

Kansas State University

Tenor Handbook 2019-2020



Kansas State University Marching Band

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The Program

With regular practice of the following program, you will be sure to improve yourself both as an individual and as a member of your ensemble. Remember, it is your responsibility to practice the program concept as outlined on these pages.

Always consider the following points when rehearsing on your own and as an ensemble:

- Practice daily for improvement.
- Play slowly at first, speeding up only after you are sure you are playing correctly.
- Use a metronome!
- Play in front of a mirror, paying particular attention to your style and technique.

TECHNIQUE

A) Etiquette

- Proper posture can only be maintained by:
 - Standing straight, poised and confident with the feet correctly positioned
 - Keeping your drumsticks and mallets straight while at attention
 - Holding your head up with both eyes focused straight ahead at all times
 - Projecting a facial expression of both confidence and aggression
 - Exhibiting absolutely no movement at all while standing at attention
- Mark time technique:
 - For marking time, maintain what was established with posture first and foremost.
 - Feet are parallel and together, heels touching and balls of each foot touching.
 - The actual pulse is articulated with the heel striking the ground with a 2-inch lift. This is universal across the band.
 - Balance your weight forward on your platform but still be aggressive with the mark time so time can be felt accurately, opposed to your heels barely touching the ground due to overcompensation of balancing forward.
- Rehearsal Etiquette:
 - During drumline sectionals or sub-sectionals each section should organize their backpack in a line or as specified by section leaders. We to travel, set up, and leave without a trace and be organized and professional.
 - During full band rehearsals our attention should be directed towards directors and GA's for instruction, but time will be given for section leaders to make specific comments between reps.
 - Silence and rest position should be maintained at all times between reps.



**Home Position over drums 1 and 2
(note placement on outer edge of drums)**



Side view of Home Position



Set Position, Sticks in



Rest Position

B) Establishing & Maintaining Proper Grip

- The hands are relaxed — no tension!
- The fingers do not come off the sticks
- The sticks act as a natural extension of the forearm
- The sticks are held at a comfortable elevation above the drum surface
- The sticks travel in a straight up and down motion

Match Grip

- Start by making a fish hook with your index finger and placing the stick in the center of that groove, use your thumb to press and support the stick from the other side. This point of contact is one of the “fulcrums” and acts as a pivot point for the stick.
- Lightly wrap the remaining three fingers around the stick. Getting a relaxed feel from the back three fingers is very important!
- Avoid squeezing the stick unnecessarily.

Tenors

- Utilize the exact same concepts from match grip as your baseline. Understand that because of playing positions you bring your elbows closer to your torso and turn the hands, so they resemble American grip, instead of German or French grip.
- Set position for the right hand is over the lugs on the outside of the front edge over drums 1 and 2. However, it is not in the middle of these two drums, rather spaced out, giving more room for your arms and prevents you from turning your hand inward too much.
- Sticks should be parallel from each other at set position.

C) Fingers

- Treat every finger as if it was 20% of each hand’s potential. Take one of your fingers away and your ability, sound, and technique drastically decreases. Every finger has a purpose and at no time should they unnecessarily fly off the stick.
- The fingers will be developed and strengthened through various exercises. This will help to improve quality of sound, speed and endurance.

D) The 4 Strokes

- **Full Stroke**
 - The full stroke is a relaxed stroke that starts up and ends up. The velocity can determine whether it is legato or staccato, but its starting position and end position are the same.
 - The arm and wrist both work together in this stroke. Starting with the wrist prepping and your arm contributing weight into each stroke. It is important to turn your wrist and feel the rebound from the drum bring the stick back up. You could contribute this to bouncing a basketball.
 - These can be found and applied in 8-8-16, ‘Gatos, Stick Control, and Trip Rolls.

