

phillip ginn

(copywriting and editing samples)

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These samples cover projects that are significant or large in scope and range in purpose, including: proposals, internal and external briefs, marketing, product, informational, and instructional.

Hyperlinks will take you to the corresponding pages.

[PAGES 1-4:](#)

Photography Brand Guideline Proposal, contracted by freelancer

Sample of rewriting and editing. Proposal and contract included. Contact and company names, fee rates, dates, and other personally identifying information have been removed or changed.

[PAGES 5-17:](#)

Beautylish Creative And Marketing Brief Mockup

Includes both commerce-side and client-side briefs.

[PAGES 18-20:](#)

Starwest Botanical Email Copy, samples

Includes mockup drafts and final copies for promotional and product emails.

[PAGES 21-26:](#)

2018 Sacramento Asian Pacific Film Festival, program guide

Select pages. Examples of copywriting and editing.

[PAGE 27:](#)

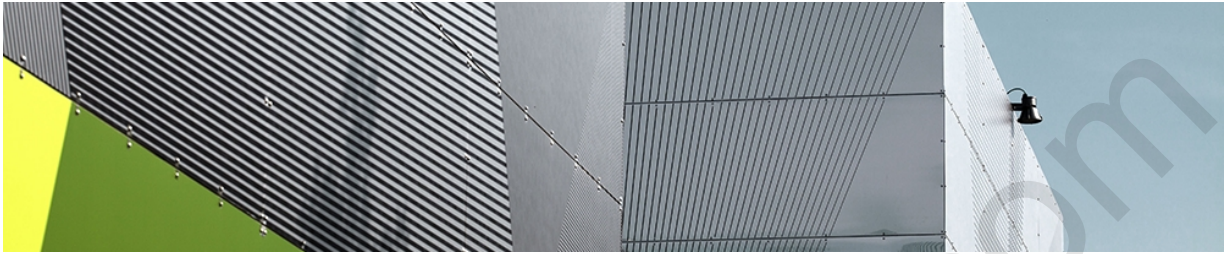
Lumen.com Product Copy Tests

[PAGES 28-39:](#)

Commodore Cadets 2012 Snare Drum Handbook

One of several instrument-specific instructional handbooks for the Commodore Cadets 2012 drumline. Original content and copy based on, at the time of writing, over 21 years of percussion performance experience and 17 years teaching and instructional experience.

Photography Brand Guideline Proposal, contracted by freelancer



Photography Brand Guideline Proposal

FROM

John Woo

email@contractor.com

123 A St, San Francisco CA 94117

TO

John Smith

email@client.com

Context & Goals

CLIENT works to improve the financial success of medical practices by aligning their clinical and business models with government and commercial payers and providing a learning platform for emerging healthcare leaders and innovators. The aim of this Photography Branding Project is to help drive business success by developing a photography style and set of style guidelines to attract new clients and emerging young talent.

The goal of the photography is to help the company:

- Improve brand perception by visually reflecting the company focus on healthcare and education
- Create brand awareness
- Update the website with new photos to visually represent CLIENT as the primary source for new clients and emerging talents

To achieve those objectives, I will be in charge of:

- Developing a standard photography style guide for adding new photographic content
- Creation of photography specifications which include dimensions for print and web
- Photographing the growth of CLIENT through the year
- Building an archive of external and original stock photography that can be accessed both during and after the project ends

The final deliverable for this project will be an archive of edited photography and a style guide.

Timeline

The proposed timeline for this project is one year, split into 4 phases:

Phase 1 (4 weeks): Photography discovery and mockup mood boards

This phase includes: kick-off meeting, discussion on key values, exploration of visual language, photography and retouching session

Phase 2 (2 weeks): Photography for website

This phase includes: a scheduled photoshoot to create photography for the new website launch

Phase 3 (8 weeks): Photoshoot, retouching and archival of imagery

This phase includes: set up photoshoot date, retouch imagery, research and gather an archive of external stock images, update website with new photos

Phase 4 (2019 Year): Photograph CLIENT yearly milestones

This phase includes: photography retainment for the year, 2 photo sessions a month at 1 hour a session

Fee Summary

| | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------|--------------|-------------------|------------------|
| Payment methods | | | \$XXXX.00 |
| Business or cashier's check, money order or bank transfer via Zelle. | | | |
| Payment Breakdown: | | | |
| 50% payment is due upon agreement of proposal along with signed contracts. 4% will be deducted from invoice if full payment is made upfront. | | | |
| ITEM NAME | UNITS | RATE (USD) | TOTAL |
| Brand photography and photo retouching style guide | 1.0 | \$XXXX.00 | \$XXXX.00 |
| 30 retouched images of external and original photography | 30.0 | \$XX.00 | \$XXXX.00 |
| One year photography retainment, 2 photo sessions a month at 1 hour a session | 24.0 | \$XXX.00 | \$XXXX.00 |
| Total | | | \$XXXX.00 |

Photography Contract

This Contract is between John Smith (the "Client") and John Woo (the "Photographer").

The Contract is dated [the date both parties sign].

1. WORK AND PAYMENT.

1.1 Project. The Client is hiring the Photographer to do the following: Develop a photography style guide, shoot and retouch a multitude of original and external stock photography to create an archive where Client can pull from.

1.2 Schedule. The Photographer will begin work on DATE and must finish the work by FINAL DATE.

1.3 Payment. The Client will pay the Photographer a flat fee of \$XXXX.00 (USD). Of this, the Client will pay the Photographer half of the fee before work begins.

1.4 Expenses. The Client will reimburse the Photographer's expenses. Expenses do not need to be pre-approved by the Client.

1.5 Invoices. The Photographer will invoice the Client at the end of the project. The Client agrees to pay the amount owed within 15 days of receiving the invoice. Payment after that date will incur a late fee of 5% per month on the outstanding amount.

