DEPARTMENT OF BANDS

201© Notre Dame College M6×2 ¥3© Coursepack

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Goals of the Battery Technique Program
- Unify the visual mechanics of how we drum
- Achieve the fullest sound possible from our instrument at all dynamic levels
- Unify our heights and dynamic levels
- Unify our approach to various musical passages

General Technique Guidelines
This portion of the technique packet demonstrates general concepts of how the battery percussion section should approach playing technique and musical interpretation. Supplemental information for each battery instrument will appear later in the technique packet.

The Grip
The stick should be held in the following way:
- An initial fulcrum should be made by placing the stick between the index finger and thumb
- The other three fingers should be wrapped gently around the stick with the stick following the natural curve of the fingers
- In the playing position, the bead of the stick (or head of the mallet) should be as close to the playing surface as possible

The Movable Fulcrum
- The movable fulcrum refers to where the stick’s “pivot point” is in the grip
- As stated earlier, the initial fulcrum is located between the index finger and thumb.
- This fulcrum can be transferred to different areas of the palm by the application of pressure with various digits

Front Fulcrum – The front fulcrum or “initial fulcrum” is located between the index finger and thumb. This is the fulcrum that is employed during the initial gripping process by applying slight pressure between these two digits. However, this type of fulcrum should only be employed during fast roll passages and fast single hand strokes.

Back Fulcrum – The back fulcrum is created by applying slight pressure with the pinky pushing the stick against the palm. This transfers the “pivot point” to the back part of the palm by the pinky. Using the back fulcrum creates a stronger tone and fuller sound because more of the stick is engaged in sound production. Because the back fulcrum creates the fullest tone from our instrument, this should be utilized as much as physically possible to maintain a strong ensemble sound.
**Middle Fulcrum** – The middle fulcrum is created by applying slight pressure with the middle and ring fingers. In this case, the pivot point is directly in the middle of the palm. The middle fulcrum is utilized for passages that are too fast to utilize strictly back fulcrum and not quite fast enough to justify using the front fulcrum. The idea is behind the middle fulcrum is to help maintain a full sound at slightly faster tempi.

**The Prep Stroke**

The prep stroke is the process that takes place during the time that the stick leaves the playing position, moves upward, and finally returns downward to strike the drum. The prep stroke is incredibly important in a sense that it unifies the sound that is produced from each section, unifies the “look” of the ensemble and determines the “feel” of a particular musical passage or phrase. Here are some guidelines on performing a successful prep stroke:

- The initial stroke leads from the bead of the stick and utilizes an equal and cooperative combination of fingers, wrist, and arm motion
- Once the stick/mallet reaches the top of the stroke the performer should use the dead weight of all three of these appendages (fingers, wrist, arm) to allow the stick fall to the head.
- The amount of time it takes to go from the beginning of the prep stroke all the way to the first strike of the drum should remain consistent, regardless of speed or tempo. The duration of the prep stroke will become more consistent the longer the ensemble performs together.

**The 4 Stroke Types of the Battery Ensemble**

1. **High-High**
   - This stroke begins in the highest point of the prep stroke
   - Utilizing the natural weight of the arm, wrist, and fingers the performer allows the stick to fall to the drum surface
   - Upon contact with the drum surface, the performer then allows the stick to rebound back up to the top of the stroke

2. **Hi-Low**
   - Once again, this stroke will begin at the highest point of the prep stroke
   - Utilizing the natural weight of the arm, wrist, and fingers the performer allows the stick to fall to the drum surface
   - This time, instead of following the rebound the performer allows the natural weight of the arm to stop the stick in the low position (approximately 3 inches from the drum surface)
   - It is very important that there be no squeezing or extra pressure used to stop the stroke

3. **Low-Low**
   - This stroke begins in the low position
   - The stroke is executed much like the high-high stroke
   - The full weight of the arm, wrist, and fingers are utilized to push the stick downward to achieve as full of a sound as possible
4. Low-High
   - This stroke begins in the low position
   - All mechanics to perform this stroke are the same as the low-low with the exception that after the stroke is performed, the stick is then thrust back up to the high position
Notre Dame College Snare Technique 2013

Snare Technique Notes:
-Right hand grip:
  a. The grip of the hand should be natural and relaxed.
  b. The butt end of the stick should be able to be seen, and should not be hidden under the forearm.
  c. The Front Fulcrum should maintain in tact and all fingers should be wrapped around the stick (avoiding tension) in a relaxed position.

