

Welcome to Week 15...

CSULB MUS125D

Percussion Methods

Thursdays, 09:00 to 10:50, UMC Room A-311

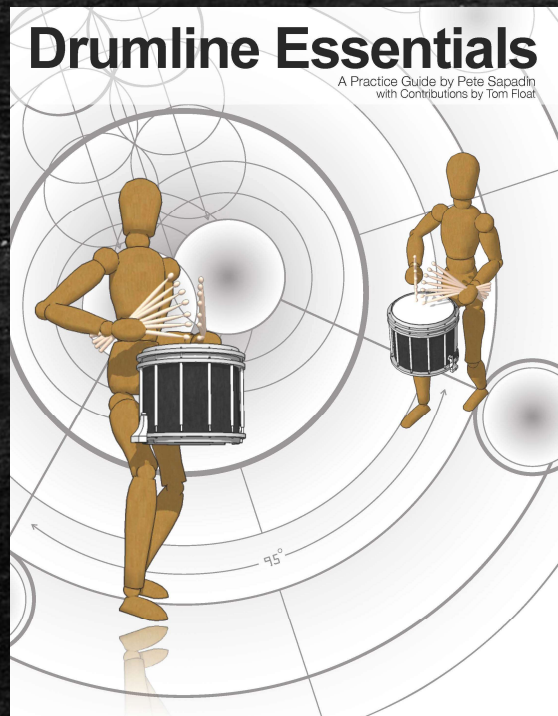
Day 15 Agenda (05-08-2024)

- Where the Wild Things Are
- Vocal Rhythm Etude No. 1 by Bill Douglas
- Drumline Essentials by Pete Sapadin
- Chapter 9 Summary
- Row-Loff Productions
- Class discussion (takeaways)

Where the **Wild Things** Are

- **Max** (10x)
- **wild thing(s)** (10x)
- **grew** (3x)
- **sailed** (2x)
- **roars** (2x)
- **teeth** (2x)
- **rumpus** (1x)

Drumline Essentials by Sapadin



About This Book

Between all the different schools of thought in marching percussion, there are far more similarities than there are differences.

It's my hope that this book will come to be thought of as the missing manual for being in a drumline. There are lots of books about rudimental patterns and exercises, but this book is different because I've included explanations and background information about each exercise. A player can improve just by playing a good exercise, but it's important to understand three things about an exercise to really get the most out of it.

1. What is the exercise and where did it come from?
2. Why would anyone want to play these patterns and what is the benefit?
3. How should these patterns be played properly?

Most of the exercises played by just about every drumline on Earth are re-worked versions of older and simpler exercises. This is usually because instructors get bored of hearing the same exercises year after year, so they change things up to keep things fresh. Keeping things fresh is great, but sometimes the students lose out because they never had an opportunity to learn the original versions and they can wind up missing the point of why an exercise is played. I'm not saying that your drumline's super cool, odd meter, extra crispy version of double beat is a bad thing. I'm just saying that it's a good thing for students to excel at the most basic version of an exercise before trying to master a more complicated version.

This book begins with the fundamentals and progresses to advanced concepts and skills. Some may want to go through it in order, and some may want to skip around. Although most of the exercises and concepts in this book were written by me, others originate from fellow marching percussion experts and I've included them here with their permission.

Along with exercises, I've also included information about practicing, gear, auditions, and character. Talking about character might seem out of place for a rudimental drumming book, but the marching percussion world is a small one. Students and instructors should realize that most of the top people in the activity know each other and talk to each other. There is a tremendous amount of respect that the top people in the activity have for each other and students should realize that character does matter.

Anyone who masters the exercises in this book should be well prepared to audition for any drumming group. As a teacher, I always wanted to have a book like this to hand out to my students on day one. Since it didn't exist, I wrote it myself in the hopes that it will become a valuable teaching tool for instructors and a great practice guide for students.

I would like to thank my teachers, colleagues, and friends that helped me to make this book. These people helped me to refine the content, and were instrumental in me being able to make this book what it is. Huge thanks to Tom Float, Tom Augst, Matt Savage, Kevin Murray, Roger Carter, Mike McIntosh, Dale Lofgren, Mike Jackson, Ralph Hardimon, Dave Ramirez, Paul Smetan, and Jeff Martinov.

Copyright © 2020 by Pete Sapadin. All Rights Reserved.
No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the express written permission of the publisher, Pete Sapadin.



