COLT CADETS
DRUM & BUGLE CORPS

PERCUSSION BOOK
BATTERY

CC24

Welcome!

Thank you for your interest in the Colt Cadets Battery. We are very excited to get a start on the season. It is exciting to get together and build on your previous experiences and create something new this year! Your hard work, preparation and dedication will decide how far we go this year!

As you prepare your audition for a position in the battery, make sure to keep an open mind. No one single approach to this activity is the only approach. The Colt Cadets Percussion Staff has a wide variety of experiences with Drum Corps as well as other facets of music and our approach is how we feel is the best for our group. Make sure to listen and learn a lot! The staff has a wealth of information to learn from (we continue to learn from each other as well).

Heights:

p	3”
mp	6”
mf	9”
f	12”
ff	Vertical

Cymbals:

The notation is written as such, but is subject to change:

Diamond Head	Sizzle
Accent	Crash
Marcato	Choke
“x” head	Hi-Hat

General Battery Approach:

We play every battery drum with a relaxed “closed” hand. Meaning, the general shape of your hand is closed, but not tight. The idea is that you don’t want the stick to be loose in your hand, but also not locked into place. Generally speaking, all of your fingers will be in contact with the stick (with the exception of the Snare left hand). This grip allows for us to approach the drum in a relaxed and controlled way. It also allows you to get warm sounds (rather than harsh sounds) out of your drum.

Every stroke has a wrist turn involved. The way we describe it, if you’re playing at piano, the stroke is only wrist. As you get higher, the arm starts to react more to add weight, but the wrist is still initiating the stroke. The bead should always be the first thing to move (as opposed to the wrist moving up) unless we are playing something specifically stylized.

While drumming, you have three leavers involved. Your arm is the biggest leaver and creates a big sound. But because the muscle group is so big, this gross motor has too many variables. That’s why we never get sounds only with the arm. The next leaver you have is your wrist. The wrist, being a smaller fine motor will help you place everything rhythmically correct. Again, you’ll use the wrist for every stroke. Your smallest leaver is your fingers. They act as a “shock absorber” or the fine tuner on a violin. You’ll also never get a sound with just your fingers, rather, they work in conjunction to the wrist stroke and bounce. All three are needed to work together in our stroke!

Stick Grip:

Snare Right Hand, Quads and Bass:
You should find your fulcrum about a 3rd of the way up the stick. Your thumb should be resting on the stick across from your pointer finger with no gap between them on the sides. The rest of your fingers will wrap around the stick. Snares and Quads will feel the fulcrum between their thumb and middle finger while the Basses will feel it between their thumb and pointer finger. This is so horizontal drums can have nice open, warm diddles rather than tight and choked off.

Snare Left Hand:
The stick will sit in the "webbing" between the thumb and pointer finger about a 3rd of the way up the stick. With curved fingers, the stick will then sit on the cuticle of the ring finger (where your finger nail meets flesh). The middle and pointer fingers will wrap around the top of the stick and the thumb will make contact with the pointer on top of the stick. This contact point is the fulcrum and will be the point of "power" while playing. The pinky will sit below the ring finger without pressure of tension. The fingers should be relaxed and without a gap between the middle and ring fingers.

Playing Zones:

Snare – Sticks should come to an almost 90 degree angle in the center of the drum head with beads about a half inch apart with a slight downward angle.

Quads – Home Zone will be over Drums 1 and 2 with a slight downward angle. We will always come back to here after playing. Quads will play about 2" from the rim on each drum (this is to get the best tone from the heads). If playing on the same drum, beads will be about a half inch away from each other (unless both are on drums 3 or 4, in that case, beads will be "stacked" a little bit further from each other).

Basses – Mallet heads will be in the center of the drum head on either side. You will have a slight inward angle on the mallets. Your forearms will be parallel to the ground and your mallet will be at about a 45 degree angle (not straight up, not flat—right in the middle).

Exercises:

Basics

This is a list of stock exercises everyone should know! If you're looking for something more to learn and work on, pick apart some of these exercises. These are in the packet for reference in your own practice as well as at camps and on tour.

- -Sanford Double Beat and Triple Beat
- -Short-Short-Long
- -16th Note Grid
- -Gallup
- -Stick Control
- -Triplet Grid

Colt Cad8's

100-208 BPM

This is your basic every-day beginning warm up. If you notice, many of our exercises are built from here. We use this exercise to do a lot of things. 1. Teach stroke and technique, 2. Warm up our wrists and arms, 3. Warm up our ears. Variations on this exercise can include but are not limited to: All heights, all on 1 hand for stamina, Crescendos and Decrescendos, accents, etc. Listen for clear and even transitions between your left and right. If you close your eyes, you shouldn't be able to hear a difference in your hands. Basses should prepare the snare unison part and one preferred Bass Drum but also be acquainted with the other Bass parts.

Red Team Timing

140 BPM

This exercise explores a variety of rhythms and feels. Notice: Quarter note triplets and dotted 8th notes are not the same thing. There is slightly more space between the dotted 8ths and quarter note triplets. Put this exercise with your feet and feel the different space all the way through the exercise. **Link to watch Red Team Timing (3:20) https://www.youtube.com/watch?v=mfljKp_cg7g&t=198s**

Taps

100-152 BPM

We will explore all different stroke types and apply them in this exercise. Make sure you are playing two distinct heights between the accents and taps. Think of this exercise as a *tap* exercise and how they relate to accents rather than the other way around. Double stops at 3" are not hard, just think about turning our wrist! (Stroke types: Rebound Stroke, Down Stroke, Tap Stroke, Up Stroke) **Link to watch Taps https://www.youtube.com/watch?v=ycy27pClJrE**

Doubles

120-160 BPM

This is an exciting and groovy exercise that will be played in the lot. This page may look confusing, but will be explained better in Dubuque. If you'd like to practice along to a track, look up "Colt Cadets Doubles" on Youtube and play along with the 2021 line. Have fun and groove this exercise! **Link to watch Doubles https://www.youtube.com/watch?v=tSEZVBAS-3s**

HuggaDuggaBurr

132-Fast BPM

This is your stock check and duple roll exercise. Notice that there are still 8th notes written, the only difference is the tremolo. Your arm speed will still be the same, just getting two strokes out with your wrist and bounce. The Technique will be broken down further in Dubuque. The first half should be played at 6" and then with the addition of accents should become 9" accent to 3" tap. **Link to watch HuggaDugga Burr (6:10) https://www.youtube.com/watch?v=mfljKp_cg7g&t=370s**

Rolling Rolls

152-192 BPM

This exercise has a similar check and roll structure but has a tag that is closer to a show chunk. The most important part here is to keep the triplet motion through the whole exercise. Diddles can be switched out with buzzes to build stamina and also control.

Paradiddle Machine

152-200 BPM

This exercise is NOT only for snares! It breaks down different facets of how a paradiddle works and puts it into context. The last few measures serves as a tag ending. This is to simulate a show chunk-type excerpt.

Three Camper Parks Playground

This exercise is short and simple. There are multiple possible variations listed at the bottom of the exercise. The one-count variations can be substituted for the alternating triplets and the two-count vitiations can be substituted for the longer triplets with only one accent. We'll explain and explore more variations in Dubuque!

We are excited to see you in Dubuque!

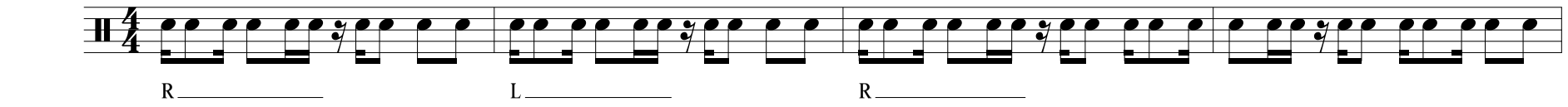
Jake.esterberg@gmail.com

Jake Esterberg, Program Manager / Battery Arranger

All Drums

Basics

Sanford Double Beat



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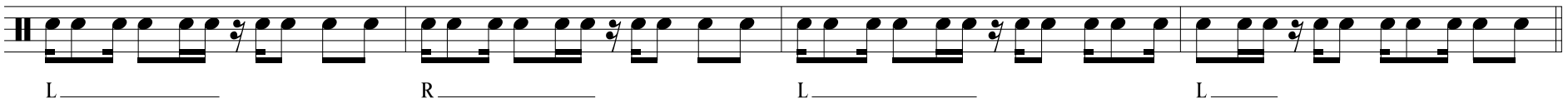

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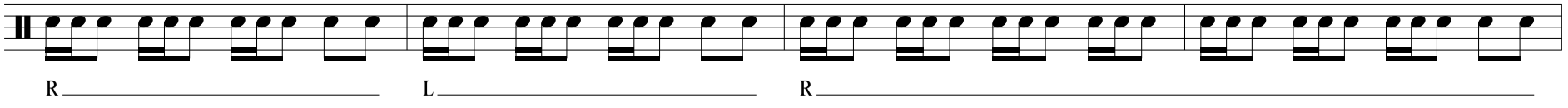

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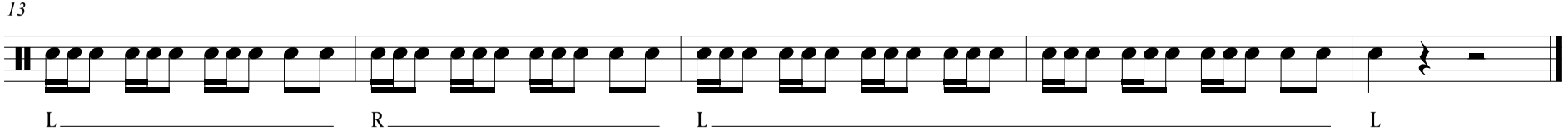
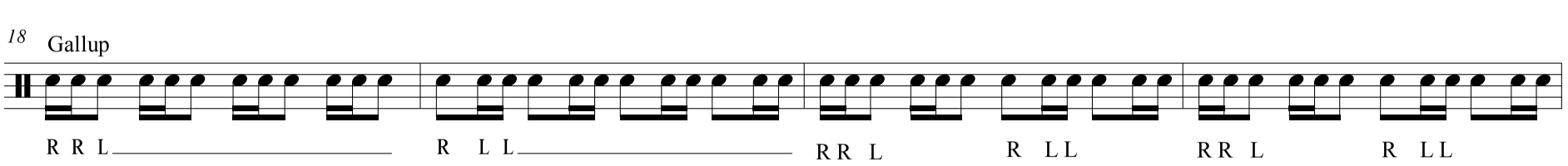


18 Gallup



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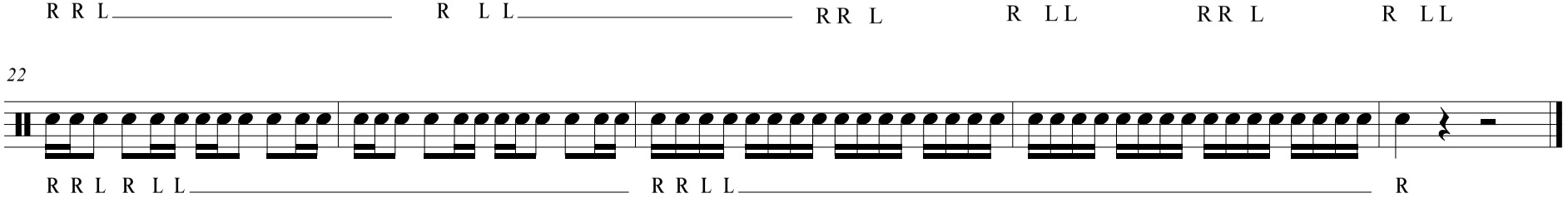

