COLT CADETS

DRUM & BUGLE CORPS

PERCUSSION BOOK

BATTERY

CC25

WELCOME!

*Thank you for your interest in the Colt Cadets Battery. We are **VERY** happy you are here and looking forward to the 2025 season! Our approach to all things percussion technique is with an open mind. The Colt Cadets staff comes from a wide variety of performing and teaching backgrounds - all of which we are excited to share with you on your Drum Corps journey!*

We are here to teach you how to speak the "language" that is percussion. *All of the rudiments you will play in a marching battery setting share exactly one thing in common - they are unique.* ***Rudiments are stickings, and the "words" of the percussion language****; changing a right hand to a left hand to make a new combination, changing a dynamic marking to create a new expression - all may require a new approach or understanding of a technique or stroke type. The uniqueness of all the rudiments is what keeps percussionists (students and educators alike!) coming back to this activity year after year. We hope you learn a lot while you are here!*

How to Read Battery Dynamic Notation:

ff - 15" *(full vertical rotation plus arm when playing on a flat drum or practice pad)*
f - 12" *(full wrist motion, only a little natural arm movement)*
mf - 6-9" *(depending on context, a full sound but relative to other sounds around it)*
mp - 4-5" *(mf but with the edge off of the sound)*
p - 2-3" *(aim for 2" so if you miss and play a little too loud you are still at 3")*
pp - 1" *(uncomfortably soft to play most marching battery instruments)*
Two-Dynamic Notation - ff / mf *(play accents at ff and unaccents at mf)*

Battery Approach:

Whenever you are playing a drum, it is important to realize that the sticks will have a lot more bounce relative to other percussion instruments (i.e. mallet instruments, cymbals, gongs, maracas, triangles, the list goes on and on...). Therefore, it is important to recognize you must let the sticks/mallets do a lot of the work for you! There are two steps to troubleshooting new rudiments when you run into a "road block" -

1. ***Am I getting enough rebound?***
2. ***Do I have enough control over the rebound I am getting?***

The key to success in the marching battery is your ability to translate the two steps above to your playing!

Rebound:

The key to getting rebound is your fulcrum - the balance point of the stick.

Snare Drums - Traditional Grip

RH - front fulcrum between thumb and first knuckle of index finger, with occasional "help" from your middle finger

LH - back fulcrum in the webbing of your hand between thumb and palm

Tenor Drums - Matched Grip

Both Hands - front fulcrum between thumb and first knuckle of index finger, with occasional "help" from your middle finger

Bass Drums - Matched Grip

Both Hands - front fulcrum between thumb and first knuckle of index finger, with more "help" from your middle finger than Snares/Tenors due to two things:

-the top heavy nature of bass drum mallets vs. snare/tenor sticks

-the fact that you are working against gravity playing on a drum horizontally

Control:

The key to getting control over your rebound is understanding what parts of your hand and grip are available to affect the rebound your stick and fulcrum are getting while keeping them RELAXED.

Snare Drums - Traditional Grip

RH - back fingers (middle, ring, and pinky fingers) act as a "road block" to keep the stick in your palm when you need to control the rebound

LH - top fingers (thumb, pointer, middle) and bottom fingers (ring and pinky) work to cradle the stick

Tenor Drums - Matched Grip

Both Hands - back fingers (middle, ring, and pinky fingers) act as a "road block" to keep the stick in your palm when you need to control the rebound

Bass Drums - Matched Grip

Both Hands - bottom fingers (middle, ring, and pinky fingers) act as a "road block" to keep the stick in your palm when you need to control the rebound

Stroke Types:

Full - The stick starts at a high height (6-12") and rebounds to the same height after playing

Down - The stick starts at a high height (6-12") and the player controls the rebound to end at tap or tacet height (1-3") after playing

Tap - The stick starts at a low height (1-3") and rebounds to the same height after playing

Up - The stick starts at a low height (1-3") and rebounds, after which the player lifts the stick up to a higher height (6-12")

*The **Full Stroke and Tap Stroke are both rebound strokes** - the stick should fundamentally "do the work" and return to the same height it starts*

*The **Down Stroke is a prep stroke** where the player controls the rebound of the stick to prepare for an upcoming lower dynamic*

*The **Up Stroke is a prep stroke** where the player allows the stick to rebound and then lifts the stick up to prepare for an upcoming higher dynamic*

The Metronome and the Mark Time:

A good rule of thumb for practicing with a metronome while marking time is that every minute of practice is worth double your "money" - 2 for the price of 1.*

For example, you get a new piece of music and on first glance you think it might take you two hours to learn. If you practice with the metronome while marking time, it will only take you one hour!*

**exact scientific citation needed :)*

*Again, we are **VERY** glad you are here at Colt Cadets and look forward to working with you!*

Tim Berg, Percussion Caption Head
timbergpan@gmail.com

8-8-16

Tempo = 80-200
Goals
- *Bounce the sticks!*
- *Even sound and rebound at full stroke height*
- *Even sound and rebound at tap height*
- *Even sound and rebound while changing dynamics (diminuendo/crescendo)*
- *Splits (section-specific techniques while maintaining the accuracy of the unison exercise)*

Fulldowntapup

Tempo = 60-180
Goals
- *Control, control, and more control of the rebound!*
- *Big difference in heights (pp to ff)*
- *Consistent difference in heights*
- *Staying relaxed, not gripping the stick too hard*

Learn the Rules

Tempo = 60-100
Goals
- *In all things percussion, changing stick heights is how we change dynamics.* ***BUT*** *it is also used when changing speeds in order to maintain a relaxed hand!*
- *Do you know the difference? (the "Rules")*
- *Observe the different accent markings carefully*
  - *> accents (12")*
  - *- tenuto accents (9")*
- *Subdivision and marking time!*

Paradiddles

Tempo = 100-180
Goals
- *Begin to apply the stickings (RRs and LLs) from "Learn the Rules" to more complicated patterns*
- *Accurate phrasing and two-dynamic accuracy (ff / mf)*
- *Subdivision and marking time!*
- *"To Be Continued..." - adding variations at a later date to work on specific stickings to our 2025 show beats!*

Flam Control

Tempo = 100-180 (eighth note)
Goals
- *Flams consist of a full stroke and tap stroke happening at the same time - do you have the hand independence?*
- *Begin to apply the prep strokes from "Fulldowntapup" to more complicated patterns*
- *Begin to break down more complicated patterns one hand at a time*

Check Patterns

Tempo = 80-160
Goals
- *Straight sticking throughout*
- *Counting accuracy, sticking accuracy, and foot timing accuracy*
- *If you can play all the rhythms, you shouldn't be fooled by any music you see!*

C.C.S.G.

