

# **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 head 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 3<sup>rd</sup> 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 Bases 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 3<sup>rd</sup> 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
- 16<sup>th</sup> 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 8<sup>th</sup> 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](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=ycy27pCIrE>

### 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 8<sup>th</sup> 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](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 variations 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](mailto:Jake.esterberg@gmail.com)

Jake Esterberg, Program Manager / Battery Arranger

# Basics

## Sanford Double Beat

5

R \_\_\_\_\_ L \_\_\_\_\_ R \_\_\_\_\_

Detailed description: A single staff of music in 4/4 time. The first measure contains a triplet of eighth notes (beats 1, 2, 3) and a quarter note (beat 4). The second measure contains a quarter note (beat 1), a triplet of eighth notes (beats 2, 3, 4), and a quarter note (beat 5). The third measure contains a quarter note (beat 1), a quarter note (beat 2), a triplet of eighth notes (beats 3, 4, 5), and a quarter note (beat 6). The fourth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a triplet of eighth notes (beats 4, 5, 6). The fifth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4).

9

L \_\_\_\_\_ R \_\_\_\_\_ L \_\_\_\_\_ L \_\_\_\_\_

Detailed description: The sixth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The seventh measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The eighth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The ninth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4).

13

R \_\_\_\_\_ L \_\_\_\_\_ R \_\_\_\_\_

Detailed description: The tenth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The eleventh measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The twelfth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The thirteenth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4).

17

L \_\_\_\_\_ R \_\_\_\_\_ L \_\_\_\_\_ L \_\_\_\_\_

Detailed description: The fourteenth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The fifteenth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The sixteenth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The seventeenth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4).

18

Gallup

R R L \_\_\_\_\_ R L L \_\_\_\_\_ R R L \_\_\_\_\_ R L L \_\_\_\_\_ R L L \_\_\_\_\_

Detailed description: The eighteenth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The nineteenth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The twentieth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The twenty-first measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4).

22

R R L R L L \_\_\_\_\_ R R L L \_\_\_\_\_ R R L L \_\_\_\_\_ R

Detailed description: The twenty-second measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The twenty-third measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The twenty-fourth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4). The twenty-fifth measure contains a quarter note (beat 1), a quarter note (beat 2), a quarter note (beat 3), and a quarter note (beat 4).

27 Short-Short-Long

Musical notation for exercise 27, 'Short-Short-Long'. The exercise consists of a single staff with a series of rhythmic patterns. Each pattern is a triplet of eighth notes, with the first two notes being short and the third being long. The stick directions are indicated by '3' above each triplet. The exercise ends with a double bar line and a fermata.

32 Stick Control

Musical notation for exercise 32, 'Stick Control'. The exercise consists of a single staff with a series of rhythmic patterns. The patterns are: R L R L, R R R L, R L R L, and R L L L. Each pattern is a triplet of eighth notes. The stick directions are indicated by 'R' and 'L' above each note. The exercise ends with a double bar line and a fermata.

36

Musical notation for exercise 36. The exercise consists of a single staff with a series of rhythmic patterns. The patterns are: R L R L, R R R L L L R R R L L L, and R L L R R L L R R L L. Each pattern is a triplet of eighth notes. The stick directions are indicated by 'R' and 'L' above each note. The exercise ends with a double bar line and a fermata.

41 16th Note Timing

Musical notation for exercise 41, '16th Note Timing'. The exercise consists of a single staff with a series of rhythmic patterns. The patterns are: R L R L, R L R, R L L, and L R L. Each pattern is a triplet of eighth notes. The stick directions are indicated by 'R' and 'L' above each note. The exercise ends with a double bar line and a fermata.

46

Musical notation for exercise 46. The exercise consists of a single staff with a series of rhythmic patterns. The patterns are: R L R, R L R L L, and L R L. Each pattern is a triplet of eighth notes. The stick directions are indicated by 'R' and 'L' above each note. The exercise ends with a double bar line and a fermata.

51 Big 3

Musical notation for exercise 51, 'Big 3'. The exercise consists of a single staff with a series of rhythmic patterns. Each pattern is a triplet of eighth notes. The stick directions are indicated by '3' above each triplet. The exercise ends with a double bar line and a fermata.