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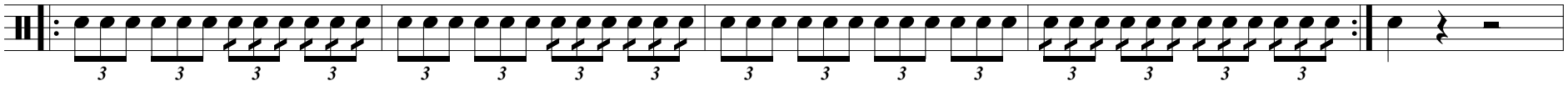
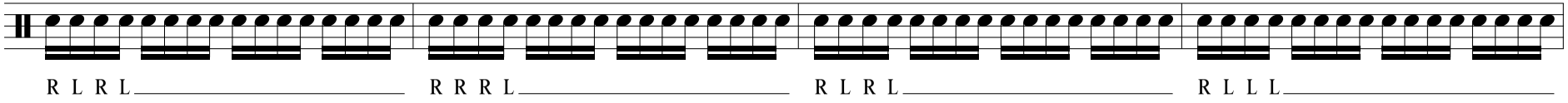
27 Short-Short-Long



32 Stick Control



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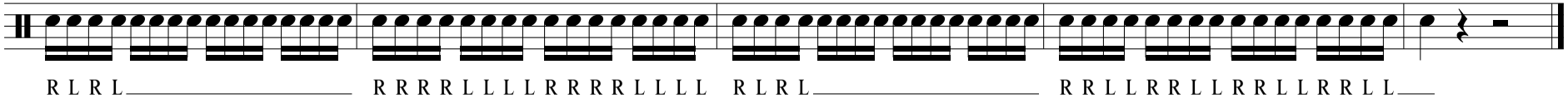
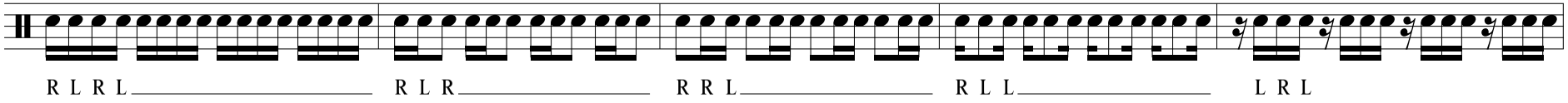


41 16th Note Timing



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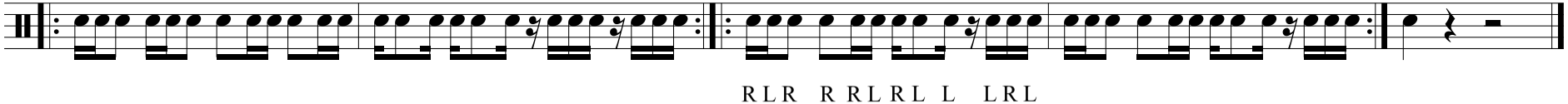

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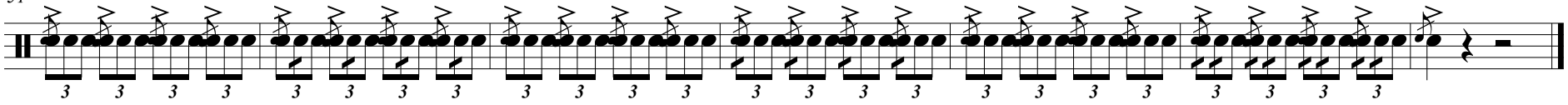
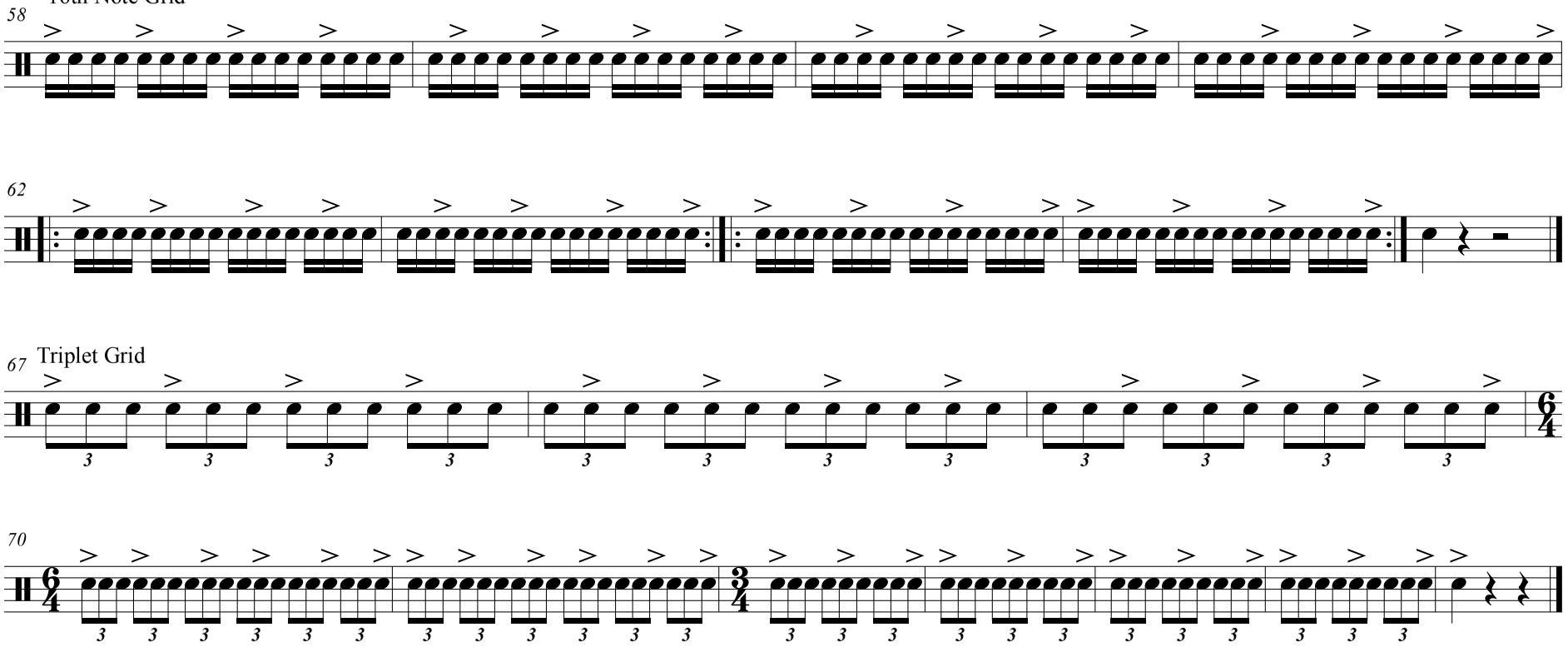


16th Note Grid



Colt Cad8's

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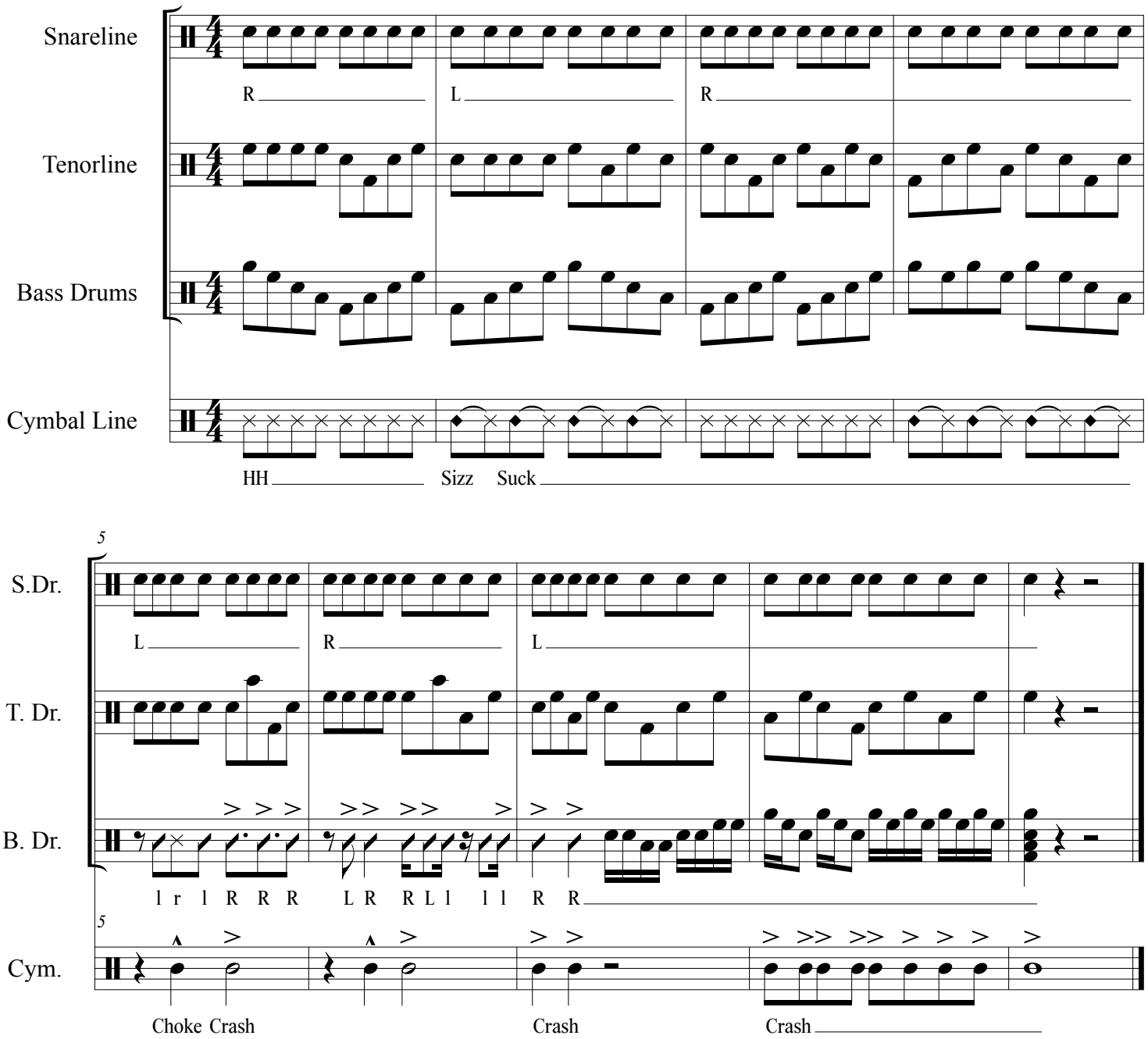

