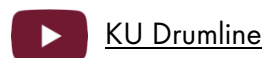
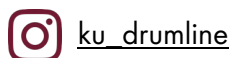




Battery Technique & Warm-Up Packet  
**2025**

*Celebrating 90 Years of KU Marching*



## WELCOME TO KUMU PERCUSSION!

*You will find that music is one of the most demanding and rewarding of the arts. The amount of work and sacrifice that you are willing to commit directly reflects the outcome of the season.*

*This packet is your marching percussion guide that will assist you along your musical journey.*



*Please take some time to develop a solid understanding of the basics in this packet in order to graduate to a higher level of playing. Spend a generous amount of time studying these concepts and exercises with a metronome at slow tempos. Patient practice of these techniques will tremendously assist you in establishing a firm foundation on which to build.*

*Great things can happen if you allow them to!*

*Keep Drumming!*

*Matt Urquhart*  
Co-Caption Head & Battery Arranger  
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*"We are what we repeatedly do. Excellence, then, is not an act, but a habit."*

*-Aristotle*

## INTRODUCTION

This warm-up packet contains fundamental exercises for the marching percussion section. Covering basic single-height strokes, two-height control, 16th note rolls, triplet rolls, and flams, these exercises were specifically designed to provide you with a solid foundation for building individual and ensemble technique.

Your mental commitment to excel will determine how fast and how far you will progress. This commitment is your ability to focus on specific guidelines, evaluate your level of achievement, and make adjustments when necessary. Be willing, be patient, and trust the experience of your instructors.

## COMMITMENT

"Commitment usually means: giving up convenience, going the extra mile, inviting personal discomfort, embracing confrontation, sacrificing instant gratification for the mission at hand. There are no miracle solutions. Excellence is achieved through commitment."

Dr. Tim Lautzenheiser  
Cadets of Bergen County Clinic  
3/12/89

## POSTURE

Maintaining a good posture while rehearsing is not only important to the visual look of the ensemble, but it is also an important factor in avoiding injury. Any misalignment of the spinal cord when carrying a piece of heavy equipment may result in muscle strain or injury.

Proper posture can only be maintained by:

- ✦ standing straight, poised and confident with the feet correctly positioned
- ✦ shifting your weight forward so 2/3 of your weight is on the balls of your feet
  - this promotes a more confident and aggressive stance while allowing your body to be more responsive to sudden movements or changes in direction
- ✦ remaining relaxed and avoiding tension in the arms, shoulders, and back
  - this will allow you to play better and more comfortably for longer periods of time
- ✦ holding your head up with both eyes focused straight ahead at all times
- ✦ projecting a facial expression of confidence
- ✦ remaining still while standing at attention

## GRIP

Without the proper grip, achieving a high performance level with good sound quality is impossible. Take the time to understand the checkpoints for a proper grip and how to produce a fluid, relaxed stroke at all heights.

- ✦ the hands are relaxed at all times and all fingers remain in contact with the stick at all times
- ✦ the sticks act as a natural extension of the forearm, yet not parallel to the forearm
- ✦ the sticks are held with a downward angle to the playing surface
- ✦ the sticks travel in a straight line path away from the drumhead
- ✦ the heads strike the correct playing zone of the drum head

## STROKE TYPES

### Legato/Upstroke

- ✦ a relaxed, rebounded stroke
- ✦ a smooth, 'pendulum' like motion
- ✦ all fingers remain on the stick and are relaxed
- ✦ the stick rebounds fluidly
- ✦ the fingers guide the stick as it rebounds

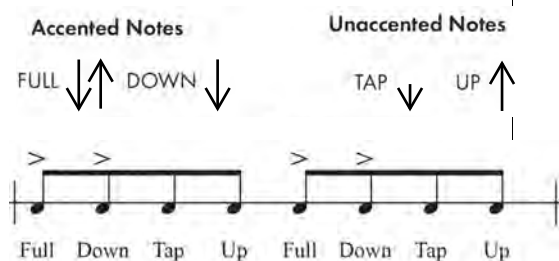
### Staccato/Downstroke

- ✦ a strong, aggressive stroke
- ✦ the head will be stopped down at the drum head
- ✦ involves fingers to stop the stick
- ✦ do not turn your wrist back upwards
- ✦ the grip does not change

## ACCENTED vs. UNACCENTED STROKES

Upstrokes and downstrokes can be implemented in different ways depending on whether the note is accented or unaccented.

- ✦ A **full stroke** is used anytime there are multiple accents in a row.
- ✦ A **downstroke** is used anytime an unaccented note follows an accent. Downstrokes are also often used at the end of musical phrases.
- ✦ An unaccented note is known as a **tap**. Establishing a consistent height and weight is vital for the overall quality of sound and rhythmic accuracy of taps.
- ✦ An **upstroke** is used anytime an accented note follows an accent or a tap.