2. OWNERSHIP AND LICENSES.

2.1 Client Owns All Work Product. As part of this job, the Photographer is creating “Work Product” for the Client. To avoid confusion, Work Product is the finished product, as well as drafts, notes, materials, mockups, hardware, designs, inventions, patents, code, and anything else that the Photographer works on—that is, conceives, creates, designs, develops, invents, works on, or reduces to practice—as part of this project, whether before the date of this Contract or after. The Photographer hereby gives the Client this Work Product once the Client pays for it in full. This means the Photographer is giving the Client all of its rights, titles, and interests in and to the work product (including intellectual property rights), and the Client will be the sole owner of it. The Client can use the Work Product however it wants or it can decide not to use the Work Product at all. The Client, for example, can modify, destroy, or sell it, as it sees fit.

2.2 Photographer’s Use Of Work Product. Once the Photographer gives the work product to the Client, the Client, as per section 2.1 of this contract, owns the Work Product. The Photographer, in order to promote services to future potential clients, may show the Work Product as samples of completed work. For example, showing of the Work Product may be done in the form of a print or online portfolio. Outside of promotional use, the Photographer does not have any rights to it, except those that the Client explicitly gives the Photographer here.

2.3 Photographer’s Help Securing Ownership. In the future, the Client may need the Photographer’s help to show that the Client owns the Work Product or to complete the transfer. The Photographer agrees to help with that. For example, the Photographer may have to sign a patent application. The Client will pay any required expenses for this. If the Client can’t find the Photographer, the Photographer agrees that the Client can act on the Photographer’s behalf to accomplish the same thing. The following language gives the Client that right: if the Client can’t find the Photographer after spending reasonable effort trying to do so, the Photographer hereby irrevocably designates and appoints the Client as the Photographer’s agent and attorney-in-fact, which appointment is coupled with an interest, to act for the Photographer and on the Photographer’s behalf to execute, verify, and file the required documents and to take any other legal action to accomplish the purposes of paragraph 2.1 (Client Owns All Work Product).

2.4 Photographer’s IP That Is Not Work Product. During the course of this project, the Photographer might use intellectual property that the Photographer owns or has licensed from a third party, but that does not qualify as “Work Product.” This is called “background IP.” Possible examples of background IP are pre-existing code, type fonts, properly-licensed stock photos, and web application tools. The Photographer is not giving the Client this background IP. But, as part of the Contract, the Photographer is giving the Client a right to use and license (with the right to sublicense) the background IP to develop, market, sell, and support the Client’s products and services. The Client may use this background IP worldwide and free of charge, but it cannot transfer its rights to the background IP. The Client cannot sell or license the background IP separately from its products or services. The Photographer cannot take back this grant, and this grant does not end when the Contract is over.

2.5 Photographer’s Right To Use Client IP. The Photographer may need to use the Client’s intellectual property to do its job. For example, if the Client is hiring the Photographer to build a website, the Photographer may have to use the Client’s logo. The Client agrees to let the Photographer use the Client’s intellectual property and other intellectual property that the Client controls to the extent reasonably necessary to do the Photographer’s job. Beyond that, the Client is not giving the Photographer any intellectual property rights, unless specifically stated otherwise in this Contract.

3. TERM AND TERMINATION. This Contract ends on DATE, unless the Client or the Photographer ends the contract before that time. Either party may end this Contract for any reason by sending an email or letter to the other party, informing the recipient that the sender is ending the Contract and that the Contract will end in 14 days. The Contract officially ends once that time has passed. The Photographer must immediately stop working as soon as

it receives this notice, unless the notice says otherwise. The Client will pay the Photographer for the work done up until when the Contract ends and will reimburse the Photographer for any agreed-upon, non-cancellable expenses. The following sections do not end even after the Contract ends: 2 (Ownership and Licenses); 3 (Representations);

4. LIMITATION OF LIABILITY. Neither party is liable for breach-of-contract damages that the breaching party could not reasonably have foreseen when it entered this Contract.

THE PARTIES HERETO AGREE TO THE FOREGOING AS EVIDENCED BY THEIR SIGNATURES BELOW.

(Contractor's signature)

(Date signed)

(Client's signature)

(Date signed)

www.phillipgiam.com
SAMPLES ONLY

Wayne Goss

THE ANNIVERSARY SET VOLUME 3

Marketing Brief

Beautylish Creative Team

Product Launch: Feb 25, 2019

BEAUTYLISH

Brand partner, WAYNE GOSS, is updating and improving his seminal eight-piece brush set, THE COLLECTION. Along with notable improvements, The Collection will feature a whole new look, sporting white handles instead of black. These brushes will continue the Japanese, hand-made legacy of his brand. The new Collection is launching on 2-25-2019. Our job is to let the world know.

PURPOSE Promote the Anniversary Set with a 3-week buildup.

TARGET All Goss fans, including non-Beautylish customers.

TIMING Prep Launch: 1-28-2019
Campaign Launch: 2-06-2019
Product Launch: 2-25-2019

STRATEGIES AND DELIVERABLES Social media posts/stories, email blasts, promo landing page, new product pages, home page feature, photos, pre-order on 2-22-2019.



Email Strategy

5 emails, total. 4 designs based on a single template that is easily modified, 1 design for the official launch on 2-25-2019 that will stand visually independent from the previous 4.