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Red Team Timing

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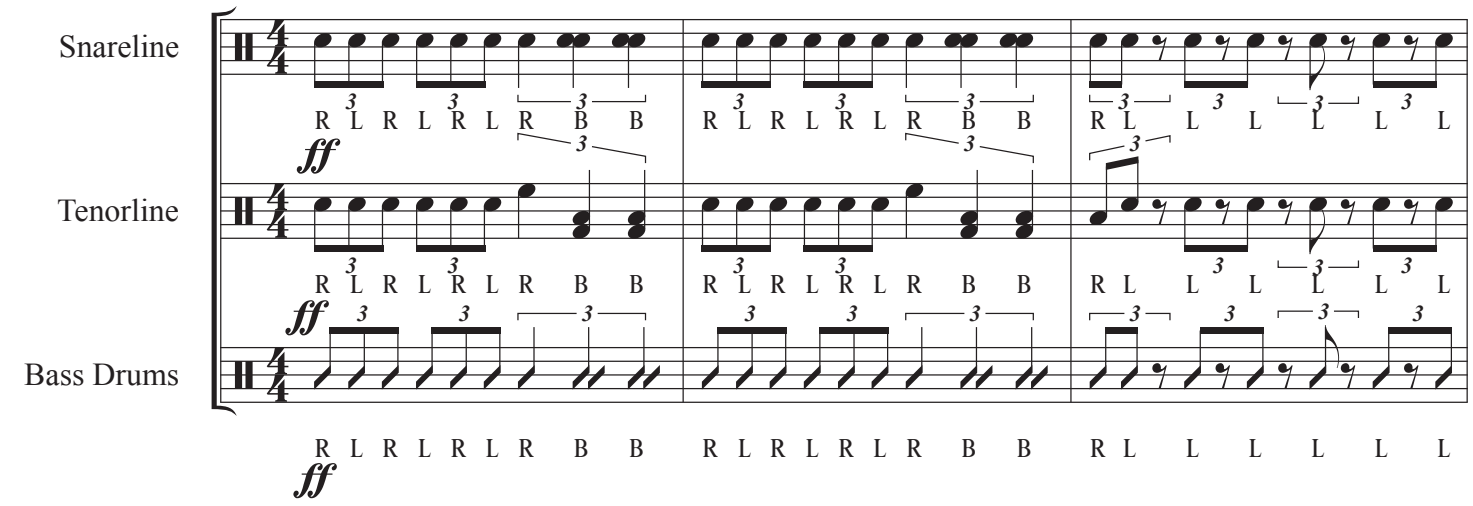

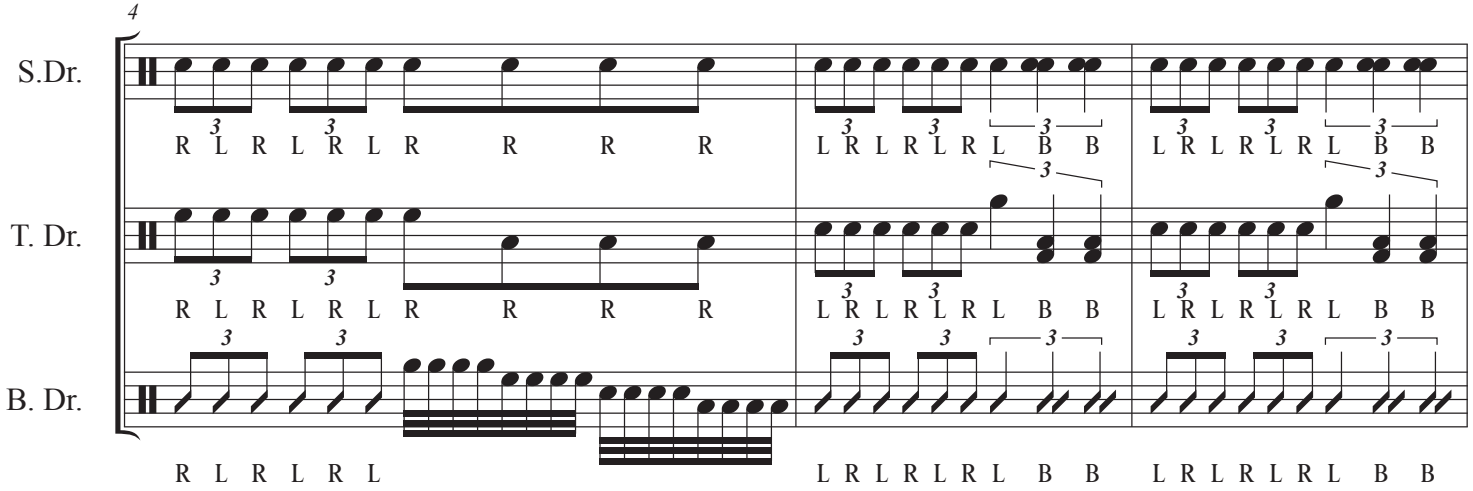

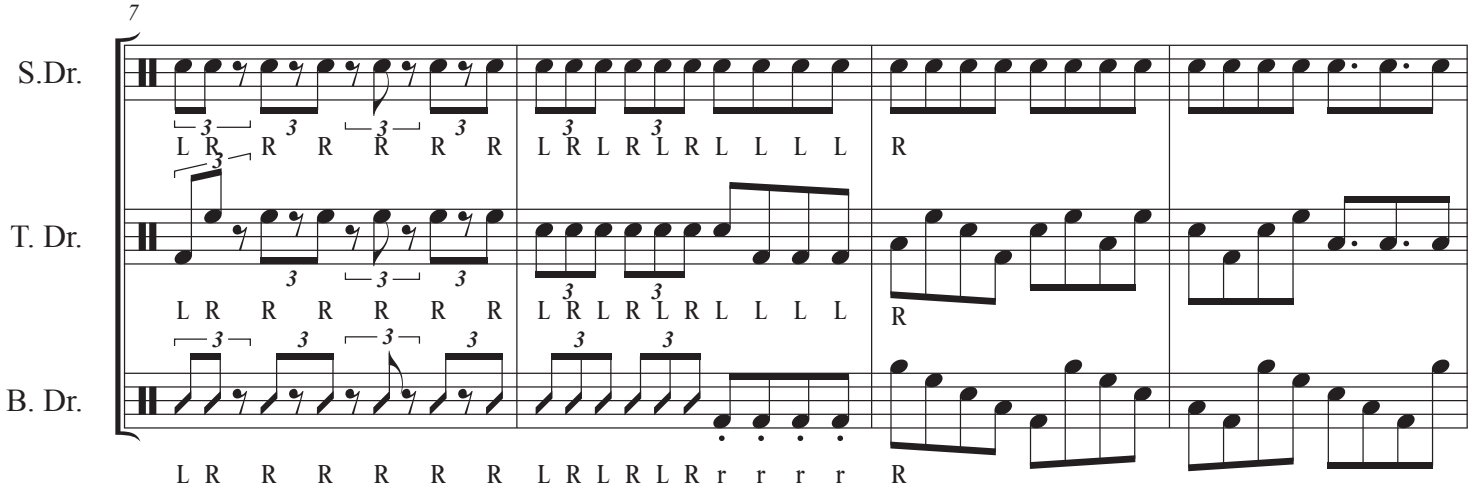

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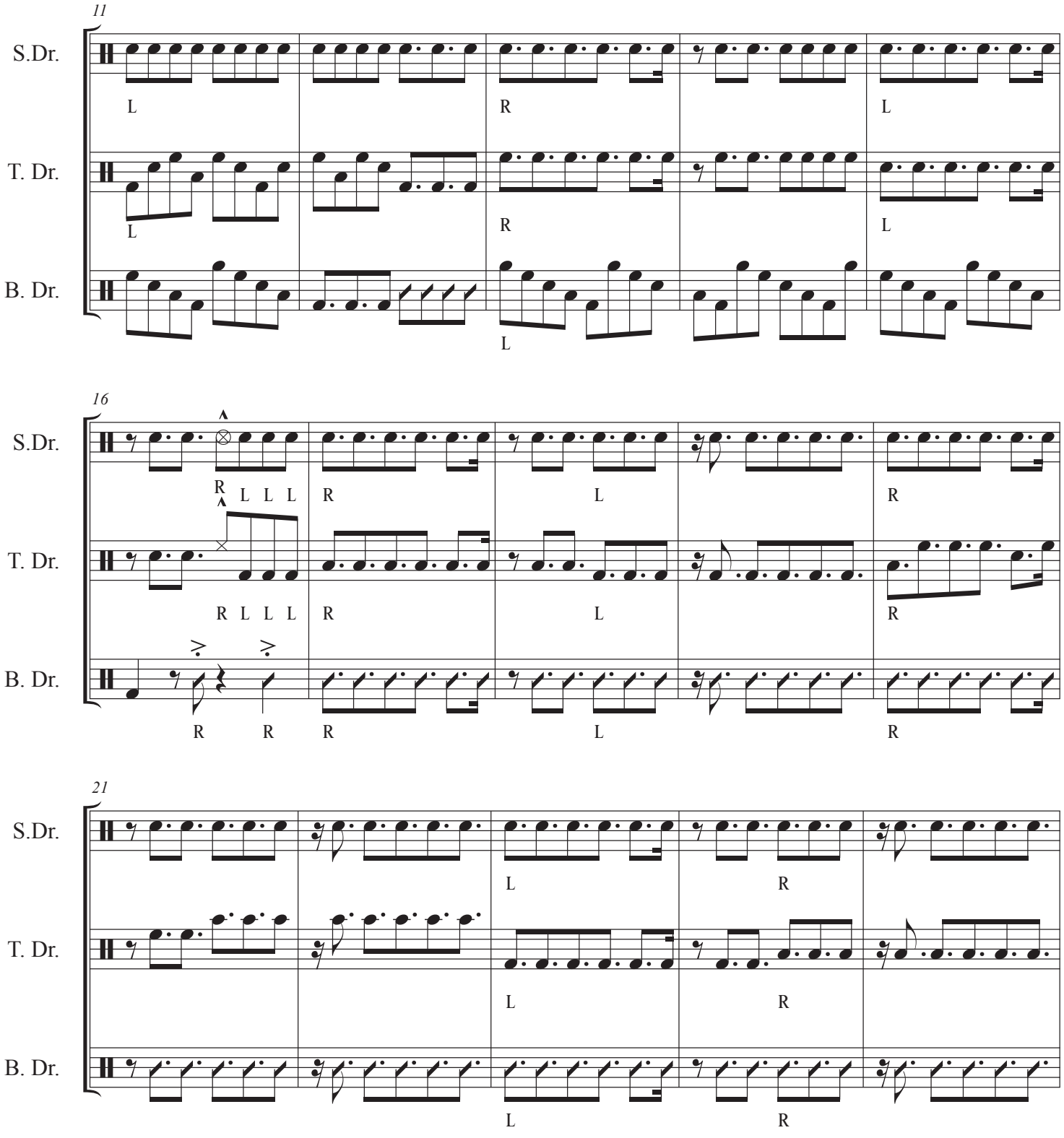
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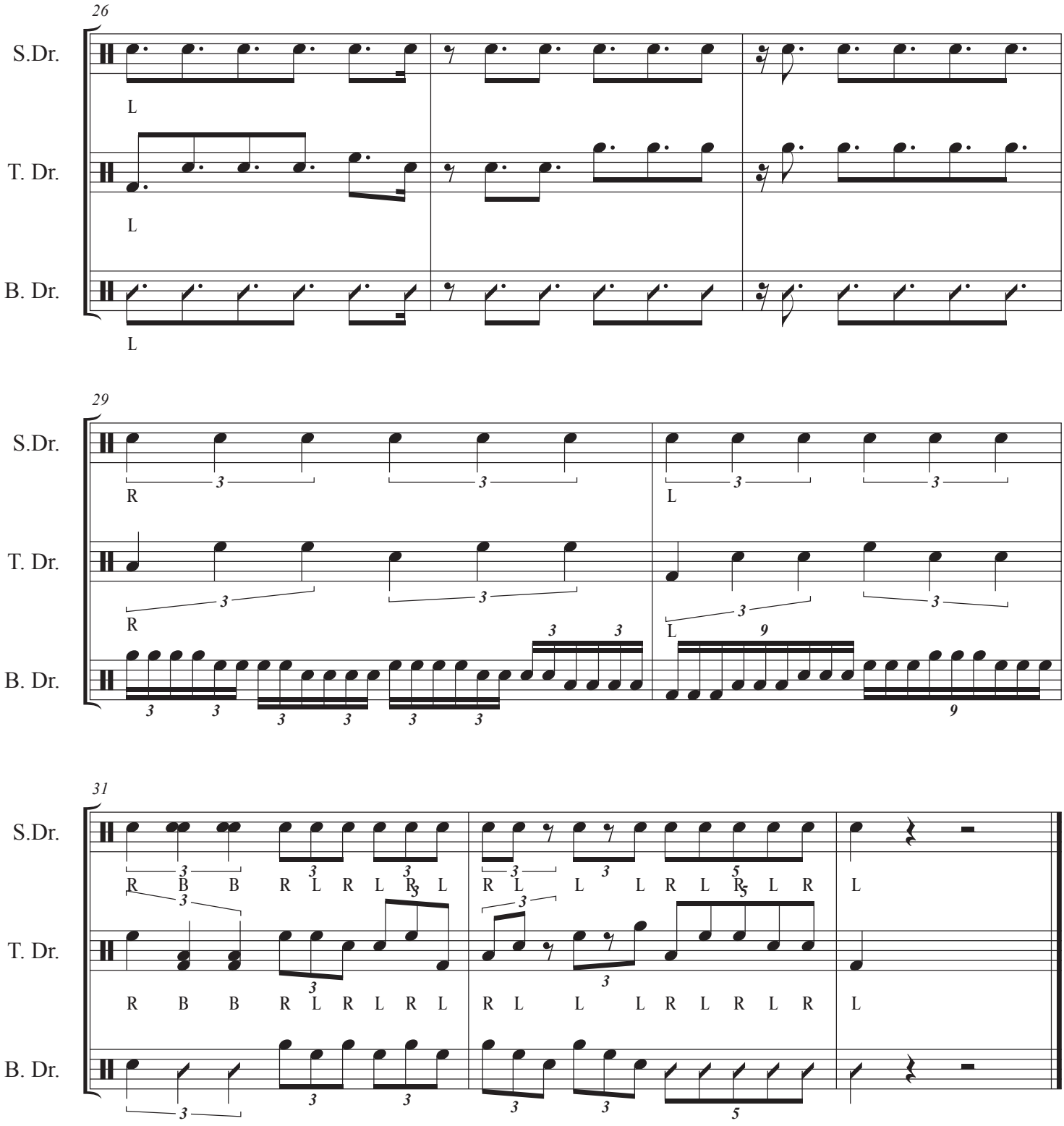
S.Dr.
T. Dr.
B. Dr.
16
21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S.Dr.
T. Dr.
B. Dr.
L
L
L
29
S.Dr.
T. Dr.
B. Dr.
R
L
R
L
31
S.Dr.
T. Dr.
B. Dr.
R B B R L R L R L R L L L R L R L R L
R B B R L R L R L R L L L R L R L R L