-Left hand grip:
  a. The natural curvature of the hand should be maintained and the stick placed in that natural curve. Avoid having straight fingers or condensing your hand. Holding the stick in your left hand should look exactly how your hand looks relaxed at your side without the drum stick.
  b. The thumb should connect to the first knuckle of the first finger and should never lose contact with the first finger.
  c. The stick rests on the cuticle of the ring finger.
  d. The middle finger should rest along the stick (but never straight).
  e. The ring and pinky fingers should work in unison to support the bottom of the stick. These fingers should remain together and relaxed all the time.
  f. While playing, the left hand should rotate similar to turning a door knob.

-Set position:
  a. Sticks should be parallel to the rim.
  b. The sticks should be over the rim (without resting your left hand on the rim).

-Playing position:
  a. The sticks should be as close to the head as possible at slightly less than a 90 degree angle.
  b. The stick should be approximately 2 fingers about the rim.
-The hands should be relaxed without sticking out your elbows (relax your shoulders).
-For the left hand, there should be some space between your elbow and your side, but you should also not be straining to keep your elbow in.
Notre Dame College Tenor Technique 2018

The Grip

The tenor line will be using match grip. All fingers should contact the stick with minimum pressure at the fulcrum. The stick should act as an extension of the forearm with only a slight inward angle. A good way to check if you are holding the stick properly is to hold the sticks upside-down, with the majority of the stick hanging underneath the forearm. If the stick does not contact the under-side of the forearm there is too much of an inward angle.

Set Position

When sticks are in the right stick should be in front of the left. No fingers are to be inserted between the sticks when set. The thumbs should contact the side of the sticks closest to the body. When sticks come out they should be over the playing zones of drums 1 and 2 (referred to as home base) as close to the head as possible. While at home base the arms should not contact the torso, but caution should be taken to not extend the elbows too far. The wrists should be in a completely neutral position. An easy way to check this is to place a stick on top of the forearm and hand. If there is any part of the arm/hand not in contact with the stick the wrist is in a flexed position, which is to be avoided. The sticks should be at a downward angle towards the drums, about 10 degrees. Correct posture is also important. Stand up straight with the chest slightly forward and head looking straight ahead.

The Stroke

All strokes should be initiated with the wrist! Once the wrist has reached its maximum turn the forearm should engage and continue the upstroke until the stick has reached a vertical position. It is very important not to hyper-extend the wrist as this will likely cause pain after long periods of playing and sometimes even injury (tendonitis, carpel tunnel, etc.). The forearm should be allowed to move throughout all dynamic levels so as not to create tension in the arm, but its role in the stroke will decrease as the dynamic level decreases.

Playing Zones

The playing zones pictured here are a good representation of the ideal place to strike each drum. We will be using a six-drum set up at Notre Dame as opposed to this five-drum
set up. Any differences in playing zones will be addressed at camps.

Moving from Drum to Drum

While getting around the drums the hand and forearm should always be in the same position in relationship to each other. Meaning don’t use the wrist to play on a different drum, move your entire hand using your arm to get to the next drum. The stick should travel in a smooth arc during the rebound to get to the next drum.

Cross-overs

There are two types of cross-overs, the fulcrum cross and the wrist cross. The fulcrum, or stick cross, occurs when playing on two adjacent drums (4-2, 2-1, 1-3). The sticks should cross slightly in front of the fulcrum. The wrist cross occurs when playing on two non-adjacent drums (4-1, 2-3, 4-3). The wrists will cross over each other in this situation.

