

# Marching Tenor Technique Guide And Exercise Packet

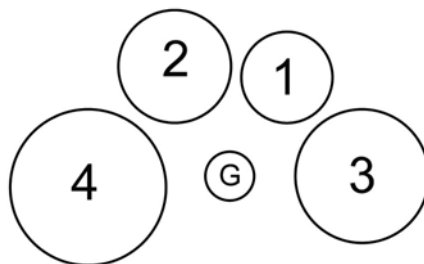
## THE ROLE OF THE TENOR DRUMS

The role of a Tenor drum is to provide the tenor voice in the percussion choir. The tenor drum voice serves as a unique timbre that can support or enhance the Winds. Being tonal in nature, the tenor drums lend themselves easily to doubling melodic contours and adding contrapuntal texture. Each individual must be accountable for their individual performance and awareness of their responsibilities to the percussion ensemble and full ensemble. As a line, the tenors must simultaneously achieve a uniform approach to touch, flow, rhythm, space, and technique (marching and playing). The line must function as a single entity.

## IMPLEMENT GRIP

The grip that we use is the basic matched grip. The fulcrum consists of two points of contact created by the thumb and the index finger gripping the implement approximately a third of the way from the butt end of the stick. The fulcrum should be firm enough to keep the stick/mallet from moving, but relaxed enough to allow the stick/mallet to resonate. The top of the hand should be slightly turned from flat to a 45-degree angle. The fingers should maintain contact with the stick at all times, cradling it in the “bed” of the palm.

## PLAYING POSITION



The bead of the stick/mallet should rest approximately ½ inch above the surface of the drumhead, sloping down at a 10-degree angle. The bead should rest approximately 1 ½ inch from the rim. Default tacit position is defined as sticks split over 1 & 2. Stick movements prior to playing will be defined according to the music. The “T’ed” up approach will be used for the outer drums. The beads should always be equidistant from the rim.

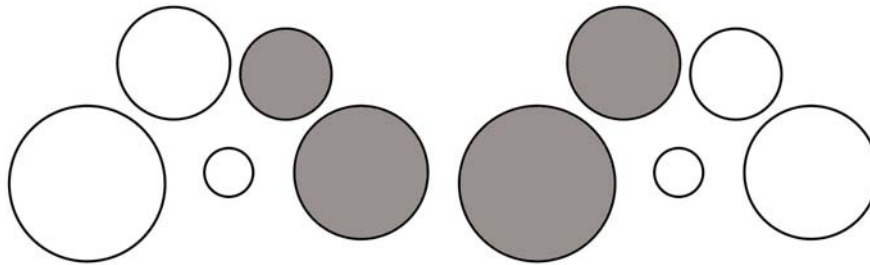
The elbow should rest near the player’s body, but not touching. At no point should tension enter the arms, shoulders, neck, or face.

When traveling from A to B, maintain an arc, never pulling the elbows back. When moving to the 6" drum, the elbows pull back while keeping the shoulders soft and low.

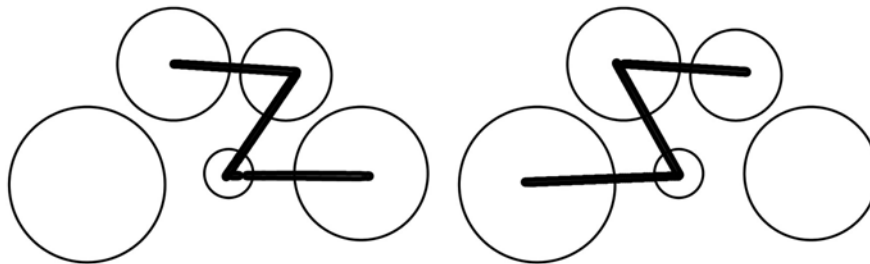
Height of the drum must always facilitate the marching technique and free motion of the legs. Remember – relaxation is the key. Height of the drum is important to maximize relaxation and eliminate tension.

## **UNDERSTANDING GROUPINGS**

A quick way to learn basic efficiency on tenor drums is to visualize the drums in groupings. Practicing different directions and stickings within the separate groupings is the first step in understanding tenor technique. The most common set of groupings consist of drums 1/3 and 2/4 respectively.



Perhaps the second most common set of groupings is a 4 drum combination of 2/1/G/3 and 1/2/G/4, running in either an up or down pattern.



## **STROKE**

Approach to the drum: Relaxation is the key. There must not be any tension when approaching the drum. A one drum mentality is applied to movement and motion around the drums, meaning: legato remains legato, marcato remains marcato, multiple bounce stroke remains a multiple bounce stroke, and whip stroke remains a whip stroke. ***Parts should first be learned on one drum to ensure quality of sound, rhythmic accuracy, and muscle memory sensation.*** Applied to the around, all of these aspects should remain, most importantly, the muscle memory sensations. Stay as relaxed moving around as you would playing on one drum. Shoulders should remain stationary, low and relaxed during difficult scrape passages and crossovers. A good guideline to go by: 70% wrist and 30% finger. Keep in mind that this guideline is tempo and volume conducive.

