



Southside Percussion Ensemble Audition Packet



THE TIGER TECHNIQUE!

Welcome to The Tiger Technique! The Tiger Technique is a percussion audition, technique, and tutorial to help establish and improve our percussion and band programs. It is by no means, exhaustive but the start of better understanding and comprehension of proper percussion performance. The Drumline includes both the battery and the front ensemble.

NOTE: This is a condensed booklet. When rehearsals start, we will add more exercises and information.

Success Secrets for Superior Playing

Things everyone on the drumline should know! Condensed info sheet

Jim Irish

Ground Rules:

- Always bring a **pencil**, your **music** and a great attitude.... ALWAYS!
- Always pitch in as a team, when loading/unloading equipment and setting up! ALWAYS!

*** Rehearsals begin at the scheduled time. That means setup occurs before the scheduled start time. We have much to set up! We start before rehearsal to minimize the amount of rehearsal time lost. Once you finish your setup, help someone else until everything is done. Everyone is required to help at all times. Laziness is unacceptable. The same goes for the end of rehearsal. No one should leave until everything has been put away.

TEAM WORK = Together Everyone Accomplishes More!

- Do not talk when we break from playing, called to attention, or when an instructor/director is speaking
- You do not have to practice: you GET TO! Take the drudgery out of rehearsing – Let's Play!
- You do not have to hit the right notes or rhythms.... at first. Technique is the more important thing.

*** You will also need a music folder :: Binder with View Cover and Non-glare page protectors is best!

Don't be a **S.N.I.O.P.!!!** (Susceptible to the Negative Influences of Others) and Don't SNIOP others too.

Proven Methods for fast track percussion success!

When we invest in proper playing technique and skill, we do not lose time. We gain understanding and gain more time on the back end. PRIME THE PUMP so the water pours out easily!

Technique:

Grip Maintenance / Approach to your instrument (German, French, American Grip, Traditional, Matched)

- Stay relaxed; no tension for both battery and front ensemble playing.
- Primary and Secondary Fulcrum
- Fingers Pros and Cons; Do not "water plants;" Use to your advantage;
- No flying fingers allowed
- Wrists, not arms. (Mallet players maybe 10% arms sometimes unless for a visual; same with Battery)

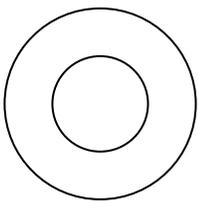
Four Mallet Technique

- * Stevens * Musser * Traditional * Burton
- * Permutations
- * Thumbs up, relax, shake hands

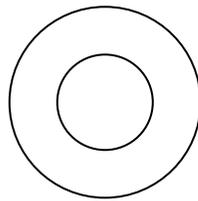
Stevens Grip Common Problems

- 1) Index finger pushing in towards palm
- 2) Forceful thumb - use your WRIST instead
- 3) Ring and Pinky finger performing the stroke. DANGER!!!
- 4) Not twisting the wrist during the rotations

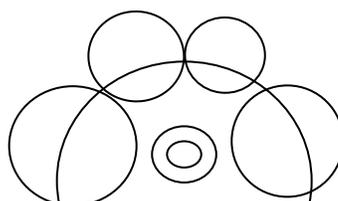
Strike Zones / playing areas



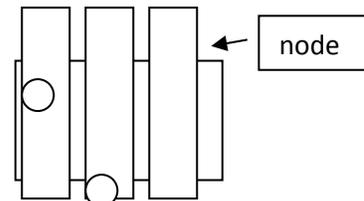
Snares – Center
Sticks ½" apart & up



Bass Drums - Center



Multi-tenors Arch Edge and
spock center



Over Resonators, on accidental edge -
don't hit the node

Posture and Stance

- Posture: non-verbally telling the audience you are confident so stand up straight, chin up!
- Stance: Be aware of interval spacing; Battery feet together; Front, feet shoulder length; Don't hunch over the instrument; don't crowd the keyboard, be "in range" of the musical passage.
- Hands and Arms - Elbows remain relaxed and maintain position naturally under the shoulders/