Scrapes

The quad drummer’s bread and butter! Scrapes occur when performing a diddle across two different drums. It is extremely important to not change how the wrist works while executing a scrape. The wrist should not move laterally during a scrape (picture the Miss America wave). The hands should continue to play as if they were on one drum while the arms take care of getting the hands from point A to point B. The playing zones remain the same while executing scrapes. Unless specific situations call for it we will not use the drums 1 and 2 scrape zones. If you are unfamiliar with those playing zones great!

Home Base

As stated earlier home base is when the sticks are over drums one and two. We will always return to home base (unless otherwise stated) after everything we play. The hands should quickly yet naturally back to home base. During exercises in which one hand is isolated at a time (eights, accent tap, double beat, etc.) the hand that is not playing, also referred to as the tacet hand, will be held at home base. The hand that is playing will return to home bases as soon as it has finished that phrase. There will be instances where we will attack drums 3 and 4 as well as the spocks from home base, and there will be time where a shift will be implemented. That will be addressed on a case by case basis.

The Flow

When playing tenors there should be fluidity to the motion. Care should be taken to avoid any sort of stiffness in the arms and hands in order to keep the sticks in motion. If you have to stop one hand in order to navigate around the other there is more than likely an issue
in how the hands are approaching the music. It is a good exercise to choreograph the
movement without playing the drums. Put your sticks in playing position and move them in
time to the intended targets while keeping the hands as low as possible.

The Tenor Line Mission Statement

Relax, have fun, play drums!
Notre Dame College Tenor Technique 2016

Slow Fast

1.)

2.)

3.)

4.)

5.)

Cross Fives.)
Notre Dame College Bass Drum Technique 201

Mallet Positions

- When at set position, the mallets will be held near the rim of the drum roughly shoulder height. Your hands should not grab onto the rim.

Pulse 2010

- When at playing position, mallets should be at a 45 degree angle, and tilted slightly in towards the head. The head of the mallet should be in the center of the drum head.

Black Knights 2007
This packet will discuss the various cymbal techniques we will use at this year at NDipe. Please read through each section and try them out on your own!

**Vertical Crash**

**Set Position:**
Hold plates vertically, about an inch and a half apart where the knots of the plates are at eye level, and forearms are slightly less than 90 deg. from each other. Plates should be about 2 to 3 inches away from your face.

**The Crash:**
This crash has six (eight) steps to it:
(0.) Begin at Set
1. A - pull bottom of the plates out, so that they become perpendicular (90 deg.) to each other, forming an A.
2. V - reverse the A step, so that the tops are now out. Preparing for the bottom contact, your right handed cymbal should be about an inch above your left.
3. Bottom Contact (BC) - simply move the cymbals horizontally inward from the V step so that the bottoms of the plates contact. *ting!* The right cymbal should be about 1.5 inches in from the edge of the cymbal.
4. Top Contact (TC) - hinge the V system closed. *crunch!* If you look on the left side of the system, you should see a crescent peeking out which is where air escapes, preventing that nasty air pocket.
5. A - return to the A step described above
6. V - continue to V step described above
(7.) Return to set. See next page for pictures
The Count Structure:

------(4)-----&-----1----&----2----&----3----4----
-----A-------V--BC/TC-A----V--------Set--------
-----[-----prep---][crash][--------release------]--------

and then begin to prep again on four. When you have to quickly crash, simply make the release V of the first crash the prep V to the next crash, spending the majority of the release in the A step.

