



MURRAY GUSSECK

SPANKS

warm-up routine for marching battery ensemble

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Spanks by Murray Gusseck
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TSPME-007

Approx. playing time: 3'00"

SPANKS

warm-up routine for marching battery ensemble

MURRAY GUSSECK

3 2

Sn.

Ten.

B.D.

6

Sn.

Ten.

B.D.

9

Sn.

Ten.

B.D.

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12

Sn.
 L r r l r r l r r l r r l r r l r r l r r l r r

Ten.
 L r r l r r l r r l r r l r r l r r l r r l r r

B.D.
 L r r L r r L r r L r r L r r L r r L r r L r r

15

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

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

B.D.
 L r r L r r L r r L r r L r r L r r L r r L r r

21
 R r r R r r R r r r r

21
 R r r R r r R r r r r

21
 R r r R r r R r r r r

19

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

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

B.D.
 R r r r r R r r R r r L l l L l l L l l l l L l l l l L l l L l l

26

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

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

B.D.
 R l r r R l r r R l r r l r r R l r r l r r R l r r L r l l L r l l L r l l r l l

32

Sn. $\text{L r l l r l l l L r l l L r l l}$ $\text{R l r r l l R l r r l l R l r r l l r l l}$ $\text{R l r r l r r l l R l r r l l R l r r l l}$

Ten. $\text{L r l l r l l l L r l l L r l l}$ $\text{R l r r l l R l r r l l R l r r l l r l l}$ $\text{R l r r l r r l l R l r r l l R l r r l l}$

B.D. $\text{L r l l r l l l L r l l L r l l}$ $\text{R l r r l l R l r r l l R l r r l l r l l}$ $\text{R l r r l r r l l R l r r l l R l r r l l}$

37

8:6 8:6

Sn. $\text{R l r r l r r l l R l r r l l r l l r l l r l l r r}$ $\text{L r l l r r L r l l r r L r l l r l l r r}$ $\text{L r l l r l l r r L r l l r r L r l l r r}$

Ten. $\text{R l r r l r r l l R l r r l l r l l r l l r l l r r}$ $\text{L r l l r r L r l l r r L r l l r l l r r}$ $\text{L r l l r l l r r L r l l r r L r l l r r}$

B.D. $\text{R l r r l l r l l r l l r l l r r}$ $\text{L r l l r r L r l l r r L r l l r l l r r}$ $\text{L r l l r l l r r L r l l r r L r l l r r}$

R R R

41

8:6 8:6

Sn. $\text{L r l l r l l r r L r l l r l l r l l r l l r l l}$ $\text{R l r r r L r r l l l R l l r r l l r l l l}$ $\text{R l r r r L r r l l l r r L r r L r r l l l}$

Ten. $\text{L r l l r l l r r L r l l r l l r l l r l l r l l}$ $\text{R l r r r L r r l l l r r L r r L r r l l l}$ $\text{R l r r r L r r l l l r r L r r L r r l l l}$

B.D. $\text{R l r r l l r l l r l l r l l r r}$ $\text{L r l l r r L r l l r r L r l l r l l r r}$ $\text{L r l l r l l r r L r l l r r L r l l r r}$

1/2 height accents...

45

Sn. $\text{R l l r r L L r r l l R R l l r r L L r r l l R}$ $\text{R l l r r L r r L L r r l l R R l l R R l l R l l}$ $\text{R l l r r L r r L L r r l l R R l l R R l l R l l}$

Ten. $\text{r r L r r l l l R l l r r r R r r l l l R l l l}$ $\text{R l l R R L r r L r r l l R R L L R R L L r r}$ $\text{L r r L L R R l l R l l r r L L R R L L R R l l}$

B.D. $\text{R l l r r L L r r l l R R l l r r L L r r l l R}$ $\text{R l l r r L r r L L r r l l R R l l R R l l R l l}$ $\text{R l l r r L r r L L r r l l R R l l R R l l R l l}$

48

Sn. *mp*

Ten. *mp*

B.D. *mp*

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

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

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

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

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

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

51

Sn. *f*

Ten. *f*

B.D. *f*

full accents...

