DEPARTMENT OF BANDS

2012 Notre Dame College Percussion Coursepack

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Notre Dame College
Percussion 2012

Front Ensemble Technique Packet

By

Ryan Reed
Body/Arm Placement

THE NUMBER ONE THING TO THINK ABOUT HOW TO HOLD YOURSELF IS TO ALWAYS STAY RELAXED.

You should be standing up straight when behind the keyboard. Make sure your feet are also shoulder width apart. You should be looking up when you are playing in order to be able to interact with and respond to what is going on around you. Tilting your head in slight downward angle to see the keyboard is fine, but burying your head into your chest is not. Doing these two simple things will make you look bigger and more confident as a performer.

To get the correct arm position, follow these simple steps:
1. Drop and let your arms dangle by your side.
2. Bend the arm at the elbow.
   At this point, you can keep your upper arm next to your body, or slightly in front of your body. The elbows may never be behind your torso as it causes extra unnecessary tension.
3. Make sure the shoulders are dropped and that the arms are relaxed, both with no tension.

Two Mallet Grip/Fulcrum

AGAIN, RELAXATION IS KEY HERE.

Pick the mallet up and make sure all the fingers are wrapped around the mallet shaft. Also, make sure that the thumb is directly across from the index finger. Turn the hand over so that the back of the hand is facing upward, but not completely flat. The “crease” made between the thumb and index finger should be at about a 45 degree angle. About an inch and a half of the shaft should be hanging out of the back of your hand. Now squeeze the mallet as tight as possible. Now relax the hand until there is no tension left. This is how to get the basic two mallet grip that we will be using.

Now to get into more detail of what you should feel in your hand while playing. In theory the pressure should be distributed throughout the hand. However, you probably will not feel the pressure equally throughout the hand. The most pressure you will feel is in your middle and ring fingers. The rest of the fingers then wrap around the mallet to secure the mallet in your hand and keep the mallet from moving side-to-side as you play. You should be able to execute the basic stroke without the thumb, first finger and pinky on the mallet.

Make sure that you do not confuse pressure with squeezing. Pressure is caused by two objects applying equal and opposite force to each other. This means that the hand wrapping around the mallet is applying force to the mallet, and the mallet is applying force back to the hand. The reason to not confuse pressure and squeezing is that we still want the mallet to be able to move around in the hand in an up and down motion. This ability of the mallet to move up and down while in the hand is called letting the mallet “breathe,” or the mallets’ “breathing room.” This “breathing room” allows the mallet to vibrate when it strikes a bar, and this vibration helps to create a full, open tone.
Two Mallet Stroke/”Velocity” Stroke
(Some of you may know this stroke as the “Piston” stroke.)

Since the stroke is called a “velocity” stroke, the amount of velocity is high. In most cases, and especially at the beginning of the year, this amount of velocity will be your personal maximum velocity. This will also help to build the hand strength needed to properly execute the stroke.

The “velocity” stroke always starts in an “up position.” This “up position” is both mallets above the keyboard pulled back by the wrist to the starting height of the exercise.

The “velocity” stroke primary comes from the wrist. The arm does move a little to add weight, but only because it is residual motion. This means that the arm moves because it is connected to the wrist. The arm should not move any more than an inch and should not move at all at lower stick heights.

The “velocity” stroke is really a two-part stroke, the down stroke to the bar and the up stroke to the starting “up position.” Both parts of the stroke require an equal amount of velocity (or energy behind the hands). This means that the mallet returns up to the starting position as fast as it goes down to strike the keyboard. When done properly, there will be a pause at the top of the stroke, which is the turn around point of the stroke. This pause is very noticeable at slower tempo and should be thought of at these slower tempos. At higher tempos, the pause is less noticeable because the mallets will be in more constant motion.

At no time is there a “re-prep” to the stroke. A “re-prep” is when you have the mallet in the up position and then lift it higher to initiation the stroke. The “velocity” stroke starts from the up position, returns to the same up position and then leaves from the same up position.

While using the “velocity” stroke, you should feel an “explosion” of energy to initiate the stroke. This “explosion” is the transfer of energy from your body to the hands in order to get the mallets moving at a high velocity. You should feel the “explosion” of energy from the top of stroke. Feeling the energy there will get the mallet moving right away and allow for an open tone. Feeling the energy at the bottom of the stroke will cause your sound to be sharp and harsh. We do not want this kind of harsh sound. Feeling the transfer of energy at the top of stroke will regulate the energy of the stroke more than feeling it at the bottom, therefore, giving us a full, more open tone.