Tempo = 100-160
Goals
- *Triplet-based groove that further applies/combines "Fulldowntapup" and "Check Patterns"*
- *All sections should play as written, plus just the Snare part*
  - *As written, all buzz roll variations*

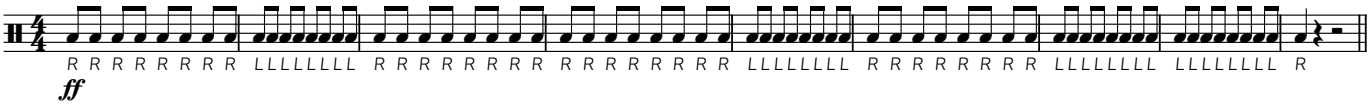
COLT CADETS
DRUM & BUGLE CORPS

8-8-16

arr. BERG

Fulls

Snare/Tenor/Bass

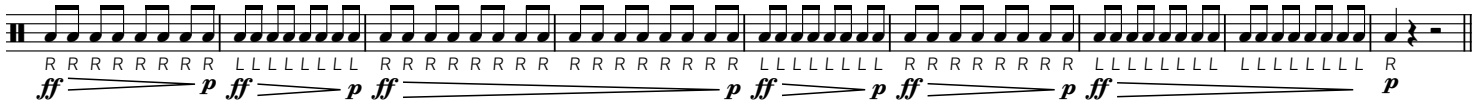


Taps

S/T/B

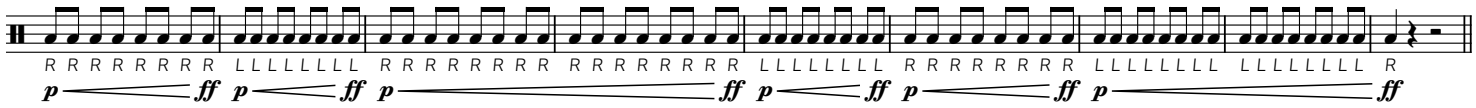
Diminuendo

S/T/B

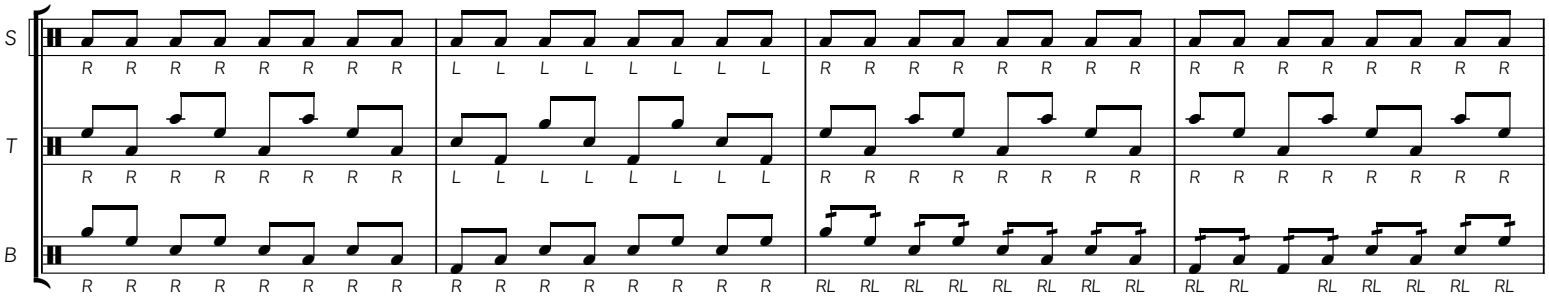


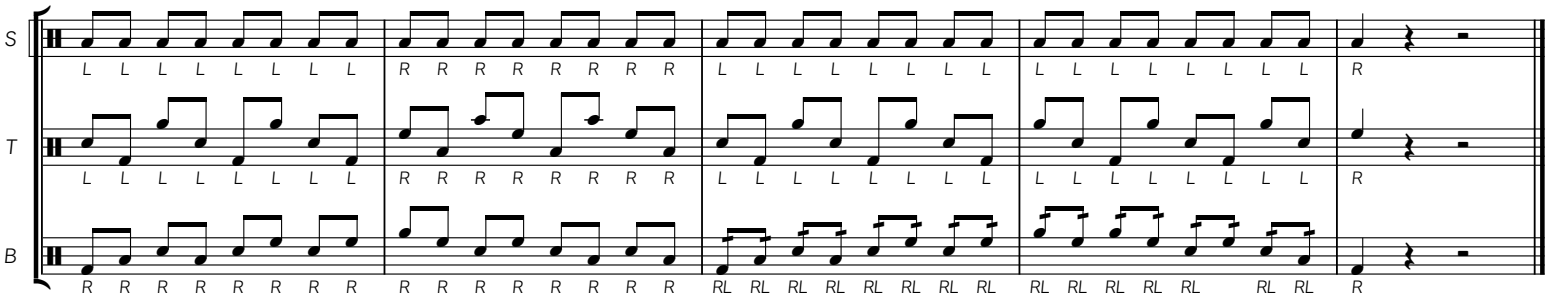
Crescendo

S/T/B



Splits

