

# HHS Marching Percussion 2018

## Velocity Strokes

### Basic

Basic Velocity Strokes musical notation. Two staves of music. The first staff has 8 measures: 4 measures of right-hand strokes (R) and 4 measures of left-hand strokes (L). The second staff has 8 measures: 4 measures of right-hand strokes (R) and 4 measures of left-hand strokes (L). Each measure contains a sequence of eighth notes.

### VAR. 1

VAR. 1 Velocity Strokes musical notation. Two staves of music. The first staff has 8 measures: 4 measures of right-hand strokes (R) and 4 measures of left-hand strokes (L). The second staff has 8 measures: 4 measures of right-hand strokes (R), 4 measures of bass drum strokes (B), and 4 measures of left-hand strokes (L). Each measure contains a sequence of eighth notes.

### VAR. 2

VAR. 2 Velocity Strokes musical notation. Two staves of music. The first staff has 8 measures: 4 measures of right-hand strokes (R), 4 measures of left-hand strokes (L), and 4 measures of bass drum strokes (B). The second staff has 8 measures: 4 measures of right-hand strokes (R), 4 measures of left-hand strokes (L), and 4 measures of alternating right and left strokes (R L R L R L R L). Each measure contains a sequence of eighth notes.

Purpose: This exercise focuses on the basic velocity stroke. The exercise seems simple, but there are many things to think about.

- 1) Stick motion: Do your sticks move exactly the same way for every stroke?
- 2) Sound Quality: Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same exact volume.  
Some common mistakes:
  - a) Pounding the last note of each hand when stopping the stick from rebounding.
  - b) At higher tempos, playing the first note higher than the rest of the notes... just because it is easier to play the first note higher doesn't mean you should.
  - c) Pounding the very last note of the exercise.
  - d) Playing the right hand louder than the left... don't be the guy with the weak left!
- 3) Rhythm and Timing: How perfect is your eighth note rhythm?  
Some common areas where mistakes occur:
  - a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
  - b) Hand-to-hand transfers: It is very common for people to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eighth notes while ignoring the fact that you are switching hands.
- 4) Variations to this exercise:
  - a) Play 16, 32, or 64 on a hand.
  - b) Play exercise at different heights; 1", 3", 6", 9", 12", 15", Full, crescendo, decrescendo
  - c) Play exercise as all double stops, checking that the stick motion from left to right is the same.
  - d) Play on low-rebound surface to improve muscle strength and endurance
  - e) Play exercise with each individual finger on right hand and the thumb on the left hand to improve hand / finger strength

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## Tap Accent Control

The image displays five rows of musical notation for a drum exercise. Each row consists of two staves, one for the right hand (R) and one for the left hand (L). The notation shows eighth notes in a steady stream, with accents (>) placed above certain notes. Row 1, labeled 'check', shows basic eighth notes with arrows indicating the direction of the stick stroke. Row 2, labeled 'bucks', shows eighth notes with accents. Row 3, labeled 'A', shows eighth notes with accents. Row 4, labeled 'B', shows eighth notes with accents. Row 5, labeled 'C', shows eighth notes with accents.

Purpose: This exercise focuses on the basic two height stroke. The exercise seems simple, but there are many things to think about.

- 1) Stick motion: There are three different stick motions in this exercise: high-to-low, low-to-low, and low-to-high. Make sure that every motion is self consistent. Every accent height should be exactly the same and every tap height should be exactly the same. At high tempos, a slight moeller motion should be used to allow for fast, relaxed low-to-high strokes.
- 2) Sound Quality: Does every tap stroke sound the same? How about every accent? How about from your right hand to your left? Some common mistakes:
  - a) Playing your taps too high in general, though some people have the opposite problem. Shoot for exactly 3" for all of your taps.
  - b) At higher tempos, playing the first accent of each measure higher than the rest of the accents - Control that first accent height.
  - c) Pounding the very last note of the exercise.
  - d) Playing the right hand accents higher than the left... don't be the guy with the weak left!
- 3) Rhythm and Timing: How perfect is your eighth note rhythm? Some common areas where mistakes occur:
  - a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
  - b) Hand-to-hand transfers: It is very common for people to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eighth notes while ignoring the fact that you are switching hands. The tendency will almost always be to rush the last one or two eighth notes before the hand transfer.
- 4) Variations to this exercise:
  - a) Play entire exercise on one hand - chop building!
  - b) Play exercise at with different accent and tap heights - 6" to 3", 15" to 3", 9" to 6", etc.
  - c) Play exercise as all double stops, checking that the stick motion from left to right is the same - DO THIS! This is a great way to improve your accent-to-tap stroke on the left hand - have your right hand 'teach' your left!
  - d) Play on low-rebound surface to improve muscle strength and endurance.
  - e) Invert the accents and the taps, i.e. play all of the taps as accents and all of the accents as taps.