Bar Placement
There are two areas of the keyboard bar that are acceptable playing areas. These areas are just off center of the bar or the extreme edge of the black notes. The strings are a nodal point in the bar that creates a very focused, lighter sound. For the most part, we do not want to use that sound. The exact center of the bar is also a nodal point, except that it is less noticeable. The main difference between just off center and the exact center is that the “bottom” of the sound tends to drop out when playing in the exact center. That is why we have chosen to use just off center as our optimal playing area.

To determine where this playing area is, look over the top of the keyboard. Looking between the bars you can see the resonators…you can also see the rails on both sides of the resonators. For our intent, we will call the rail farthest from you, the north rail, and the rail closest to you, the south rail. This will apply to the white notes (lower manual) and the black notes (upper manual). On the white notes, the just off center playing area will be along the north rail. On the black notes, the just off center playing area will be along the south rail. The just off center playing area
applies to the entire range of the keyboard except for the top octave to octave-and-a-half. This is due to the little space between the center and the strings, so the playing area in that part of the keyboard is the exact center.

The marimba and xylophone can also make use of the second playing area that was mentioned, the extreme edge of the black notes. This area should only be used for fast passages and four mallet chord voicings. Vibraphones may make use of this area for the same reasons, but only if absolutely needed. When using this playing area, the middle of the mallet should strike the very edge of the bar. This should look like the mallet is half hanging off the edge of the bar. This area will create a sound that is much like that of the just off center playing area. In the case that the vibraphones need to use this area, the entire mallet head strikes the edge of the bar due to the instrument being flat. Take extra of the precision of mallet placement when using the edges on a vibraphone because it is very easy to accidently play over the strings.

**Four Mallet Grip**
All keyboard players will be using Stevens grip.

We will start with the outside mallet. The outside mallet is gripped with the ring and pinky fingers. Very little, if any, of the mallet shaft should hang out the back of the hand. The mallet should be angled upward when it is being held by the back two fingers. Make sure that the mallet is not resting in the back webbing between the middle and ring fingers. The mallet should be resting just inside the second joint of the middle finger and resting directly over top of the second joint of the ring finger.

At this point, it is time to add the inside mallet. With the outside mallet still in your hand, take the inside mallet with your other hand and place it in the middle of your hand.

Now wrap your middle finger around the mallet. Try not to wrap all the way around the mallet because for larger intervals the inside mallet needs to adjust accordingly. The tip of the finger should press the tip of the mallet against the palm of your hand, but should not dig the mallet into the hand. This will keep the mallet in the middle of your hand.

At this point, the index finger wraps around but not completely. The finger should be curved, but not pulled in all the way. The shaft of the mallet should then rest of the first cuticle of the index finger. Now the thumb gets placed on top of the inside mallet. The index finger and the thumb should form a lower case “t” once they are both placed on the mallets. The inside mallet should be pointing in an upward angle as well, but not as steep as the outside mallet. The heads of the mallet should be level with one another.

The hand should be turned over so that the back of the hand is facing outward, away from the body. The thumb should also always be on top of the mallets.

**Four Mallet Strokes**

There are four basic stroke styles when it comes to four mallets. They are: Double Vertical, Single Independent, Single Alternating and Double Lateral. The idea of the “velocity” stroke that was mentioned in the two mallet section of this packet applies to the basic four mallet stroke styles. Again, all strokes start in the up position with all mallets at the same height.
NOTE-ALL STROKE EXPLANATIONS WILL BE BROKEN DOWN IN TERMS OF ONE HAND TO START WITH. ALSO, MALLETS ARE NUMBER 1234 FROM LEFT TO RIGHT, WITH THE NUMBER 1 BEING THE LEFT MOST MALLET AND THE NUMBER 4 BEING THE RIGHT MOST MALLET.

**Double Vertical Stroke**
The double vertical stroke is the most basic of the four mallet strokes. In the double vertical stroke, both mallets come down and strike the bar at the same time. Again with the idea of the “velocity” stroke, the mallets start up, you should feel an “explosion” of energy to initiate the stroke, strike the bars and then have the mallets return with an equal amount of velocity to the starting up position.