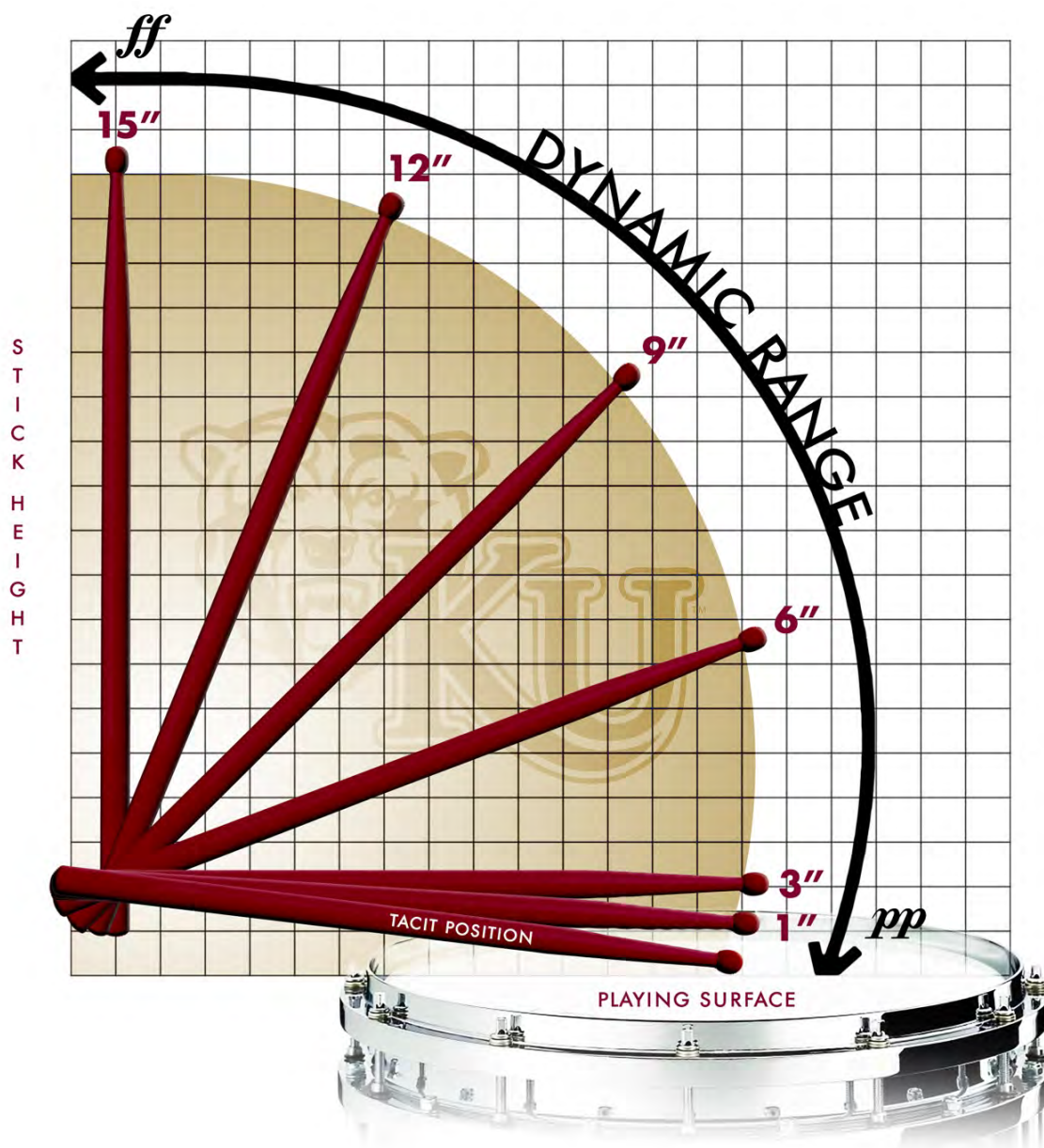
## QUALITY OF SOUND

All of the concepts will come together to create "quality of sound" - presenting musical thoughts with a mature, rich, full sound through every rhythm, dynamic, and tempo. **Sound quality is when the stick and drumhead resonate to its maximum potential.** This can be achieved by approaching every stroke with maximum relaxed velocity at every height without adding pressure.

## USING THE HEIGHT SYSTEM FOR DYNAMICS

Because the visual consistency from player to player is a vital part of the marching activity, it is essential to define a system of heights when applying dynamics to exercises or show music. This allows each player to match volume and stick heights on any given musical passage. The graph below shows a visual representation of the stick height system.

*pp* - 1"      *p* - 3"      *mp* - 6"      *mf* - 9"      *f* - 12"      *ff* - 15"



## EQUIPMENT CARE & MAINTAINENCE

**Handle all equipment with care.** All ensemble members are responsible for keeping their equipment in working condition through proper care and storage. If used in the rain, wipe down each drum with a soft cloth to prevent water damage to the shell and bearing edge. Make sure to dry EVERYTHING off (shell, heads, frames, hardware, etc) to avoid rust and other damage. In very cold temperatures, be careful not to overplay cymbals as they are more susceptible to cracks.

## FUNDAMENTAL CONCEPTS BEHIND EFFECTIVE DRUMLINE REHEARSALS

1. **Always work with a metronome.** Much of percussion performance is related to muscle memory. Working with a metronome will develop consistency for each technique covered in these exercises. Always mark time when appropriate.
2. **Always start slowly** and strive for consistent stick heights, tempo control, rhythmic accuracy, and quality of sound. When you feel comfortable, gradually begin to increase tempo. As the tempo increases, be sure to remain relaxed.
3. **Memorization is key.** The sooner you can get your head out of the music, the sooner you can direct your focus to playing with the ensemble. Anything needed to perform the show and technique program is required memorization material. This includes anything from rhythms, stickings, and stick heights to rehearsal markings, visuals/vocals, and drill information.
4. **Repetition is necessary.** In order to develop the proper muscle memory necessary for a high performance level, each exercise should be practiced (correctly) a minimum of a dozen times at a given tempo.
5. Tenors should always play each exercise on one drum before applying the written exercise to all the drums. Bass drummers should also play the full exercise on their drum before splitting parts. This will help develop solid fundamental skills for each individual player.
6. It is helpful to rehearse the technique program at a variety of tempi and dynamic levels. Each variable affects how the muscles respond, and therefore must be a part of the regular rehearsal routine.
7. **Practice these exercises "on the move".** Tracking is a vital means of layering the multiple responsibilities of playing and moving at the same time.
8. **Practice the way you perform.** You may be tempted to practice with poor posture, approach, and/or technique. This can often do more harm than good as it may train the wrong muscles thus leading to poor tempo/rhythm control and quality of sound. Try using a tall stand for your pad so you can stand up straight with good approach and posture as you practice.