- EMAIL 1
Thursday, 2-7-2019
6 AM
Teaser email: Typography-only graphics. A brief history of the Wayne Goss brand and The Collection. Announcement of Anniversary Volume 3 Set.
- EMAIL 2
Thursday, 2-14-2019
Noon
Promotion of the landing page (link). Close-up photos of the product, enough of a view to give hints of the final brushes but still cryptic enough to give a sense of mystery. Announcement of pre-order sale on 2-22-2019.
- EMAIL 3
Thursday, 2-21-2019
Noon
The reveal: Staged photos of the full line. Reminder of pre-order sale on 2-22-2019.
- EMAIL 4
Friday, 2-22-2019
6 AM
Splash graphic, minimal copy. Pre-order sale reminder.
- EMAIL 5
Monday, 2-25-2019
6 AM
Second stage photos of full line. Announcement of launch. No sale pricing.

Social Media

3 weeks of social media campaigning through the use of timeline posts on Facebook, Instagram, Twitter, and Pinterest, along with stories on Facebook and Instagram.

- WEEK OF 2-4-2019 **Wednesday 2-6-2019** 11 AM POST
Typography-only teaser of new Wayne Goss collection coming soon.
Friday, 2-8-2019 3 PM POST
Photo of Wayne Goss, brief history, mention of new collection coming soon.
- WEEK OF 2-11-2019 **Tuesday 2-12-2019** 10 AM FB/IG STORY
Static image of various Goss brushes with brief Goss history.
Wednesday 2-13-2019 11 PM POST
Close-up photos of Anniversary set, teaser. Note some differences between new/past sets.
Thursday 2-14-2019 10 AM FB/IG STORY
Video of previous Collection fading to close-ups of new Collection. Link to landing page, "Everything is going to get so much better."
Friday 2-15-2019 3 PM POST
More close-ups. Info on improvements. Landing page link.
- WEEK OF 2-18-2019 **Monday 2-18-2019** 11 AM POST
Typography-only pre-order sale announcement. Landing page link.
Tuesday 2-19-2019 10 AM FB/IG STORY
Static image of new brushes 01, 02, 03, name of Collection.
Wednesday 2-20-2019 11 AM POST, 10 AM FB/IG STORY
POST: Full staged photos of line. Reminder to pre-order. Landing page link.
STORY: Static image of new brushes 04, 05, 06, name of Collection.
Thursday 2-21-2019 11 AM FB/IG STORY
Static image of new brushes 07, 08, name of Collection.
Friday 2-22-2019 9 AM POST, 11 AM FB/IG STORY
POST: Photo of full line. Reminder of pre-order sale. Product page link.
STORY: Video of full line. Name of Collection. Product page link.
- LAUNCH: 2-25-2019 9 AM announcement post. Final staged photo of full line. Product page link.

Photos And Pages

In-house photos and videos of new product needed. Required shots: individual brushes, full line, and staged captures of the full line (complete with artistic lighting and props). Also required are new pages and features.

- PHOTOGRAPHY/VIDEO
 - Individual photos of each brush against white
 - Full line, parallel, flat against white
 - Staged full line, complete with props and special/artistic lighting, for promotional purposes (email, landing page, social media)
 - Video capture of full line and staged full line

- LANDING PAGE
 - Launch 12:01 AM 2-14-2019
 - Brief summary of the Wayne Goss brand, highlight differences between previous and new Collection, list improvements
 - Slideshow of closeups (last day: 2-21)
 - Staged full line replaces slideshow. Add link to product page and announce pre-order sale (2-22)

- PRODUCT PAGE
 - Launch 12:01 AM 2-22-2019
 - Enable pre-order sale, active between 12:01 AM 2-22 to midnight 2-24
 - Emulate existing product page for Collection. Add all new info and product photos

- HOME PAGE FEATURE
 - Launch 2-22-2019 for pre-order sale
 - Large graphic with unique staged photo of full line, not to be used in any other part of the campaign. *Home page feature only!*
 - Short summary text highlighting Goss brand, new set
 - Link to product page

Calendar

WEEK 1

- **M**
1-28 PRODUCTION MEETING/CRUNCH WEEK
Begin all research. Comb through past Goss Collection literature, Beautylish Goss/Collection product pages, and Goss Beautylish profile.
 - Check for differences between new set and previous
 - Note Goss brand and history highlights

- **Tu**
1-29
 - COPY: Finish all research.
 - DESIGN: Finish taking/processing photos and videos
 - Individual and full set product photos
 - Video sweep of full line, both staged and product lineup
 - Staged photos for use in email, landing page, product page
 - PRODUCTION: Contact Goss if any assets needed

- **W**
1-30
 - COPY: Email 1 copy due
 - DESIGN: Finish processing photos. First 4 email mockups due
 - PRODUCTION: Review current assets

- **Th**
1-31
 - COPY: Email 1 revisions due
 - DESIGN: Email template code due

- **F**
2-1
 - COPY: All social media copy due. Make revisions
 - DESIGN: Email 1 final design due. All social media graphics due
 - PRODUCTION: Review current assets

Calendar

WEEK 2

- **M**
2-4
 - COPY: Schedule ALL social media. Edit and test email 1
 - DESIGN: Revisions to all social media graphics due

-
- **Tu**
2-5

MEETING TO CONCEPT AND DESIGN HOME PAGE FEATURE

 - PRODUCTION: Schedule email 1

-
- **W**
2-6
 - COPY: Email 2, 3, 4 copy due
 - COPY & DESIGN: Stories due: 2 stories for FB and IG - 1 static image, 1 video of previous Collection brushes
 - DESIGN: Landing page mockup due

DELIVER: SOCIAL MEDIA POST 11 AM

-
- **Th**
2-7
 - COPY: Email 2, 3, 4 revisions due
 - COPY & DESIGN: Landing page revisions due

DELIVER: EMAIL 1 6 AM

-
- **F**
2-8

DESIGN: Email 2, 3, 4 final designs due, including graphics

DELIVER: SOCIAL MEDIA POST 3 PM

Calendar

WEEK 3

- **M**
2-11
 - COPY: Edit/test email 2
 - DESIGN: Email 2 revisions, as needed
 - TEAM: Finalize landing page v01

