

## **DRUMLINE AND PIT PERCUSSION INFORMATION 2021 (Covid Update)**

\_\_\_\_\_Hello everyone and I hope you are all as excited as I am to begin the 2021 season of marching band here at Reidsville High School. As you have no doubt seen, our drumline here is a very visual, exciting part of our band program. All band members have a fondness for the drumline and it is also a fan favorite. It is a vital part of our marching band as it adds elements to the music and marching that you cannot find in other sections. I am excited for your interest in this opportunity and I can't wait to see what you bring to this season.

As stated in the general Marching Band letter, this year's band camp will (tentatively) begin on July 29th and will run through August 13th. Thursday, July 29th will be for the Leadership Crew and 9th graders only. Friday July 30th will be for you, percussion/drumline and are mandatory to be a member of the drumline or pit; Colorguard will also be here those days. The rest of the band members will join us on Monday, August 2nd. All percussion students, with the exception of those playing Bass Drum will need to order at least one pair of marching sticks through the form included in this packet.

On Friday, July 30th, we will be doing general percussion workouts and auditioning for the various drumline and pit instruments. These instruments include Snare Drum, Marching Tenors (Quints), Bass Drum, Cymbals, and the various pit instruments. You are allowed to audition on multiple instruments and I encourage you to do so. There may be opportunities at times for you to play multiple or different instruments. The audition materials are included and they will be used as percussion warm ups throughout the Fall. The audition items included are as follows:

“8 On A Hand” - An alternating eighth note warm up with moving accents

“Triplet Diddle” - A warm up focusing on triplets with moving diddles and rolls

“Double Beat” - An alternating diddle/sixteenth/bounce warm up with rim shots on snare

“Paradiddle Jam” - A paradiddle exercise with moving back sticking on snares

“Ram Flams/Ram Flams II” - Flam exercises based on 16th notes and Triplets

For those interested in Snare Drum, we will be using the “Traditional Grip;” this grip includes the altered left hand from the standard “match grip.” I will include some information on the correct hand position for this grip for those of you who are new to it or just need a refresher in the overall percussion packet.. If you have ever seen the RHS drumline, this is the grip that the snare drummers have always used. \*\*It is important to remember that even if you do not end up with your first choice of instrument, you will still have a place. All the instruments are equally important to our marching band and all of you are as well.

For those of you interested in Pit Percussion, I will include a sheet with various scales that we will utilize as audition materials and warm ups. The Mallets and Pit/Front Ensemble are very important to our overall marching sound.

During the second half of the day Friday, we will work to master the warm ups as a complete section. We will then move on to working on the show music as well as some drumline cadences. We will then cover some marching and maneuvering items that are specific only to percussion such as the “crab step.” The final thing we will do is fit you for your uniforms; We will do this at the end of the day on Friday.

Once again, I am so excited by your interest in the RHS drumline and I can't wait to begin the year with you. The audition materials will be uploaded in a “Percussion Packet” so that you will have ample time to prepare them over this summer. If you have any questions or concerns, feel free to email me and I will help you as much as possible. I will also be at school every Tuesday for “Open Session Practices” or “In-Town Rehearsals.” Daily time info for this to come soon.

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Travis Pike, B.M.  
Director of Bands, RHS

# MARCHING STICKS ORDER FORM

All percussion students except Bass Drummers and Pit Percussionists MUST order at least one (1) pair of sticks. With heavy practicing and a lot of playing these sticks can sometimes break. Students may want to consider ordering more than 1 pair. These sticks will be used all season.

Please hand-deliver a check or cash (In Envelope) with this form to Mr. Pike.

Make check payable to: **Reidsville Band Boosters**  
**DUE WEDNESDAY, AUGUST 4th 2021**

**Student Name** \_\_\_\_\_

**Phone #** \_\_\_\_\_

**Quantity** \_\_\_\_\_ **Item** \_\_\_\_\_

\_\_\_\_\_ Marching Sticks

**Unit Price** \_\_\_\_\_ **\$10.00**

**TOTAL ENCLOSED** \_\_\_\_\_

# 8 On A Hand

Snare Drum  
Tenors  
Bass Drum

R L R L  
....repeat pattern

S.Dr.

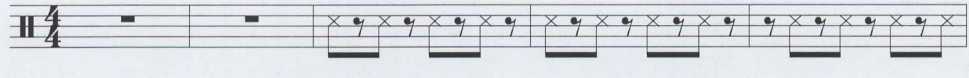
S.Dr.