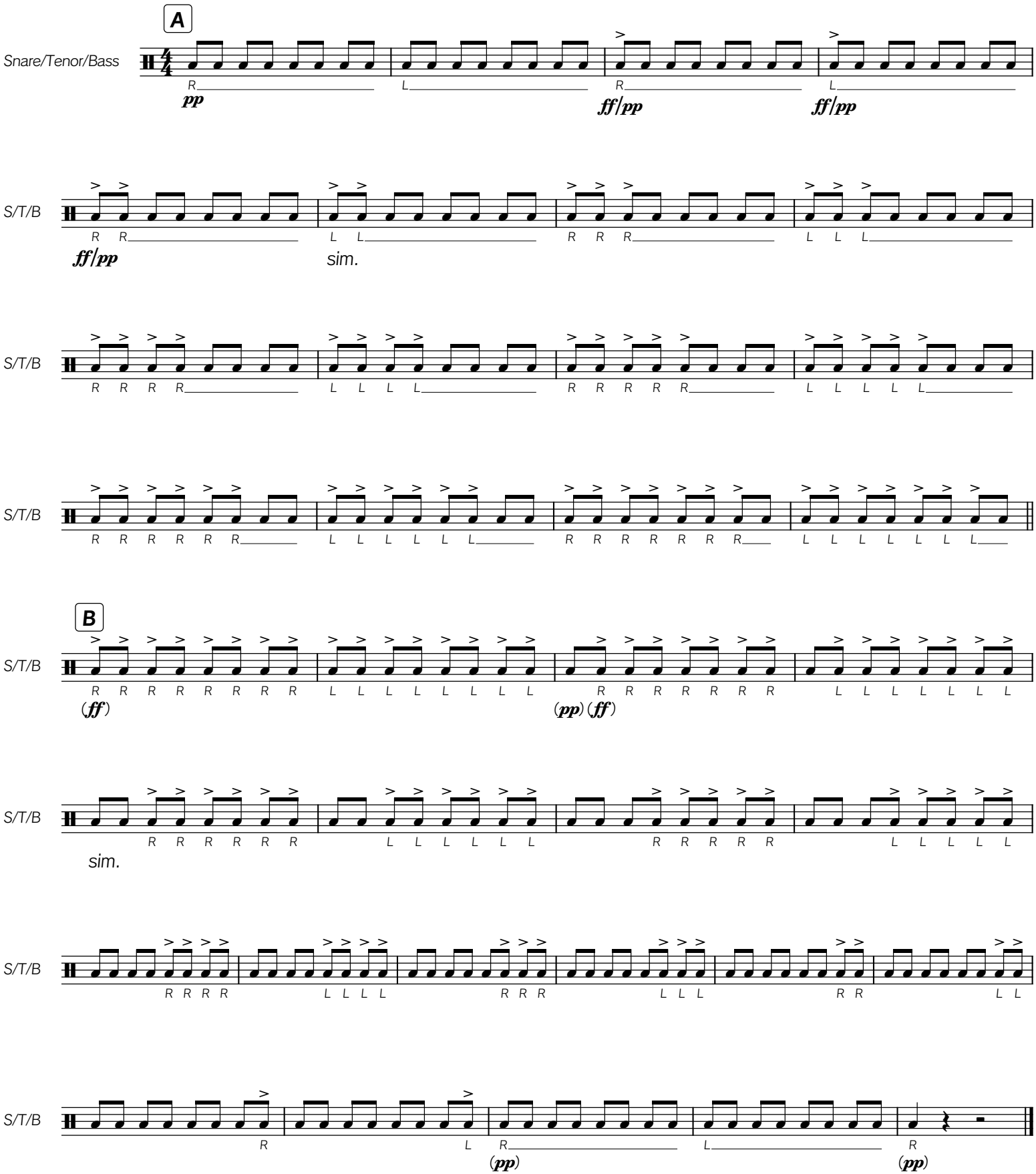




COLT CADETS
DRUM & BUGLE CORPS

Fulldowntapup

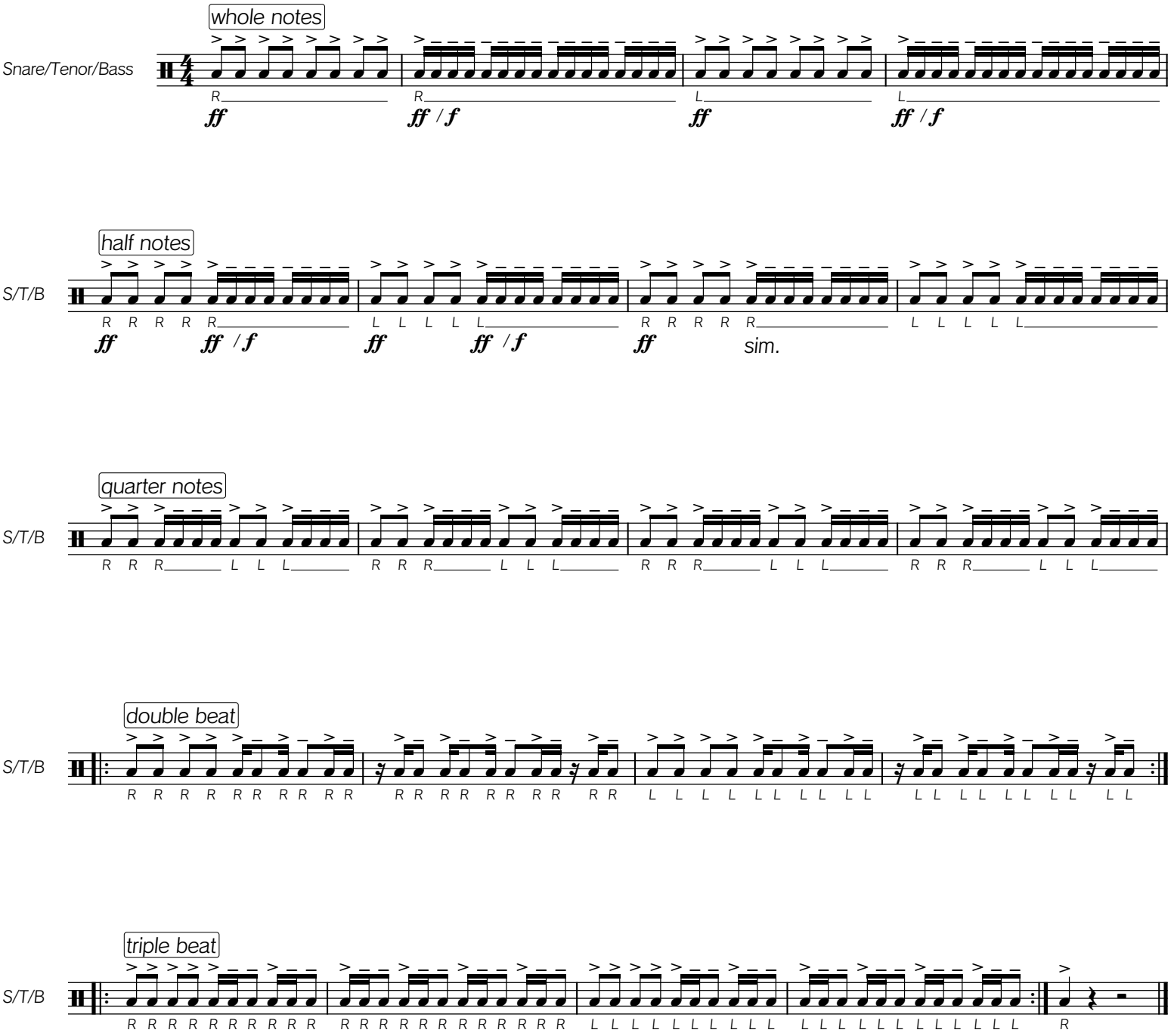
BILL BACHMAN
arr. BERG



COLT CADETS
DRUM & BUGLE CORPS

Learn the Rules

BERG

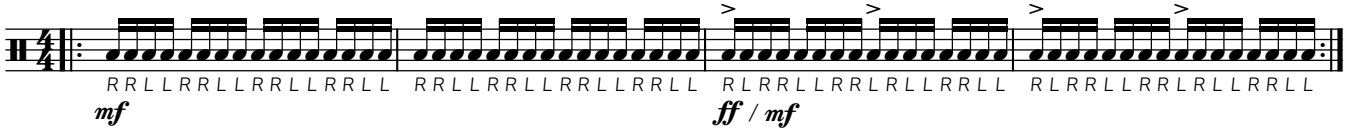


Paradiddles

COLIN MCNUTT
arr. BERG

Var. 1 - Half Note Paradiddle

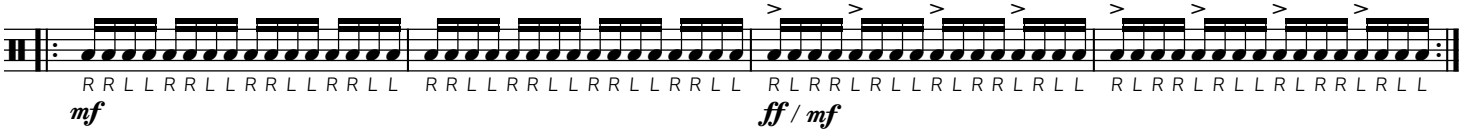
Snare/Tenor/Bass



mf *ff / mf*

Var. 2 - Paradiddle

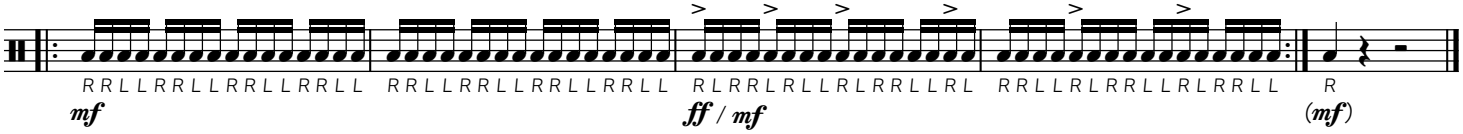
S/T/B



mf *ff / mf*

Var. 3 - Paradiddle-diddle

S/T/B



mf *ff / mf* *(mf)*

To Be Continued...