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## Roll Exercises

### Triplet Diddle

Musical notation for Triplet Diddle exercise in 2/4 time. It consists of three staves of music. Each staff contains a sequence of triplet diddles (groups of three eighth notes) and 5-stroke rolls (groups of five eighth notes) across the beat. The exercise ends with a final triplet diddle and a tap roll.

### 2 x 4

#### 16ths

Musical notation for 16ths exercise in 4/4 time. It consists of a single staff of music showing a continuous sequence of 16th notes across the measure.

#### Triplets

Musical notation for Triplets exercise in 4/4 time. It consists of a single staff of music showing a sequence of triplet diddles (groups of three eighth notes) across the measure.

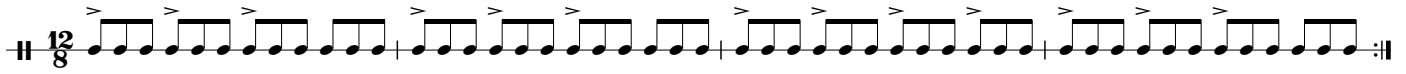
Purpose: These exercise focus on diddle consistency. In triplet diddle: First, a single diddle is played on each partial of the triplet. Next, 5-stroke rolls are played with all possible permutations across the beat. The exercise ends with a diddle roll and a tap roll. 2 x 4 works on dupe and triplet based long rolls.

- 1) Stick motion: This exercise should be very mono-height and very legato. Don't change the stick motion when switching from check to roll and vice versa.
- 2) Sound Quality: The goal is to play the diddles with the same exact volume and quality of sound as the check patterns. Here are some common mistakes:
  - a) Pounding the release of each roll.
  - b) Playing the second note of each diddle weakly -> bust your chops on sanford double beat!
  - c) Playing the check patterns higher than you can play the rolls.
  - d) Freezing the stick at any point in the exercise, especially on the 'tap' note of a tap roll or tap drag.
  - e) Playing the right hand louder than the left... don't be the guy with the weak left!
- 3) Rhythm and Timing: How perfect is your underlying eighth note rhythm? How about the interp on the diddles? Some common problem areas:
  - a) First two notes of the exercise and first two notes after a roll measure: It is very easy to rush check patterns, especially right after playing a measure that is more difficult. Make a conscious effort to control the space between these two notes!
  - b) 'Slurring' diddles: Don't think of the 'diddles' as some nebulous rudiment. The diddles in this exercise are simply a 16th note RHYTHM. Try playing the exercise so slowly that you have to completely stroke out every single note. If you are not thinking about the rhythm of the diddles, it will be very difficult to play the exercise accurately.
- 4) Variations (2x4)
  - a) Right hand diddles only
  - b) Left hand diddles only
  - c) Tap rolls (with and w/o accents)

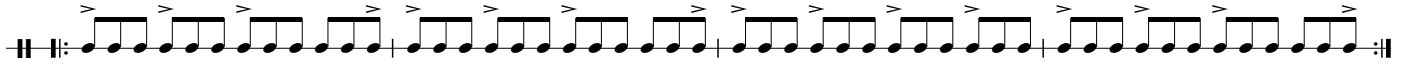
# HHS Marching Percussion 2018

## 3 CAMPS

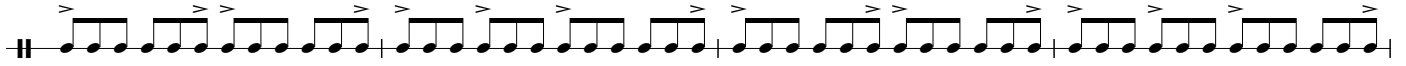
camp 1



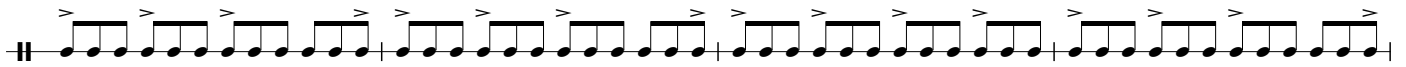
camp 2



camp 3



camp 2



camp 2



3 camps CHOP OUT - we will play at the end of EVERY rehearsal

Repeat full exercise 4 times

1st time - buzz all notes

2nd time - tap buzz (buzz all non-accented notes)