R. S.

# 8 On A Hand

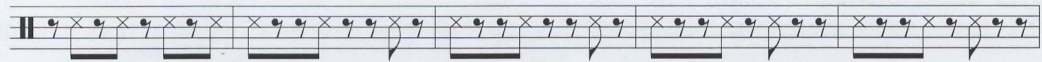
arr. Travis Pike

Percussion  
Cymbals




All notes are tight crushes.

Perc.



Perc.



# Triplet Diddle

Snare Drum Tenors  $\text{4/4}$

R L R L R L R L R L repeat pattern...  
*mf*

Detailed description: This block shows the notation for Snare Drum Tenors in 4/4 time. It consists of a single staff with a treble clef and a 4/4 time signature. The music is a continuous sequence of eighth notes grouped into triplets. The first four triplets are labeled with 'R L R' and 'L R L' respectively, indicating the hand used for each stroke. The fifth triplet is labeled 'repeat pattern...'. The dynamic marking *mf* is placed below the first triplet.

S.Dr.

Detailed description: This block shows the notation for Snare Drum (S.Dr.) in 4/4 time. It consists of a single staff with a treble clef and a 4/4 time signature. The music is a continuous sequence of eighth notes grouped into triplets.

S.Dr.

Detailed description: This block shows the notation for Snare Drum (S.Dr.) in 4/4 time. It consists of a single staff with a treble clef and a 4/4 time signature. The music is a continuous sequence of eighth notes grouped into triplets.

S.Dr.

Detailed description: This block shows the notation for Snare Drum (S.Dr.) in 4/4 time. It consists of a single staff with a treble clef and a 4/4 time signature. The music is a continuous sequence of eighth notes grouped into triplets.

S.Dr.

R.S. R.S. R.S. R.S.

Detailed description: This block shows the notation for Snare Drum (S.Dr.) in 4/4 time. It consists of a single staff with a treble clef and a 4/4 time signature. The music is a continuous sequence of eighth notes grouped into triplets. The first four triplets are marked with 'R.S.' (Right Stick) below them. The fifth triplet is marked with 'R.S.' below it. The sixth triplet is marked with 'R.S.' below it. The seventh triplet is marked with 'R.S.' below it. The eighth triplet is marked with 'R.S.' below it. The piece ends with a final triplet marked with 'R.S.' below it, followed by a quarter rest and a double bar line.

# Triplet Diddle

[Composer]

Bass Drum  $\text{4/4}$

RLRLRLRLRLRL R L R L RLRLRLRLRLRL R L R L

B. Dr.

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

B. Dr.

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

B. Dr.


*fp*

B. Dr.

*f*

# Triplet Diddle

[Composer]

Percussion  Percussion staff 1: A single staff in 4/4 time. It begins with a double bar line and a 4/4 time signature. The notation consists of quarter notes with accents (>) and eighth notes with accents (^).

Perc.  Perc. staff 2: A single staff in 4/4 time. It begins with a double bar line and a 4/4 time signature. The notation consists of quarter notes with accents (>) and eighth notes with accents (^). There are blue brackets under the eighth notes in the second and third measures, each labeled with a '3', indicating triplets.

Perc.  Perc. staff 3: A single staff in 4/4 time. It begins with a double bar line and a 4/4 time signature. The notation consists of quarter notes with accents (^) and eighth notes with accents (>). A red double line with a wedge shape is drawn below the staff, spanning from the first measure to the end of the second measure.

Perc.  Perc. staff 4: A single staff in 4/4 time. It begins with a double bar line and a 4/4 time signature. The notation consists of quarter notes with accents (>) and eighth notes with accents (^). The staff ends with a double bar line.

# Double Beat

Travis Pike

Snare Drum Bass Drum  $\text{4/4}$

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

S.Dr.  $\text{4/4}$

r r L R 1 1 r r L R L L L L L L L L L L R R R R R R R R R R R R

S.Dr.  $\text{4/4}$

L L L L L R R R R R r r L R 1 1 r r L R

Snare - "X" = Rim Shot

Bass - "X" = Rim Click



# Double Beat

Tenors

The musical score is written for Tenors in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with some notes beamed together. Below the first staff, the rhythm is indicated by letters: RR RR RR RR R R LL LL LL LL L L R L. A dynamic marking of *mf* is placed below the first few notes. The second staff continues the melody with similar rhythmic patterns, including a repeat sign. Below it, the rhythm is indicated by: RRLRRLLR L LLLLLL LLLL RRRRRR RRRR L R. The third staff features a more sparse melody with fewer notes. Below it, the rhythm is indicated by: L L R L L L R R L R.