About the Author

Pete Sapadin is a marching percussion specialist based in Southern California who excels at teaching his students the skills necessary to perform at the highest levels in the marching activity. Mr. Sapadin started his marching percussion career as a snare drummer with the Velvet Knights in 1987 and 1988 under Matt Savage and then went on to play snare drum for the Concord Blue Devils in 1989 & 1990, under Tom Float and the Cadets of Bergen County in 1991, under Tom Augst. Mr. Sapadin served as head battery technician for the Velvet Knights under Tom Float in 1992 and later took the reins as the Percussion Captain/Head / Arranger for the Casper, Wyoming Troopers 2002-2004, snare instructor for the Riverside Community College Indoor Drumline staff from 2004 - 2010, and Captain Head / Arranger for the Yamato Drum & Bugle Corps in 2005.

With several years of experience teaching and performing professionally in various ensembles from Anaheim, CA, Orlando, FL, NYC & Tokyo, Mr. Sapadin is able to bring "real world" experience to his students and he does so with his own unique and engaging style. Pete Sapadin currently teaches and adjudicates percussion in Southern California and continues to demonstrate his ability to inspire, motivate and instruct students to truly become the best in the world. Mr. Sapadin is a highly sought after clinician and proud to be a Vic Firth Education Artist, a Pearl Education Artist and a Remo Education Artist.



Drumline Essentials by Sapadin

Holding The Sticks

Set up your hands for success

The way you hold your sticks and position your hands and arms will set you up for success or failure, that's why it's sometimes referred to as your setup.

Here are some things to focus on with your setup:

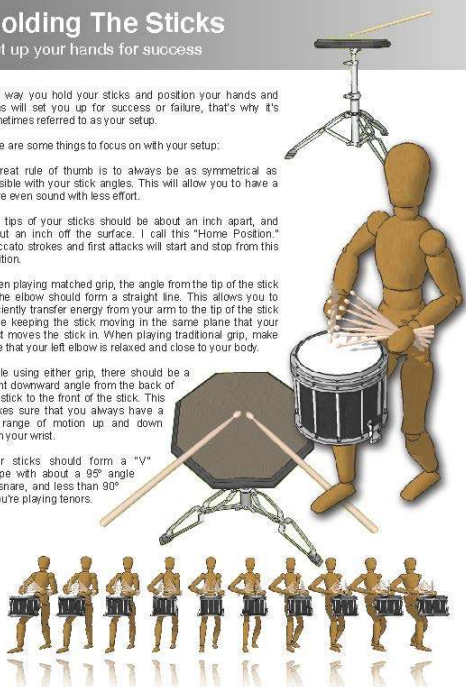
A great rule of thumb is to always be as symmetrical as possible with your stick angles. This will allow you to have a more even sound with less effort.

The tips of your sticks should be about an inch apart, and about an inch off the surface. I call this "Home Position." Staccato strokes and first attacks will start and stop from this position.

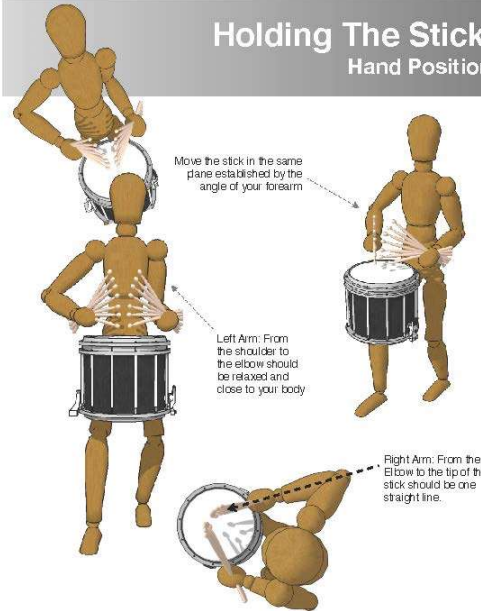
When playing matched grip, the angle from the tip of the stick to the elbow should form a straight line. This allows you to efficiently transfer energy from your arm to the tip of the stick while keeping the stick moving in the same plane that your wrist moves the stick in. When playing traditional grip, make sure that your left elbow is relaxed and close to your body.

While using either grip, there should be a slight downward angle from the back of the stick to the front of the stick. This makes sure that you always have a full range of motion up and down from your wrist.

Your sticks should form a "V" shape with about a 98° angle on snare, and less than 90° if you're playing tenors.



Holding The Sticks Hand Positions



Holding the sticks

Matched Grip

- Both hands should match each other and be as identical as possible.
- All fingers should be in contact with the stick.
- Both hands should be as relaxed as possible.
- Hold the stick just firmly enough so that it doesn't fall out of your hand. The only time you should squeeze the stick in your hand is when you want to stop all sound and all rebound.
- The tops of both wrists should be slightly angled towards the outside of your body so that both thumbs are turned slightly upward.