Taps

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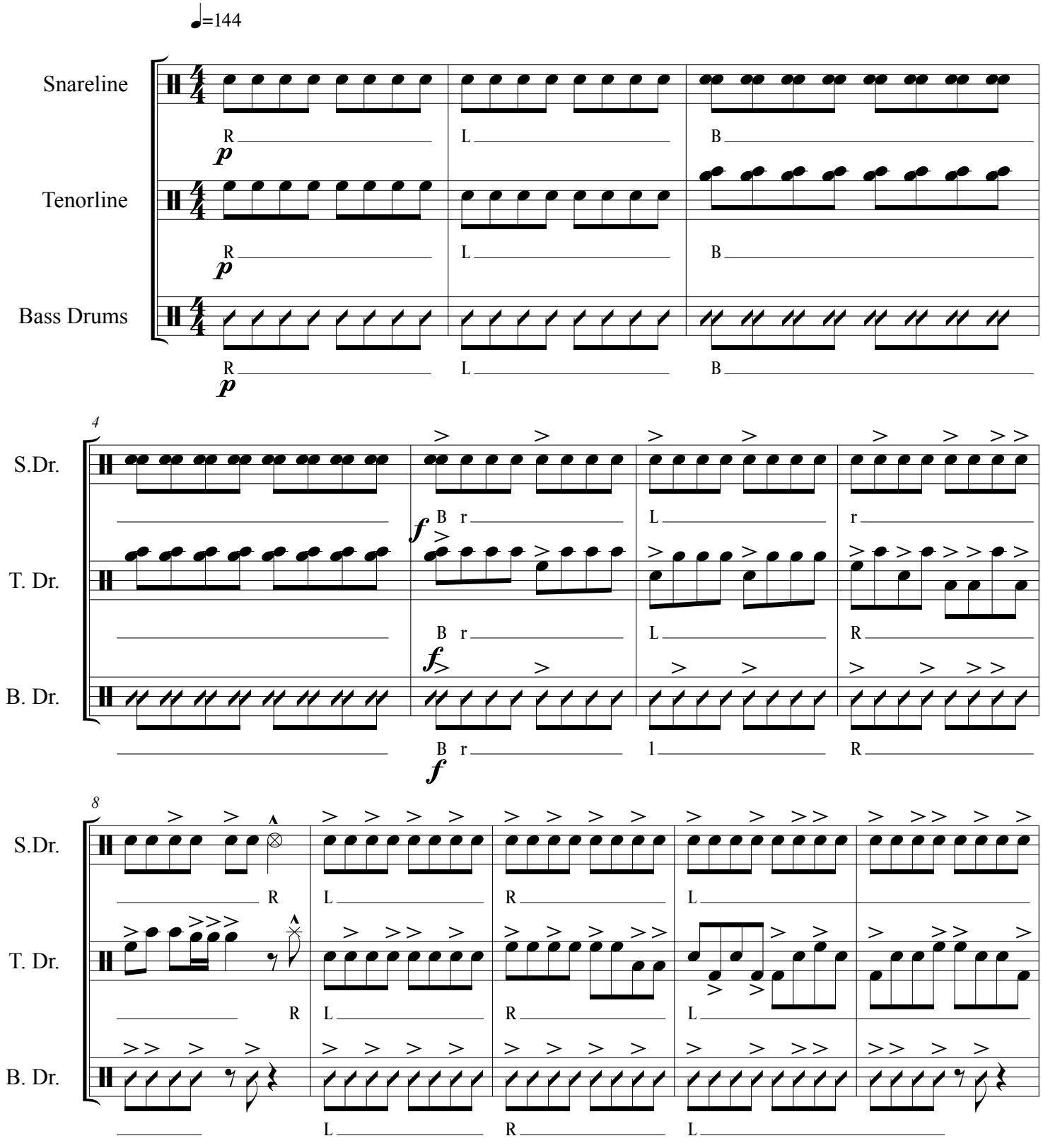

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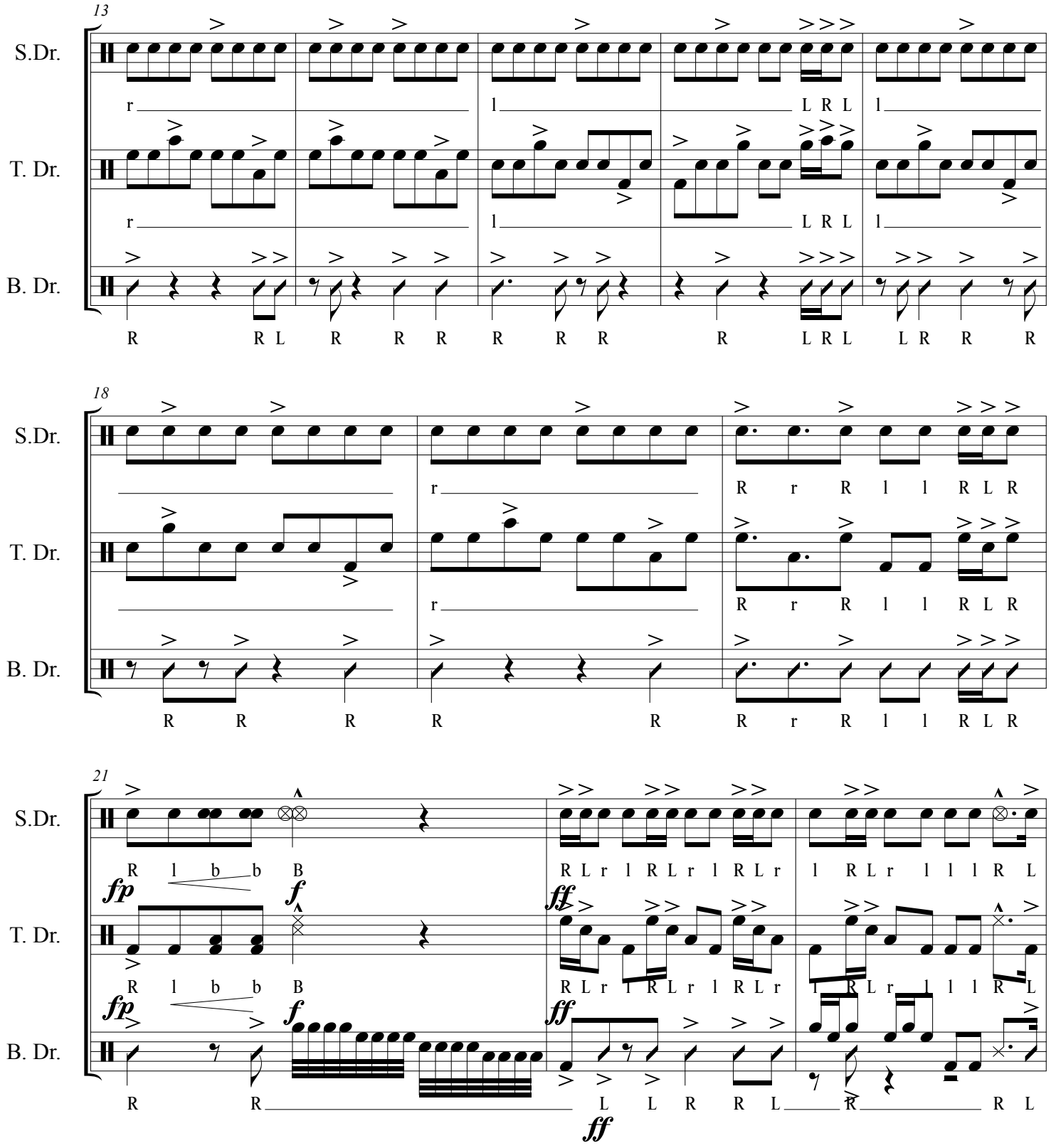
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S.Dr.
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B. Dr.
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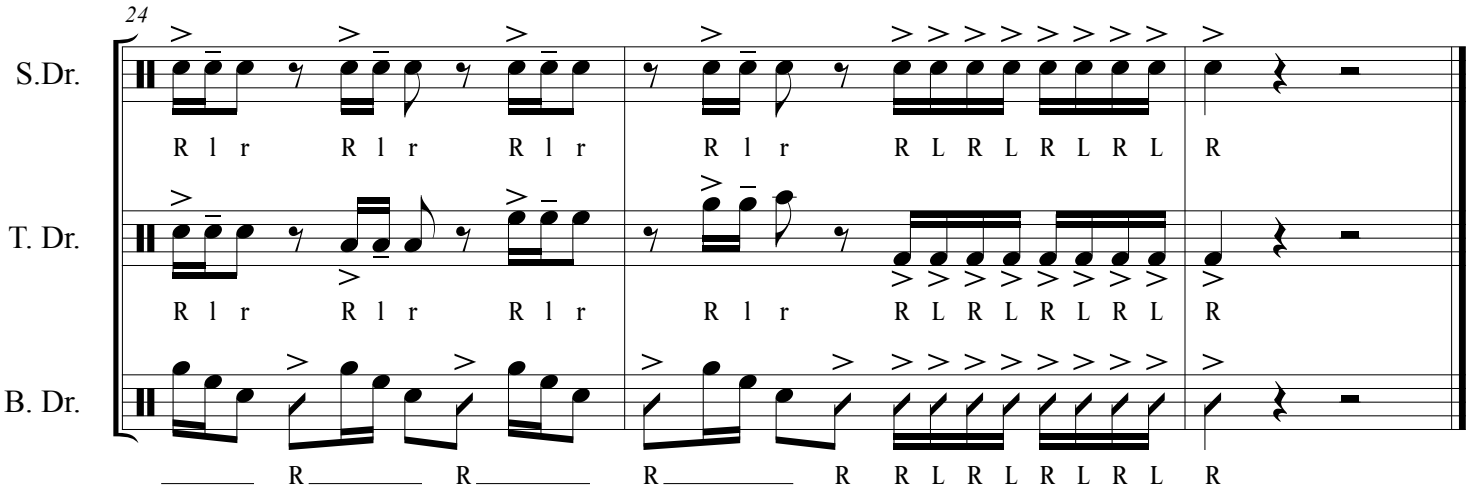
B. Dr.
fp
f
ff