IN OUR TWO MALLET STROKE AND DOUBLE VERTICAL STROKE THE WRIST HAS BEEN MOVING IN AND UP AND DOWN MOTION. IN THE NEXT THREE FOUR MALLET STROKES (SINGLE INDEPENDENT, SINGLE ALTERNATING AND DOUBLE LATERAL), HAVE A SIDE TO SIDE TURNING WRIST MOTION, MUCH LIKE TURNING A DOORKNOB OR PLAYING MARCHING BASS DRUM. THIS IS VERY IMPORTANT TO REMEMBER WHEN WORKING ON THESE THINGS ON YOUR OWN.

**Single Independent Stroke**
The idea of the single independent stroke is that one mallet in the hand moves, while the other stays completely still. While it is very difficult to get the tacet mallet to not move at all, it is very reasonable and our goal to not have the mallets just flap around. A good way to get about this stroke is to only put mallets in one hand while working on your independent strokes. With your free hand, grab the mallet you are not playing with and hold it while you play with the other mallet. The switch the process and do this for all four mallets. This should allow you to feel what it is like to have one mallet in motion while the other is not. Once this is in your muscle memory, you can than take away the hand that is holding the mallet, however, you must still think about your tacet mallet for a while as it is more free now.

Again, remember that you should feel a side to side wrist rotation when playing this stroke.

**Single Alternating Stroke**
The single alternating stroke operates in much of the same way as the single independent stroke, with one mallet in motion while the other is not. The difference is instead of being a number of strokes with one mallet, the strokes alternate between the mallets. Examples of this would be:

1-2-1-2-1-2
2-1-2-1-2-1
3-4-3-4-3-4
4-3-4-3-4-3

In all of the previous cases, you are alternating the mallets in the same hand. When doing this it is very important to remember that they are alternating “strokes,” meaning that you should feel yourself making two motions, or strokes, towards the keyboard.

Single alternating strokes may also alternate from hand to hand. Examples of this would be:

1-3-2-4-1-3-2-4
1-4-2-3-1-4-2-3
2-3-1-4-2-3-1-4
With the single alternating stroke, the mallets start up and end up just like the other strokes we have talked about.

It is very easy to try to make one sweeping wrist motion when learning the single alternating stroke. This is another kind of stroke, double lateral, which is covered later in the packet. Feeling the two stroke motions is easier with the addition of some arm motion is an upward and downward direction. This is NOT a big motion. Remember the residual motion talked about in the two-mallet portion of this packet, this motion is a slightly amplified version of that residual motion. This will not only help to control and feel both of the strokes as you are alternating mallets, but it will increase the amount of sound you achieve from the successful use of this stroke type. This stroke also requires the most amount of energy and will wear your arms out the quickest.

**Double Lateral Stroke**

Probably the hardest four mallet stroke to do correctly and achieve a good sound with is the double lateral stroke. The double lateral stroke operates in the same fashion as the single alternating stroke, when it is reduced to work in one hand, with the exception that the double lateral is created with one motion instead of two. This motion should feel like a quick turn, or flick, of the wrist. You can think of the mallets as “following one another.” One mallet makes the motion towards the keyboard, strikes and rebounds. The other mallet does the same thing only a second behind the first. The lateral stroke is used mainly in fast four mallet passages and lateral (ripple) rolls.

**A Few Closing Comments**

This is a lot of information to take in. I know that. Take it in small chunks. There is no need to rush into the double lateral stroke if you are just now learning to play four mallets. Take it piece by piece. This packet is laid out in a manor to best benefit you. If you are a newer player, start at the beginning. If you are more experienced with this technique, skip ahead to a section you don’t know. Don’t be afraid to read the packet more than once. In fact, I encourage you to read it a number of times to make sure that you fully understand the technique.

Don’t be afraid to ask questions. There is no such thing as a stupid question, even if it has been addressed before. The only stupid question is the one not asked. I will do everything in my power to help you and if I can’t, I will find someone who can.