KUTZTOWN UNIVERSITY MARCHING UNIT

# CINCO GATO LEGATOS

SINGLE HEIGHT EXERCISE

SCORE

URQUHART

Snare Drum

KUads

5 Bass Drums

6 Bass Drums

Cymbal Line

A V b t A V o

A V b t A V o

A V b t A V o

A V b t A V o

## REHEARSAL NOTES

THIS EXERCISE IS DESIGNED TO WORK ON FULL REBOUND STROKES, MAKING IT A PERFECT WAY TO BEGIN EACH PRACTICE SESSION. HERE ARE A FEW THINGS TO LOOK FOR DURING YOUR DAILY PRACTICE:

- NOTE THE TIME SIGNATURE. THERE WILL BE 10 STROKES IN EACH MEASURE.
- **WORK FOR A FULL, RELAXED STROKE.**
- **START AT A SLOW TEMPO WORKING WITH A METRONOME (70-90BPM), THEN MOVE TO MEDIUM (120-140BPM) AND FAST TEMPI (170+BPM) FOR 2-3 MINUTES PER TEMPO. TRY PLAYING THE ENTIRE EXERCISE ON ONE HAND, THEN SWITCHING HANDS ON THE NEXT REP. KEEPING YOUR HANDS MOVING FOR AN EXTENDED PERIOD OF TIME WILL HELP BUILD ENDURANCE.**
- THERE SHOULD BE NO "STOPPING POINTS" IN THE PATH OF THE STICK AS IT TRAVELS UP AND DOWN. **THE MOTION OF THE STICK SHOULD BE SMOOTH ON EACH STROKE.**
- **STICK HEIGHTS SHOULD MATCH PLAYER TO PLAYER.** SINCE THIS IS A ONE-HEIGHT EXERCISE, EVERY NOTE SHOULD LOOK AND SOUND IDENTICAL.
- KEEP THE **TACIT HAND** (THE HAND THAT'S NOT PLAYING) IN THE PROPER PLAYING POSITION AT ALL TIMES.
- **TENORS: PRACTICE FIRST ON ONE DRUM (DRUM 2) THEN PLAY THE EXERCISE AS WRITTEN AROUND THE DRUMS. WORK TO MINIMIZE THE MOTION OF THE FOREARMS BY RELAXING THE WRISTS. WATCH FOR PROPER PLAYING ZONES ON EACH DRUM.**
- **BASS DRUMS: LEARN THE OTHER VARIATIONS- 1) PLAY ENTIRE EXERCISE AS 8TH NOTE UNISONS (SEE SNARE PART), 2) REPLACE EACH NON-UNISON 8TH NOTE WITH 16TH NOTES (RL), 3) REPLACE EACH NON-UNISON 8TH NOTE WITH 16TH NOTE TRIPLET/"3-RUNS" (RLR), AND 4) REPLACE EACH NON-UNISON 8TH NOTE WITH 32ND NOTE/"4-RUNS" (RLRL). ALL UNISON AND NON-8TH NOTE REMAIN THE SAME IN EACH VARIATION.**
- **CYMBALS: 1ST TIME: AV, 2ND TIME: CRASH, 3RD TIME: CRASH CHOKE, 4TH TIME: FLAT CRASH. FLIP CYMBALS DOWN ON BEAT ONE OF THE LAST NOTE ON THE LAST REP.**

## SCORE

## SOME ACCENTS &amp; MORE TAPS

## TWO HEIGHT EXERCISE

URQUHART

Snare Drum

12/3

KUads

12/3

Bass Drums

12/3

Cymbal Line

flip up on count

all

1 2 3 4 5 6 sizz

klu klu klu klu klu klu klu klu klu

some cool floppy flip vis

even/odd

hh hh hh hh hh hh hh hh hh hh hh hh hh

S.Dr.

13

KUads

B. Dr.

Cym.

some cool floppy flop vis

odd/even

13

some cool floppy floppy flip vis

all

cr cr cr cr



## SOME ACCENTS &amp; MORE TAPS

Drum notation for 'SOME ACCENTS & MORE TAPS'. The score is divided into two systems, each with four staves: S.Dr. (Snare Drum), KUads (Kongu Adas), B. Dr. (Bass Drum), and Cym. (Cymbal). The notation includes various rhythmic patterns with accents and taps, indicated by flags and specific note values. The first system is in 4/4 time, and the second system is in 5/4 time. The notation includes various rhythmic patterns with accents and taps, indicated by flags and specific note values. The first system is in 4/4 time, and the second system is in 5/4 time.