24
S.Dr.
T. Dr.
B. Dr.
R l r R l r R l r R l r R L R L R L R L R
R l r R l r R l r R l r R L R L R L R L R
R R R R R L R L R L R L R

Snareline

Doubles

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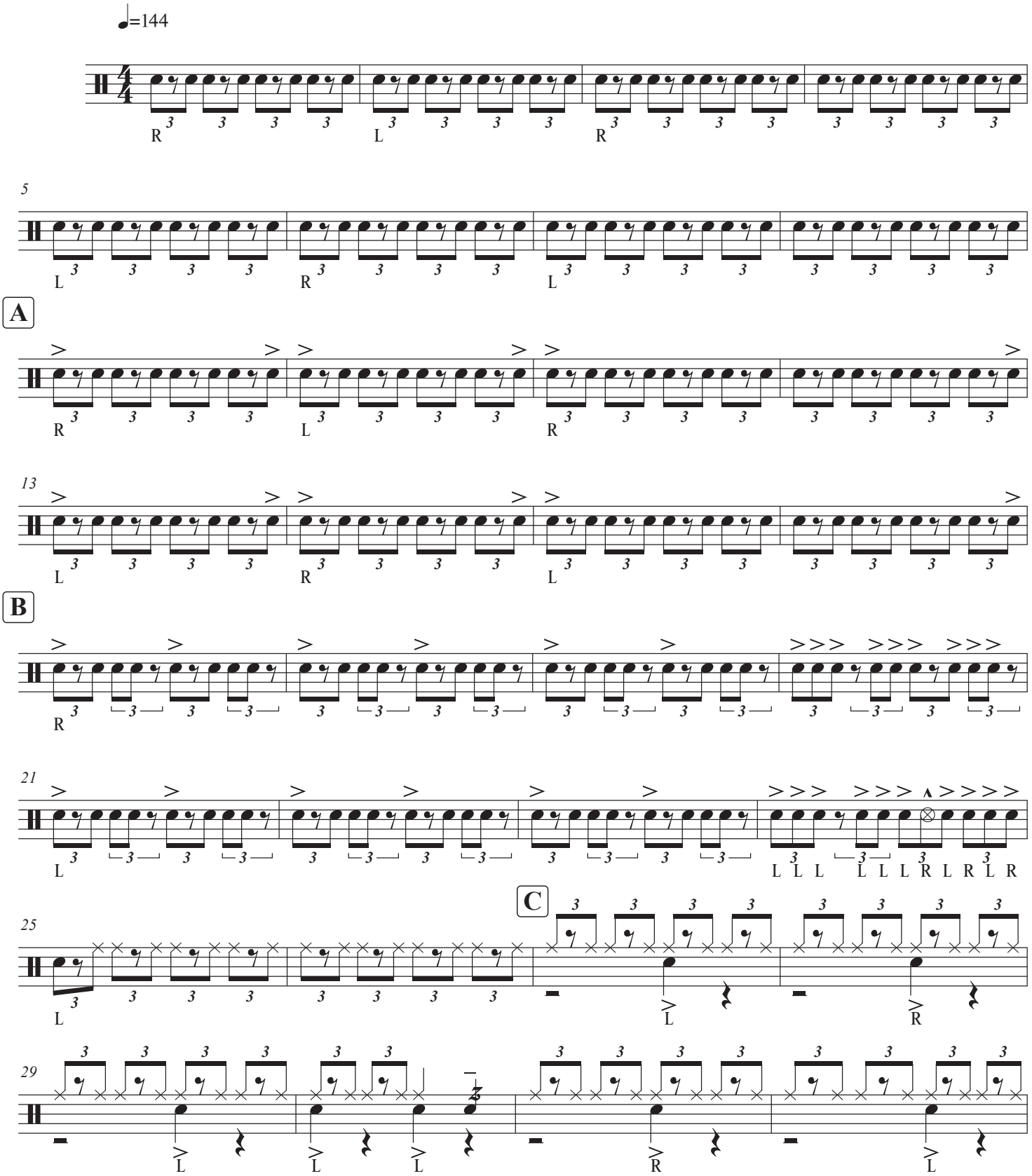

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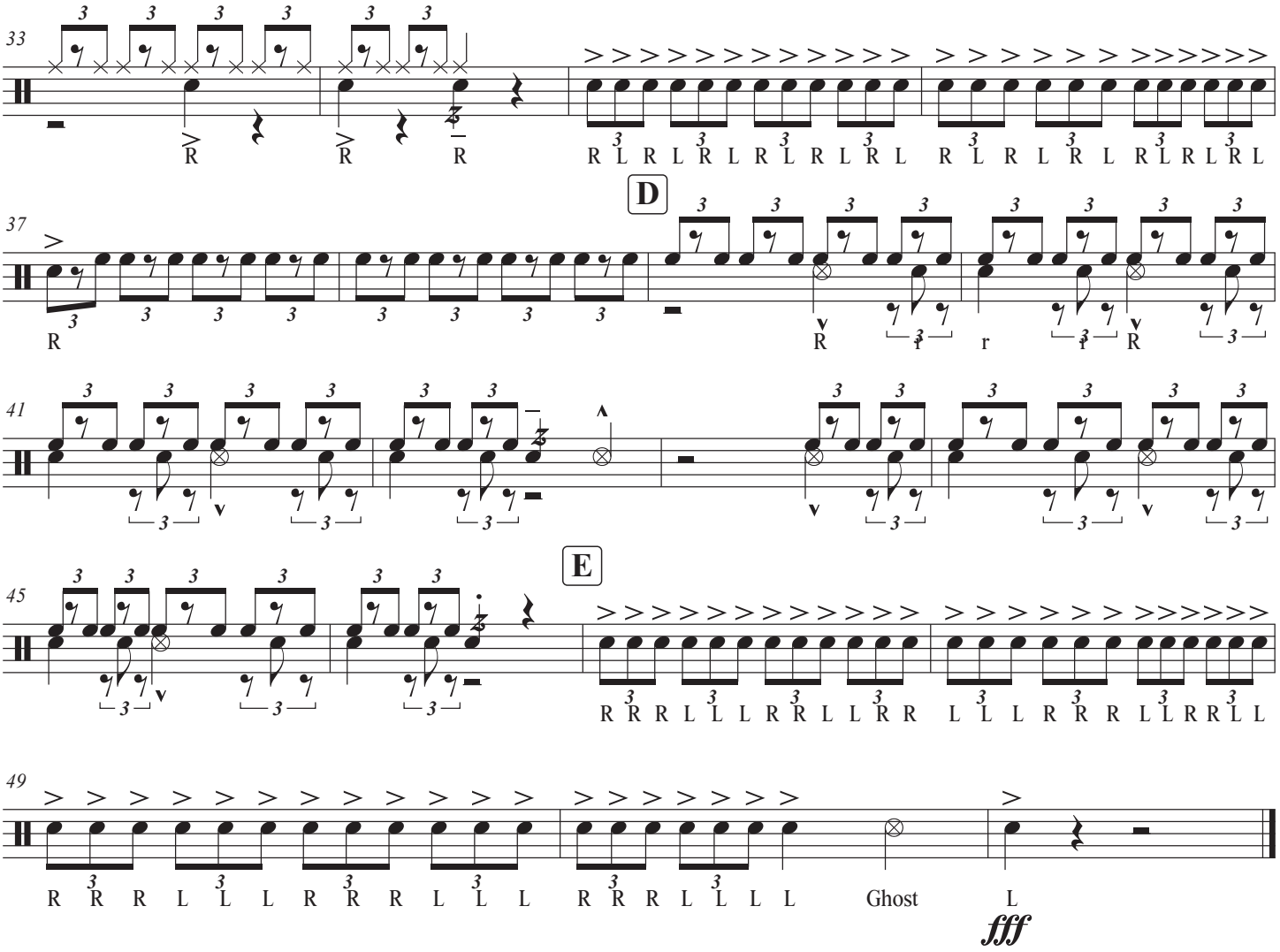
33
R R R
R L R L R L R L R L R L R L R L R L R L R L R L R L
37
D
R
R r r R
41
45
E
R R R L L L R R L L R R L L L R R R L L R R L L
49
R R R L L L R R R L L L R R R L L L L Ghost L
fff

Tenorline

Doubles

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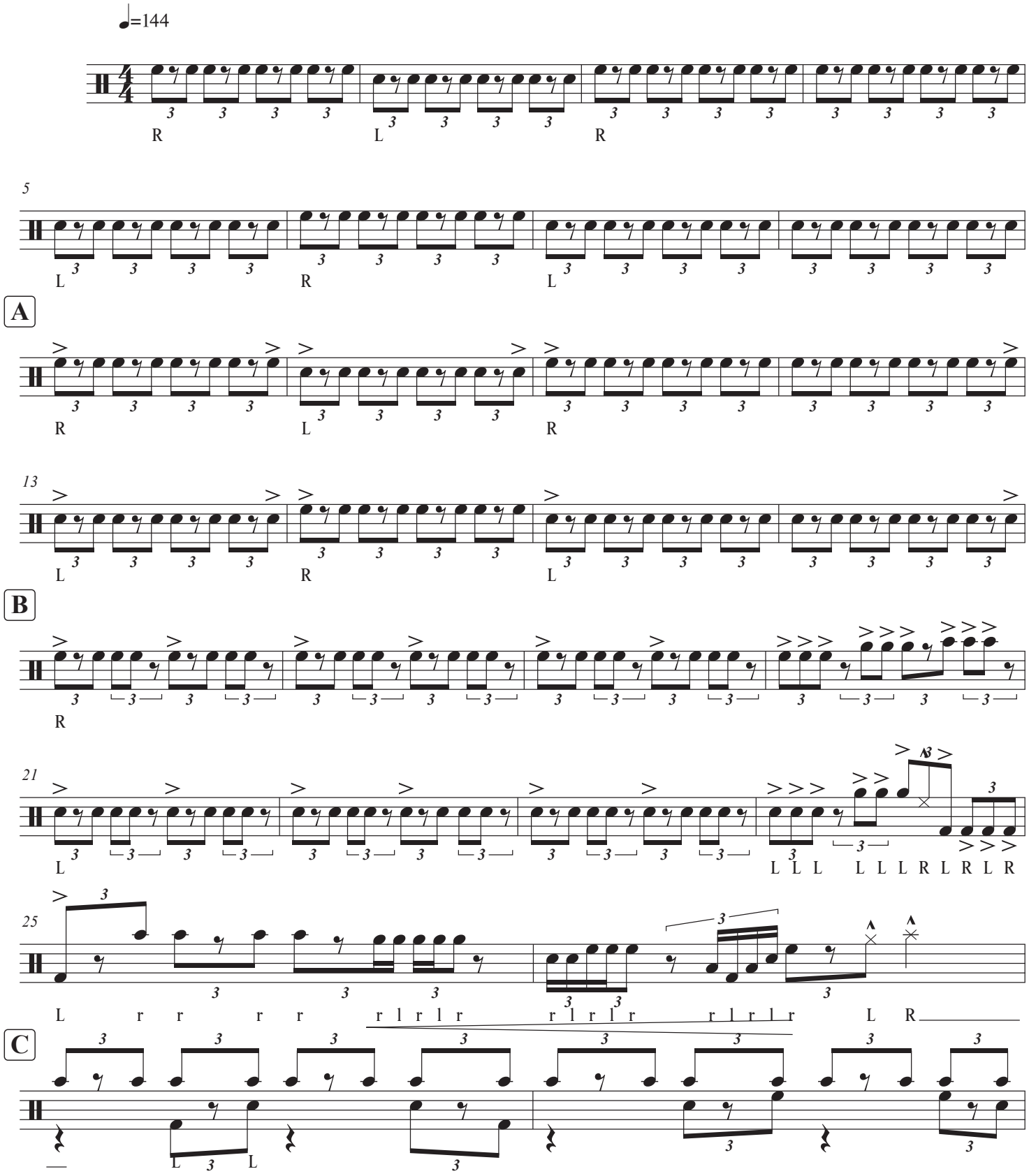