Things to watch:

- Be sure that the center of cymbals stays at eye level, i.e. movement is only in the horizontal direction. (This excludes the inch lee-way for the V-step)
- Don't show your knots. Knots are ugly, and it looks like you have more control over the cymbals if you don't. This'll feel like you're pushing the front of the cymbals in with your fingers.
- Your forearms should never be touching the cymbals, especially in the A-step. This means elbows out!
- Make sure your bottom contact is as close as possible to the bottom of the plates. If you contact slightly forward or behind the bottom, you'll "roll" the crash and lose sound quality
- Note that these are check points of the actual crash to make a cymbal line look uniform, all motion should be fluid between steps. Also, be sure to play through the cymbals when actually crashing. You'll lose power if you think too much about getting back to the A step.
- The goal of separating the bottom and top contact (as mention briefly above) is to prevent an air pocket. When actually crashing, the two steps are condensed to a "flam" between the bottom and top.

* Note this is the hardest crash to master. Obviously by my lengthy description there's always something on which to work. Don't worry if you don't get it perfect right away, it can take months to master. Once the basics of this crash are learned, you can apply them to the rest of the crash techniques. You'll know you've made a good crash sound when you hear beautiful warm lower pitched undertones of the cymbals, and the plates resonate in your hands.
Body Choke

Set Position:
Same as Vertical Crash: Plates are vertical, about 1.5 inches apart, knots at eye level.

The Crash:
Begin with a prep & crash similar to the Vertical Crash, with A, V, then Bottom & Top Contant. Immediately after top contact, push with your fingers so that the plates are muted by your forearms, and bring the plates into your armpits so that they form an flat(ish) A, a little bit more obtuse than 90 deg. The tops of the plates should be around chin level (depending on your height), and less than an inch part.

Count Structure:
Prep on 4 (as normal), crash on one, as quickly as possible move to choke position, hold for beat 2, and push back out to set on 3. When doing several chokes in a row, push out to a V position instead of set, so that you're already prepping for the next crash.

Things to Watch:
- The most important part of the choke is the crash. Don't botch up the bottom or top contact, or get an air pocket, because you're thinking too hard about choking off the sound.
- Make sure to mute the sound (virtually) with mostly your forearms. If you don't it'll sting in your armpits as the skin gets jolted, and you'll end up with some sweet bruises (you will end probably up with bruises)
- The contact point between the plates and your body should always be the in the crook of your armpit. It may be difficult to do this accurately (especially when repeating chokes rapidly), but again, you'll end up with some pretty purple/yellow blobs on your chest and/or arms if you aren't consistent.

Crunch

Set Position:
Set position is the same as a Vertical Crash: Plates at eye level, 1.5 inches apart.

The Crash:
The prep is the same A and V as though you're to going to Vertical Crash. Instead of crashing though, slam the cymbals to get a louder punchy crunch. Be sure use pecs to make the crunch sound, you don't want trashy sounding sloppy Crunch’s.
This crash can be done with or without the A and V prep.

Count Structure
AV prep on 4 (a-la a Vertical Crash), slam together on 1, then open the plates back to 1.5 inch set on 3.
Punch

Set Position:
Set position is the same as the Body Tap: Plates are at your sides, with the bell at about navel level. The front of the cymbals are angled in, so they form a 90 deg angle, with the left plate slightly inside the right, not touching.

The Crash:
This crash is the similar to the Body Tap but allowing the cymbals to ring. Now, along with hinging outward for the prep, move both cymbals away from the body straight out about 6 inches; only horizontally forward, no vertical motion (holding the same 90 deg plate angle throughout). Make contact at this point, as though it were a Tap, of course making sure not to mute any sound with your forearms. Then, bring the system back into set immediately to choke off the sound. If done correctly, this should be the loudest sound the cymbal line will make. This is a very aggressive crash.

Count Structure:
Plates start moving out to contact position of the and of four, contact on one, and are back in as soon as possible.

Things to Watch:

- Here, like the Tap and Body Tap, the left plate serves only as a contact surface and doesn't move other than the outward motion.
- In order achieve the best sound quality, it's important to relax both hands during contact. If not, you'll get a more klunky sound. It probably also means you're too tense, and slamming the plates together, which you need not do. Remember to keep all motion fluid between the prep, contact, and choke.
Tap

Set Position:
Set position for the tap is to have the left cymbal at **Vertical Crash** (V Crash) - set position, and the right moves from **V Crash**-set up, and rotated counter-clockwise to an exactly 45 deg angle. Thus, the top of the right cymbal is hovering about an inch above the left, about an inch past the edge of the left. Make sure to keep your right plate perpendicular to the plane of your body, so you don't show your knots. (An alternate set has the plates at 90 deg to each other (instead of 45), al-a the A step of the V Crash. The right cymbal will still be above the left, about an inch apart.)