Front Ensemble Instructor

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**BOB-ABE**

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add one of the following extensions

Minor Thirds Extension

Major Thirds Extension

Tri-Tone Extension

Perfect 5ths Extension
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**DOUBLE STROKES**

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**CHUCK-CHUCK**

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Electric Guitar
Bass Guitar
Keyboards
Drumset
Perc
Synth

"Tambourine (orchestral)"

(thumb roll)

"Guitar"

"Crash Cymbals"

"Perc 1"

"Perc 2"

"Perc 3"

arr. John Max McFarland

Notre Dame College Percussion 2012

6-3-2-1
Be able to perform in 1st and 2nd inversion chords as well

\[ \text{\( j = 180 \)} \]

Keyboards

Synth

Electric Guitar

Drumset

Bass Guitar

Perc 1

Perc 2

Perc 3

\( \text{R L R L R R} \)

\( \text{(natural sticking)} \)

\( \text{Notre Dame College Percussion 2012} \)

\( \text{Double Verticals} \)

John Max McFarland
continue in the same fashion as B2, B3, B4.
Politik
from the album, "A Rush of Blood to the Head"

Coldplay
arr. Seth Adams/Matt Zadell

Glockenspiel

Xylophone

Vibraphone 1

Vibraphone 2

Marimba 1

Marimba 2

Marimba 3

Rack

Impact

Accessories

\( \text{Politik} \)

\( \text{from the album, "A Rush of Blood to the Head"} \)

\( \text{Coldplay} \)

\( \text{arr. Seth Adams/Matt Zadell} \)
Glock.

Vib. 2

Xyl.

Vib. 1

Mar. 1

Mar. 2

Politik 3

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A
Goals of the Battery Technique Program
- Unify the visual mechanics of how we drum
- Achieve the fullest sound possible from our instrument at all dynamic levels
- Unify our heights and dynamic levels
- Unify our approach to various musical passages

General Technique Guidelines
This portion of the technique packet demonstrates general concepts of how the battery percussion section should approach playing technique and musical interpretation. Supplemental information for each battery instrument will appear later in the technique packet.

The Grip
The stick should be held in the following way:
- An initial fulcrum should be made by placing the stick between the index finger and thumb
- The other three fingers should be wrapped gently around the stick with the stick following the natural curve of the fingers
- In the playing position, the bead of the stick (or head of the mallet) should be as close to the playing surface as possible

The Movable Fulcrum
- The movable fulcrum refers to where the stick’s “pivot point” is in the grip
- As stated earlier, the initial fulcrum is located between the index finger and thumb.
- This fulcrum can be transferred to different areas of the palm by the application of pressure with various digits

Front Fulcrum – The front fulcrum or “initial fulcrum” is located between the index finger and thumb. This is the fulcrum that is employed during the initial gripping process by applying slight pressure between these two digits. However, this type of fulcrum should only be employed during fast roll passages and fast single hand strokes.

Back Fulcrum – The back fulcrum is created by applying slight pressure with the pinky pushing the stick against the palm. This transfers the “pivot point” to the back part of the palm by the pinky. Using the back fulcrum creates a stronger tone and fuller sound because more of the stick is engaged in sound production. Because the back fulcrum creates the fullest tone from our instrument, this should be utilized as much as physically possible to maintain a strong ensemble sound.
**Middle Fulcrum** – The middle fulcrum is created by applying slight pressure with the middle and ring fingers. In this case, the pivot point is directly in the middle of the palm. The middle fulcrum is utilized for passages that are too fast to utilize strictly back fulcrum and not quite fast enough to justify using the front fulcrum. The idea is behind the middle fulcrum is to help maintain a full sound at slightly faster tempi.

**The Prep Stroke**

The prep stroke is the process that takes place during the time that the stick leaves the playing position, moves upward, and finally returns downward to strike the drum. The prep stroke is incredibly important in a sense that it unifies the sound that is produced from each section, unifies the “look” of the ensemble and determines the “feel” of a particular musical passage or phrase. Here are some guidelines on performing a successful prep stroke:

- The initial stroke leads from the bead of the stick and utilizes an equal and cooperative combination of fingers, wrist, and arm motion
- Once the stick/mallet reaches the top of the stroke the performer should use the dead weight of all three of these appendages (fingers, wrist, arm) to allow the stick fall to the head.
- The amount of time it takes to go from the beginning of the prep stroke all the way to the first strike of the drum should remain consistent, regardless of speed or tempo. The duration of the prep stroke will become more consistent the longer the ensemble performs together.