**System 1 (4/4):**

- S.Dr.:** Measures 1-4: 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 RRL R r r. Measures 5-8: L l l l L l l l, L l l l L l l l, l l L l l l L l l, l l L l l l L l l.
- KUads:** Measures 1-4: 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 RRL R r r. Measures 5-8: L l l l L l l l, l L l l L l l l, L l l l L l l l, L l l l L l l l.
- B. Dr.:** Measures 1-4: 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 RLR L r l. Measures 5-8: hh hh hh hh hh hh hh hh, hh hh hh hh hh hh hh, klunk hh hh klunk hh hh klank hh.
- Cym.:** Measures 1-4: sizz, sizz, sizz. Measures 5-8: flip, flip, flipadelphia, even/odd, down the line, 1 2 3 4...

**System 2 (5/4):**

- S.Dr.:** Measures 1-4: L l l L L R L l l, R R L R r r L L R L l l, R R L L R R L L R R L L R R L L, R.
- KUads:** Measures 1-4: L l l L L R L l l, R R L R r r L L R L l l, R R L L R R L L R R L L R R L L, R.
- B. Dr.:** Measures 1-4: R L R L, R L R L, R L R L, R L R L. Measures 5-8: R, R, R, R L R L R L R L, R.
- Cym.:** Measures 1-4: hh, klank, hh, hh, klank, hh, hh. Measures 5-8: all, cr, cr, cr, crch.

## REHEARSAL NOTES

THIS EXERCISE IS DESIGNED TO WORK ON TWO HEIGHT STICK CONTROL. HERE ARE A FEW THINGS TO LOOK FOR DURING YOUR DAILY PRACTICE:

- UTILIZE THE FIRST TWO MEASURES TO ESTABLISH TEMPO AND TAP SOUND. THIS TAP SOUND SHOULD NEVER CHANGE ONCE ACCENTS ARE ADDED.
- **PLAY THE TAPS AT 3" WITH A WRIST DIRECTED STROKE INTO THE DRUM.** STRIVE TO RELAX THE HAND, WRIST, AND FINGERS ON EACH UNACCENTED NOTE. THE TAPS, WHILE AT A LOWER HEIGHT THAN ACCENTS, SHOULD STILL BE PLAYED WITH A FULL SOUND (PLAY "INTO THE DRUM" AT A 3" HEIGHT).
- **EACH ACCENT STROKE SHOULD BE PLAYED AT A FULL 12" HEIGHT.** WHILE THE VELOCITY - OR STROKE SPEED - WILL INCREASE, THERE SHOULD BE NO EXTRA TENSION IN THE HAND, WRIST OR FOREARM. AVOID TRYING TO "HIT THE DRUM HARDER" ON ACCENTED STROKES. ALLOW THE STICK HEIGHT TO CREATE MORE SOUND.
- AFTER AN ACCENT STROKE, **CONTROL OR "FREEZE" THE STICK IN PLAYING POSITION** BY APPLYING SLIGHT PRESSURE WITH THE FINGERS INTO THE PALM. ONLY USE AS MUCH EXTRA GRIP AS NECESSARY TO STOP THE STICK FROM REBOUNDED BACK UP.
- THE TACIT HAND SHOULD ALWAYS REMAIN IN PROPER PLAYING POSITION.
- **CYMBALS** - SEE TECHNIQUE KEY: KLU = KLUNK, KLA = KLANK, SIZZ = SIZZLE, HH = HI HAT, CR=CRASH, CRCH = CRASH CHOKE



# TRIPLET ROLL SEQUENCE '25

2

C

17 18 19 20 21 22 23

S.Dr.   
 r l r l r l R ll rr ll rr ll   
 9/6 (12)

Quints   
 r l r l r l R ll rr ll rr ll   
 9/6 (12)

5 BD   
 R L R R L R R L R

6 BD   
 R L R R L R R L R

D

24 25 26 27 28 29 30

S.Dr.   
 rr ll r l r l rr ll r l r l   
 R l r l R l R l R l R l   
 R ll rr ll rr ll rr ll rr l r l   
 R ll rr ll rr ll rr ll rr l r l   
 r l r l r l R ll rr L r l   
 r l r L rr ll R l r l r l   
 R ll rr ll rr ll R ll r R rr l

Quints   
 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 ll rr ll rr ll rr ll rr l r l   
 R ll rr ll rr ll rr ll rr l r l   
 r l r l r l R ll rr L r l   
 r l r L rr ll R l r l r l   
 R ll rr ll rr ll R ll r R rr l

5 BD   
 R r r r r R   
 R L R r R R   
 R L R L R R R   
 L R L R R R L R L   
 R L R L R R R

6 BD   
 R r r r r R   
 R L R r R R   
 R L R L R R R   
 L R L R R R L R L   
 R L R L R R R

# TRIPLET ROLL SEQUENCE '25

3

S.Dr.

Quints

5 BD

6 BD

31

32

33

34

35

E

Segway seamlessly into "Stretchums on last time"

## REHEARSAL NOTES

THIS EXERCISE WORKS ON TRIPLET BUZZ ROLLS, FRESH ROLLS, TAP ROLLS, AND CHOP BUILDING/WARM DOWN.

**IMPORTANT! THIS SHOULD BE PLAYED IN THE ORDER BELOW.** (EACH REP WITH A TAP OFF IN BETWEEN) THIS WILL BE CONSIDERED A "COMPLETE REP."

- LETTER A TO B, A TO C, B TO D, C TO E, THEN FINISH WITH LETTER A THROUGH ENTIRE EXERCISE PLUS "STRETCHUMS."