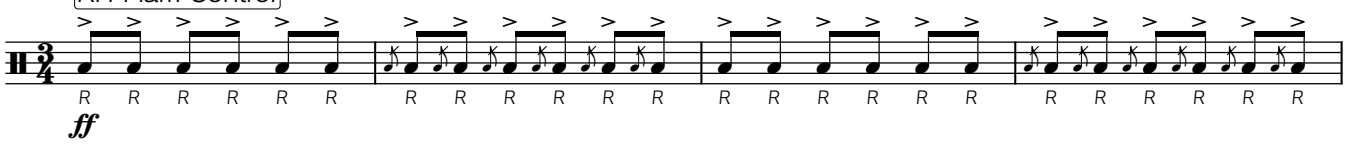
COLT CADETS
DRUM & BUGLE CORPS

Flam Control

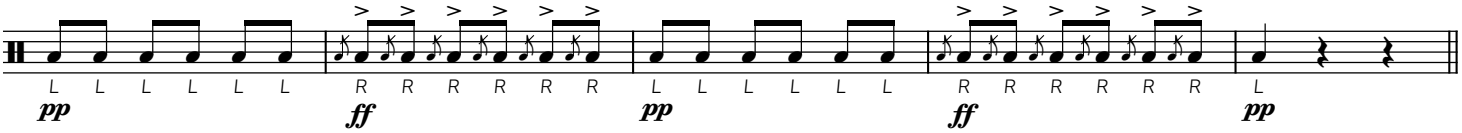
COLIN MCNUTT
arr. BERG

RH Flam Control

Snare/Tenor/Bass

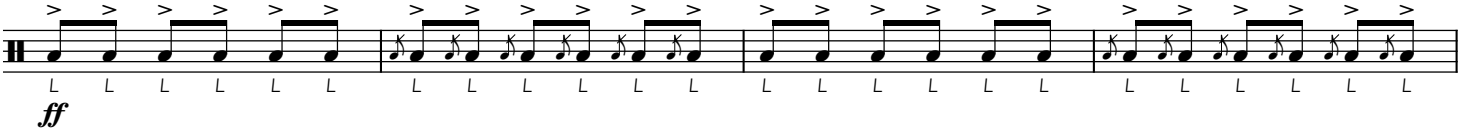


S/T/B

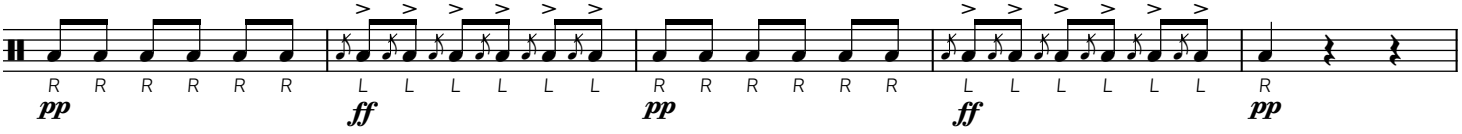


LH Flam Control

S/T/B

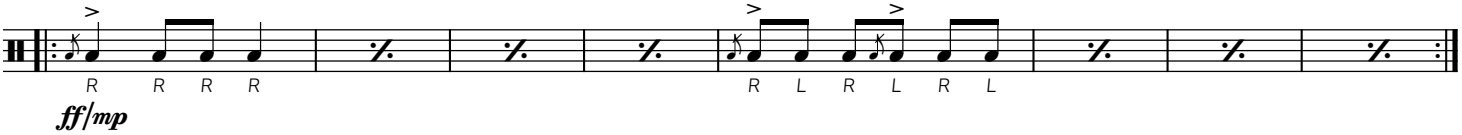


S/T/B