16th Note Grid

58

62

Triplet Grid

67

70



# Colt Cad8's

Esterberg

Snareline

R. L. R.

Tenorline

Bass Drums

Cymbal Line

HH Sizz Suck

5

S.Dr.

L. R. L.

T. Dr.

B. Dr.

1 r 1 R R R L R R L 1 1 1 R R

5

Choke Crash

Crash

Crash

# Red Team Timing

Esterberg

Snareline

Tenorline

Bass Drums

*ff* R L R L R L R B B R L R L R L R B B R L L L L L L L

4

S.Dr.

T. Dr.

B. Dr.

R L R L R L L L R L R L R L B B L R L R L R L B B

7

S.Dr.

T. Dr.

B. Dr.

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

11

S.Dr. L R L

T. Dr. L R L

B. Dr. L

16

S.Dr. R L L L R L R

T. Dr. R L L L R L R

B. Dr. R R R L R

21

S.Dr. L R L R

T. Dr. L R L R

B. Dr. L R L R

26

S. Dr. L

T. Dr. L

B. Dr. L

Measures 26-28: Snare, Tom, and Bass drums. Snare and Tom have dotted quarter notes. Bass has eighth notes. Measure 27 has a 7-measure rest for Snare and Tom. Measure 28 has a 7-measure rest for Snare and Tom.

29

S. Dr. R L

T. Dr. R L

B. Dr. 3 3 3 3 3 3 3 3 3 9

Measures 29-30: Snare and Tom have triplet eighth notes. Snare has 'R' and 'L' markings. Bass has triplet eighth notes (3) and a 9-measure pattern (9).

31

S. Dr. R B B R L R L R L R L L R L R L

T. Dr. R B B R L R L R L R L L R L R L R L

B. Dr. 3 3 3 3 3 5

Measures 31-33: Snare and Tom have complex rhythmic patterns with 'R' and 'B' markings. Snare has 'R', 'B', 'B', 'R', 'L', 'R', 'L', 'R', 'L', 'R', 'L', 'L', 'R', 'L', 'R', 'L'. Bass has triplet eighth notes (3) and a 5-measure pattern (5).

# Taps

Esterberg

$\bullet = 144$

Snareline

Tenorline

Bass Drums

R *p* L B

R *p* L B

R *p* L B

4

S. Dr.

T. Dr.

B. Dr.

> > > >

*f* B r L r

B r L R

*f* B r l R

8

S. Dr.

T. Dr.

B. Dr.

> > > >

R L R L

R L R L

L R L L

13

S.Dr.  
T. Dr.  
B. Dr.

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

18

S.Dr.  
T. Dr.  
B. Dr.

R R R R R R r R l l R L R R r R l l R L R R r R l l R L R

21

S.Dr.  
T. Dr.  
B. Dr.

*fp* R l b b B *f* *ff* *ff* *ff*

L L R R L R L

24

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

T. Dr.  
R l r R l r R l r R l r R L R L R L R L R

B. Dr.  
R R R R R L R L R L R L R

# Doubles

♩=144

R 3 3 3 3 L 3 3 3 3 R 3 3 3 3 3 3 3 3

5

L 3 3 3 3 R 3 3 3 3 L 3 3 3 3 3 3 3 3

**A**

R 3 3 3 3 L 3 3 3 3 R 3 3 3 3 3 3 3 3

13

L 3 3 3 3 R 3 3 3 3 L 3 3 3 3 3 3 3 3

**B**

R 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

21

L 3 3 3 3 3 3 3 3 3 3 3 3 L L L L L L R L R L R

**C**

L 3 3 3 3 3 3 3 3 L R

29

L 3 3 3 3 R L





# Doubles

♩=144

Musical notation for measures 1-4. The staff is in 4/4 time. Measures 1-2 are marked 'R' and measures 3-4 are marked 'L'. Each measure contains a triplet of eighth notes.

5

Musical notation for measures 5-8. Measures 5-6 are marked 'L' and measures 7-8 are marked 'R'. Each measure contains a triplet of eighth notes.

**A**

Musical notation for measures 9-12. Measures 9-10 are marked 'R' and measures 11-12 are marked 'L'. Each measure contains a triplet of eighth notes with an accent (>) over the first note.

13

Musical notation for measures 13-16. Measures 13-14 are marked 'L' and measures 15-16 are marked 'R'. Each measure contains a triplet of eighth notes with an accent (>) over the first note.