- **Down Stroke**
 - This stroke starts up but ends down. It is important to note that when freezing down in the motion DO NOT SQUEEZE! The weight of your hand simply stopping down will also allow the stick to freeze its motion as well.
- **“Tap” Stroke**
 - While this is an important stroke it shouldn’t be treated any differently from the full stroke.
 - A tap stroke starts down and stays down, but in essence, just like the full stroke, it starts in one spot and ends in that same spot. This is important to think about, so you don’t practice weak or soft tap strokes, they should have the same weight and feel as Full Strokes, just at a different height.
 - These constitute any un-accented beats and make up the inner beats of exercises and music. It is important that those beats still have weight and sound, so time and rhythm don’t suffer.
- **Up Stroke**
 - This is simply any prep you have before any exercise or in space during music.
 - This initiation should come from the stick and fulcrum, as if a string was attached to the end of the stick and was pulled up naturally.
 - These should have the same velocity and maturity that you intend to play with.

F) Diddle Interpretation

Diddles can be categorized into three specific groups that each vary their technique. This is because as tempo decreases or increases it changes how we need to approach two strokes in one hand. Given the level of complexity in much of our warm ups and show music it is important to note the differences in types of diddles and how to approach them.

- **The Double Stroke**
 - The double stroke is exactly what it sounds like, two strokes. It is intentionally labeled this way to emphasize that when played you have full control of both strokes. Using your wrist as the primary fulcrum for this and keeping the weight in your hand even. Not a lot of forearm is involved unless dynamics and tempo deem necessary.
 - These are done at slower tempos ranging from 0 to 120 (differs from player to player) and are much more legato. Examples of this can be found in Stick Control (when taken slowly), ‘Gatos, and the double portion Double Triple Beat.
- **1 ½ Diddle**
 - Don’t be caught off guard by the name, the number doesn’t correlate to any rhythm or time signature. It simply symbolizes that this is the mid-point between the first and last category.

- Examples of these can be found in Trip Rolls if taken at the slower marked tempo. These also qualify as faster paradiddles, and double strokes that fit over 16th note patterns.
- These types of motions can be found in tempos ranging from 120 to 160.
- When playing these you should find that the weight in your hand shifts forward, but it isn't totally at the front. It should feel comfortable to still use the fingers to support the diddle and give more sound and weight to the second partial. Forearm does come into play here, however this is an even mix of both wrist and forearm.
- **The Diddle**
 - This constitutes basically any fast roll exercise or passage in music.
 - These can be found in tempos ranging from 160 and forever.
 - At this point it is necessary that you shift the pressure and weight of the hand and stick to the front of your fulcrum, BUT DO NOT SQUEEZE! It is important that you stay relaxed or it could cause harm to your tendons and arms. At this point you should be using arm to motivate every motion, since the arm has more weight it will help support and put more velocity into your motions which will help your diddles speak.
 - Faster rolls are much harder to achieve because evening out your hands and finding that good balance of pressure in your hands takes practice but working the first two categories and mastering those will create a strong foundation to work on faster rolls.

MUSICAL STANDARDS

A) An understanding of the full dynamic range of levels:

It should be noted that in the actual context of learning show music and developing the hand book that heights shouldn't always correlate to dynamics, as dynamics are relative depending on whatever you're playing. But to develop a consistent dynamic foundation, these are for reference.

- *pp* · 1 1/2 inches
- *p* · 3 inches
- *mp* · 4 1/2 inches
- *mf* · 6 inches
- *f* · 9 inches
- *ff* · 12 inches
- *fff* · 15 inches

B) Quality of Sound

- Achieved through:
 - Practice with metronome
 - Listening/ Balancing
 - Playing a lot!

C) Reading Skills

Because we learn a lot of music throughout the year, and we often do not have a lot of time to learn the music before we perform it, it is important that you understand how to read music. Not having music prepared is unacceptable. It is your responsibility to learn the music on your own and come to rehearsal prepared. Coming to rehearsal unprepared will result in not marching either halftime, pregame or both.