3rd time - check (play as written)

4th time - tap rolls (diddle all non-accented notes)

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## Advanced Flam Exercises

### FAH

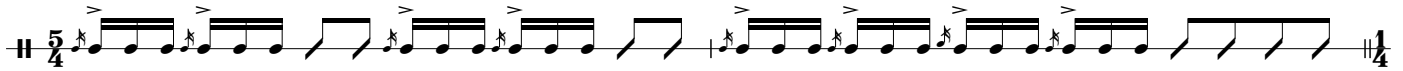
Musical notation for the first exercise, FAH, in 12/8 time. The staff shows a sequence of eighth notes with accents, divided into two groups labeled 'R' and 'L'.

Musical notation for the second exercise, FAH, in 12/8 time. The staff shows a sequence of eighth notes with accents, with a first ending bracket over the first four measures. Below the staff is the rhythm notation "r r l l r r l l r r l l".

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## Advanced Flam Exercises

### MISSION



### INSERT VARIATIONS ON SLASHES

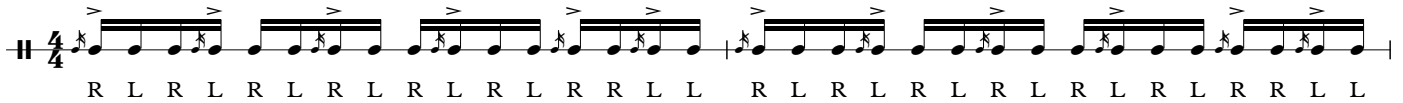


FLAMS                      ROLL                      pDIDI                      FLAM TAP                      EGG-BEATER

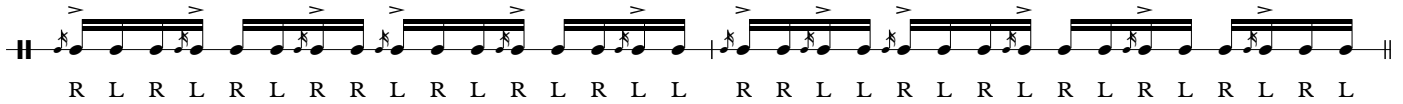
R L R R L L                      R R L L                      R L R R L L                      R R L L

### Flammus

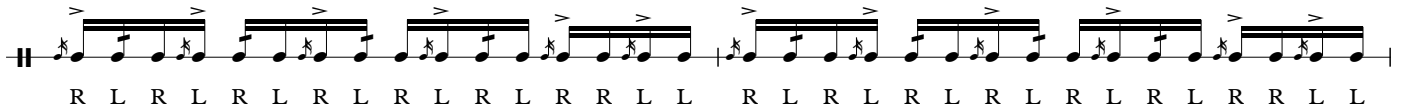
proceed with caution, BUT HAVE FUN!



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



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



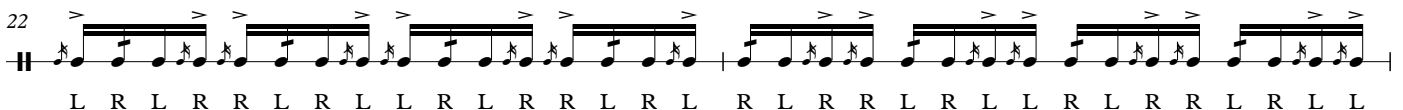
R L R L R L R L R L R L R R L L    R L R L R L R L R L R L R L R R L L



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



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



22 L R L R R L R L L R L R R L R L    R L R R L R L L R L R R L R L L



24 R L R L R L R L R L R L R L R L    R R R L R L R L R R L R R L L R L R R L L R