EACH SECTION SHOULD RELEASE WITH THE SAME STARTING NOTE OF THE NEXT SECTION.

HERE ARE A FEW THINGS TO LOOK FOR DURING YOUR DAILY REHEARSAL:

- **START AT A SLOW TEMPO, WORKING WITH A METRONOME (90-110 BPM) THEN MOVE TO A MEDIUM TEMPO (120-130 BPM) FOR 2-3 COMPLETE REPS PER TEMPO.** ONCE CONFIDENCE IS ESTABLISHED, MOVE ON TO TARGET TEMPO (150-160) USING THE SAME STRUCTURE. KEEPING YOUR HANDS MOVING FOR AN EXTENDED PERIOD OF TIME WILL HELP BUILD ENDURANCE.
- UTILIZE THE FIRST MEASURE TO ESTABLISH TEMPO/HAND SPEED AND QUALITY OF SOUND ON BOTH THE RIGHT AND LEFT HANDS. FIND THE CORRECT PRESSURE FOR THE BUZZES BEFORE MOVING ON TO OPEN DIDDLES. THE AMOUNT OF PRESSURE VARIES BETWEEN BUZZ AND OPEN DIDDLES.
- **SNARES/TENORS:** STRIVE FOR A CONSISTENT SOUND WITHOUT PULSING EACH DOWNBEAT. NOTE HEIGHTS THROUGHOUT THE EXERCISE!
- **TENORS:** PRACTICE ON ONE DRUM (DRUM 2) BEFORE PLAYING THE WRITTEN EXERCISE. WHEN PLAYING THE SPLIT PATTERN, STRIVE TO MINIMIZE THE ANGLE OF THE FOREARMS FOR A CONSISTENT TRIPLET MOTION OF THE WRISTS. BE CAREFUL TO NOT CRUSH THE DIDDLES WHEN MOVING FROM DRUM TO DRUM.
- **BASS DRUMS:** THE QUARTER NOTE TRIPLET PULSE IS PRESENT THROUGHOUT THIS SPLIT PART. USE THIS TO MAINTAIN AN EVEN TRIPLET FEEL THROUGHOUT THE EXERCISE, ESPECIALLY DURING GROOVE-ORIENTED FIGURES.

## DEXTERITY DIDDLES

SCORE

SINGLE HEIGHT 16TH NOTE DIDDLE EXERCISE FOR DIDDLE DOMINATION

URQUHART

first time on right hand  
repeat on left hand

right hand on drum 1  
left hand on drum 2

5

9

13

R r L R r

17

R R r L R r

R L L r L R

## DEXTERITY DIDDLES

21

S. Dr.

Quits

B. Dr.

R L r L r L r L R L R L r L r L R

## REHEARSAL NOTES

THIS EXERCISE IS DESIGNED TO WORK ON 16TH NOTE DIDDLE INTERPRETATION. HERE ARE A FEW THINGS TO LOOK FOR DURING YOUR DAILY PRACTICE:

- NOTE THE HEIGHT: ALL NOTES ARE TO BE PLAYED AT A 3"-6" TAP HEIGHT WITH GOOD QUALITY OF SOUND. THERE ARE NO OTHER ARTICULATIONS OTHER TAPS AND DIDDLES - **NO NOTES SHOULD BE ACCENTED!**
- **STICK HEIGHTS SHOULD MATCH PLAYER TO PLAYER.** SINCE THIS IS A ONE-HEIGHT EXERCISE, EVERY NOTE SHOULD LOOK AND SOUND IDENTICAL.
- **THIS EXERCISE IS DESIGNED TO BE PLAYED AT 100-120 BPM.** THE FIRST TIME THROUGH (BARS 1-12) IS TO BE PLAYED ON THE RIGHT HAND. THE REPEAT WILL BE PLAYED ON THE LEFT HAND. AFTER THE "LEFT HAND REPEAT," PLAY STRAIGHT INTO THE 16TH NOTES ON MEASURE 13 WITH ALTERNATING STICKING.
- **WORK FOR RELAXED STROKE.** UTILIZE LONG PHRASES (BARS 1-4) TO ESTABLISH "THE FEEL" THE PROPER GRIP SHIFTING BETWEEN TAPS AND DIDDLES. DIDDLES WILL REQUIRE A LITTLE MORE GRIP ON THE FULCRUM (BUT RESIST FROM OVER-GRIPPING!).
- ONCE THE RIGHT HAND DIDDLE INTERPRETATION IS ESTABLISHED, WORK TOWARDS MATCHING THAT SAME RHYTHM INTERPRETATION AND SOUND QUALITY ON THE LEFT HAND.
- NOTHING ABOUT THE GRIP, FEEL, OR APPROACH CHANGES ONCE YOU PLAY THE HAND-TO-HAND 16THS AT MEASURE 13. **EVERYTHING FROM MEASURES 1-12 SHOULD BE APPLIED HERE!** THE ONLY DIFFERENCE IS YOU ARE NOW PLAYING ALTERNATING STICKING INSTEAD OF 8TH NOTES.
- TRY PLAYING BARS 1-12 (PLUS REPEAT) WITH **BOTH HANDS SIMULTANEOUSLY.** YOU MAY FIND THAT ONE HAND INTERPRETS DIDDLES SLIGHTLY DIFFERENTLY THAN THE OTHER. **REPEAT THIS SEVERAL TIMES IN A ROW TO ESTABLISH CONSISTENCY BETWEEN HANDS.** ADD IN ONE PLAYER AT A TIME TO ESTABLISH CONSISTENCY ACROSS THE ENSEMBLE.
- KEEP THE **TACIT HAND** (THE HAND THAT'S NOT PLAYING) IN THE PROPER PLAYING POSITION AT ALL TIMES.
- **TENORS:** THE FIRST TIME THROUGH WILL BE PLAYED ON DRUM 1. THE "LEFT HAND REPEAT" WILL BE ON DRUM 2. ALL 16TH NOTES CAN ALSO BE PLAYED ON DRUM 2 OR SPOCK 2. FEEL FREE TO CREATE A SEQUENCE OF DRUMS FROM REP TO REP.