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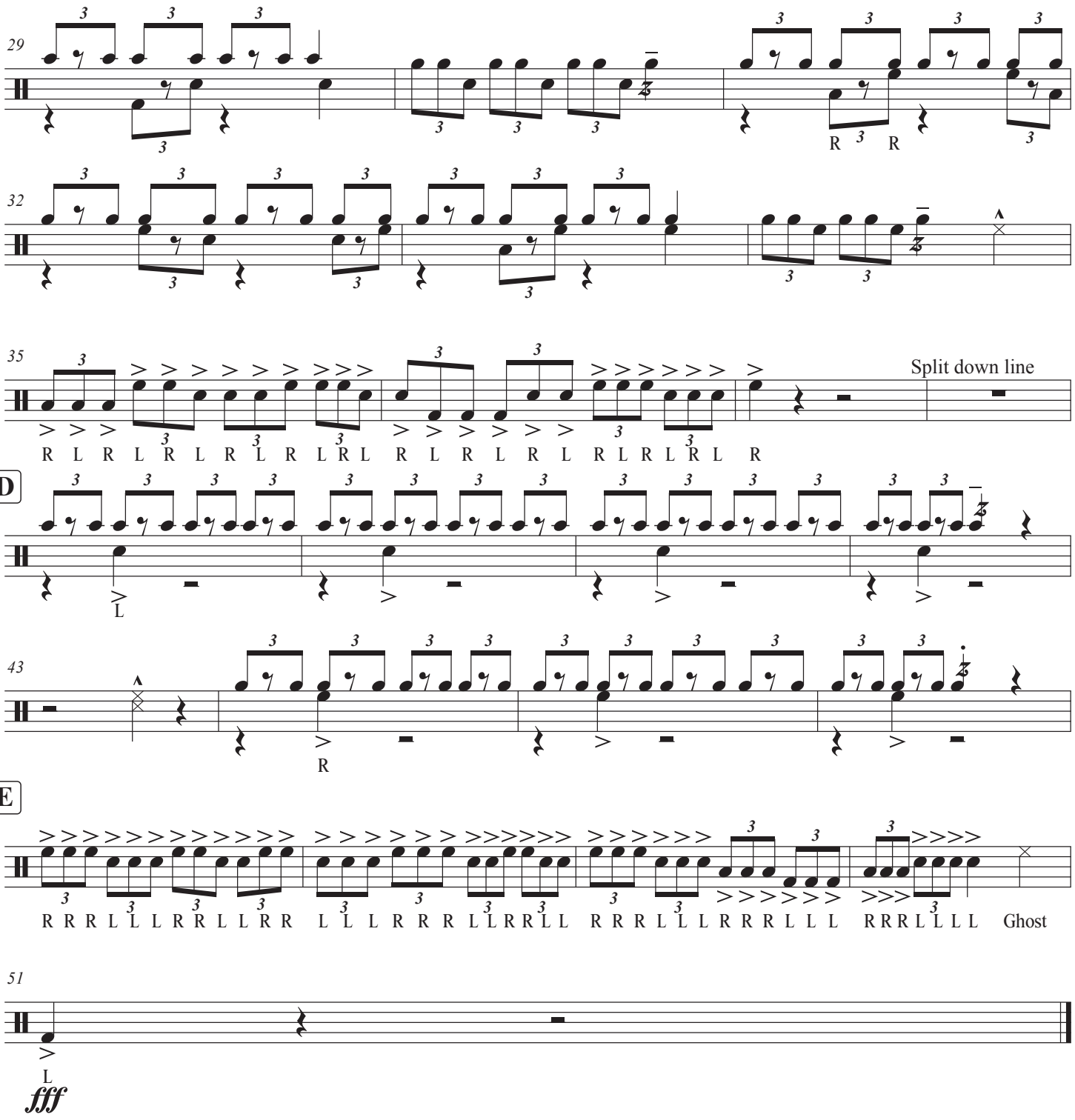
29
R 3 R
32
35
Split down line
R L R L R L R L R L R L R L R L R L R L R L R L R L R
D
L
43
R
E
R R R L L L R R L L R R L L L R R R L L R R L L R R R L L L R R R L L L R R R L L L Ghost
51
L
fff

Bass Drums

Doubles

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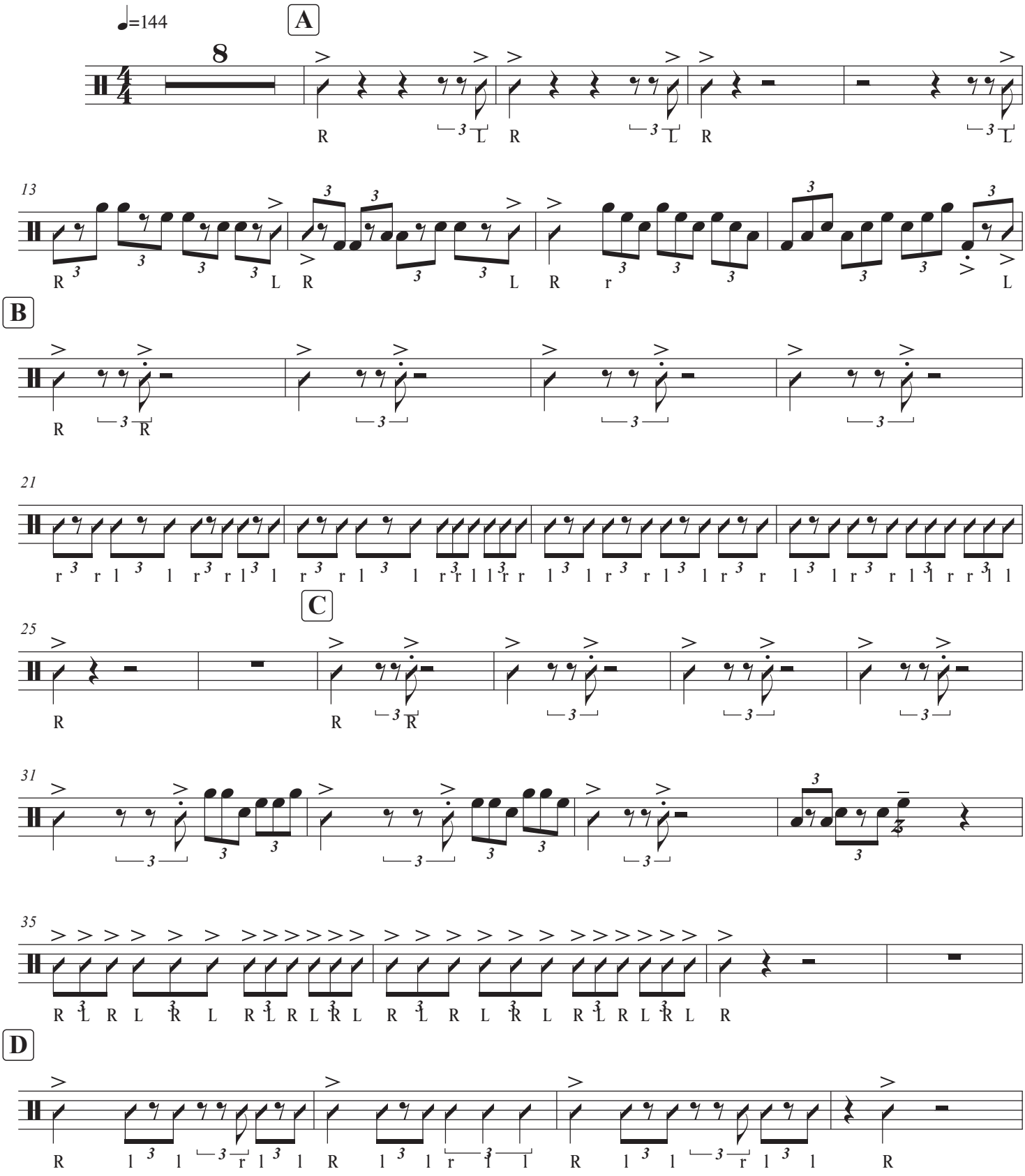