- **Tu**
2-12
 - COPY & DESIGN: Home page feature sketches due
 - PRODUCTION: Schedule email 2

DELIVER: FB/IG STORY 10 AM (static Goss history)

- **W**
2-13
 - COPY & DESIGN: New stories due. Finalize home page feature concept

DELIVER: SOCIAL MEDIA POST 11 AM

- **Th**
2-14
 - DESIGN: Home page feature photo and video shoot (video for final story)

DELIVER: EMAIL 2 NOON; FB/IG STORY 10 AM; LANDING PAGE 12:01 AM

- **F**
2-15
 - COPY & DESIGN: Final home page feature graphic and copy due. Await revisions

DELIVER: SOCIAL MEDIA POST 3 PM

Calendar

WEEK 4

- **M**
2-18 ASSESSMENT MEETING - Analyze campaign so far, decide if any changes should be made for remaining executables.

- COPY: Edit/test email 3
- DESIGN: Email 3 revisions, as needed

DELIVER: SOCIAL MEDIA POST 11 AM

- **Tu**
2-19
 - COPY & DESIGN: Final front page feature due
 - TEAM: Finalize email 5
 - PRODUCTION: Schedule email 3. Review front page feature

DELIVER: FB/IG STORY 10 AM

- **W**
2-20
 - COPY & DESIGN: Final front page feature revisions due
 - DESIGN: Email 4 and 5 designs due

DELIVER: SOCIAL MEDIA POST 11 AM; FB/IG STORY 10 AM

- **Th**
2-21
 - COPY: Edit/test email 4 and 5
 - COPY & DESIGN: Email 4 and 5 revisions as needed
 - PRODUCTION: Schedule email 4 and 5. Prepare landing page with product page link and pre-sale notice

DELIVER: EMAIL 3 NOON; FB/IG STORY 10 AM

- **F**
2-22 **DELIVER: EMAIL 4 6 AM; SOCIAL MEDIA POST 9 PM; FB/IG STORY 10 AM; PRODUCT PAGE W/ PRESALE 12:01 AM; LANDING PAGE ADDITIONS 12:01 AM; FRONT PAGE FEATURE 12:01 AM**

Launch Day

We've made it to 2-25-2019!

DELIVER FINAL SOCIAL MEDIA POST SCHEDULED FOR 9 AM
DELIVER FINAL EMAIL (no. 5) SCHEDULED FOR 6 AM

Congratulations to the entire Marketing and Creative Team for a successful campaign!!!

BEAUTYLISH MARKETING BRIEF FOR

Wayne Goss

THE ANNIVERSARY SET VOLUME 3

Product Launch: Feb 25, 2019

Wayne,

In preparation for the launch of your 2019 Anniversary Set, we've put together a 3-week creative marketing campaign, beginning 2-6-2019. This will help spark interest, maintain awareness, and spread the word. The campaign will lead us to a pre-order sale the weekend before the set's launch.

This brief details key dates for our social media and email campaigns, as well as the launch dates for the Beautylish.com landing and product pages and the home page feature. We hope this will help you to promote the Anniversary Set along with us.

We're excited to launch this collection with you! Here's to a successful campaign!

~The Beautylish Creative Team

Email Strategy

We're sending 5 emails. The first 4 will have slightly different-but-related designs. The final email for the official launch will visually stand alone. Email schedule is set to avoid overwhelming customers but will them aware of the upcoming launch.

- EMAIL 1
Thursday, 2-7-2019
6 AM
A teaser email with text-based graphics to create intrigue. We give a brief history of the Wayne Goss brand and The Collection to reinforce the trust we've built with your name. Finally, we tease the upcoming Anniversary Volume 3 Set.
- EMAIL 2
Thursday, 2-14-2019
Noon
We provide a link to the promotional landing page, complete with close-up photos of the product - enough of a view to give hints of what the final brushes will look like, but we're not going to give customers a full view. We still want to tease them a bit. We also announce the pre-order sale launching on 2-22-2019.
- EMAIL 3
Thursday, 2-21-2019
Noon
Finally, the reveal! We'll be taking staged photos of the full line, complete with artistic lighting and a few simple props. We also include a reminder of the pre-order sale on 2-22-2019.
- EMAIL 4
Friday, 2-22-2019
6 AM
We're coming towards the end, so we're keeping it simple. The email will feature a large graphic and minimal copy, reminding everyone of the pre-order sale that starts today.
- EMAIL 5
Monday, 2-25-2019
6 AM
The final email for official launch. No sale pricing. A simple, clean product announcement.

Web Pages/Features

We'll be launching the following pages on key dates in order to inform and to build and monitor interest.

- LANDING PAGE
 - Launch 12:01 AM 2-14-2019
 - Brief summary of the Wayne Goss brand, highlight differences between previous and new Collection, list improvements
 - Add link to product page and announce pre-order sale on 2-22-2019

- PRODUCT PAGE
 - Pre-order sale will be enabled and active between 12:01 AM 2-22 to midnight 2-24-2019
 - Official launch at 12:01 AM 2-25-2019 will have no sale pricing

- FRONT PAGE FEATURE
 - Launch 2-22-2019 for pre-order sale
 - Link to product page

Social Media

This is the crux of the campaign! 3 weeks of social media campaigning on Facebook, Instagram, Twitter, and Pinterest. Please feel free to repost any content.

- WEEK OF 2-4-2019 **Wednesday 2-6-2019** 11 AM POST
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Friday, 2-8-2019 3 PM POST
Photo of Wayne Goss, brief history, mention of new collection.

- WEEK OF 2-11-2019 **Tuesday 2-12-2019** 10 AM FB/IG STORY
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STORY: Video of full line. Name of Collection. Product page link.