The Crash:
You might guess then that the crash is just swinging the right cymbal (slightly) up, and hitting it down on the edge of the left. The left plate does not move for this crash. Here, your wrist serves as the hinge (think matched grip), using your fingers as the controlling power. For the "release," just make sure the right cymbal returns to its set position quickly, without flopping around.

Count Structure:
There is very little prep for this crash, but just be uniform, the peak should hit on the & of 4.

Things to Watch:

- The crash makes a "ting" or "tong" sound. Both cymbals should ring, so make sure that the right forearm does not make contact with its plate (elbow out!).
- You can change the tamber of this crash by varying the contact position with the inside of the right plate: closer to the edge of the (right) cymbal means more "ting," closer to the bell means more "tong."

**Variation**

**Double & Triple Taps:** These crashes pretty self-explanatory. All positions (set, prep, and attack method) are the same as the tap. To achieve multiple hits though, the use of fingers is key. Think of it as a diddle on a drum. You want to relax, and let the right plate to "bounce" on the left. You might have to experiment a bit to find the best contact point for the most rebound.

As with a stick, the term "bounce" can be misleading. You still want total control over the (right) cymbal's rebound, "stroking" through both (all three) contacts so that both (all three) taps are the same volume and tamber. Again, this control is all in the fingers. A correct double tap should "ti-ting," vs. the incorrect, front-heavy "TI-ting." Same goes for the triple tap: you want "ti-ti-ting," not "TI-TI-ting."
Body Tap

Set Position:
Plates are at your sides, with the bell at about navel level (though this can be adjusted if you wanna make the height uniform for your line of short and tall players). The front of the cymbals are angled in, so they form a 90 deg angle, with the left plate slightly (~1.5 in from the edge) inside the right, not touching.

The Crash:
To perform the crash, simply hinge the right cymbal on your side, swinging a little out, and then in to make contact with the left. The plates should always stay in contact with your body, and the left hand never moves. The prep, like the tap, is minimal but it depends on the volume you want from the body tap. This crash sounds like a “klunk”

Count Structure:
As usual, for uniformity, the peak of the prep should be on the & of four.

Things to Watch:
- Like the Tap, after contact is made return to set as quickly as possible with jiggling the cymbals around.

Sizzle

Set Position:
Set position is that of a Hi-Hat Choke

The Crash:
In this crash the bottom contact point is your left about an inch inside the right. This prevents the sound cut-off while performing the release. For the release, instead of moving the plates away from each other leave them in slight contact so that they sizzle (be gentle!). As the sizzle progresses, drag the top (right hand) plate slowly across the bottom one, which remains in set. The top plate should drag showing from a 1.5 inch crescent to the entire top half of the left plate, making sure not to expose the knots. The movement should be along that line that's parallel with the plane created by the plates, and with the front of your body (i.e. down at a shallow 45, and towards your right). Finally, bring the top plate forcefully back up to set (cymbals apart), match the left. Be aware, the natural tendency is to jiggle the cymbals after having moved to set; don't do it!
(Sizzle cont.)

**Count Structure:**
After the usual prep on 4, initial crash on one, drag the cymbal across from beat 1 to 3.99, and force back to set on beat 4. For quicker sizzles, simply drag the plate a shorter distance down the bottom plate.

**Hi-Hats**

**Set Position:**
Cymbals are placed (right ontop, left on bottom) together, perfectly horizontal up against the stomach, just above the navel.