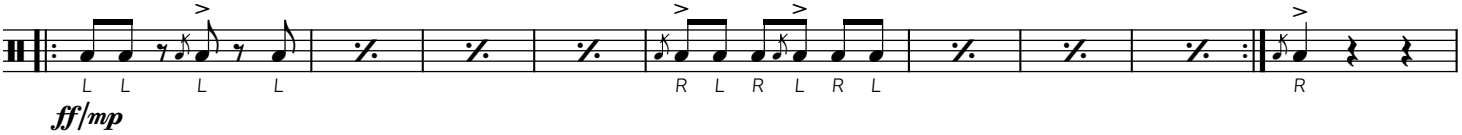


Flam Accent Breakdown

S/T/B

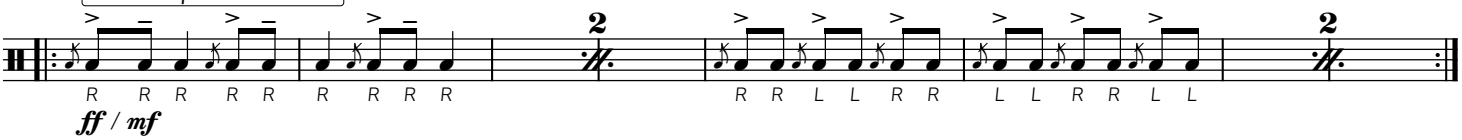


S/T/B

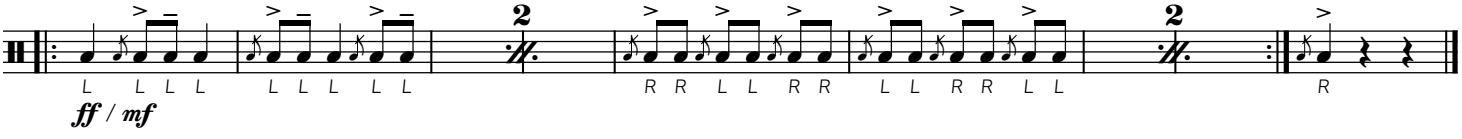


Flam Tap Breakdown

S/T/B



S/T/B



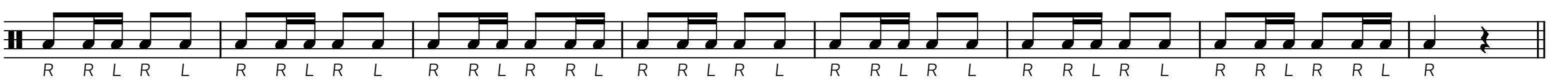
Check Patterns

THOM HANNUM
arr. BERG

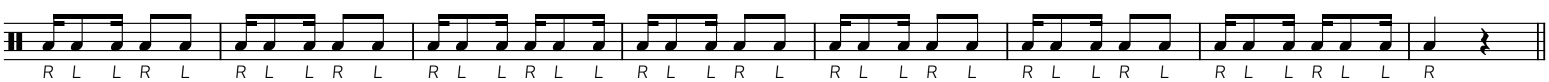
CHECK 0

1

2



3

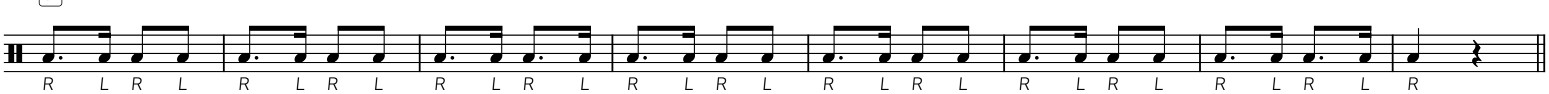