- LAUNCH: 2-25-2019 9 AM announcement post. Final staged photo of full line. Product page link.

Starwest Botanicals Email Campaigns

STARWEST
BOTANICALS



BE FAIR
BUY FAIR
FairHER
CELEBRATING WOMEN IN
FAIR TRADE

October is
**FAIR TRADE
MONTH**
Save 15% on Starwest Fair Trade Teas!



Fair Trade Certified Tea, Mpanga Growers Tea Factory - This group started an organization to help empower women in their community to become better farmers. They have created training programs on how to grow food gardens that will provide food security as well as be a source of additional income. They are also getting more women involved in tea farming (men currently earn most of the income from tea growing in this region) so that they can play a bigger role in the decision-making in their households. - bafair.org

Fair Trade Certified™ products are farmed, harvested, and produced to help ensure safe, healthy, environmentally-friendly working conditions with fair pay for Fair Trade Farmers.

When you purchase anything that has been Fair Trade Certified™, you're helping to support improving the quality of life for the communities that make the products you enjoy!



Organic Assam is but one of our [Fair Trade Teas!](#)

Save 15% on Starwest Fair Trade Certified™ Teas

We're proud to offer several Fair Trade teas! They're certified by an independent non-profit organization that monitors and certifies Fair Trade products in the US. All of our Fair Trade teas are also certified organic!

Please add the coupon code **[NEED CODE]** at the bottom of your shopping cart when purchasing any of our [Starwest Fair Trade Certified™ Teas](#).

* This offer is valid for online retail orders only. Offer good from October 1st to October 31, 2016 at 11:59 PM PST.

Celebrate the women of Fair Trade with #FairHer

FairHer is the story of women farmers, workers, sellers, and customers behind the Fair Trade products you love.

Women do a lot of the work on small farms and plantations. For instance, did you know that women produce more than 50% of the world's food?

The purchase of Fair Trade Certified™ products help provide fair and equal pay for women, helps ensure freedom from sexual harassment in the workplace, help fund access to women's health services and maternity leave, provides access to education for women, and empowers women to take leadership roles in their communities.

You can join the movement by using the #FairHer hashtag on your social media. And don't forget to show your support with the purchase of Fair Trade products!

For more information on #FairHer, visit bafair.org.

For more information on Fair Trade, visit fairtradeusa.org.

Starwest Botanicals

161 Main Ave. ~ Sacramento, CA 95838

www.starwest-botanicals.com

websupport@starwest-botanicals.com

1-800-800-4372, M-F 8AM - 5PM, PST

Email look funny? [View in your browser.](#)

Copyright © 2000-*[DATE:Y]* Starwest Botanicals Terms of Use
Too many emails? We understand. [You can be removed from this list.](#)

STARWEST BOTANICALS

BE FAIR
BUY FAIR

October is
FAIR TRADE
MONTH



Save **15%** on Starwest
Organic Fair Trade Teas!
October 4th - 14th, 2016



Fair Trade Certification raises income and living standards for tea farmers overseas, while helping to protect the environment by investing in their farms and communities. The Fair Trade Certified™ logo you see on our Organic Fair Trade Tea labels guarantees you are receiving a superior quality product, farmers and workers received a fair price for the product, and eco-friendly practices were used in crop production.

We're proud to offer 12 organic varieties of Fair Trade teas! They're certified by Fair Trade USA, an independent non-profit organization that monitors and certifies Fair Trade products in the US. We work with an unrivaled network of carefully selected Certified Organic and Fair trade farmers from all over the world to provide unmatched quality and consistency in our teas.



*Mango Ceylon is but one of our Organic
Fair Trade Teas!*

Save 15% on Starwest Organic Fair Trade Certified™ Teas

Please add the coupon code **TEA2016** at the bottom of your shopping cart when purchasing any of our Starwest Organic Fair Trade Certified™ Teas.

* This offer is valid for online retail orders only. Offer good from October 4th to October 14th, 2016 at 11:59 PM PST.

When you purchase products that have been Fair Trade Certified™, you help improve the quality of life in the communities that make the products you enjoy!

For more information on Fair Trade, visit fairtradeusa.org.

Starwest Botanicals

161 Main Ave. ~ Sacramento, CA 95838
www.starwest-botanicals.com
websupport@starwest-botanicals.com
1-800-800-4372, M-F 8AM - 5PM, PST

Email look funny? [View in your browser.](#)

Copyright © 2000-*[DATE:Y]* Starwest Botanicals Terms of Use
Too many emails? We understand. [You can be removed from this list.](#)

(legible visual representation of this email unavailable)

Hi, << Test First Name >>! Here are the Specials for August 1st-31st, 2017

STARWEST BOTANICALS

Tea Time

August is here. While the weather is still warm, a glass of iced tea will hit the spot. As the weather cools, you'll be glad to enjoy a warm cup. Starwest teas make a refreshing and revitalizing drink that can be served both hot or cold. The Press-N-Brew Tea Bags are perfect for making your own favorite tea. Our most popular tea varieties are also conveniently pre-packaged in fusible (unbleached) tea bags. And don't forget The Tea Enthusiast's Handbook, a wonderful guide on all things tea.

Specials run from August 1st - 31st, 2017. [Click here for details.](#)



15% off Loose Black & Oolong Teas
(1lb & 4oz)

Black teas produce a dark, red-brown brew with a deep, robust, full-bodied flavor. Oolong is a medley of black and green leaves with lighter, smooth, full taste. They're among the world's most popular teas. We have a wide variety for you to choose from!

[See all Loose Black & Oolong Teas](#)



15% off Bulk Tea Bags
(1lb & 4oz)

Our most popular loose tea varieties prepackaged in fusible (unbleached) paper tea bags, which are free of dyes and adhesives. Labels include directions to help you brew both hot and sun teas. Many varieties of our tea bags make great iced tea!