EXERCISES

The following exercises serve many purposes for us. Some of these exercises serve as warm-ups, some of them help develop technique, and many of them do both. Regular practice of these exercises will not only make you a better player, but it will help you understand the mechanics behind playing the instrument.

Always consider the following points when practicing these exercises on your own:

- Use a Metronome
- Practice daily for improvement
- Practice all of these exercises at varying tempos
 - Only move to a faster tempo if you can maintain a relaxed technique
 - Otherwise, slow it down until you can maintain a relaxed technique
- Practice all of these exercises at varying heights
- Practice in front of a mirror and/or record yourself while playing.

8-8-16

♩ = 80-170



R...

L...

R...

5



L...

R...

L...

R

Wildcat Accent Tap

♩ = 90-125

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

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

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

R l L r R l L r r R l L r R l L r R l L R R r R r R R L R L

Mute Mute Mute Mute

'Gatos

♩ = 120, 132, 144, 156

①

②

③

④

⑤

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⑦

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

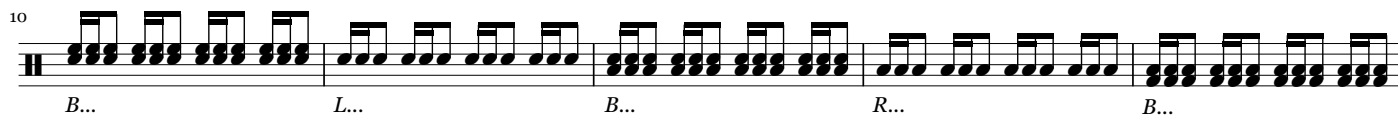
L... R B.. R R L R

L B... L L R L R B... L L

R... L... R... L... R... L l l r r l l R

Double Triple Beat

$\text{♩} = 90-110$



Stick Control

$\text{♩} = 90-110$

First system of musical notation for 'Stick Control'. It consists of a single staff in 4/4 time. The notation is a continuous sequence of eighth notes, with some groups of four beamed together. Above the notes are numerous accent marks (>). The rhythm is indicated by the sequence of R (right) and L (left) strokes.

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

4

Second system of musical notation. It continues the sequence of eighth notes with various rhythmic patterns and accents. The notation includes some groups of four beamed eighth notes.

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

8

Third system of musical notation. It continues the sequence of eighth notes. There are some rests indicated by 'x' marks on the staff. The notation includes various rhythmic patterns and accents.

R R L L R R L L R R L L R R L L R l l l R l l l r l l l R l l l R R R L R R R L R L L L R L L L R R R L L L L R R L L R R L L

12

Fourth system of musical notation. It continues the sequence of eighth notes. The notation includes various rhythmic patterns and accents. The system ends with a final note and a double bar line.

R R R L R L L L R R R L L R R L L L R L R R R L L L L R R L L R

Phat Phlams

♩ = 106

A

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

B

C

R...
L...
Mirror arounds off the left

R

Trip Rolls

♩ = 130-160

A

R L...
All up, legato

B

Keep accents legato height
Inner beats down

R L r l R L r l R L r l

C

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 R l r L R l r l R R R R R L L R 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... r

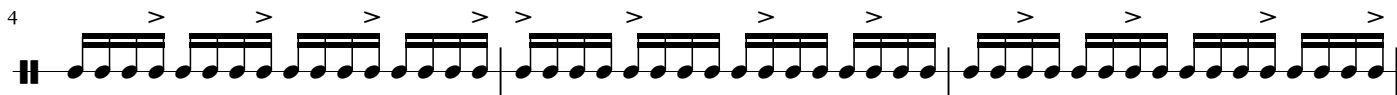
Variations:

Diddles on Accent, After Accent or all taps

Flams on Accent

Insert Rudiments

16th Grid



Triplet Grid

Variations:

Diddles on Accent, After Accent or all taps

Flams on Accent

Insert Rudiments