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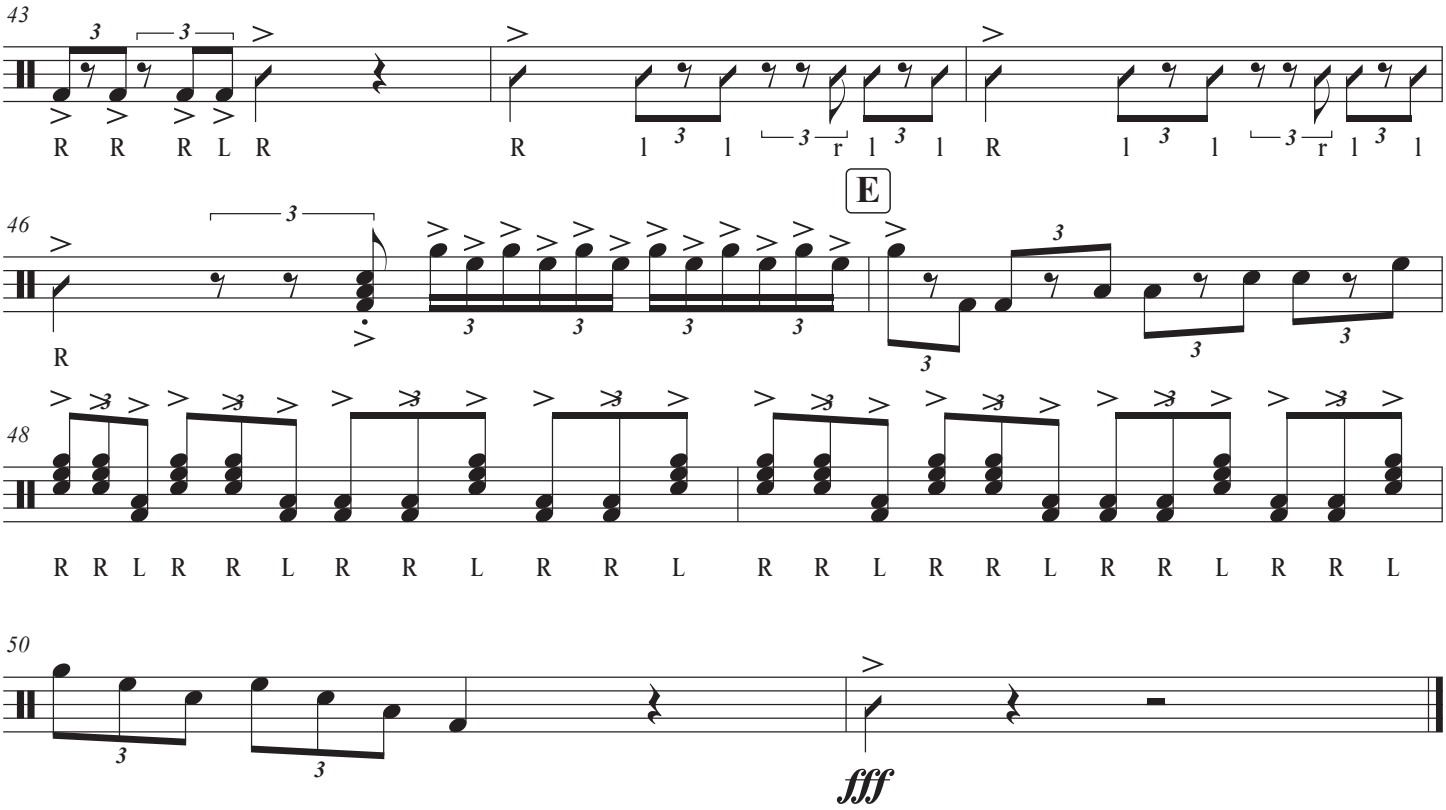
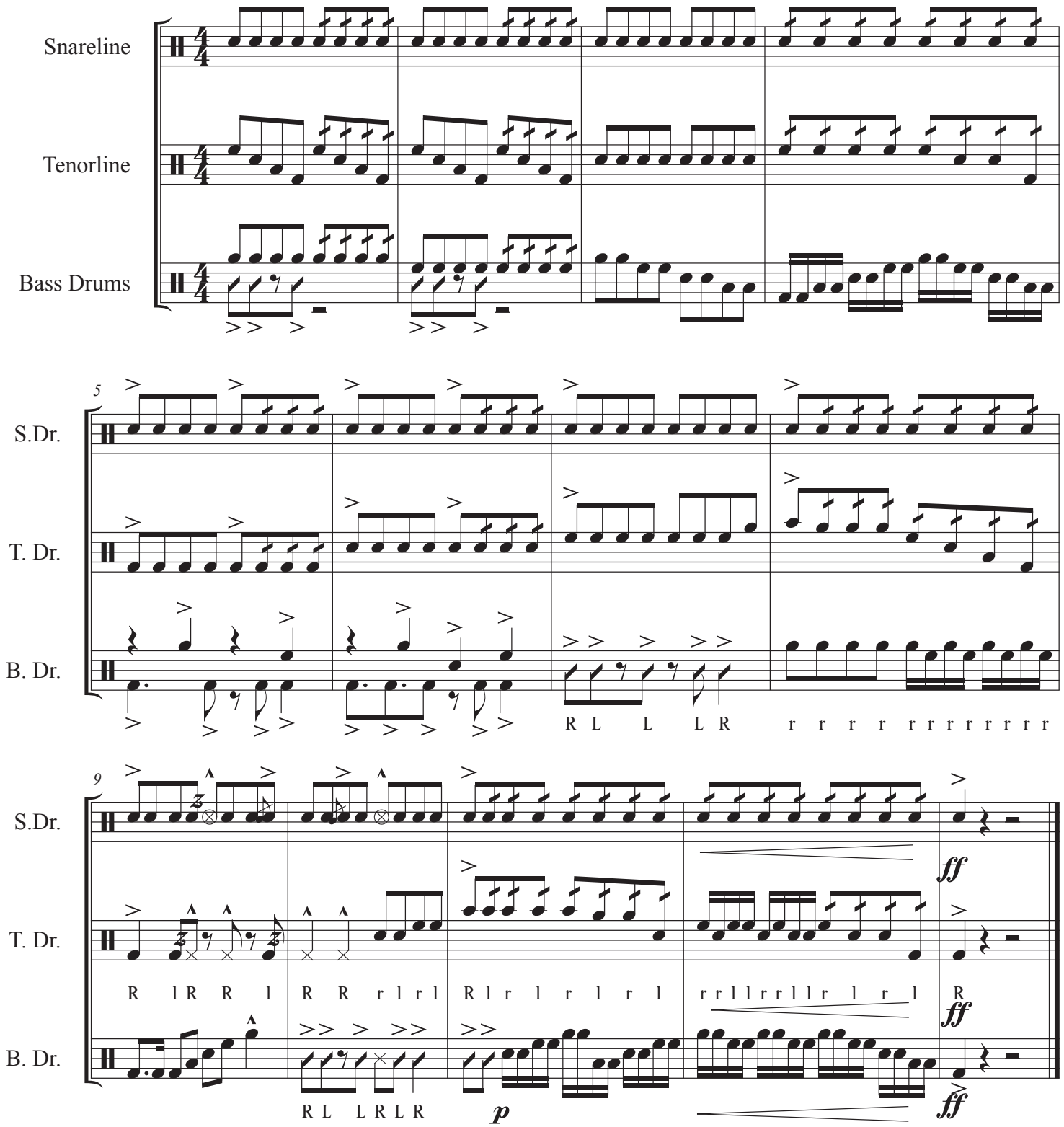

43
R R R L R
R l l r l l R l l r l l
46
R
E
48
R R L R R L R R L R R L R R L R R L R R L R R L
50
fff

HuggaDuggaBurr

Esterberg



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Rolling Rolls

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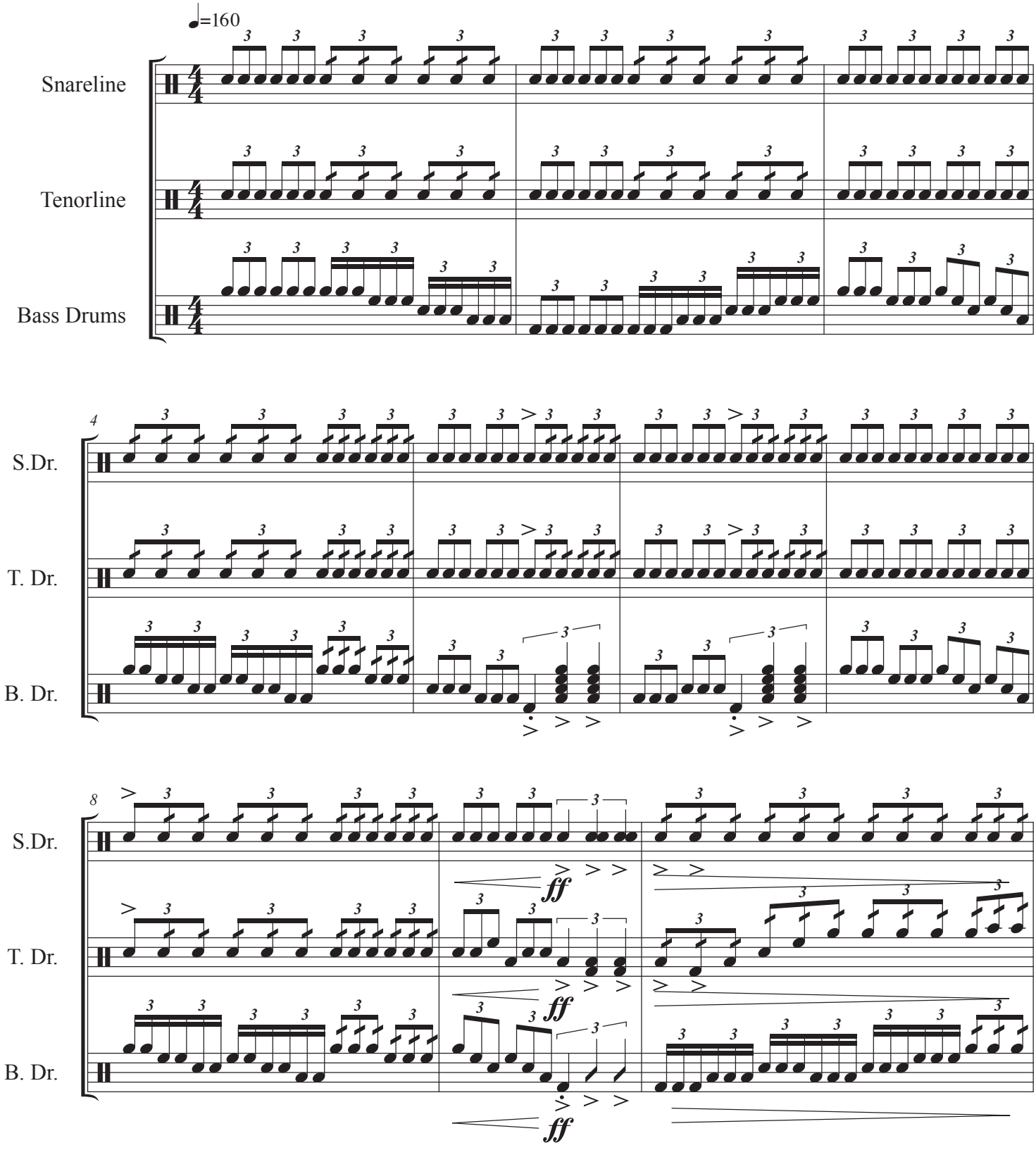