**The 4 Stroke Types of the Battery Ensemble**

1. **High-High**
   - This stroke begins in the highest point of the prep stroke
   - Utilizing the natural weight of the arm, wrist, and fingers the performer allows the stick to fall to the drum surface
   - Upon contact with the drum surface, the performer then allows the stick to rebound back up to the top of the stroke

2. **Hi-Low**
   - Once again, this stroke will begin at the highest point of the prep stroke
   - Utilizing the natural weight of the arm, wrist, and fingers the performer allows the stick to fall to the drum surface
   - This time, instead of following the rebound the performer allows the natural weight of the arm to stop the stick in the low position (approximately 3 inches from the drum surface)
   - It is very important that there be no squeezing or extra pressure used to stop the stroke

3. **Low-Low**
   - This stroke begins in the low position
   - The stroke is executed much like the high-high stroke
   - The full weight of the arm, wrist, and fingers are utilized to push the stick downward to achieve as full of a sound as possible
4. Low-High
   - This stroke begins in the low position
   - All mechanics to perform this stroke are the same as the low-low with the exception that after the stroke is performed, the stick is then thrust back up to the high position
Notre Dame College Snare Technique 2012

Snare Technique Notes:
-Right hand grip:
  a. The grip of the hand should be natural and relaxed.
  b. The butt end of the stick should be able to be seen, and should not be hidden under the forearm.
  c. The Front Fulcrum should maintain in tact and all fingers should be wrapped around the stick (avoiding tension) in a relaxed position.

-Left hand grip:
  a. The natural curvature of the hand should be maintained and the stick placed in that natural curve. Avoid having straight fingers or condensing your hand. Holding the stick in your left hand should look exactly how your hand looks relaxed at your side without the drum stick.
  b. The thumb should connect to the first knuckle of the first finger and should never lose contact with the first finger.
  c. The stick rests on the cuticle of the ring finger.
  d. The middle finger should rest along the stick (but never straight).
  e. The ring and pinky fingers should work in unison to support the bottom of the stick. These fingers should remain together and relaxed all the time.
  f. While playing, the left hand should rotate similar to turning a door knob.

-Set position:
  a. Sticks should be parallel to the rim.
  b. The sticks should be over the rim (without resting your left hand on the rim).

-Playing position:
  a. The sticks should be as close to the head as possible at slightly less than a 90 degree angle.
  b. The stick should be approximately 2 fingers about the rim.
- The hands should be relaxed without sticking out your elbows (relax your shoulders).
- For the left hand, there should be some space between your elbow and your side, but you should also not be straining to keep your elbow in.
Notre Dame College Tenor Technique 2012

The Grip

The tenor line will be using match grip. All fingers should contact the stick with minimum pressure at the fulcrum. The stick should act as an extension of the forearm with only a slight inward angle. A good way to check if you are holding the stick properly is to hold the sticks upside-down, with the majority of the stick hanging underneath the forearm. If the stick does not contact the under-side of the forearm there is too much of an inward angle.

Set Position

When sticks are in the right stick should be in front of the left. No fingers are to be inserted between the sticks when set. The thumbs should contact the side of the sticks closest to the body. When sticks come out they should be over the playing zones of drums 1 and 2 (referred to as home base) as close to the head as possible. While at home base the arms should not contact the torso, but caution should be taken to not extend the elbows too far. The wrists should be in a completely neutral position. An easy way to check this is to place a stick on top of the forearm and hand. If there is any part of the arm/hand not in contact with the stick the wrist is in a flexed position, which is to be avoided. The sticks should be at a downward angle towards the drums, about 10 degrees. Correct posture is also important. Stand up straight with the chest slightly forward and head looking straight ahead.

The Stroke

All strokes should be initiated with the wrist! Once the wrist has reached its maximum turn the forearm should engage and continue the upstroke until the stick has reached a vertical position. It is very important not to hyper-extend the wrist as this will likely cause pain after long periods of playing and sometimes even injury (tendonitis, carpel tunnel, etc.). The forearm should be allowed to move throughout all dynamic levels so as not to create tension in the arm, but its role in the stroke will decrease as the dynamic level decreases.

Playing Zones

The playing zones pictured here are a good representation of the ideal place to strike each drum. We will be using a six-drum set up at Notre Dame as opposed to this five-drum
set up. Any differences in playing zones will be addressed at camps.

Moving from Drum to Drum

While getting around the drums the hand and forearm should always be in the same position in relationship to each other. Meaning don’t use the wrist to play on a different drum, move your entire hand using your arm to get to the next drum. The stick should travel in a smooth arc during the rebound to get to the next drum.