The Importance and Benefits of Warm Ups/ Exercises

“Be mindful not mindless when warming up or doing exercises!” JI

“Shave hours of practice time from future by properly practicing and thinking, today!” JI

- Keeping healthy
 - Being aware of your grip, strokes, stick heights, slicing, sound, to build skill level
 - Warm Ups can improve technique * Dynamic Control * Speed * Endurance
 - * Ensemble Cohesion * Dexterity * Instilling Confidence – confidence comes from DOING! **Action cures fear!**
- F.E.A.R. = False Evidence Appearing Real

Chop, Endurance, and Skill Building (using this time to get better)

“Precise Playing Pays!” JI

- 8's / 8 on a hand - 8s Timing Variations
- Four types of strokes **FDTU Full Down Tap Up**

Implementing Strokes

Legato Stroke (aka Full, Rebound, Natural, Bounce)

- a relaxed stroke
- a smooth, ‘pendulum’-like motion
- the bounce off the drum surface is very important
- the fingers are relaxed, but remain on the stick

Staccato Stroke (aka Marcato, Down, Controlled RB)

- a strong stroke- an aggressive motion
- beads pass each other close to the drum head
- involves playing ‘into’ the drum head
- fingers are applied to the stick with pressure

- **DU Down Up - Improving Accent/Tap Definition**
- Bucks Accent on the beat, then off the beat 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 +
- 5/8 7/8 timed Accent Bucks * Which strokes used? Secret Success Tip _____



- Accent Grids

Rolls (This is how we roll!)

Good enough is the ENEMY of great!

- Chicken and A Roll
 - *Check Patterns *Opened Diddles *Diddle = Double *Slash means diddle
- Isolated Roll Patterns and Grids
- Secondary Fulcrum Finger Taps
- Long Roll Tips * 2nd Accent *
- Mallet Rolls Double Stop at the start of multi-key rolls – learn playing spots.
- Buzz Rolls (aka Concert, Crush, Closed, Pressed, multiple bounce)
- Tap Rolls

Stokes Types

Full Down Tap Up

Stoke Style

Legato Staccato Marcato has a different connotation in articulation.

All performers should strive for a natural, relatively tension free technique. Relax!

2008 J Irish ThinkDrums.com Revised 2014

Thoughts on implementing warm ups and exercises.

1. Tempo Variations

Practice with a metronome at varying speeds. Often times, slow tempos can be equally as challenging as blazing fast tempos! One should use a metronome for about 90% of our practicing. Slow practice forces one to subdivide to develop a further sense of the beat's meaning and control. Speed comes with being familiar with a pattern and with practice. Begin each exercise at a slow temp so each individual can demonstrate the proper interpretation before the tempo is increased. Speed comes with being familiar with a pattern and with practice. It is necessary to master control of various temps as well as retardandos, accelerandos, etc.

2. Dynamic Variation

Practice at varying dynamic levels. It is extremely easy for percussionists to play loudly. We need to play at all levels, musically, and with total control. Volume can be determined by stick height, velocity, stroke type, and style. It is imperative that we learn the meaning of dynamic markings like *pianissimo*, *piano*, *mezzo piano*, *mezzo forte*, *forte*, *fortissimo*, and *fortississimo* while mastering control of crescendos, decrescendos and diminuendos too.

Height System for Dynamics

Because the visual consistency from player to player is a vital part of the marching activity, it is often helpful to define a system of heights when applying dynamics to exercises or show music. In this way, each player can match volume and stick heights on any given musical passage. We use this to make it easier to understand visually, while helping to create uniformity.

***pp* – 1" (grace notes)**
***p* – 3" (taps, inner beats) **
***mp* – 6"**
***mf* – 9"**
***f* – 12"**
***ff* – 15" (sticks vertical)**
***fff* 18-24" visual (effects)**

There can be variation as artistic license warrants; defined case by case.

