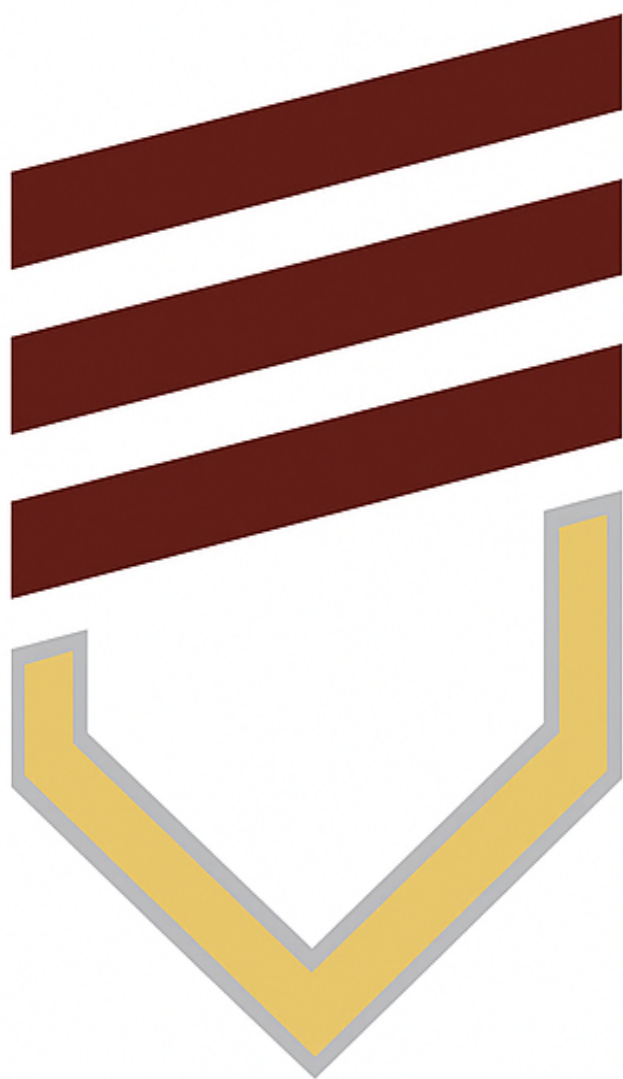


Legacy Drum & Bugle Corps

Technique Packet

2026



APPROACH

The batterer's approach adapts to the musical context. While guidelines for technique exist, comfort and individual adaptability are prioritized to achieve optimal sound and efficiency.

Three "Umbrella" Concepts:

1. **Sound**
2. **Timing**
3. **Feel (Touch)**

1. Sound

- Prioritize musical intent, phrasing, and dynamics.
- Aim for a full, warm tone, allowing sticks and drumheads to resonate fully.
- Avoid gripping sticks too tightly, ensuring a balanced and even pressure to achieve a "light touch."
- Use ears to ensure evenness of sound and correct playing zones.

2. Timing

- Critical for rhythmic predictability and ensemble cohesiveness.
- Consistent practice with a metronome is essential.
- Emphasize the concept of a "groove pocket"—natural internal rhythmic feel.

3. Feel (Touch)

- Techniques guided by the feel of music, sticking patterns, and visual demands.
- Emphasize relaxed yet deliberate movements.
- Maintain posture without unnecessary tension to ensure sound resonance.

GRIP AND STROKE TYPE

Drum Height & Position

- **Snare/Tenors:** Forearm nearly parallel to ground, slight downward angle.
- **Bass:** Forearm parallel to ground.