**B**

Musical notation for measures 17-20. Each measure contains a triplet of eighth notes with an accent (>) over the first note. Measure 20 has a triplet of eighth notes with an accent (>) over the first note.

21

Musical notation for measures 21-24. Measures 21-23 are marked 'L' and measure 24 is marked 'R'. Each measure contains a triplet of eighth notes with an accent (>) over the first note. Measure 24 has a triplet of eighth notes with an accent (>) over the first note.

25

Musical notation for measures 25-28. Measures 25-26 are marked 'L' and measures 27-28 are marked 'R'. Each measure contains a triplet of eighth notes with an accent (>) over the first note.

**C**

Musical notation for measures 29-32. Each measure contains a triplet of eighth notes with an accent (>) over the first note.

2

Doubles

29

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

**D**

43

**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 L Ghost

51

*fff*

# Doubles

$\text{♩} = 144$

**A**

8

13

**B**

21

**C**

25

31

35

**D**

43

R R R L R      R      1 3 1      1 3 1      R      1 3 1      1 3 1

46

R      3      3      3      3      3      3      3

**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 R R L

50

3      3      3      *fff*

# HuggaDuggaBurr

Esterberg

The musical score is arranged in three systems, each with three staves. The first system includes Snareline, Tenorline, and Bass Drums. The second system includes S. Dr., T. Dr., and B. Dr. The third system includes S. Dr., T. Dr., and B. Dr. The score is in 4/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* and *ff*. The B. Dr. part includes specific rhythmic notations: '>>>>' and 'R L L L R' in the second system, and 'R I R R I', 'R R r l r l', 'R l r l r l r l', 'r r l l r r l l r l r l', and 'R' in the third system. The piece concludes with a double bar line.

# Rolling Rolls

Esterberg

♩=160

Snareline

Tenorline

Bass Drums

4

S.Dr.

T. Dr.

B. Dr.

8

S.Dr.

T. Dr.

B. Dr.

Rolling Rolls

11 Edge

S. Dr. *mp*

T. Dr. *mp*

B. Dr. *mp*

13 move 3 Center 3

S. Dr.

T. Dr.

B. Dr.

*f* R L L L r L L L R R

16

S. Dr.

T. Dr.

B. Dr.

*ff*



# Paradiddle Machine

Esterberg

4/4

> > > > > > > > > > > > > > > >

R r l R r l r l R r l R r l r r L l r L l r l r L l r L l r l l

5

> > > > > > > > > > > > > > > >

R l r l R l r l r l R l r l R l r l r r L r l r L r l r l r L r l r L r l r l l

9

> > > > > > > > > > > > > > > >

R l r r l R l r r l r l R l r r l R l r r l r r L r l l r L r l l r l r

12

> > > > > > > > > > > > > > > >

L r l l r L r l l r l l R l r r l l R l r r l l r l r l R l r r l l R l r r l l r l r l

15

> > > > > > > > > > > > > > > >

R l r r l l R l r r L r l l r r L r l l R r r L l l R r r L l l R l r r l l R l r r l l

18

> > > > > > > > > > > > > > > >

R l r r L r L r r L r L r r L R <sup>3</sup> l r l <sup>3</sup> r l r <sup>3</sup> l r l r l r l <sup>3</sup> r l r l R

# Three Camper Parks Playground

Esterberg

Two staves of musical notation. The first staff starts at measure 1 and the second at measure 5. Both are in 4/4 time and feature a continuous pattern of eighth notes with accents and triplets.

## 1 Count Variations

A series of musical staves for 1 Count Variations, starting at measure 19. Each staff is in 4/4 time and includes specific rhythmic patterns with labels: "Swiss", Pudada, Three, Third Partial, Dadapa, Downbeat Drag, Tap Drag, Third Partial Drag, Downbeat 5, Tap 5, Outside 5, 7 stroke Roll, Flam Accent, Swiss Triplet, Flam Drag, Single Hand Flam Drag, Cheese, Flam 5, Paradiddle, and 5 let.

## 2 Count Variations

Two staves of musical notation for 2 Count Variations, starting at measure 44. The first staff is in 2/4 time and the second is in 4/4 time. Both feature eighth note patterns with accents and triplets.