4

5

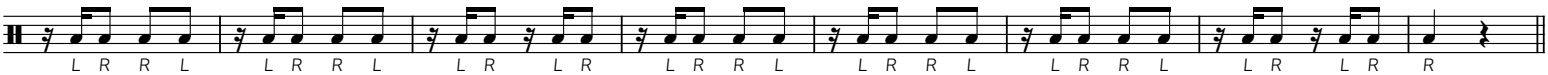
6

7

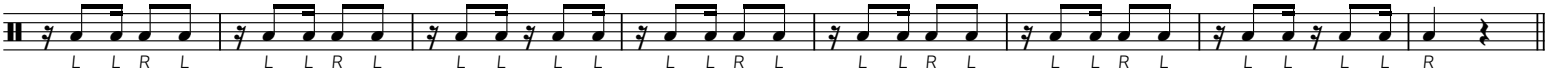


Check Patterns 2

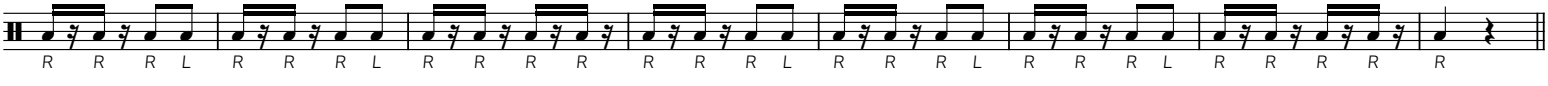
8



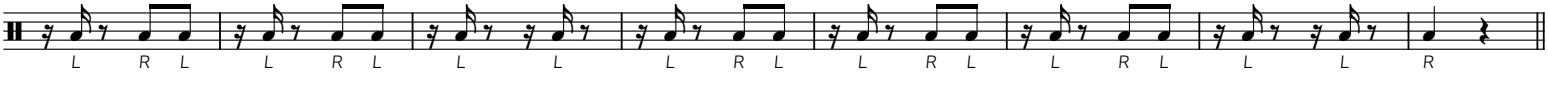
9



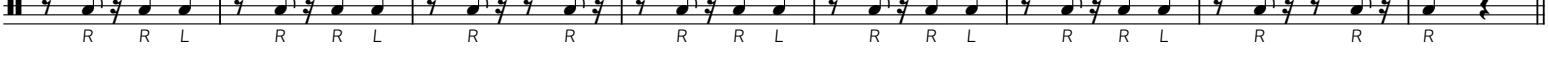
10



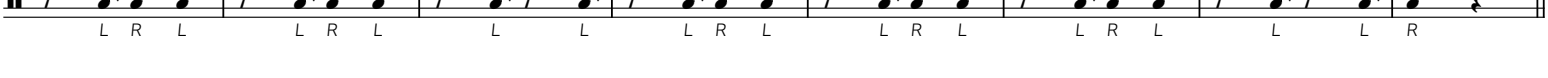
11



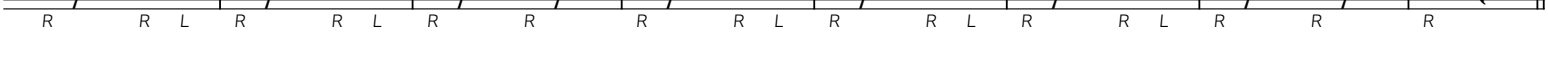
12