RR RR RR RR R R LL LL LL LL L L R L

*mf*

RRLRRLLR L LLLLLL LLLL RRRRRR RRRR L R

L L R L L L R R L R

# Double Beat

[Composer]

Percussion



Rectangular Snip

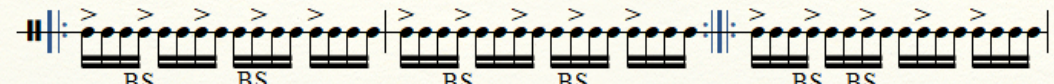
Cymbals


# Paradiddle Jam

Repeat sticking pattern for entire exercise

PIKE

Snare Drum  $\text{4/4}$    
R 1 1 R 1 1 R 1 1 R 1 1 R 1 r r L r r L r r L r r L r r L r 1 1

S.Dr.   
BS BS BS BS BS BS

S.Dr.   
BS BS BS BS BS BS

S.Dr.   
R.S. R.S. R.S.

# Paradiddle Jam

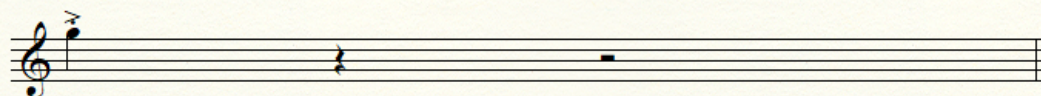
Repeat sticking pattern for entire exercise

PIKE

Tenors




R 1 | R 1 | R 1 | R 1 | R 1 | r r | L r r | L r r | L r r | L r r | L r | l l



# Paradiddle Jam

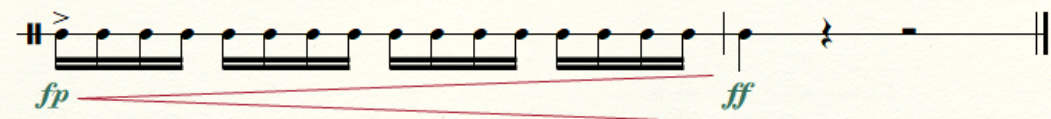
Repeat sticking pattern for entire exercise

PIKE

Snare Drum  $\text{4/4}$  

S.Dr. 

S.Dr. 

S.Dr. 

THIS IS THE BASS DRUM PART

# Ram Flams

Snare Drum

Travis Pike

$\text{♩} = 96$

$\frac{4}{4}$

R l r l R l r l R l r l R l r l R R R R

3 L L L L L L L L

5 R R R R R R R R

7 L L L L L L L L L L

9 R R R R R R R R R R R R R R

11 L L L L L L L L L L L L L L

13 R L R R L R R L R R L R

15 R L R R L R R L R R L R

17 R r L l R r L l R r L l R r L l R r L l R r L l R

# Ram Flams

Marching Tenors/Quads

Travis Pike

$\text{♩} = 96$

3

5

7

9

11

13 Option 1: Top Line, Option 2: Bottom Line

15

17

Both Options

R l r l R l r l R l r l R l r l R R R R

r L r l r L r l r L r l r L r l L L L L

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

r l r L r l r L r l r L r l r L L L L L L L L

R R R R R R R R 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

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

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

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

# Ram Flams

Bass Drums (4)

Travis Pike

♩=96

3  
R l r l R l r l R l r l R l r l R l r l R l r l R l r l

5  
L L L L L L L L

7  
R R R R R R R R

9  
L L L L L L L L

11  
R R R R R R R R R R R R R R R R

14  
Unison:  
L L L L L L L L L L L L L L R R R R R R

17  
R R R R R R R LR R LR R LR R LR

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

\*Entire exercise can also be played as unison 16ths with accents (ex. Only 3 drums)

\*All accents may also be played as Rim clicks for variation.