## **THE METRONOME**

Consistent tempo is an important part of being a percussionist and the metronome can help you achieve this. However, the metronome should be used as a guide for playing in time and not as a crutch. Using the metronome with half notes instead of quarter notes will increase your tempo awareness. Most of our tempo responsibilities include either playing with a metronome or playing with another person. It is recommended to practice both.

## **EQUIPMENT AND IMPLEMENTS**

When rehearsing at stand-still (no drill) the line will utilize Stadium Hardware stands for their instruments. It will be each musician's individual responsibility to transport their own stand to and from the rehearsal area. Additionally, when the group travels each musician will load and unload his/her own equipment which will include drum(s), carrier(s), and stand(s).

Tenor members will utilize Vic Firth MTS1 Tenor sticks only. No aluminum shaft mallets will be allowed. All sticks must be taped with white in the following manner: apx. 1 ½ inches of tape at the butt-end of the stick; apx. 5 inches of bare stick; remainder of stick taped in spiral pattern with apx. 1/4 width overlap to end of taper, just below the bead. These exacting standards will ensure a uniform sound throughout the line.

*All tenor line members must have the following items for every rehearsal/class/performance:*

- 1 roll white electrical tape  
(available anywhere)
- 1 pair Vic Firth “Ralph Hardiman” sticks – WOOD TIP  
(available anywhere)
- 2 pair Vic Firth MTS1 Tenor sticks
- “Gummed” type practice pad  
(available anywhere)
- 1 flip folio (for stand/pep-band music)  
(available through band office)
- 1 BLACK 3-ring binder with apx. 25 sheet protectors  
(available anywhere)
- Travel stick bag (zipper type recommended)
- Marching stick bag item number VMSBAG2XX-P  
([www.samash.com](http://www.samash.com) - \$14.50)

Please note that additional items may be required for camps and more information will be forthcoming.

## EXERCISES

1. **8 On A Hand**

*This is the primary “loosen up” exercise for the line. The KEY is to maintain a steady tempo and stroke velocity throughout.*

*MM=80 up to MM=160.*

2. **Double Beat**

*This is a variation on the standard double beat exercise. Pay particular attention to making all 16<sup>th</sup> notes/patterns evenly spaced out.*

*MM=80 up to MM=160*

3. **Unison Warmups**

*These exercises are varied but there are NO split parts for tenor or bass lines. Concentrate on nice, even strokes and tempos.*

*MM=80 up to MM=160*

4. **Green**

*This exercise is our standard full percussion ensemble exercise and will incorporate the front ensemble.*

*MM= 80 up to MM=130*

## CADENCES

1. **Street Beat 2011**

*This is the standard street cadence for the 2011 EPCHS Drum Line. This cadence is divided into 6 distinct sections, with each section capable of running in a stand-alone role.*

*MM=120*

2. **EP Backbeat**

*This is a secondary cadence that will primarily be used when entering the football stadium for games. This may also be used for homecoming “through the halls” as well as in the stands and at pep-rallies.*

*MM=120*

3. **2011 Field Cadence *\*\*not included in this packet – bass line only\*\****

*This is the cadence that will be played every time the band exits the football field after completing the competition field show.*

*MM=120*

4. **Roll-off 2011**

*Forget what you’ve heard in the past, this is the new and improved EPCHS roll-off. Only 20 counts long from start to finish, it must be played strong and with confidence.*

*MM=120*

# 8 ON A HAND

Tenors

B Gregory

A



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



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

B



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



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

# Double Beat

Tenors

B Gregory



R ..... L ..... R ..... L .....



RR L ..... R L ..... R LL ..... R L .....



RR LL ..... R L ..... RR LL .....

# Unison Warmups

Score

B Gregory

**A**

Snare Drum

R R R R R R L R L L ...

**B**

R L ...

**C**

R R R R ...  
L L L L ...

**D**

R ... L ...

**E**

R L R ... R R L ... R L L ...  
L R L ... R L ... R L ...

*mf*

*ff*



# Green

Tenors

B Gregory

7

13

19

25

31

37

43

# EP Street Beat '11

Quad Toms

B Gregory

## INTRO

*f* *f*

A

*mf*

B

*mf*

C

*mf*

D

D2

*f*

E

*ff*

*mp*

*f*

# EP Backbeat

Tenors

B Gregory

6

R R L R R L R L R L

9

12

# 2011 EPCHS Roll-Off

Tenors

B Gregory

The musical score is written on a single staff in 4/4 time. It begins with a dynamic marking of *mp* (mezzo-piano) and a crescendo line leading to a dynamic marking of *f* (forte). The piece features several triplets of eighth notes and accents (>) on various notes. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The piece concludes with a double bar line.