**The Crash:**
The prep for the crash is done as though the plates were hinged at the contact point with the stomach, with only the top (right) plate making any movement. When "opening" the Hi-Hats a good standard height to make a decent sound is 6 inches. Then, simply drop the right onto the left, using fingers for control.

**Count Structure:**
In a line, one should strive to hit the peak of the prep on the & of four for a crash on one.

**Things to Watch:**
- The crash should sound like a "chump." To achieve this instead of a big air-pocketed "THUMP," closed Hi-Hats should be end up slightly off-set (as opposed to perfectly on top of each other) to let some air out.
- Use your fingers for control. For slowly repeating, or single instance Hi-Hats, press with your fingers to achieve a good tight sound. For faster repetition, be sure to relax, and think of the plate as an extension of your hand.
- Watch out for "cymbal hickies" - when the skin of your stomach, or forearm, gets pinched between your plates while closing the Hi-Hat and leaves a nice red lump!

**Vertical Hi-Hats**

**Set Position:**
Similar to the Hi-Hat, but the cymbals are oriented vertically. Contact point with the stomach is the same, maybe a little higher, i.e. just under the sternum.

**The Crash:** The prep still hinges at the back, but both cymbals move an equidistant 3 inches. Again, to crash, just "close" the Hi-Hats. Same as the Hi-Hats, this crash makes a "chump" sound.

**Count Structure:**
In a line, one should strive to hit the peak of the prep on the & of four for a crash on one.
Zing

Set Position:
Similar to the Tap, the left plate of Zing set is the same as a Vertical Crash. The right plate is the same 45 deg angle as the Tap, but the tip/top of cymbal now "inside" the left, slightly above the bell, a half-inch away. Again, there shouldn't be any forearm contact, see keep elbows out.

The Crash:
Keeping the left plate stationary throughout the crash, scrape the right plate into and up against left. Continue to scrape the right off the left cymbal, until it's 1.5 inches above the left. Forcefully return to set. Make sure that the right plate stays at the same 45° angle throughout the crash, and as usual don't show your knots.

Count Structure:
Scrape forcefully on 1, hold on 2, force back the set on 3.

Gong

Set Position:
Set position for this crash is the same as a Horizontal Crash.

The Crash:
For the prep, hold the left plate still at the shallow 45°, and snap the right plate up and to the left, holding at a 60°-70° angle. The bottom of the right plate should be about an inch above the left, “aiming” just below the bottom of the left bell. The crash continues by slamming the right into the left, such that bottom contact is 1.5 inches from the bottom edge of the left.

Count Structure:
The motion to prep, the crash, and the “hit” back to set should be punchy, and snappy, without moving the left plate at all.
Notre Dame College Bass Drum Technique 201

Playing Technique

- Any stroke under 6" will primarily come from a rotation of the wrist/forearm.
- 6" strokes will incorporate a slight break in the wrist. This allows for proper mallet rotation, and provides additional strength and velocity to the stroke.
- At 9" strokes, we sill start to add arm. Your arm will rotate at the elbow moving away from the drum. This movement is subtle. A vast majority of the stroke is still coming from the combination of forearm rotation and wrist break.
- 12" strokes (and higher) will require the same technique as 9" strokes, but you will use more arm. These strokes are not as common, and are primarily used for impact purposes.
Notre Dame College Drumline 2013

**8's (and 7's)**

Traditional

arr. John McFarland

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**SnareLine**

\[ \text{SnareLine} \]

\[ \text{TenorLine} \]

\[ \text{BassLine} \]

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\[ \text{Snare} \]

\[ \text{Tenors} \]

\[ \text{Bass Dr} \]

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\[ \text{Notre Dame College Drumline 2013} \]

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Traditional

arr. John McFarland

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\[ \text{SnareLine} \]

\[ \text{TenorLine} \]

\[ \text{BassLine} \]

---

\[ \text{Snare} \]

\[ \text{Tenors} \]

\[ \text{Bass Dr} \]

---

\[ \text{Notre Dame College Drumline 2013} \]