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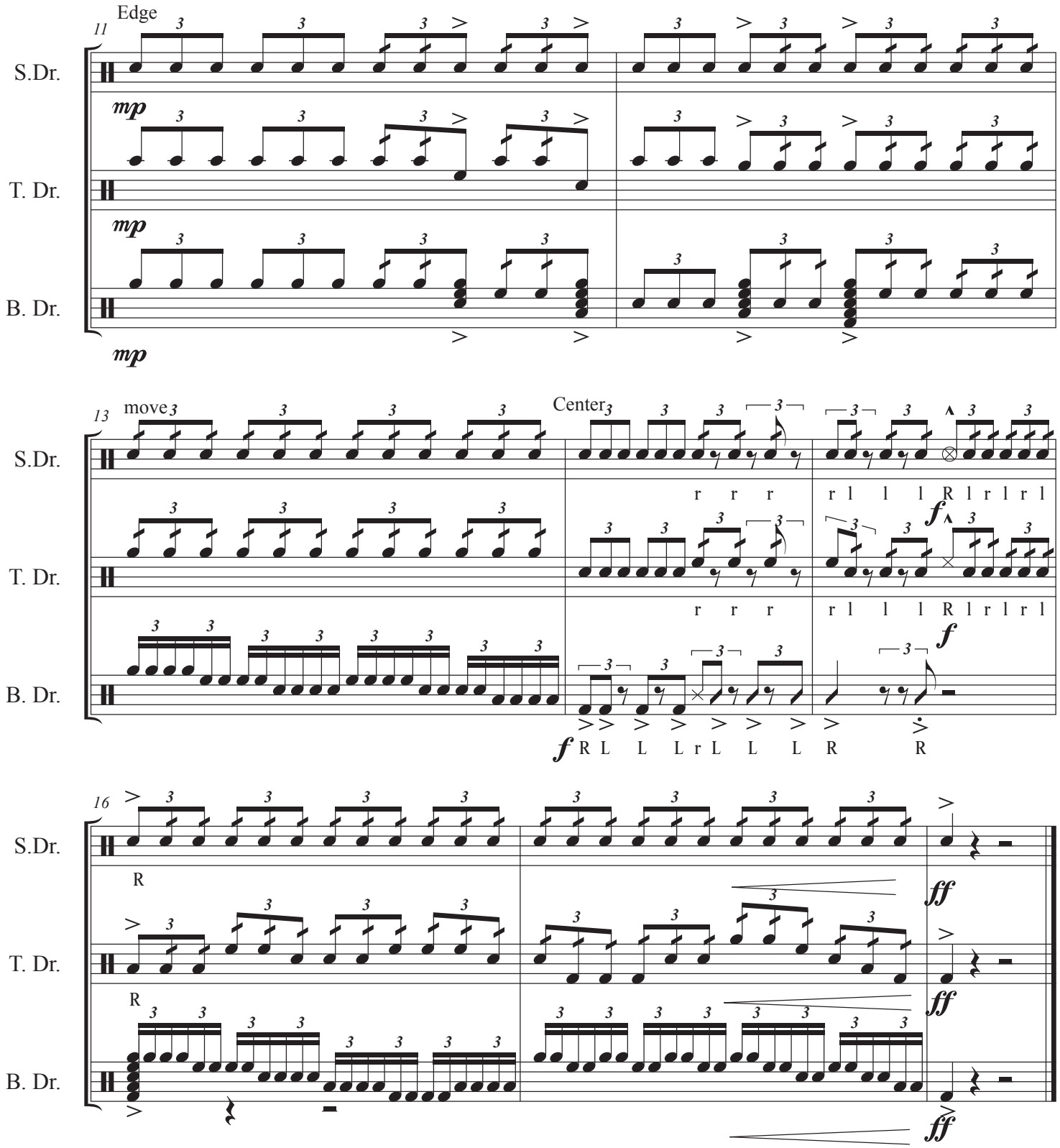
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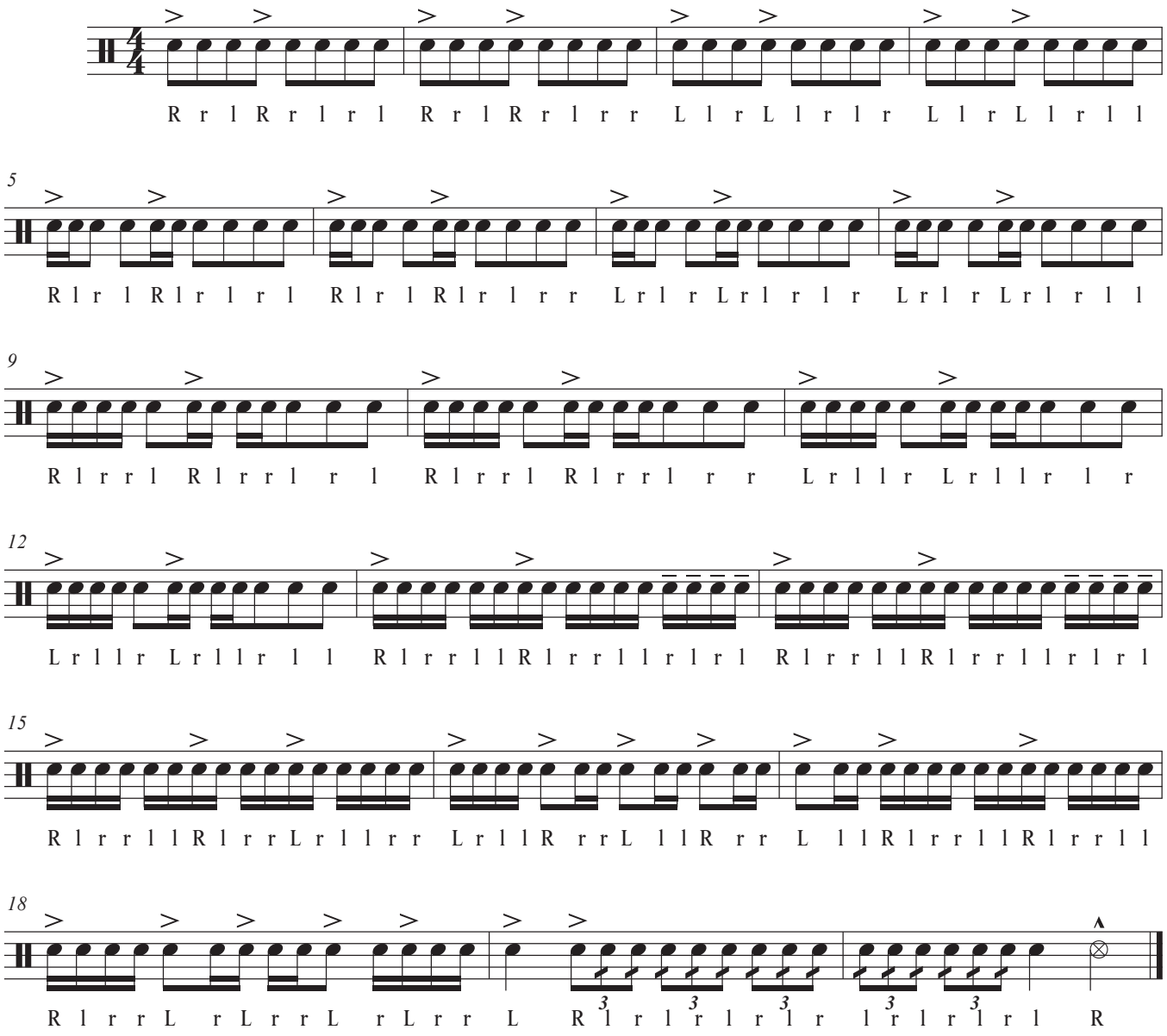
Edge
S.Dr.
T. Dr.
B. Dr.
mp
13
move
Center
r r r
r l l l R l r l r l
f
R L L L r L L L R R
16
R
ff

All Drums

Paradiddle Machine

Esterberg



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All Drums

Three Camper Parks Playground

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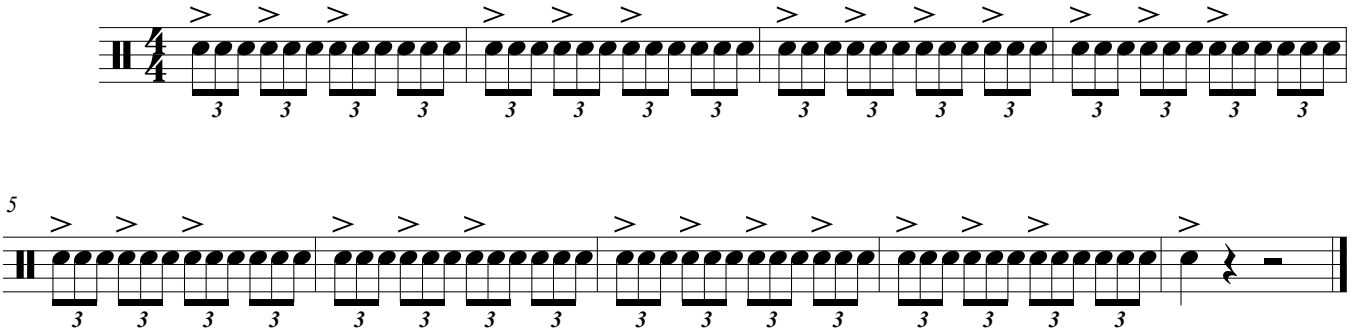
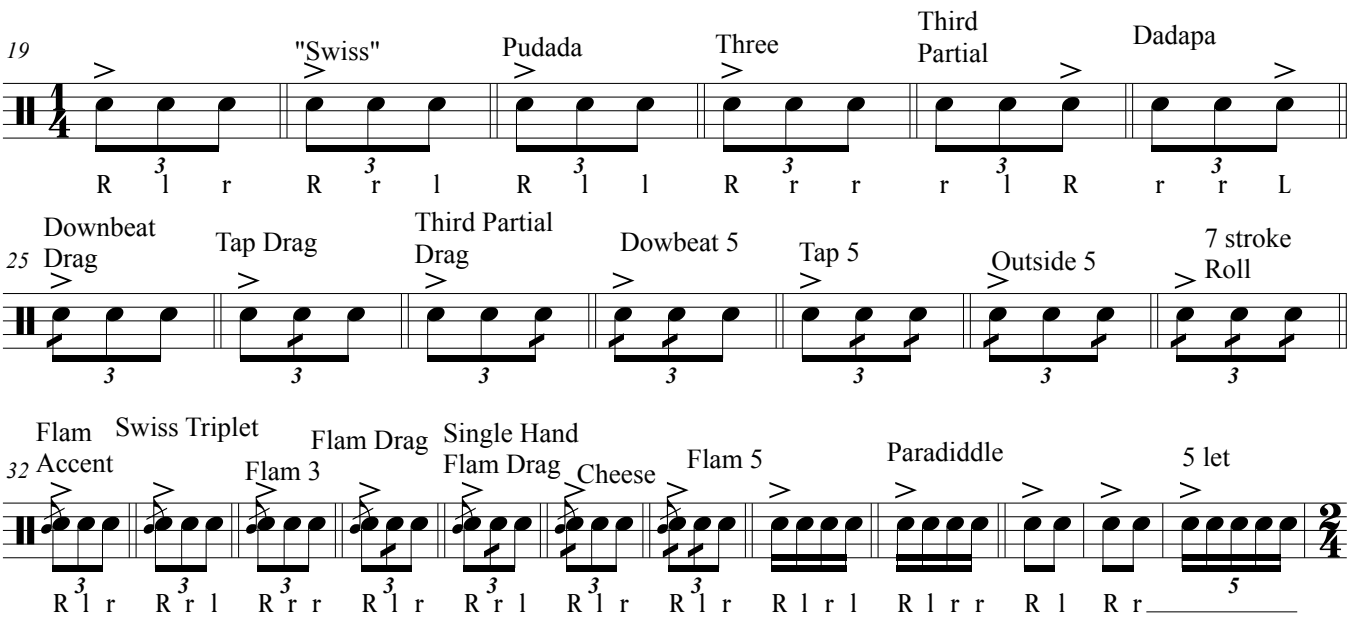


1 Count Variations



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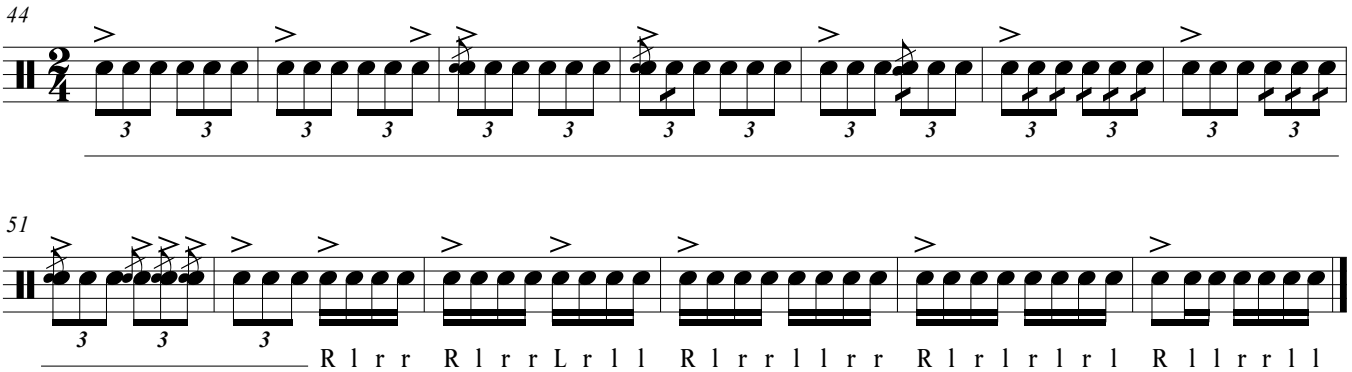

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