Fulcrum Formation

- **Thumbprint centered vertically on stick.**
- **Thumb and index finger webbing remains closed.**
- **The index finger naturally wraps without forced tension.**
- **Variations:**
 - **Two-point fulcrum: thumb and index finger.**
 - **Three-point fulcrum: thumb, index, and middle fingers.**

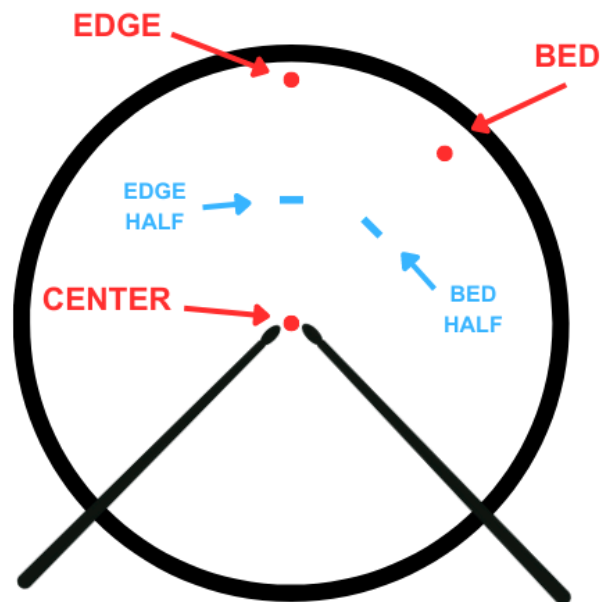
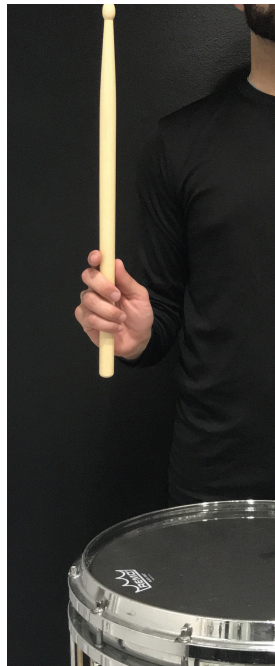
Main Stroke Types:

- **Full-Stroke (Rebound):**
 - **Starts up, ends up.**
- **Tap Stroke:**
 - **Low-volume rebound stroke.**
- **Downstroke (Controlled):**
 - **Starts up, ends down; controls rebound, maintains sound quality.**
- **Upstroke:**
 - **Starts down, ends up.**

Playing Positions & Instrument Specifics:

Match Grip (Snare & Quads):

- "American" grip at $\sim 45^\circ$ angle between thumb and index finger.
- Straight line from head to elbow.



Left hand Traditional grip:

- **Holding the Stick**

- Step 1 – You hold the stick in your left hand between the thumb and the palm of your hand. Place the stick around 3/4 in from the tip of the stick. This is otherwise known as the (Fulcrum).



- Step 2 – The stick then rests on the ring finger's nail. Your pinky finger remains underneath the ring finger acting as a support. The stick needs to be at a 45° angle (or 135° away from the forearm – depending on which angle you choose) NOT 90° angle from your forearm. This is so your thumb and first finger can operate the stick easily from above the stick without being in a fully depressed position. Which means, your fingers remain relatively open so that there is room to maneuver as opposed to clamped against the hand with limited movement.



- Step 3 – The first finger and middle finger curl over the top of the stick.