**8's (and 7's)**

Traditional

arr. John McFarland

---

**SnareLine**

\[ \text{SnareLine} \]

\[ \text{TenorLine} \]

\[ \text{BassLine} \]

---

\[ \text{Snare} \]

\[ \text{Tenors} \]

\[ \text{Bass Dr} \]

---

\[ \text{Notre Dame College Drumline 2013} \]

**8's (and 7's)**

Traditional

arr. John McFarland

---

**SnareLine**

\[ \text{SnareLine} \]

\[ \text{TenorLine} \]

\[ \text{BassLine} \]

---

\[ \text{Snare} \]

\[ \text{Tenors} \]

\[ \text{Bass Dr} \]

---

\[ \text{Notre Dame College Drumline 2013} \]

**8's (and 7's)**

Traditional

arr. John McFarland

---

**SnareLine**

\[ \text{SnareLine} \]

\[ \text{TenorLine} \]

\[ \text{BassLine} \]

---

\[ \text{Snare} \]

\[ \text{Tenors} \]

\[ \text{Bass Dr} \]

---

\[ \text{Notre Dame College Drumline 2013} \]

**8's (and 7's)**

Traditional

arr. John McFarland

---

**SnareLine**

\[ \text{SnareLine} \]

\[ \text{TenorLine} \]

\[ \text{BassLine} \]

---

\[ \text{Snare} \]

\[ \text{Tenors} \]

\[ \text{Bass Dr} \]

---

\[ \text{Notre Dame College Drumline 2013} \]

**8's (and 7's)**

Traditional

arr. John McFarland

---

**SnareLine**

\[ \text{SnareLine} \]

\[ \text{TenorLine} \]

\[ \text{BassLine} \]

---

\[ \text{Snare} \]

\[ \text{Tenors} \]

\[ \text{Bass Dr} \]

---

\[ \text{Notre Dame College Drumline 2013} \]

**8's (and 7's)**

Traditional

arr. John McFarland

---
- Be prepared to apply other techniques (taps, body taps, etc.) to the splits in measures 4 and 9

Bass Drums:
- Be prepared for variations on the split parts on measures 4 and 9

Cymbals:
- Be prepared to apply other techniques (taps, body taps, etc.) to the splits in measures 4 and 9
Taps/Transit Cadence

Notre Dame College Drumline 2012

John Max McFarland

SnareLine

TenorLine

BassLine

stick clicks
Get to the Trikey - Full Score - Page 2

14 center

Snare

Tenors

Bass Dr

Cym.L

18

Snare

Tenors

Bass Dr

Cym.L

22

Snare

Tenors

Bass Dr

Cym.L
HEAD BANGER!!

J-Rad
Notre Dame College Drumline 2013

Snare
Tenor
Bass
Cymbals

A

Snare
Tenors
Bass Dr
Cym.L

B

Snare
Tenors
Bass Dr
Cym.L
Notre Dame College Drumline 2013

Moose

\( \text{j} = 132 \)

Snare

```
R R L L R L L R L L R L L
```

Tenor

```
L L R R L L R L L R L L
```

Bass

```
L L R R L L R L L R L L
```

Cymbals

```
hold for snares
```

"buHLHhHhHhHLH"
Notre Dame College Drumline 2013

NDC Cheer

\[ \text{\( \text{T = 144} \) \text{ last time}} \]

\text{Snare}
\[ \text{R} \quad \text{R} \quad \text{L} \quad \text{L} \quad \text{R} \quad \text{L} \quad \text{L} \quad \text{R} \quad \text{“N - D - C”} \quad \text{R} \]

\text{Tenor}
\[ \text{“N - D - C”} \]

\text{Bass}
\[ \text{R} \quad \text{R} \quad \text{L} \quad \text{L} \quad \text{R} \quad \text{L} \quad \text{L} \quad \text{R} \quad \text{fffffff} \quad \text{R} \]

\text{Cymbals}
\[ \text{fffffff} \]