Cross-overs

There are two types of cross-overs, the fulcrum cross and the wrist cross. The fulcrum, or stick cross, occurs when playing on two adjacent drums (4-2, 2-1, 1-3). The sticks should cross slightly in front of the fulcrum. The wrist cross occurs when playing on two non-adjacent drums (4-1, 2-3, 4-3). The wrists will cross over each other in this situation.

Scrapes

The quad drummer’s bread and butter! Scrapes occur when performing a diddle across two different drums. It is extremely important to not change how the wrist works while executing a scrape. The wrist should not move laterally during a scrape (picture the Miss America wave). The hands should continue to play as if they were on one drum while the arms take care of getting the hands from point A to point B. The playing zones remain the same while executing scrapes. Unless specific situations call for it we will not use the drums 1 and 2 scrape zones. If you are unfamiliar with those playing zones great!

Home Base

As stated earlier home base is when the sticks are over drums one and two. We will always return to home base (unless otherwise stated) after everything we play. The hands should quickly yet naturally back to home base. During exercises in which one hand is isolated at a time (eights, accent tap, double beat, etc.) the hand that is not playing, also referred to as the tacet hand, will be held at home base. The hand that is playing will return to home bases as soon as it has finished that phrase. There will be instances where we will attack drums 3 and 4 as well as the spocks from home base, and there will be time where a shift will be implemented. That will be addressed on a case by case basis.

The Flow

When playing tenors there should be fluidity to the motion. Care should be taken to avoid any sort of stiffness in the arms and hands in order to keep the sticks in motion. If you have to stop one hand in order to navigate around the other there is more than likely an issue
in how the hands are approaching the music. It is a good exercise to choreograph the movement without playing the drums. Put your sticks in playing position and move them in time to the intended targets while keeping the hands as low as possible.

The Tenor Line Mission Statement

Relax, have fun, play drums!
Notre Dame College Tenor Technique 2012

**Slow Fast**

1.)

2.)

3.)

4.)

5.)

Cross Fives.)
Mallet Positions

- When at set position, the mallets will be held near the rim of the drum roughly shoulder height. Your hands should not grab onto the rim.

Pulse 2010

- When at playing position, mallets should be at a 45 degree angle, and tilted slightly in towards the head. The head of the mallet should be in the center of the drum head.
Notre Dame College Bass Drum Technique 2012

Playing Technique

- Any stroke under 6" will primarily come from a rotation of the wrist/forearm.
- 6" strokes will incorporate a slight break in the wrist. This allows for proper mallet rotation, and provides additional strength and velocity to the stroke.
- At 9" strokes, we sill start to add arm. Your arm will rotate at the elbow moving away from the drum. This movement is subtle. A vast majority of the stroke is still coming from the combination of forearm rotation and wrist break.
- 12" strokes (and higher) will require the same technique as 9" strokes, but you will use more arm. These strokes are not as common, and are primarily used for impact purposes.
8's (and 7's)

Notre Dame College Drumline 2012

Traditional
arr. John McFarland

SnareLine

TenorLine

BassLine

Snare

Tenors

Bass Dr
PARIS

Snare Line:

Tenor Line:

Bass Line:

Snare:

Tenors:

Bass Dr:

Scott Idle
arr. John McFarland

Notre Dame College Drumline 2012
Paris/Hilton
16th Accent

SnareLine

TenorLine

BassLine

Snare

Tenors

Bass Dr

© 2012
John Max McFarland

© 2012
John Max McFarland

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Notre Dame College Drumline 2012

Double Dribble

John Max McFarland

Snares

Tenors

Basses

© 2012
John Max McFarland
Taps/Transit Cadence

Notre Dame College Drumline 2012

John Max McFarland

SnareLine

TenorLine

BassLine

stick click

stick clicks
Get to the Trikey
Cadence

Notre Dame College Drumline 2012

John Max McFarland
HEAD BANGER!!

J-Rad

Notre Dame College Drumline 2012

Snare

Tenor

Bass

Cymbals

A

B

50
Notre Dame College Drumline 2012

Neutered

$$\text{J-Rad}$$

$$\text{Snare}$$

$$\text{Tenor}$$

$$\text{Bass}$$

$$\text{Cymbals}$$

$$\text{Hold for snares}$$

$$\text{Snare}$$

$$\text{Tenor}$$

$$\text{Bass}$$

$$\text{Cymbals}$$

$$\text{J-Rad}$$