Bass Manual
Dear Percussion Students:

Welcome to the 2019 “Pride of the Southland” percussion section. This handbook will help you become familiar with some of your specific responsibilities as a member of this ensemble, and it will serve as a resource during the remainder of the season.

Enclosed you will find a technical overview for our ensemble, as well as music for our “Three Camps” exercise program, cadences, pre-game music, and stand jams. It is expected that all exercises will be memorized before you arrive to our summer percussion camp, which will be held July 12-14th.

Auditions begin on the first day of percussion camp, July 12th. Please prepare and memorize the entire packet (except pregame) for your audition. You must be able to mark time and play along with a metronome.

In addition, be prepared to play the following exercises on a secondary instrument as well:

Legatos / Timing / 16th Note Accent Grid / Triplet Accent Grid

The faculty and staff are eagerly anticipating the season and making plans to ensure that this year’s Pride of the Southland Drumline is a fantastic experience for all involved. As questions arise, please do not hesitate to contact us. Working together, we will have a successful season of which we can all be proud.

Sincerely,

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Acknowledgements

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**Sources**


General Technique and Guidelines

Stroke Types

In rudimental playing, there are four types of strokes. These are defined by the position of the stick before and after a note is played. Each of these strokes utilizes the wrist as the primary pivot point. Use the weight of your hand to produce a full, dark sound with each stroke.

**The Full Stroke:** Starts high and ends high. This stroke should allow the stick to rebound off the head and have it return to the point where the stick began. The full stroke should always be relaxed and smooth. The wrist should aid in the rebound of the stick, but be careful not to “whip” the stick back with the wrist. Think about the stick staying in constant/natural motion.

**The Tap Stroke:** Starts low and ends low. This stroke is similar to a full stroke in the fact that it returns to the point where the stick began. The difference is that there is very little rebound used.

**The Down Stroke:** Starts high and ends low. This stroke is restricted from rebound after striking the drumhead. Here the stick is stopped low simply by stopping rotation of the wrist. It is important to avoid squeezing the stick to allow for vibration inside the chamber of the hand.

**The Up Stroke:** Starts low and ends high. This stroke is pulled away from the drumhead after striking. These strokes initiate exactly like a tap stroke with a preparatory motion following the attack to allow for the placement of a full or down stroke immediately afterward.

The Height/Dynamic System

- **pp** - 1"
- **p** - 3"
- **mp** - 6"
- **mf** - 9 “
- **f** - 12”
- **ff** - 15”

A dynamic marking such as *f-p* simply means that accents will be played at *forte* while taps will be played at *piano*. In a passage **without** accent articulation, the written dynamic marking applies to all notes in the passage. In a passage **with** accent articulation, the written dynamic marking applies only to accents in the passage. Crescendos/diminuendos should be performed evenly unless otherwise specified.
Bass Technique

Grip
The bass mallet is held comfortably between the thumb, middle finger, and ring finger. The index finger is resting on the stick with minimal pressure. The soft/fleshy part of the thumb should make contact with the mallet and should “point” to the head of the mallet (very similar to holding a golf club). There should be no visible daylight between the thumb and index finger.

Begin with both arms hanging down by your sides with the thumbs on the top of the mallets and your hands by your legs. The mallets should point forward and down at a 45-degree angle. Next, bring your arms up (bending at the elbows) until the forearms are parallel to the ground. The position of the hand, wrist, and mallet should not change. This playing position should feel very relaxed and natural. From this position, we will adjust the carrier and stand so the center of the bass head is lined up with the head of the mallet. It is important to adjust the drum to the player, not the player to the drum.

In playing position, the mallets should be parallel to the drum head. Your arms should hang naturally on both sides of your body.

Timing
Good timing starts from the ground up. It is important that the feet are the source of pulse and the hands “line up” with the feet, not the other way around. Having a good, strong sense of time in the feet may be the deciding factor in the audition process. Always practice with a metronome and moving your feet.

The evolution of tonal bass drums as an instrument and “split” parts require a new set of skills for the aspiring percussionist. Each player is responsible for his/her piece of the puzzle. It is essential that all of the players in the bass line understand their individual part, how it relates to their feet and how it relates to other parts.

Open vs. Closed Rolls
The “z” articulation marking is typically used to indicate closed rolls, or buzzes. One, two, or three slachses on a note stem typically indicates an open roll, or diddles/double-strokes.
Exercise
Program
Legatos

\[ \begin{align*}
&i=92-160 \\
&\text{R ... L ...}
\end{align*} \]
Timing

Marching Bass Drum

Jim Casella
Arranged for the UT Drumline

\[ \text{Tempo: 90-130} \]

\[ \text{r r l ...} \quad \text{r r r r r l r ...} \quad \text{r r r r} \]

\[ \text{r l l ...} \quad \text{r l l l l l r l ...} \]

\[ \text{r l r l r l r l ...} \quad \text{r l r l r l ...} \quad \text{r l r l} \]

\[ \text{r l ...} \quad \text{r l r l r l r l r l r l r l r l r l} \]

\[ \text{r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l} \]

\[ \text{r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l} \]

\[ \text{r r r r r l l l r r r r r l l l r r r r r l l l l r l l l l l l r l l} \]

\[ \text{r r r l l l l r l r l r l r l r l r l r l r l r l r l r l r l} \]

\[ \text{r r r r l l l l r r r l l l r r r r r l l l l r r l l l l l l r l l} \]
16th Note Accent Grid

Marching Bass Drum

© 2018 Pride of the Southland Marching Band
The Camps
Accent-Tap

Revised 2018

© 2018 Pride of the Southland Marching Band
The Camps
Triplet Rolls

Revised 2018

©2018 Pride of the Southland Marching Band
Stand
Jams
Ditty

Bass

Revised 2018

©2018 Pride of the Southland Marching Band
Cadences
Basses (5)

For the 2003 Ronald Reagan High School Marching Percussion Ensemble: San Antonio, TX

by Allen Joanis

"Praise him with the clash of cymbals, praise him with resounding cymbals." Psalm 150:5
Bass

Adapted for the University of Tennessee, Knoxville drumline (Andy Bliss, director)
from the military solo originally for the Hellcats - United States Military Academy, West Point, New York

Jim Casella
Revised 2018

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Latin Lover

Brian Perez

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Latin Lover (continued...)

10

SD

Ten

etc...

BD

13

SD

Ten

BD

16

SD

Ten

BD

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