2

## 7/8 BEAR-A-DIDDLES

S.Dr. R l l R l l R l r r L r l l R l r r l l R l r r l l R l r r l l R

Quits R l r r l l R l r r L r l l r R L r r l l R L r r L r r L r r L r r L (optional LH rimshot)

BD Ch. 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

5 BD R R R R R R R R L R

6 BD R R R R R R R R L R

## REHEARSAL NOTES

THIS EXERCISE IS DESIGNED TO WORK ON PARADIDDLES, PARADIDDLE-DIDDLES, 16TH NOTE TIMING, AND 16TH NOTE ACCENT/TAP. HERE ARE A FEW THINGS TO LOOK FOR DURING YOUR DAILY PRACTICE:

- BEGIN BY PRACTICING AT SLOW SPEEDS WITH A METRONOME (AROUND 90 BPM). STROKE OUT EACH DIDDLE. AS TEMPO INCREASES, BEGIN TO UTILIZE MORE REBOUND FROM THE DRUMHEAD. UPPER TARGET TEMPO SHOULD BE AROUND 135-140.
- HERE ARE TECHNICAL GUIDELINES FOR PLAYING PARADIDDLES AT VARIOUS TEMPOS:
  - SLOW:** STOP THE STICK AFTER THE ACCENT BY APPLYING PRESSURE ON THE BACK OF THE STICK AGAINST THE PALM. USE MAINLY WRIST STROKES FOR ALL NOTES.
  - MEDIUM:** RESTRICT THE ACCENT'S REBOUND WITH THE FINGERS, BUT ALLOW SOME OF THE STICK'S ENERGY TO PROPEL THE UNACCENTED NOTES. USE A COMBINATION OF WRIST AND FINGERS FOR THE INNER BEATS.
  - FAST:** PLAY ACCENTS USING A SLIGHT "WHIP STROKE." BE CAREFUL NOT TO RESTRICT THE REBOUND AFTER ACCENTS. PLAY UNACCENTED INNER BEATS WITH THE FINGERS.
- THE BIGGEST CHALLENGE WITH EXECUTING PARADIDDLES IS HAVING TO PLAY A DOWNSTROKE FOLLOWED BY AN UNACCENTED DIDDLE AT A LOWER STICK HEIGHT. PLAYING ON TOP OF THE STICKS AND "DOWN INTO" THE DRUM WILL SLIGHTLY REDUCE THE ACCENT'S REBOUND, WHICH OFFERS MORE LEVERAGE TO STOP THE STICK. (REMEMBER THAT "DOWNSTROKES POINT DOWN"!)
- HAVING NO GAP BETWEEN THE THUMB AND FIRST FINGER, WILL MAKE IT MUCH EASIER TO SQUELCH THE STICK'S REBOUND. OTHER THAN THE DOWNSTROKE ACCENT, EVERY OTHER NOTE IN A PARADIDDLE SHOULD BE PLAYED WITH A RELAXED GRIP WHERE THE STICKS RESONATE FREELY AND FEEL HEAVY IN THE HANDS.
- TENORS SHOULD PLAY THE PART ON DRUM 2 BEFORE ATTEMPTING THE SPLIT PATTERN.
- BASS DRUMS SHOULD SPEND A GRACIOUS AMOUNT OF TIME PRACTICING THE CHECK VERSION TO GET THE FEEL AND TIMING COMFORTABLE BEFORE ADDING THE SPLIT PATTERNS.
- MAKE SURE ALL TAPS AND ACCENTS ARE EQUALLY WEIGHTED ON BOTH HANDS!



## SCORE

## BUILD-A-BEAR-A-DIDDLE-DIDDLE

## 16TH NOTE &amp; SEXTUPLET PARADIDDLE-DIDDLE BUILDER

URQUHART

**Variation 1:**  
16th Notes

**Variation 2:**  
16th Note Triplets

*REHEARSAL NOTES*

THIS EXERCISE IS DESIGNED TO BREAK DOWN THE COMMONLY PLAYED RUDIMENT, THE PARADIDDLE-DIDDLE. HERE ARE A FEW THINGS TO LOOK FOR DURING YOUR DAILY PRACTICE:

- NOTE TWO VARIATIONS: 1) 16TH NOTE AND 2) 16TH NOTE TRIPLET. THESE EXERCISES CAN BE PLAYED INDIVIDUALLY OR IN SUCCESSION.
- THE FIRST TIME THROUGH EACH EXERCISE SHOULD BE PLAYED WITH THE UPPER STICKING LINE (RIGHT HAND LEAD) AND THE REPEAT SHOULD BE PLAYED WITH THE SECOND STICKING LINE (LEFT HAND LEAD). BE SURE TO COMMUNICATE AS AN ENSEMBLE ON THE LAST BAR.
- BEGIN BY **PRACTICING AT SLOW SPEEDS WITH A METRONOME (AROUND 80-90 BPM)**. STROKE OUT EACH DIDDLE WITH A WRIST-DIRECTED STROKE AT SLOWER TEMPOS. AS THE TEMPO INCREASES, BEGIN TO UTILIZE MORE REBOUND FROM THE DRUMHEAD.
- EACH ACCENT SHOULD BE PLAYED WITH A DOWNSTROKE BY APPLYING PRESSURE ON THE BACK OF THE STICK AGAINST THE PALM. RESIST FROM ALLOWING THE STICK TO REBOUND PAST TAP HEIGHT.
- THE SECOND NOTE OF THE LEAD-HAND DIDDLE SHOULD BE PLAYED AS AN UPSTROKE, LIFTING IN PREPARATION FOR THE NEXT ACCENT.
- **IT'S VERY IMPORTANT TO MAKE SURE ALL TAPS AND ACCENTS ARE EQUALLY WEIGHTED ON BOTH HANDS!** REFRAIN FROM ADDING ANY ADDITIONAL "ACCENTS" ON THE DIDDLES.

## SCORE

# KUTZTOWN UNIVERSITY MARCHING UNIT

## GOLDEN QUAD SWEEPS

### OUTWARD & INWARD SWEEP EXERCISE

The musical score is written for three staves, each representing a different drum part. The notation uses eighth notes to represent the rhythmic pattern of the sweeps. Below the notes, a sequence of 'r' and 'l' characters indicates the hand used for each stroke: 'r' for right hand and 'l' for left hand.

- Staff 1 (KUads):** Labeled "right hand out" and "left hand out". It shows a sequence of 12 measures, each with a pair of eighth notes. The rhythm is: r, r, l, l, r, r, l, l, r, r, l, l.
- Staff 2:** Labeled "right hand in" and "left hand in". It shows a sequence of 12 measures, each with a pair of eighth notes. The rhythm is: r, r, l, l, r, r, l, l, r, r, l, l.
- Staff 3:** Labeled "both hands out" and "both hands in". It shows a sequence of 12 measures, each with a pair of eighth notes. The rhythm is: r, r, l, l, r, r, l, l, r, r, l, l.

## REHEARSAL NOTES

THIS EXERCISE IS DESIGNED TO ISOLATE THE PERMUTATIONS OF VARIOUS OUTWARD AND INWARD QUAD SWEEPS (ALSO COMMONLY KNOWN AS "SCRAPES"). HERE ARE A FEW THINGS TO LOOK FOR DURING YOUR DAILY PRACTICE:

- SWEEPS ARE DIDDLES THAT ARE PLAYED ON TWO DIFFERENT DRUMS. THE FIRST BEAT OF THE DIDDLE ON ANY ONE DRUM AND THE SECOND BEAT ON A DIFFERENT DRUM.
- STRIVE TO ACHIEVE AN EVEN, CONSISTENT, FULL-BODIED SOUND FROM EVERY DIDDLE.
- THE HAND MOTIONS USED WHEN SWEEPING DIDDLES ARE **NO DIFFERENT THAN THEY ARE WHEN PLAYING DIDDLES ON ONE DRUM**. ALL DIDDLES SHOULD BE PLAYED AS TWO CONSECUTIVE CONTROLLED LEGATO STROKES ON A HAND, USING A COMBINATION OF WRIST, FINGERS, AND AT FAST TEMPOS, FOREARMS.
- THERE ARE ONLY TWO TYPES OF SWEEPS: **OUTWARD** (AWAY FROM THE CENTER OF THE BODY) AND **INWARD** (TOWARDS THE CENTER OF THE BODY). THERE ARE NO SPECIAL CONSIDERATIONS NEEDED FOR PLAYING OUTWARD SCRAPES.
- WHEN PLAYING **INWARD SWEEPS**, TURN YOUR HANDS UP A LITTLE SO THAT THE STICK DOWNSTROKES TOWARD THE FIRST DRUM AT AN ANGLE. THE FASTER THE TEMPO/LOWER THE Mallet HEIGHT, THE SHALLOWER THE ANGLE OF THE INITIAL DOWNSTROKE. ALTHOUGH THE HANDS THEMSELVES ARE TURNED UP A LITTLE, THE HAND MOTION DOESN'T CHANGE.
- REFRAIN FROM PLAYING INWARD SWEEPS WITH A "FRENCH GRIP" (WHERE THE THUMB IS FACING UP TOWARDS THE SKY). THE FULCRUM MUST STILL BE LOCATED WHERE YOU CAN CONTROL THE STICKS'S SIDE-TO-SIDE MOTION AND YOUR FINGERS CAN CONTROL BOTH BEATS OF EACH DIDDLE.
- SNARES & BASSES CAN PLAY ALONG WITH THIS EXERCISE IN UNISON.