# Ram Flams

Cymbals

Travis Pike

$\text{♩} = 96$

$\frac{4}{4}$

5

10

15

# Ram Flams II

Snare Drum

Travis Pike

$\text{♩} = 90$

$\frac{4}{4}$

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

4 L R L R R L R L

6 R L R L R R R R R R

8 R R R R R R L L L L L L

10 L L L L L L R L R R R

12 R L R R R L R L L L

14 L R L L L R

# Ram Flams II

Marching Tenors/Quads

Travis Pike

♩=90

4 R l r L r l R l r L r l R L R L L R L R

6 L R L R R L R L

8 R L R L R R R R R

10 R R R R R L L L L L

12 L L L L L L R L R R R

14 R L R R L R L L L R

# Ram Flams II

Bass Drums (Unison)

Travis Pike

$\text{♩} = 90$

4 R l r L r l R l r L r l R L R L L R L R

7 L R L R R L R L R L R L

10 R R R R R R R R R R R L L L L L L

13 L L L L L L R L R R R R L R R R

L R L L L L R L L L R

Detailed description: The score is written for five staves of bass drums in 4/4 time. It begins with a tempo marking of quarter note = 90. The first staff (measures 1-4) features a triplet of eighth notes on the first beat, followed by a triplet on the second, and then a triplet on the third. The second staff (measures 5-7) starts with a triplet on the first beat, followed by a triplet on the second, and then a triplet on the third. The third staff (measures 8-10) has a triplet on the first beat, followed by a triplet on the second, and then a triplet on the third. The fourth staff (measures 11-13) begins with a triplet on the first beat, followed by a triplet on the second, and then a triplet on the third. The fifth staff (measures 14-16) starts with a triplet on the first beat, followed by a triplet on the second, and then a triplet on the third. The score concludes with a final triplet on the first beat of the fifth staff.

## THE BASICS

### Posture

Stand near your instrument, and always keep your:

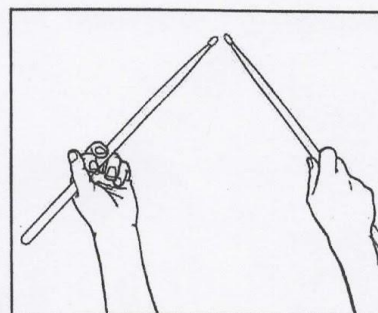
- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

### Traditional Grip

The traditional grip is another way to hold your snare drum sticks. Your teacher will tell you which grip you should use.

#### LEFT HAND

- Turn your left hand palm-down and open your fingers.
- With the tip pointing down, place the stick in the webbing of your thumb. About 1/3 – 1/4 of the stick should extend above the thumb.
- Turn your hand palm-up, and let the stick rest gently between your middle and ring fingers. The webbing of your thumb **holds** the stick in place. Your fingers simply **balance** it.
- The left forearm and wrist control the stick motion.



#### RIGHT HAND

- Follow the Matched Grip instructions on page 2 – Matched Grip.
- Check to be sure the sticks are cradled in the palm of your hand as shown:

### Practice & Performance Position

- Put the practice pad on a flat surface slightly below your waist.
- Stand up straight with your arms relaxed at your side. Raise your forearms by bending your elbows.
- Form the outline of a large slice of pie with the sticks about 2 inches above the practice pad. Your left stick will be further away from your body than the right.
- Move your wrists to raise the sticks 6–8 inches from the practice pad. This is the “up” position.
- Begin with your right hand. Strike near the center using a quick, reflex-like wrist action. Let the stick return to the “up” position to prepare for the next strike.
- Follow with your left hand, and strike about 1 inch away from your first right hand strike. Return to the “up” position.
- When resting, keep the sticks about 2 inches above the practice pad or drum head in the outline of a large slice of pie.

### Sticking Work-Outs

**R** = Right hand stick

**L** = Left hand stick

Play the following sticking work-out on your practice pad, keeping an even pulse when playing and resting:

● = Strike near the center of the practice pad.

**R**   **L**   **R**   **L**   | **REST** |   **R**   **L**   **R**   **L**   | **REST** |

## SECTION THREE: Percussion Instruments: Performance and Teaching Techniques

### Beginning Exercises (R=Right Hand L=Left Hand)

At this point, play all exercises with full-strokes at varying heights. Begin at a slow tempo and gradually increase tempo, allowing the stroke heights to rise or fall naturally with the rate of the strokes.

#### Example 3:02 "Matched Grip" exercises

The first staff shows a sequence of eighth notes with the following R/L patterns: R R, R R, R R R R, R R R R R R R R, R R R R R R R R R R, R L, R L, R L, R L, R L R L, R L R L R L R L, L R, L R, L R, L R, L R L R, L R L R L R L R.