[See all Bulk Tea Bags](#)



10% off Press-N-Brew Tea Bags
(all sizes)

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August is here. While the weather is still warm, a glass of iced tea will hit the spot. As the weather cools, you'll be glad to enjoy a warm cup. Starwest teas make a refreshing and revitalizing drink that can be served both hot or cold. The Press-N-Brew Tea Bags are perfect for making your own favorite tea. Our most popular tea varieties are also conveniently pre-packaged in fusible (unbleached) tea bags. And don't forget The Tea Enthusiast's Handbook, a wonderful guide on all things tea.

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10% off The Tea Enthusiast's Handbook

A guide to employing the world's best teas. Introduces the many classes of teas and also goes through the process of purchasing, steeping, and storage. This absolutely belongs on your shelf! 200 pages, paperback.

Welcome!

Dear Friends,

Thank you for joining us at the 2018 Sacramento Asian Pacific Film Festival, presented by the Sacramento Asian Pacific Cultural Village.

The 2018 theme of BEYOND RESISTANCE builds upon last year's exploration of the Asian and Pacific Islander American, immigrant, and refugee experience in America, and common struggles for justice and equality. This year, we aim to inspire further education about ourselves and the world around us, and to provide some tools to help us all stay engaged in our communities.

On Saturday, May 26 and Sunday, May 27, hosts Stephen Chun, Mai Vang, and Frances Wang will bring you more than two dozen films across four different showtimes, virtual talkbacks with filmmakers, and a panel discussion with local Sacramento API community activists.

This festival would not exist without the dedication and energy of numerous volunteers, local businesses, partners, donors and supporters like you. We'd also like to thank the California Museum for making the change in venues a pleasure. We're very happy to present our 4th full festival at a venue that plays such an important part in promoting California's culture and history.

We hope our selection of films interests, entertains, educates, and inspires you. It's not enough to resist. It's time to go BEYOND RESISTANCE.

Sincerely,

Jason Jong, Jonathan Mendick, and Doua Yang

PRODUCERS CIRCLE

*Producers: Jason Jong, Jonathan Mendick,
Doua Yang*

*Associate Producers: Phillip Ginn, Brandon
Louie, Jeff Louie, Bee Vang, Taylor Vang*

*Members: Monica Chan, Tiffany Chan, Leslie
Dam, Alexis Phan, Bao Xiong, Steven Zhang*

Technical Director/Web/Sales: Jeff Louie

Director of Visual Communications: Phillip Ginn

Marketing Coordinator: Jonathan Mendick

Production Manager: Doua Yang

Outreach Coordinator: Brandon Louie

Advisors: Aaron Leong, Kenji Taguma

ADDITIONAL FESTIVAL SUPPORT STAFF

*Chris Chu, Todd Christensen, Susie Willemsz-
Geeroms Michael Jong, Priscilla Jong, Tom
Kato, Wanda Kato, Sou Leiz, Samedi Mendick,
Bobby Dalton Roy, Alex Sanchez, Lucille Wong*

May 26-27th, 2018

Our Hosts



Stephen Chun serves as a Traffic Producer on iHeart Radio and a reporter for KFBK Sacramento, Bloomberg San Francisco, KQED (PBS Bay Area), and KBSW Action News 8 Central Coast.

Off air, Stephen is a personal trainer and serves on the alumni board for George Washington High School, mentoring young people to become future broadcasters. As an active member of the API community, Stephen serves as Event Director for the Asians on Film Festival (SAPFF's sister festival), mentors for the Asian American Journalists Association, and hosts for community events across California, including the San Francisco Chinese New Year Parade, Northern California Cherry Blossom Festival, and J-Pop Summit Festival.



Mai Vang is the eldest of 16 children and a proud Sacramento native and resident. She currently works as the Community Affairs Director for Sacramento City Councilmember Larry Carr and is also an adjunct faculty in the Department of Ethnic Studies at Sacramento State University.

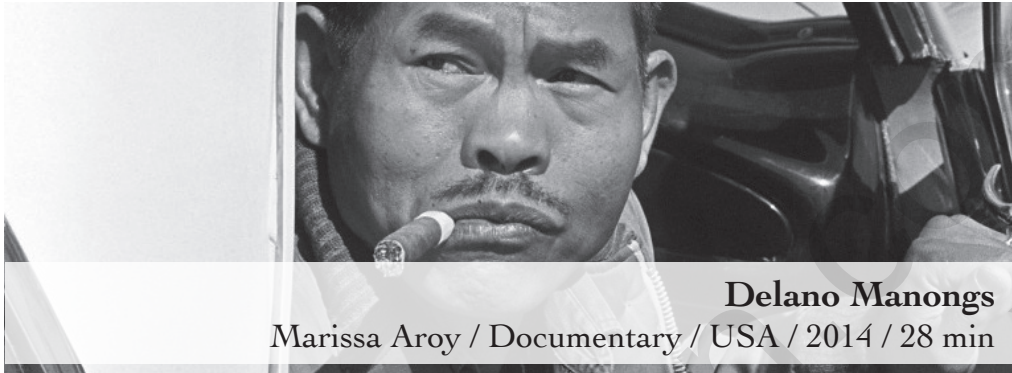
Mai holds Master's degrees in Public Health Policy and Asian American Studies from UCLA. In November of 2016, she was elected to the Sacramento City School Board. She also co-founded Hmong Innovating Politics, whose mission is to strengthen the power of disenfranchised communities through innovative civic engagement and strategic grassroots mobilization.