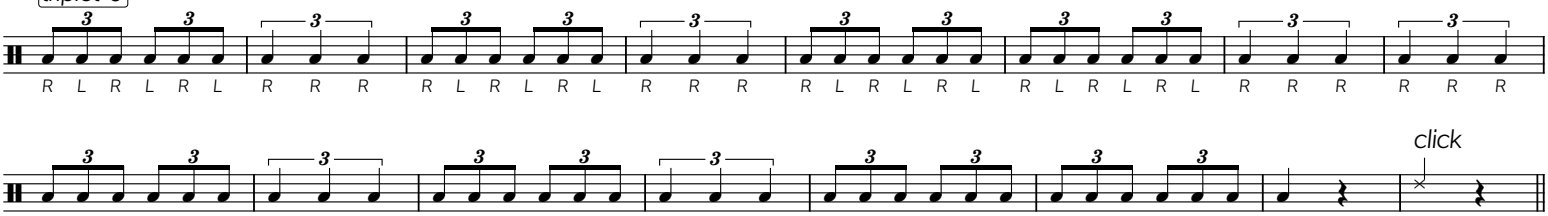
13



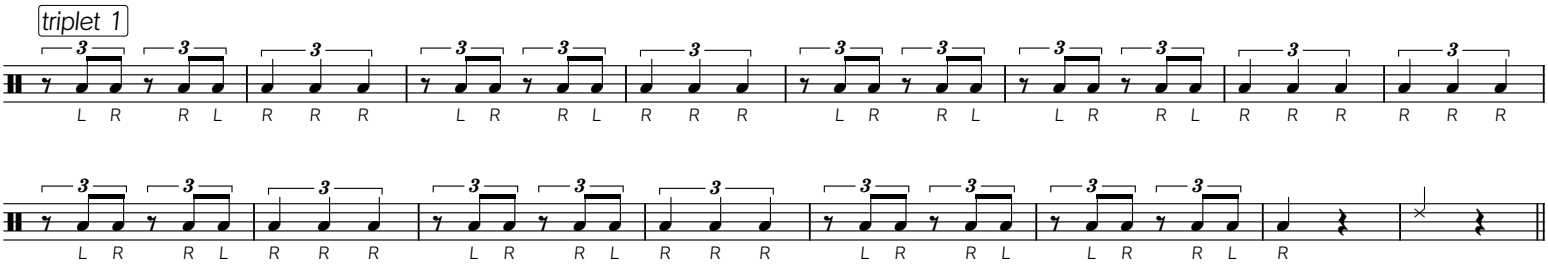
14



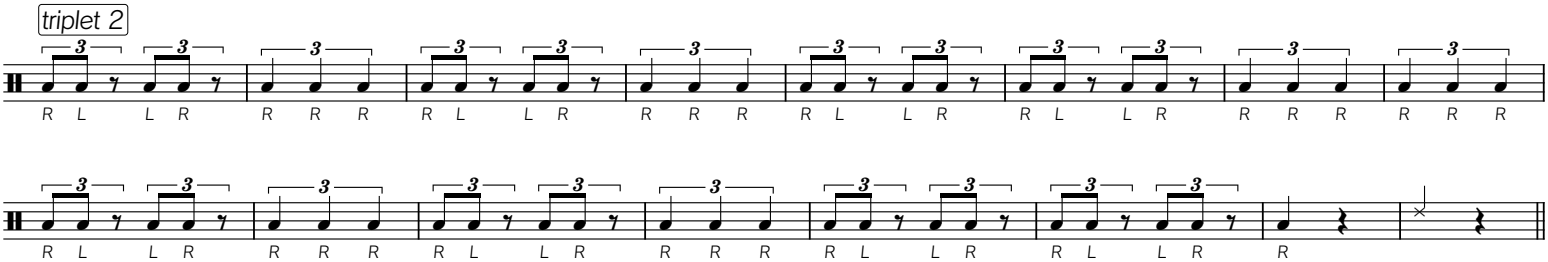
triplet 0



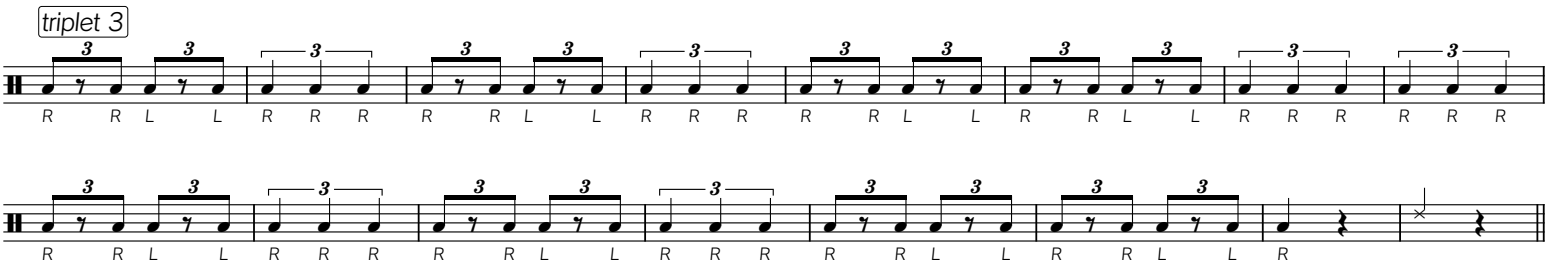
triplet 1



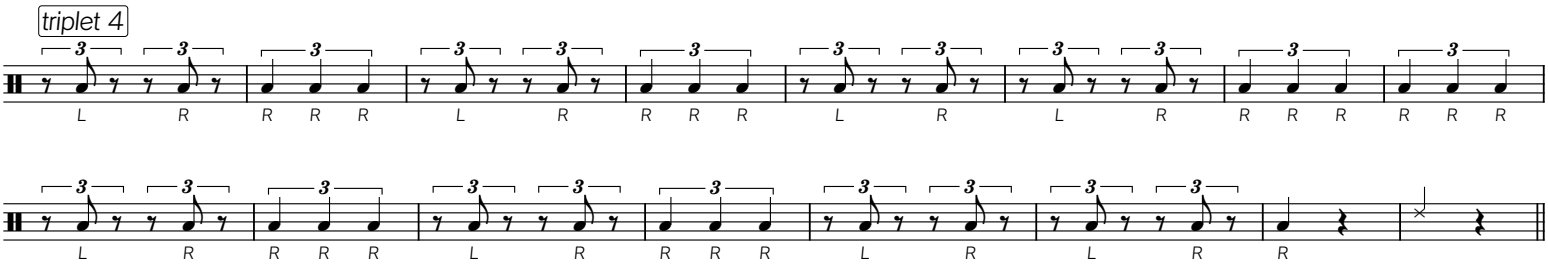
triplet 2



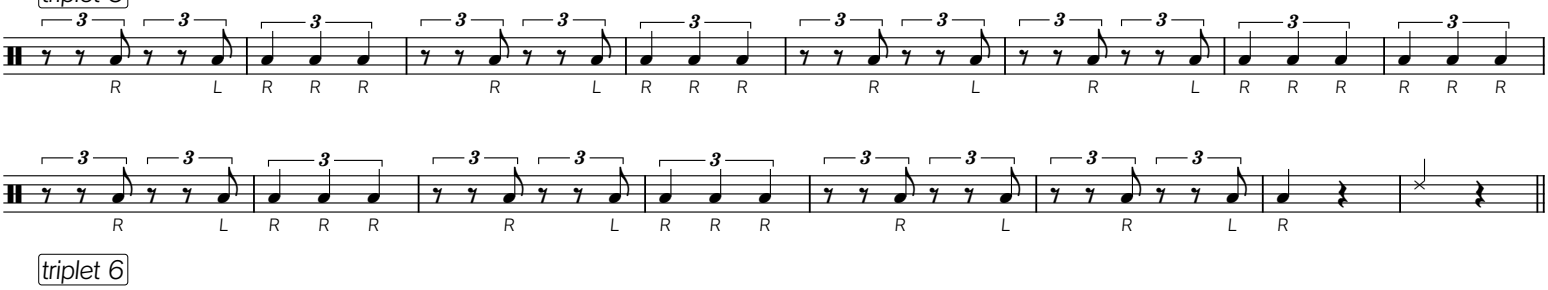
triplet 3



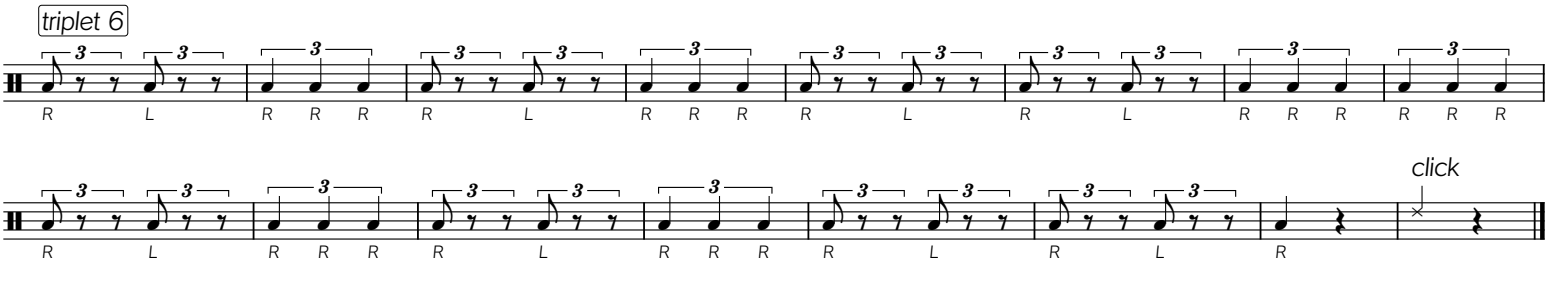
triplet 4



