

Thirteen

Snare
 Tenor
 Bass

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

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

S
 T
 B

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

Variation 1

S
 T
 B

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

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

R LR LR LR 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

Thirteen (cont.)

Variation 2

Musical score for Variation 2, featuring Soprano (S), Tenor (T), and Bass (B) parts. The score is in common time (C) and consists of four measures. The Soprano part has rhythmic notation 'R r R r ...' and 'L l L l ...'. The Tenor part has rhythmic notation 'R r R r R r L L R r R r L L', 'R r R R R r L L r L L r L R L R L', and 'L'. The Bass part has rhythmic notation 'R R R' and 'R R R R R R R'. Fingerings are indicated by numbers 1-5 above notes.

Variation 3

Musical score for Variation 3, featuring Soprano (S), Tenor (T), and Bass (B) parts. The score is in 3/4 time and consists of two systems, each with three measures. The Soprano part has rhythmic notation 'r r R r ...' and 'l l L l ...'. The Tenor part has rhythmic notation 'r r R r ...' and 'l l L l ...'. The Bass part has rhythmic notation 'R l R l R l r r L R l R l R l r L R L', 'r L r L r l l R', 'R r r r R r l l L l l l', 'L l l l L l r r R r r r', 'R r r r R r r r R r r R', 'r r L l l l L l l l L l l', 'L r L r L r l R L', 'R l r L r l R R R l r', 'L r l R l r L L L r l', and '2' above notes in the final two measures. Fingerings are indicated by numbers 1-5 above notes.

Thirteen (cont.)

Variation 3 (cont.)

The image shows a musical score for three staves labeled S, T, and B. Each staff contains rhythmic notation with accents and fingerings. The notation is as follows:

Staff S: *r r R r l r R r l r R r r r* | *L l r l L l r l L l L L L*

Staff T: *R r r r l r R r l r R r r r* | *L l r l L l r l L r L L L*

Staff B: *R l r L R R R R l r l* | *r L R R R R l R R R*

next...

Tap Dance

Now for more “real world” uses of accent/tap patterns – using both hands...YEAH! The techniques mentioned earlier still directly apply here. It’s crucial to remember that exercises like this one should ultimately almost play themselves. The little sixteenth-note triplet figures should roll off the hands smoothly (except for the sextuplets at the end, in which case one would need to hold on a little more and bring the heights down). I usually explain this exercise like so: Pretend there is someone whose only job is to play the taps and another person whose only job is to play the accents. Both are playing very consistently. Imagine how that would sound. Now play so that it sounds like that. Oooohhh...

Accents & Taps

Most of us know that HEREIN lies the area where most errors occur in the activity. Much of the time, it is the *touch* used by the players that causes these errors rather than the *timing*. When you play tap/accent patterns, you don't want the taps to have a choked-off sound. Many players will squeeze the stick as hard as they can after an accent in order to "control" the taps. Well, squeezing the stick as hard as you can is never the right thing to do, especially in this instance. Obviously, we want total control over the taps. Just don't confuse total control with bombastic over-squeezing. Give the poor little taps some room to breathe and, more importantly, bounce. The idea is that you don't let the fact that there are accents interfere with the flow of smooth taps. Now, this is a difficult concept to master, but the resulting sound is worth it. The taps in any tap/accent pattern should carry weight; not the kind of anchored-down dead weight caused by holding on too tight, but the kind of weight that is the result of producing the fullest tone at that dynamic level through letting the stick resonate and bounce.

- Key Points:**
- Don't over-squeeze the stick after an accent. Let it bounce (while still maintaining control).
 - Make sure the upstroke prior to an accent is aggressive enough to produce the accent in time but not too harsh that the accent is forced, causing that nasty sound followed by a nasty out-of-time tap.
 - Check to see whether or not you are breathing during tap/accent exercises. This is an easy and very accurate way to gauge your individual tension factor.

The Exercises

Thirteen

Originally written by Mr. Curt Moore, long-standing SCV great and personal friend, and modified by yours truly, this has been one of the most frequently played exercises the corps has had. The focus is on good sound and groove. The key part comes from the bass line, which isn't playing strict single-hand patterns, but much more groove-oriented two-hand patterns. Here's how SCV has typically played this exercise:

- After the initial count-off, the exercise never stops until a "cut" is given.
- The whole thing is played out on the right hand first, then the left hand, then back to the right, etc.
- Tempo increases can be given through hand signals during the left hand repetitions, after which the line will gradually speed up together and (hopefully) hold the tempo.
- The variations that follow are also dictated through hand signals during the left-hand repetition.
- Variations are played through one time only, and then the original exercise resumes.

THE MOST IMPORTANT ENSEMBLE FACTOR DURING ALL OF THIS IS THAT THE BASS DRUMMERS ARE GROOVING.

Thirteen

Thirteen is an accent tap exercise using multiple strokes in an odd time, 13 counts. There is a heavy groove through out the whole piece which exercises technique and your mind. Thirteen began in the Santa Clara Vanguard as a tap pattern exercise and it was present in the 2004 piece “Basic Strokes”. Thirteen will be a good transfer from the warm up to the other exercises.