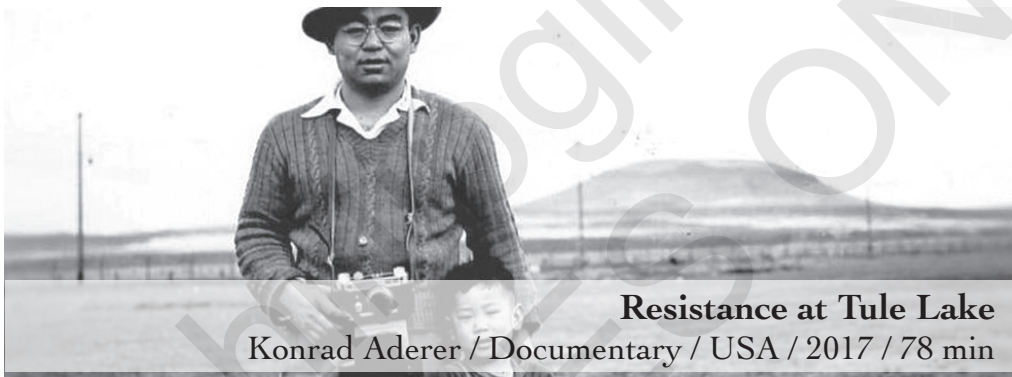
Frances Wang joined KTXL (ABC10, Sacramento) in October 2015. She was born in San Francisco but grew up in Sacramento, which she considers home. She dreamed of being a journalist since childhood after being interviewed by Walt Gray. She was always the most talkative of her peers, so her former teachers and classmates aren't surprised she became a reporter.

After graduating from St. Francis High School, she went on to USC. She graduated Magna Cum Laude with Phi Beta Kappa honors and earned a Bachelor of Science in Business Administration. Before joining ABC 10, Frances worked at KREM2 in Spokane, Washington. She has also interned at KABC-TV (Los Angeles), CNN and E! News.

Special Presentations (in order of appearance)



Farm labor organizer Larry Itliong and a group of Filipino farm workers instigate one of the American farm labor movement's finest hours.

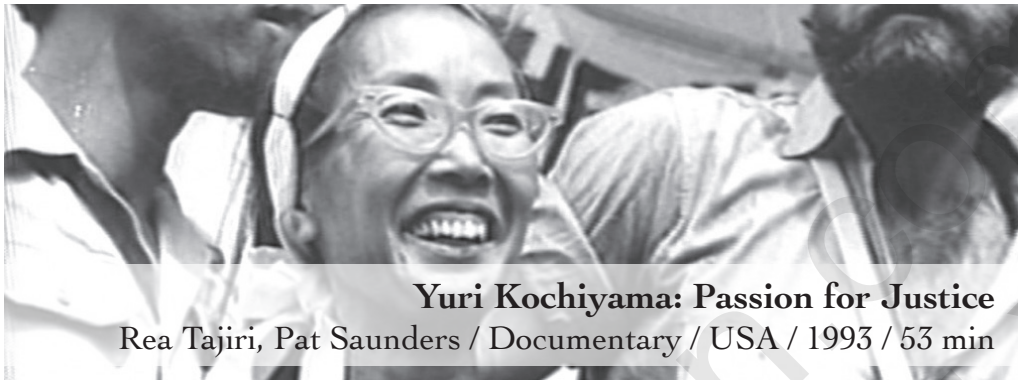


Incarcerated Japanese Americans defy the government by refusing to swear unconditional loyalty to the US.



Jimmy Mirikitani survived internment camps, Hiroshima, and homelessness by creating art. He and Linda Hattendorf explore his painful past together.

May 26-27th, 2018



Yuri Kochiyama: Passion for Justice

Rea Tajiri, Pat Saunders / Documentary / USA / 1993 / 53 min

A look at the vitality and compassion of Yuri Kochiyama as a Harlem-based activist, wife, mother of six children, educator and humanitarian.



Gook

Justin Chon / Narrative / USA / 2017 / 95 min

A drama about two Korean American brothers, their friendship with an 11-year-old African American girl, racial tensions, and the LA Riots.

Panelists



Moderator: Mandy Lee

President and Managing Director, Platinum Advisors

Mandy has served in several capacities in both houses of the California Legislature. In 2016, she was recognized as one of the top Asian American Pacific Islander political operatives by the National Association of Asian Pacifics in Politics and Public Affairs. She is currently President of the Board for Equality California and the Chair of the California Leadership Fund. Mandy holds a Bachelor's degree in Political Science from CSU Hayward, emphasis in pre-law studies.



Dexter Niskala

Program Assistant, EBAYC

Dexter is a 19-year-old student at CSU Sacramento majoring in Kinesiology. Since 2016, he has worked for East Bay Asian Youth Center (EBAYC Sacramento) as a program assistant, canvassing and speaking at city council meetings about youth advocacy and funding. He swore in Mai Yang Vang (SCUSD Board of Education Area 5) and worked alongside her on Measure G. Dexter is currently working on the Sacramento Children's Fund within the Sacramento Kids First Coalition (SKFC). His passion is working to fight for programs and services for youths.



Robyn Magalit Rodriguez, PhD

Professor, University of California, Davis

Author of *In Lady Liberty's Shadow: Race & Immigration in New Jersey*, Dr. Rodriguez earned her PhD in Sociology from UC Berkeley. She serves on the faculty of Asian American Studies at UC Davis. An international labor migration and immigration expert, she has lectured on her work on college campuses across the US and around the world. She became an immigrant rights activist while at UC Santa Barbara in the early 1990s, joining the opposition to Prop 187, the law that would have denied undocumented immigrants a broad array of state services.