triplet 5



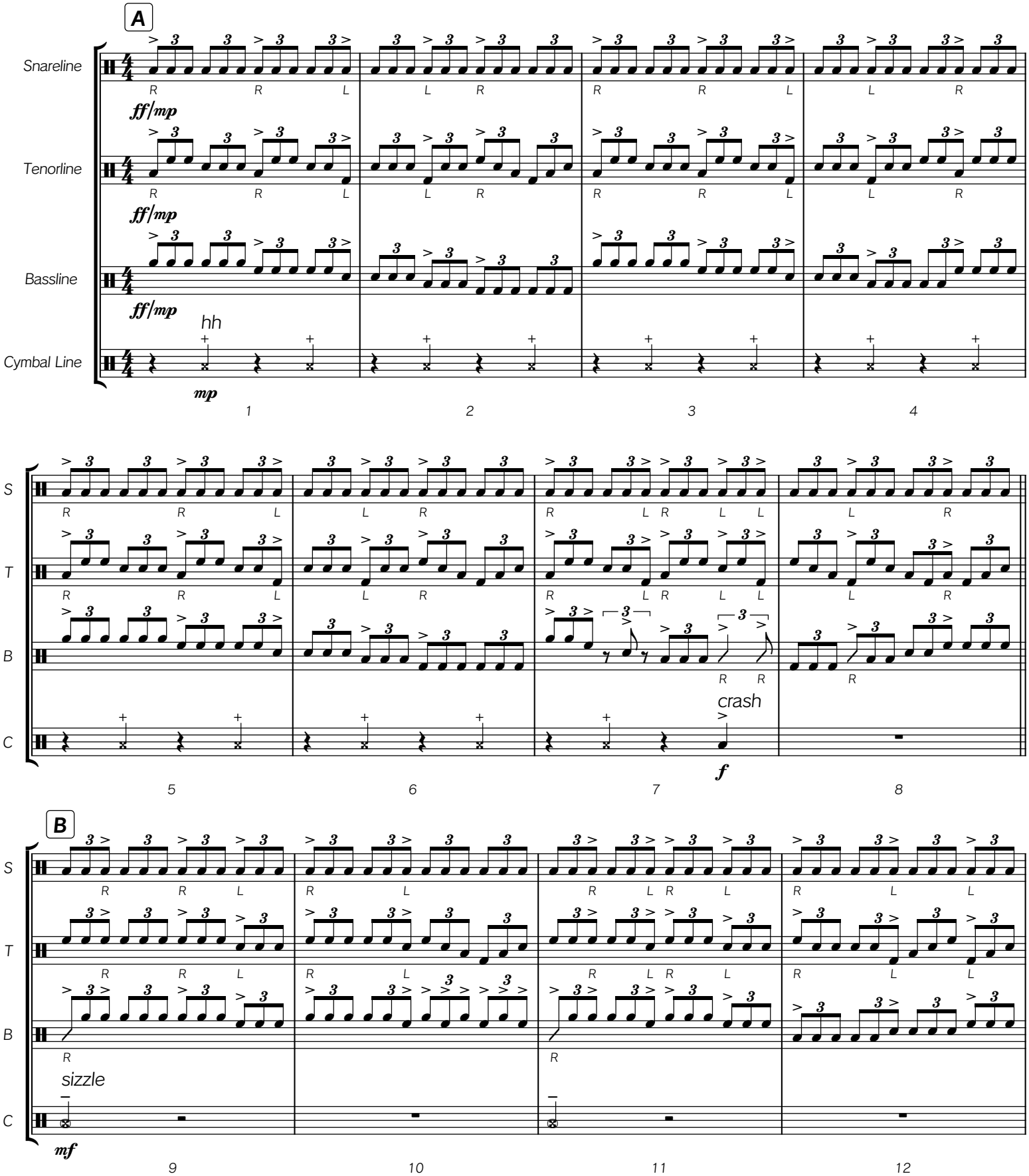
triplet 6

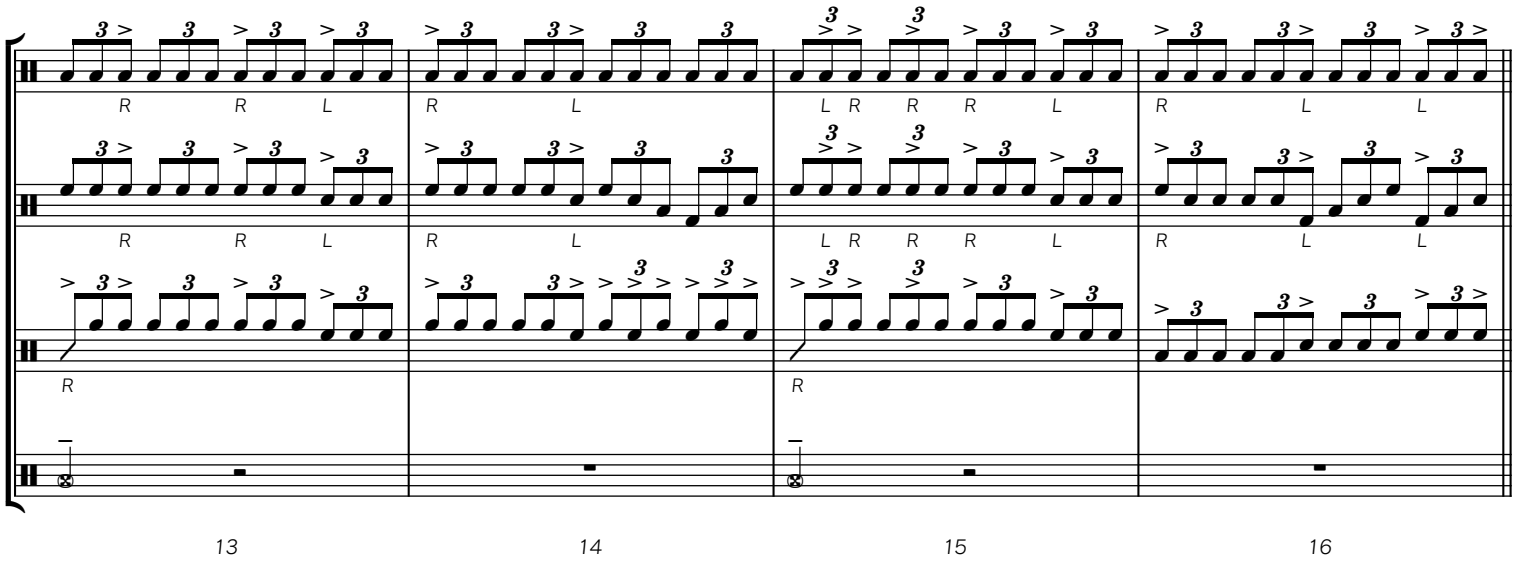


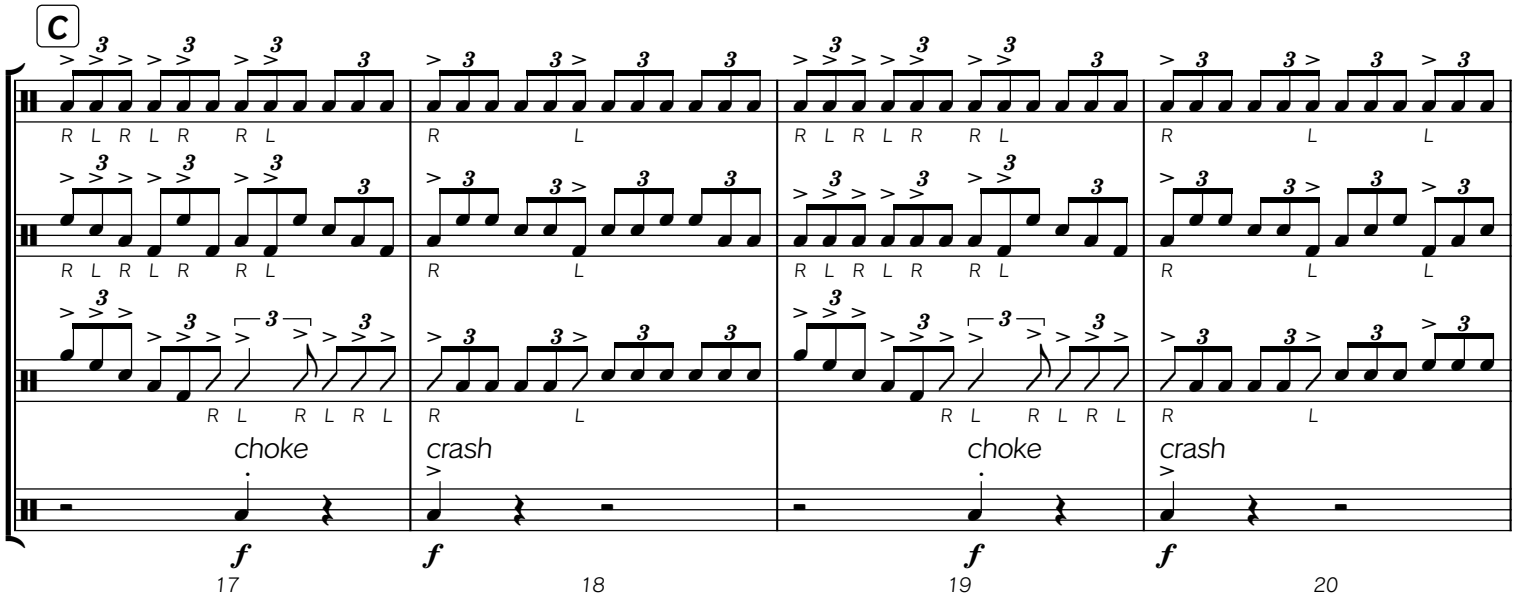
COLT CADETS
DRUM & BUGLE CORPS

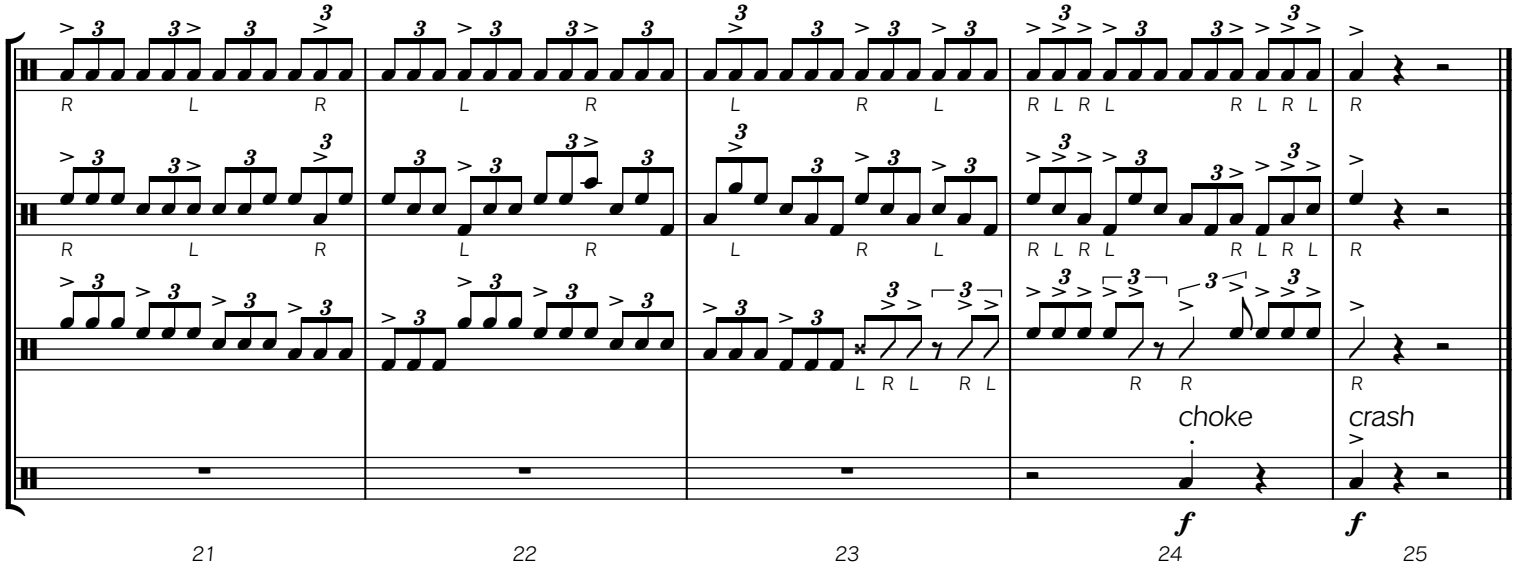
C.C.S.G.

MURRAY GUSSECK
arr. BERG




S
T
B
C
13
14
15
16


C
S
T
B
C
choke
crash
choke
crash
f
17
18
19
20


S
T
B
C
choke
crash
f
21
22
23
24
25