SOURCE: "QUAD LOGIC" BY BILL BACHMAN

THIS EXERCISE IS DESIGNED TO WORK ON RHYTHMIC ACCURACY. HERE ARE A FEW THINGS TO LOOK FOR DURING YOUR DAILY PRACTICE:

- START AT A SLOW TEMPO, WORKING WITH A METRONOME (80-90 BPM). FOCUS ON QUALITY AND ACCURACY OVER TEMPO. GRADUALLY INCREASE THE TEMPO WHEN YOU ARE COMFORTABLE AT A GIVEN TEMPO.
- KEEP A CONSISTENT HEIGHT, TEMPO, AND QUALITY OF SOUND ON BOTH HANDS THROUGHOUT THE ENTIRE EXERCISE.
- THE RIGHT HAND KEEPS CONSISTENT 8TH NOTE RHYTHM FOR BARS 1 THROUGH 3. LEFT HAND 16TH NOTES MUST BE PLACED ACCURATELY AND EVENLY BETWEEN THESE 8TH NOTES.
- THE RIGHT HAND KEEPS CONSISTENT QUARTER NOTE RHYTHMS FOR BARS 4 AND 5 AS WELL AS BARS 7 AND 8.
- THE LEFT HAND KEEPS CONSISTENT UPBEAT 'E AH' 8TH RHYTHM ON THE BARS 5 AND 6.
- ACCURATELY PLACE THE LEFT HANDS FOLLOWING THE RIGHT HANDS IN BARS 8 AND 9 KEEPING THE RHYTHMS OPEN. ALLOW THE SPACE BETWEEN THE RHYTHMS TO BREATHE, DO NOT RUSH THE ATTACKS
- KEEP THE RHYTHM SQUARED FOR BEATS 3 AND 4 IN THE FINAL BAR. DO NOT ALLOW THE RHYTHMS TO BECOME ROUNDED OFF.



## BEAR-DAWG SHUFFLE

Score for BEAR-DAWG SHUFFLE, measures 12/6 to 18.

**Staves:** S.Dr., KUads, B. Dr., B. Dr., Cym.

**Measure 12/6:**

- S.Dr.:** R ll rr ll rr ll rr ll rr ll rr ll rr ll. (12/6)
- KUads:** B. (15)
- B. Dr.:** R. (12/6)
- B. Dr.:** R. (12/6)
- Cym.:** cr. ALL

**Measure 15/3:**

- S.Dr.:** R l r l L r l r rr ll r R l. (15/3)
- KUads:** R l r l b b b B. (15/3)
- B. Dr.:** r L. (12/6)
- B. Dr.:** r L. (12/6)
- Cym.:** sizz A. (15/3)

**Measure 18:**

- S.Dr.:** R ll R l l rr l r ll r l r RR R. (18)
- KUads:** R B B B B B B B. (18)
- B. Dr.:** r L R. (18)
- B. Dr.:** r L R. (18)
- Cym.:** hh A B A B A B A. (18)

**Annotations:**

- S.Dr.:** (quick lean right), (quick lean left), (right knee bend), A, some cool vis, lift on 4, 2/1, 3, (sticks in), slow up stroke during this tacit, w/ both sticks in right hand.
- KUads:** (quick lean right), (quick lean left), (right knee bend), A, some cool vis, lift on 1, float, float, slow up stroke during this tacit.
- B. Dr.:** (right knee bend), 9 rip 'em!, r r r R, 3, R R L L R R R L L R, (the chosen one aka 102.1 or 2), basses 2-5, slow upstroke during this tacit.
- Cym.:** (quick lean right), (quick lean left), (right knee bend), some cool vis, sizz A, sizz B, cr A, cr B, hh A B A B A B A, sizz ALL, hh ALL.

## GOLDIE'S REVENGE VIII

SNARE DRUM

PERFORMANCE TIME: 1'12"

STREET BEAT 2025

URQUHART

With pride! ♩ = 120

center player

back stick

all

15 12/6

5

(upstroke float)

stick clap

A

"na na... na na... na na... 9a na na..."

stick claps

edge

18 12 15

3

center

front rim

13

stick clicks: front butt

B

12 9/3 12 15/3

(yes, these diddles are still unaccented)

17

"woooooo" stick claps

C

Rockin'

12/6

24

(gock)

float

(note the change)

15 12/6

25

(gock)

D

29

"GO K U"

stick clicks: front butt front

ping

15/6 12/6

33

18 12/6 (watch inner beats here!) (plz clean this up, k thanks) (18)

37

float

2/4

3 12/6 15

L r l r ll rr ll R L R L L R B R L R

## GOLDIE'S REVENGE VIII

KUADS

PERFORMANCE TIME: 1'12"

STREET BEAT 2025

URQUHART

With pride! ♩ = 120

(tap off)

skanks

5

(upstroke float) right over left

15 12/6 18

A git yet freak on

stick clap

9

also tasty, not forceful

12 15 6/3 1 1 12/6

13

stick clicks

B

17

9/3 9 15/3

C

skanks

mute w/ left

21

float

12/6 (15) 9/3 (15) (15)

D

skanks

mute w/ left

25

float

29

"GO K U" stick clicks

(15) 9/3 (15) (15) 12/3 12/6

right over left

33

18 12 (18) (18)

float

37

L r l rr ll rr ll R L R L L R L L R B R R B L R

3 12/6 15

## GOLDIE'S REVENGE VIII

PERFORMANCE TIME: 1'12"

STREET BEAT 2025

URQUHART

[illegible]



## GOLDIE'S REVENGE VIII

BASS DRUMS

PERFORMANCE TIME: 1'12"

STREET BEAT 2025

URQUHART

With pride! ♩ = 120

(tap off)

15 12/6 15

A basses 1-4, rim clicks on both hands 9 3 12

13 9/6 12/6

C 15 21

D 29 "GO KU" 15 12/6 15

33 12/6 15 37