Here's one way to find the optimum wrist angle

Using only wrist, lift the stick all the way up until it's vertical. Rotate your wrist while keeping the stick vertical and find the most comfortable position for the wrist to be in. Once you find the position that is most comfortable, bring the stick straight down while keeping the same wrist orientation and you will notice that the tops of your hands are angled slightly outward. This position will allow you lift the sticks to a vertical position without the need to move your arm. Once that stroke feels comfortable from the wrist, start adding some more arm. Experiment and see what feels the best to you.

Traditional Grip

Extend your left hand like you're going to shake someone's hand. It should somewhat resemble a wall. This is the wall that the stick is going to balance on like the center of a see-saw. Place the stick on the "wall" and touch your thumb to your first finger. Lay your thumb and first finger across the stick, as far from the wall as possible. Your thumb and first finger will work together to create all of the down force on the stick. The middle finger should just be naturally curved but in full contact with the stick. The wrist, ring finger, and pinky finger act as one to lift the stick and also to stop the stick. The wrist should move similar to turning a door knob. In starting position, the palm of the left hand should be angled so that NO rain water would be able to collect. This starting position will give you the most leverage and largest range of motion using only your wrist turn.



Drumline Essentials by Sapadin

Height Exercises

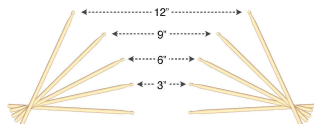
1-2-3 Bux



WHAT This exercise targets the skills involved with playing consecutive accents on the same hand. The accents have a syncopated "over the bar" feel and are arranged in groups of 1, 2 and 3. Try it as an ensemble exercise and split it up with the basses playing 1-2-3, the snares playing 2-3-1, and the tenors playing 3-1-2.

When dealing with a double accent, the first accent will be legato and the second accent will be staccato. For triple accents, play the first two accents legato and the third accent staccato. Be sure to physically represent the quarter note pulse by marking time, tapping a foot, or nodding your head. Whether the stroke is staccato or legato the grip should not change. Maintain the same finger placement while altering the touch and feel of the different approaches.

WHY As a general rule, all accents should be staccato and all taps should be legato. This exercise shows why that statement is considered a general rule and not an absolute rule. When playing these types of patterns, it becomes more important that the accents are the same height than that they are approached with a staccato stroke. This exercise targets the skill needed to play consecutive accents on the same hand and introduces the legato accent. This exercise can also strengthen a player's connection to the pulse because of the syncopated nature of the accents and the fact that the pattern continues "over the bar."



Double Strokes / Diddles

Double Beat



WHAT This exercise develops one of the most important skills in rudimental drumming, the bounced double stroke. A bounced double stroke is also called a diddle. This exercise features a repetitive syncopated pattern that "goes over the bar" in the third and fourth measures.

The focus here is to play each note the same height, with the same touch and sound. To play the second note of the diddle with the same sound as the first, some players try to use more muscle on the second note. I don't agree. To get the same sound out of the second note of the diddle, relax the hand and get out of the way of the rebound. If the stick is allowed to bounce back freely after the first note, then it's much easier to have a full sound for that second note. This is also a great sixteenth note syncopation exercise so make sure to master nodding your head, marking time, and counting quarter notes out loud.

WHY It's important for all percussionists to be able to play even double strokes. Double strokes are used in rolls, paradiddle rudiments and just about every other advanced rudiment. This exercise allows the player to focus on the individual motions of each hand and the sound quality of each note while playing a syncopated sixteenth note phrase built around the double stroke.



Developing a strong and consistent double beat stroke is essential for great sounding rolls. Be sure to apply the same motions from this exercise to double stroke passages.

Height Exercises

Here's a closer look at the notation used in Double Beat:

Double Beat



All of the sixteenth-note subdivisions are represented in light grey. The rhythms of the exercise are in black.

Sing all the correct syllables that are written on top of the notes while clapping quarter notes, then try playing the exercise while saying the syllables out loud. Once that feels comfortable, try singing just the quarter notes out loud while you play.

Tap your right foot on all the quarter notes, then try tapping your left foot, then try marking time. Understanding the syncopation of this pattern will help you become a better musician.

Drumline Essentials by Sapadin

Drummer's Tool Kit

As percussionists it's our duty to be ready for problems that occur with our hardware. Since the only way our instruments are able to make sound is by vibrating, it shouldn't be a shock that nuts or screws require occasional tightening. Every percussionist should have their own "Drummer's Tool Kit" with them at all times.

I've refined my own tool kit to be as small and as efficient as possible. A drummer's tool kit can be as simple as a drum key and a couple of crescent wrenches in a pencil bag. If the tool kit is too heavy and cumbersome to have with you all the time, then there's a good chance that you won't have it with you when an issue arises. Here's a break down of the items that I carry with me in my tool kit in order of importance.