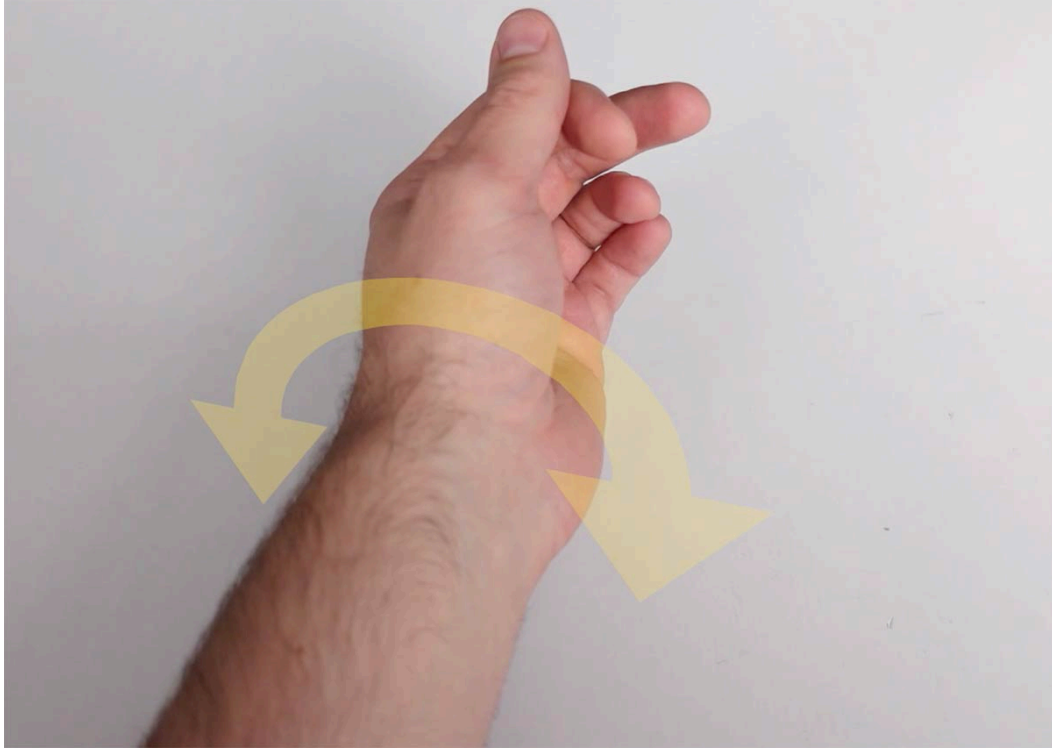


- Step 4 – Your thumb attaches itself onto the first finger; usually on the medial phalanges bone (in between the two joints).



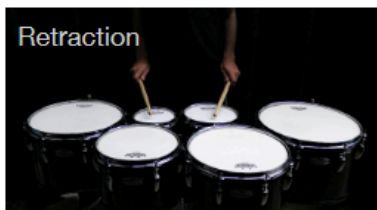
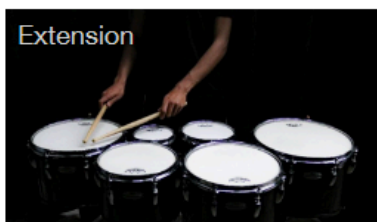
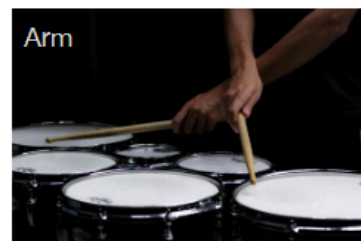
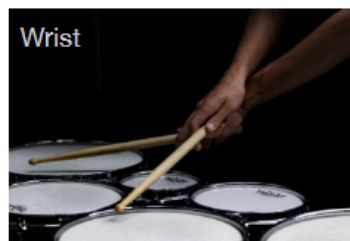
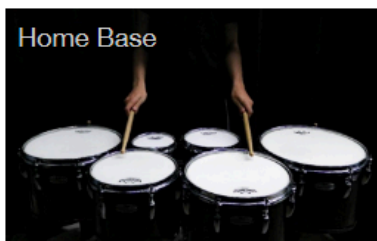
- **The Motion of The Wrist**

- Stick out your left hand as if you are going to shake someone's hand. If you rotate your hand from side to side from the wrist, you'll have the fundamental motion of the wrist for traditional grip.

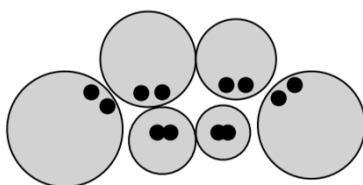


Quads

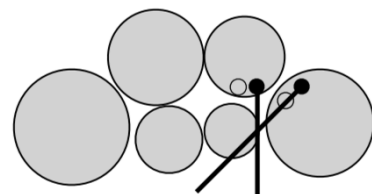
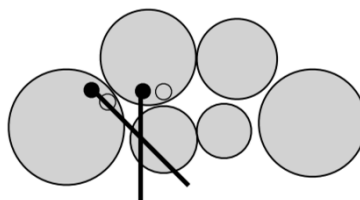
The **Home Base** is RH over Drum 1 and LH over Drum 2. This is where your hands will rest when not playing and should always be returned to in spaces or rests. Our basic technique revolves around the “Three Points of Alignment”. These are the elbow, the fulcrum and the bead of the stick. We aim to keep these in alignment for unification of “around” technique as well as maintaining of the Y-axis (vertical) technique when adding motions on the X-axis (horizontal). There are three main X-axis motions you will need to master: **Pivot**, **Extension** and **Retraction**. **Pivoting** side to side from the elbows controls the motions near home base. **Extension** is moving the forearm and wrist forward away from the body which allows motions reaching across to the opposite side of the drums. **Retraction** is the opposite of Extension which allows you to move back towards home base as well as in towards the spock drums. In general, the wrist and lift of the forearm will control the Y-axis and will match the motions the other sections employ. When playing crossovers, avoid bending the wrist so not to cause poking at the drumhead. The crossovers will either be a **stick-on-stick**, **wrist-on-wrist**, or **arm-on-arm** crossover depending on how many drums the crossover covers.