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

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

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

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

D alternating sticking on repeat

54

Sn.

Ten.

B.D.

r l l r l l R l l r l l r l l r l l R l l r l l

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

R r r r L r R r r r

58

Sn.

Ten.

B.D.

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

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

61 1 2 stick clicks

Sn. *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*

Ten. *1* *R* *2* *R*

B.D. *1* *2* (rim)

64 **E**

Sn. *R R L L R* *R R L L R* *R R L L R*

Ten. *r l l R l l R l R l r r L r r l r r L r L*

B.D.

67

Sn. *R L R L L L R* *R R L R L* *R L R L L L*

Ten. */* */* */*

B.D.

70

Sn. *R R L R L* *L R R R L R L* *R L R L R L R L*

Ten. */* */* *R R L L R R L R L L R R L L*

B.D. *R l R l r l R R L R R*

75

Sn.

Ten.

B.D.

75

76

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DESCRIPTION

SPANKS was an exercise used by the Santa Clara Vanguard drumline during its 2004 and 2005 warm-up sequence. It is a rather lengthy exercise designed to incorporate and develop the finer muscles of the fulcrum - muscles that must remain nimble and relaxed in order to play the extended sequences of triplet diddles contained. In order to play any 2 out of 3 notes of a fast triplet (or 2 triplets as part of a sextuplet) on one hand, it is necessary to have a careful balance in the fulcrum area of the grip which allows the player to squeeze enough to allow the stick to bounce, yet not so tightly that the interpretation of the 2-note diddle gets "squared off," resulting in an uneven sounding triplet. The exercise contains 5 sections, taking the players through some moderate to demanding phases of this methodology.

Section A - This section represents the core of the whole exercise - playing the 2nd two notes of a triplet as taps on one hand. The idea, as stated above, is to maintain a consistent fulcrum balance in order to a) execute the rhythm at the prescribed tempos, and b) not "square off" the interpretation of the diddle.

Section B - This section takes the players into the realm of paradiddle-diddles and uses the above idea in a standard rudimental setting. Conceptually, the rhythmic idea in this section is not my own, and I'm not sure where it came from, only that many other drumlines have used this meter and relative format for working the outline of the paradiddle-diddle rudiment.

Section C - This section came from a shorter exercise SCV played in 2003. The ideas are similar to those of the previous 2 sections, but with more interesting and demanding variations.

Section D - A groovy version of Section C. Note the sticking change in the snare voice after the repeat. As we transition from diddles to single strokes, the idea is that the breathy, groovy feel of the previous sections is maintained with single strokes. This is deceptively difficult.

Section E - This is a variation on another exercise utilized by SCV. The snare part consists of a lengthy rhythmic melody of accents and taps, while the tenor and bass voices provide accompaniment and bottom end.

ABOUT THE NOTATION

Where 2-height stickings are required, upper and lower-case sticking indications have been used. For example, a 4/4 measure of 2-height (accents and taps) 16th-note paradiddles would be notated like this:

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

The written dynamic generally refers to the accent volume. All other notes are played at a tap height or piano volume.

Thick 'X' noteheads with marcato '^' accents indicate rim shots. 'X' noteheads without the '^' type accent are usually rim clicks. Technique text will indicate desired articulation. Bass drum rim clicks are notated with an X in parenthesis (X), and are always played in unison unless otherwise noted. A '+' notehead in the tenor voice indicates that note is played with a cross-over arm motion.

ABOUT THE MP3 RECORDING

This mp3 was recorded via MiniDisc at the DCI Regional in Indianapolis, IA. It has been EQ'd and then compressed into a 96Kps mp3 file for space saving considerations.

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