



THE TENOR LINE



TENOR LINE PHILOSOPHY

Tenor drummers play on a set of multiple, single-headed drums and typically use Matched Grip. Since there are many heads to play on, tenor drummers are responsible for performing everything the snares do fundamentally, but also move those demands around the drums. Tenor drums are known to be heavy, so body strength and endurance is needed to carry the instrument. The goal of the tenor line is to provide melodic tones to the drumline. There is a high level of discipline, but everyone also understands how to get along, be leaders in the ensemble, and knows how to have a great time while upholding a high standard of excellence.

The tenor drum (also called timp-toms, multi-tenors, or “quads”) has evolved many times throughout the history of marching percussion.

Originally starting as single headed bass drums turned on their sides, the instrument eventually started using smaller drums, and the number of drums within a set grew over time.

Modern multi-tenors are now configured with up to six drums and connect to the body using a harness with “J” shaped bars called “J-Bars”.

The drum shells are cut in half to allow sound to resonate forward. Tenor drums sizes can vary greatly, but a typical multi-tenor setup will range from 6” to 14” drums.

In this section you will learn about instrument basics, implement details, playing zones, crossovers, muscle groups, matched grip, positions, heights, dynamics, and hand motions. The tenor drum is a melodic percussion instrument that requires years of dedicated practice to master.

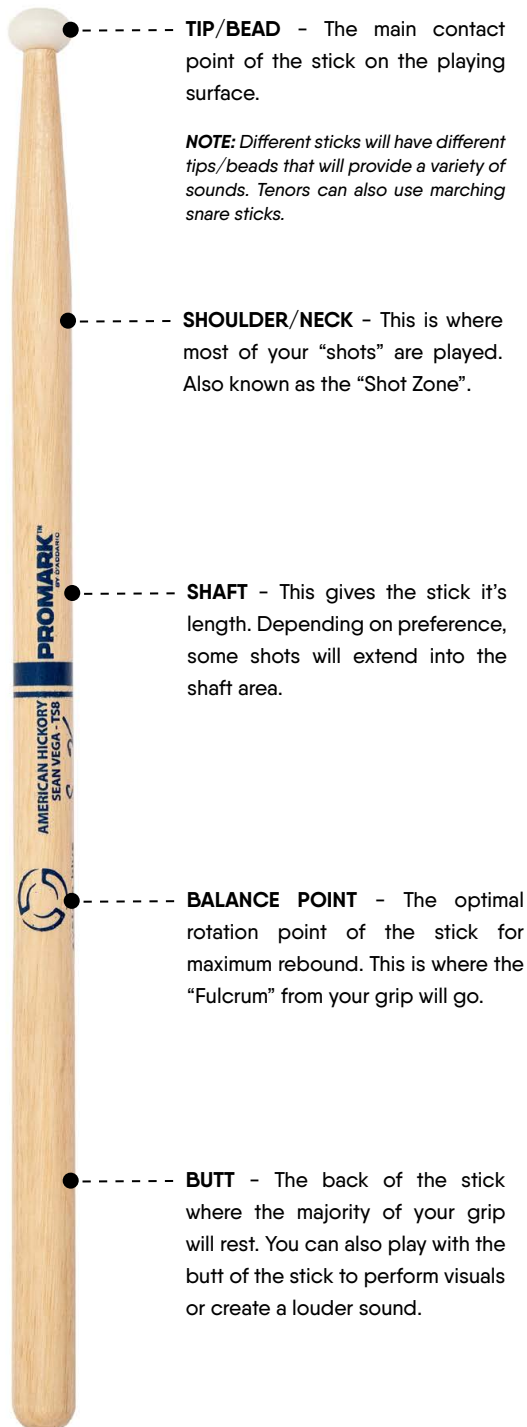
INSTRUMENT BASICS

The tenor drum uses multiple sized drums with heads that are tuned to different pitches. There are a variety of heads available, all with different purposes, and you should do your best to match the head to the music you are playing. For example, if your show music is dark and ominous, you might want a head with a darker sound. If your show is happy and uplifting you might want to use heads with a brighter sound. The tuning of the drums will also change the sound significantly.

01	RIM	A metal hoop that rests over the drum head to tighten it around the outer edge of the drum shell. This also acts as a playing surface to get unique sounds from the instrument including rim clicks, rim knocks, and rim shots.
02	HEADS	Interchangeable playing surfaces that can be tuned to change the pitch of the drum. The larger the head, the more resonate the sound.
03	HARNESS BRACKET	All brands will be slightly different, but this piece connects the drum to a harness or drum stand.
04	TENSION ROD	A screw that raises and lowers the rim to change the tension of the drum head. The more you tighten the screws the higher the pitch of the drums.
05	SHELL	A circular, hollow shell (Often wooden or carbon fiber) with an angled open bottom for maximum projection of sound. When you strike the drum, air moves through the shell and helps create the sound you hear from the instrument.
06	LUG	This is a hollow casing that the tension rod screws into.
07	SHELL GUARD	A protective rubber strip that lines the bottom of all shells.



IMPLEMENT DETAILS



TIP/BEAD - The main contact point of the stick on the playing surface.

NOTE: Different sticks will have different tips/beads that will provide a variety of sounds. Tenors can also use marching snare sticks.

SHOULDER/NECK - This is where most of your “shots” are played. Also known as the “Shot Zone”.

SHAFT - This gives the stick it’s length. Depending on preference, some shots will extend into the shaft area.

BALANCE POINT - The optimal rotation point of the stick for maximum rebound. This is where the “Fulcrum” from your grip will go.

BUTT - The back of the stick where the majority of your grip will rest. You can also play with the butt of the stick to perform visuals or create a louder sound.

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SHOT ZONES - A “SHOT” occurs when you strike the drum head and rim at the same time. This creates a variety of timbres. You can achieve a range of shot pitches by playing on different parts of the stick. Use the shot zones below to experiment with different shot sounds.

PING SHOT (High Pitched) - Play a shot about 1 inch from the bottom of the bead.

KEK SHOT (Medium Pitched) - Play a shot about 3 inches from the bottom of the bead.

GOK SHOT (Low Pitched) - Play a shot with the bead in the center of the head.