The second staff shows a sequence of eighth notes with the following R/L patterns: R R L L R R L L, R R L L R R L L, R L R R L R L L, R L R R L R L L, L R L L R L R R, L R L L R L R R, L R L L R L R R, L R L L R L R R.

The third staff shows a sequence of eighth notes with the following R/L patterns: R L L R R L L R, R L L R R L L R, L R R L L R R L, L R R L L R R L, R L L R L R R L, R L L R L R R L, L R R L R L R L, L R R L R L R L.

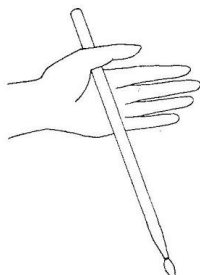
### The Traditional Grip

The term "traditional grip" defines a method of holding the drum sticks where the right hand is held in the matched grip fashion and the left hand features a grip where the stick rests between the thumb and the index finger. This grip was developed generations ago, when drums were held by shoulder straps (called "drum slings") and positioned over the shoulder to accommodate the angle of the drum that resulted from the use of the sling.

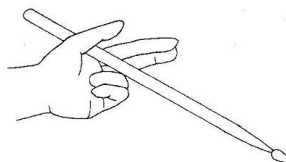
*Author's Note: While the matched grip is generally accepted as the most practical way to teach snare drum technique, many exceptional players continue to use and in some cases, advocate the traditional grip. Most professional players will have a working knowledge of the grip, and many drum set players (especially jazz drummers) employ the grip due to the tonal possibilities available from its use. Instructors should present the traditional grip at some point.*

## ★ Method: The Traditional Grip ★

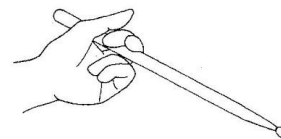
- 1.) Hold the left hand in the "hand-shake" position and place the stick between the thumb and first finger, about one-third the distance from the butt-end of the stick. This is the fulcrum point of this grip.
- 2.) Bring the little finger and ring finger under the stick and rest the stick.
- 3.) Place the first two fingers over the stick. The fingers do not apply pressure to the stick or inhibit the motion, but serve as a "guide," staying in contact with the stick during the stroke.
- 4.) In the traditional grip, the left hand turns in a rotary motion. Imagine turning a door knob or car key when practicing this basic motion.



**Illustration 3.06a**  
Establish fulcrum point



**Illustration 3.06b**  
Lay sticks into grip



**Illustration 3.06c**  
Close grip



# Scale Sheet - Mallets

Mallets

Concert Bb:

Three staves of musical notation for the Concert Bb scale. The first staff shows the scale in 4/4 time, starting on Bb. The second staff shows the scale in 4/4 time, starting on C. The third staff shows the scale in 2/4 time, starting on C. Each staff includes triplet markings over the final notes of the scale.

Concert Eb:

Three staves of musical notation for the Concert Eb scale. The first staff shows the scale in 4/4 time, starting on Eb. The second staff shows the scale in 4/4 time, starting on F. The third staff shows the scale in 2/4 time, starting on F. Each staff includes triplet markings over the final notes of the scale.

Concert Ab:

Three staves of musical notation for the Concert Ab scale. The first staff shows the scale in 4/4 time, starting on Ab. The second staff shows the scale in 4/4 time, starting on Bb. The third staff shows the scale in 2/4 time, starting on Bb. Each staff includes triplet markings over the final notes of the scale.



Scale Sheet, Page 2

Mallets

Concert Db:

Three staves of musical notation for the Concert Db scale. The first staff is in 4/4 time, showing the scale from Db to Db. The second staff is in 4/4 time, showing the scale from Db to Db with slurs and triplets. The third staff is in 2/4 time, showing the scale from Db to Db with slurs and triplets.

Concert F:

Three staves of musical notation for the Concert F scale. The first staff is in 4/4 time, showing the scale from F to F. The second staff is in 4/4 time, showing the scale from F to F with slurs and triplets. The third staff is in 2/4 time, showing the scale from F to F with slurs and triplets.

Chromatic Scale Range:

A diagram showing a chromatic scale range on a single staff. A diagonal line starts from a note on the bottom line and goes up to a note on the top line, with a vertical line and a circle at the top indicating the range.