Drum Key

I use a Craftsman Thin Profile 1/2" ratchet with a Craftsman Finger Grip Socket adapter attached to an Evans Drill Bit Drum Key. I use Craftsman because if it ever breaks, I can take it back to any Sears and exchange it for a new one. No receipt needed, no questions asked. Although there are drum manufacturers that make ratchet keys, I am not aware of any manufacturer that has a lifetime warranty and such an easy process of exchange. There's also something to be said for buying a tool from a company that specializes in making tools.

I use the finger grip socket adapter so that I can use the Evans Drill Bit Drum Key. This allows me to easily use a drill when I need to change many heads at once, and the length works well when tuning bottom heads and getting around scoops. The knurled handle also works well without the ratchet, when it's necessary to get tension rods to be finger tight.

I use the ratchet as the centerpiece of the tool kit, and just about every other part of the kit works with it. I also use a Pearl Spin key. This key has great balance and spins fast and smooth for fast head changes. I use the ratchet for tuning the head once it's on and the Spin Key to quickly take heads off.



113

Drummer's Tool Kit

Two Crescent Wrenches

Most of the parts on a drum or a harness can easily be repaired with an adjustable wrench. I've seen students go a whole marching season with a loose shoulder piece on their harness, instead of taking 10 seconds to tighten two bolts. It's just common sense that members should take care of their own harnesses and drums. A crescent wrench is also needed to tune hand drums, and can make quick work out of a wobbly music stand.



Screwdriver(s) / Bits

I use a small screwdriver set that's made by a company named Belkin. I like this particular set because it's very compact, and when it's collapsed it doesn't have any sharp edges sticking out like a traditional screwdriver.

I also replace a couple of the screwdriver bits with some hex head bits in sizes that I need most. (Allen wrenches) If at all possible, I avoid using the traditional "L" shaped Allen wrench. The other beautiful thing about a set like this is the fact that all of the bits work great with the ratchet adapter.



114

Drummer's Tool Kit

Screwdriver Bit Socket Set

This type of socket set works great with percussion instruments. They plug right into the finger bit adapter, and have enough length to get the ratchet back and away from the shell or whatever else I'm working on. The compact size is great, and the plastic case keeps all the small parts together. Most hex bolts on percussion instruments and marching drum carriers tend to be just the right size for this type of set up.



White Lithium Grease

A small tube of white lithium grease is a great thing to have on hand. Proper Drum maintenance is an ongoing process and should be practiced on a regular basis. Apply a small dab of grease on the tension rod and in between the washers and the rim whenever replacing a drum head. While the head is off it's also a good idea to make sure that the bearing edges are still nice and smooth. Use fine grade sandpaper to sand down any rough spots and the head will tune easier and last longer.



Tool Bag / Case

I use a case that was originally designed for a portable GPS unit, but pencil cases, and other zipper pouches will also do the job. Some portable hard disk cases can also work very nicely.



Members should treat their organization's instruments as if they are their own. Proper instrument maintenance not only helps our instruments to sound better and last longer, it's also a great way to show the kind of care and respect we should all have for our instruments and our craft.

115

Chapter 9...

- Two main sections
 - battery and the pit (front ensemble)
- Snare drummers play with uniform stickings
- Notation is differentiated for rolls (open vs. closed)
- Tonal bass drums
 - 14"/16"/18"/20"/22"/24"/26"/28"/30"/32"

Chapter 9...

- Tenors
 - 6"/8"/10"/12"/13"/14"
 - 4, 5, or 6 drum configurations
 - Care and maintenance
- Cymbals
 - Modified grip (Garfield Grip)
 - Typically 16" to 22"
 - Care and maintenance
- Battery Percussion Tuning Tips

Row-Loff Productions

- Chris Brooks
- Chris Crockarell
- Wind Conductor Interview (2020)
- Contributing Composers/Authors
- Catalogue

Other Sheet Music Resources...

- [Alfred Music](#)
- [Bravo Music](#)
- [Matthew Curley](#)
- [Josh Gottry](#)
- [Hal Leonard](#)
- [Tapspace](#)
- [Kevin Tuck \(KT Percussion Ensemble Music\)](#)

Other Sheet Music Resources...

- [Alfred Music](#)
- [Bravo Music](#)
- [Matthew Curley](#)
- [Josh Gottry](#)
- [Hal Leonard](#)
- [Tapspace](#)
- [Kevin Tuck \(KT Percussion Ensemble Music\)](#)

For next week...



Playing Exams and Final...

Digital Portfolios...

Web Portfolio Projects...

SPOT...