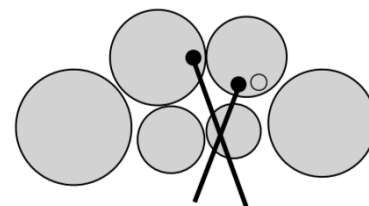
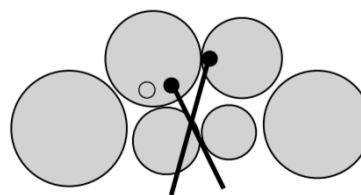
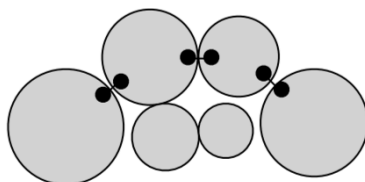
Standard Playing Zones



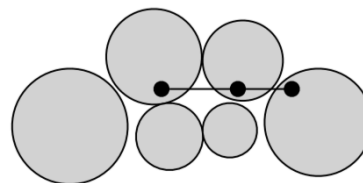
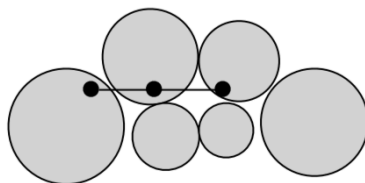
Stick Crossover Zones



Standard Scrape Zones



Three Drum Scrape Zones



Bass

The forearm should be **parallel** to the ground. The mallet will be slightly turned in towards the head (imagine the downward angle for Snares/Quads). The bottom of the mallet should not be visible from the audience perspective. The motion should resemble that of playing on a flat drum, just turned on the side. No unnecessary bends in the wrist are needed. Your thumbnail should be visible to you at all times during the extension of the stroke.



Definitions

- **Dynamics:**

- These dynamic levels and heights are used to unify the sound and look of the ensemble. Like the percussion strokes described above, the dynamic levels are used to achieve the composer's musical intent. It is a major part of how the percussion ensemble maintains the integrity of the music.

- These are all relative. This is a general guideline but we will make adjustments as needed per the music.

- **pp** = 1 ½" (grace notes) / beneath fulcrum / 0° / flat wrist

- **p** = 3" (taps) / 0° / flat wrist

- **mp** = 4 ½" / 22.5° / ¼ wrist turn

- **mf** = 6" / 45° / ½ wrist turn

- **f** = 9" / 67.5° / ¾ wrist turn

- **ff** = 12" Vertical / 90° / full wrist turn

- **fff** = 15" Vertical / 90° / full wrist turn / over the head / arm lift

- Again these are all relative. This is a general guideline – use your ears.

The image shows three staves of musical notation for a drum set, labeled SnareLine, TenorLine, and BassLine. Each staff has a double bar line at the beginning. The SnareLine staff contains four notes: a quarter note with a dot (shot), a quarter note with an 'x' (ping), a quarter note with a dot (rim), and a quarter note with an 'x' (click). The TenorLine staff contains four notes: a quarter note with a dot (shot), a quarter note with an 'x' (cross), a quarter note with a dot (rim), and a quarter note with an 'x' (skank). The BassLine staff contains three notes: a quarter note with a slash (unison), a quarter note with an 'x' (rim), and a quarter note with a dot (mute). A vertical line is drawn to the right of the TenorLine staff, and a 'V' is placed above the final note (skank) on the TenorLine staff.