by the down stroke should be the same as the tone produced on a legato stroke. A great exercise to test this is to play a measure of legato eighth notes following immediately by a measure accenting the downbeat only ("bucks").

Did the sound change? If so, you're probably guilty of either adding extra velocity to your controlled rebound stroke or squeezing the stick before it strikes the head.

HEIGHTS

pp	1/2"	(grace notes)
p	3"	(common inner beat height)
mp	6"	
mf	9"	
f	12"	(sticks vertical/full wrist turn)
ff	15"	(additional arm extension)

DOUBLE STROKE SCRAPE ZONES

Scrapes, or sweeps, are multiple one-handed notes moving from drum to drum. In this case we will be looking at double stroke scrapes. Modern quad drumming requires the ability to play double scrapes quickly with quality, giving the quads a unique identity and sound. Plus, it's fun! To help with ease around the drums, alternate zones are utilized.

These zones are based on efficiency, minimizing the space between each double. The strange looking movement from 1 to 2 and 2 to 1 allows the elbow to stay relatively in place. The ultimate goal is get a great sound and avoid hitting rims. Experiment with these zones using the Double Beat and Rolls exercises in the packet.