May 26-27th, 2018



Bobby Dalton Guleng Roy

Investment Advisor Representative, Primerica Advisors

In an effort to greatly improve the lives of others, Bobby is very active in the Sacramento community. He is: the national secretary of the Filipino American National Historical Society; commissioner of the Sacramento County Children's Coalition; liaison to the Steering Committee on the Reduction of African American Child Deaths; member of the Sacramento Metropolitan Arts Commission's Race and Cultural Equity Task Force; treasurer of Iu Mien Community Services; board member of the Philippine National Day Association.



Cha Vang

Executive Director, Hmong Innovating Politics

Cha is the co-founder and Executive Director of Hmong Innovating Politics, whose mission is to strengthen the power of disenfranchised communities through innovative civic engagement and strategic grassroots mobilization. Before HIP, she worked as a community organizer to improve outcomes for children and families in the Sacramento region. Cha holds a Bachelor's in Sociology from CSU, Sacramento. She was born in the refugee camps of Thailand and raised in South Sacramento.

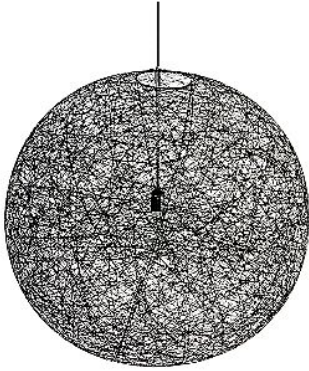


Nkauj Iab Yang

Director of California Policy and Program, SEARAC

Nkauj Iab oversees SEARAC's California health, education, immigration, and racial equity efforts, working with various coalitions to identify and advocate policies supporting Southeast Asian American communities. She spent the last 11 years committed to youth organizing and development in Sacramento and Oakland. Prior to SEARAC, she was Program Manager at Banteay Srei, managing services for sexually exploited Southeast Asian American young women, and helping to expand and report disaggregated API data at the Oakland Unified School District.

Lumens.com Product Copy Tests



Random Light by Moooi

<http://www.lumens.com/Random-Light-by-Moooi/uu168535/product>

Deceptively simple and so lightweight it seems to float by the will of its soft glow. Its only sense of mass comes from the bright nucleus that is the exposed bulb. Designer Bertjan Pot took three years to develop this light, created by fiberglass “yarn” soaked in epoxy resin and then randomly wrapped around a large balloon. Remove the balloon and what remains are varying windows of space from which light escapes.

(word count: 72)



Halva Swingarm Wall Sconce by Eglo

<http://www.lumens.com/Halva-Swingarm-Wall-Sconce-by-Eglo/uu453886/product>

Clean, modern, and direct in its design, the Halva Swingarm Wall Sconce is a tasteful addition to any contemporary home. Its white fabric drum-shaped shade and brushed aluminum and chrome finishes provide a subtle addition to your existing décor. Lighting is controlled by a touch dimmer switch and is perfect for bedrooms, reading areas, studies, and other nooks and crannies in need of a little more brightness.

(word count: 68, hyphenated words not counted as single words)



Fatboy Original Bean Bag by Fatboy

<http://www.lumens.com/Fatboy-Original-Bean-Bag-by-Fatboy/uu423162/Product>

Bean bags have a legacy that dates back to 1965. Each iteration of the body-conforming chair since would improve upon its predecessor. The 70s saw a rise in popularity. Today sees the Fatboy Original, a bean bag of durability, vibrant colors, and simple care. Made with 100% recyclable polystyrene beads and easy-to-clean nylon that is stain and water-resistant, the Fatboy Original is a must in any home that takes relaxation seriously.

(word count: 75, hyphenated words not counted as single words)

The Commodore Cadets 2012 Snare Handbook

by Phillip Ginn

Introduction

WELCOME

You've joined the drumline. Congratulations.

This booklet is meant to concisely present some basic concepts of technique and philosophy. It is not an in-depth examination. You will learn more and more during your time in the drumline.

By choosing to join the drumline, you've chosen to work longer and harder than any other section. Class, respect, discipline, and responsibility are as much high priorities as learning, practicing, and rehearsing in order to be excellent drummers. And excellent drummers you will be, so long as you put in the work. This is not an activity for the weak, the lazy, or the cowardly. If this does not appeal to you, you can close this booklet. Maybe pass it on to someone you think might be interested.

If this sounds like your cup of tea, then read on, fearless drummer.

REQUIREMENTS

To every rehearsal, you should bring the following:

- A binder with blank paper and clear, plastic sheets for music
- A writing implement, preferably a pencil
- Any music you've been given
- Sticks
- A drum pad, if you have one... and you should
- Ear plugs
- This packet
- A bottle of water
- A hat and sunglasses
- Sunblock
- A great attitude

If you are a drummer, you should own your own sticks. If you own drum set sticks, that's fine, but for drumline you will need marching sticks. Vic Firth MS2s are good, general sticks, though you can buy something comparable.

At some point, a specific model of snare sticks and tenor mallets will be decided upon for everyone in their respective sections to use. As a snare player, be prepared to buy your own sticks if the corps does not provide them.

It is a good idea to bring your drum pad for down times or times when you are not able to play on a drum.

Ear plugs are recommended for times when we use a metronome that is stationed directly behind you and the volume is cranked up, or during times when the ensemble is inside a room that amplifies the sound to an unhealthy level. We will not be using ear plugs on the field or in under normal inside conditions.

DRESS

It is important that you dress appropriately. It doesn't matter if it's field season or indoor percussion season. If it's hot, dress lightly. If it's cool, dress in layers.

Jeans are not recommended, as they are restrictive and can get very hot. Shorts or lightweight sweatpants or workout pants are recommended for hot weather. Sweatpants are recommended for cold weather. Sunglasses, a hat, and sunblock will help protect you against the sun. You will be spending a lot of time outdoors, so be prepared. The weather can change at any time, so it's always a good idea to bring extra clothing, just in case.

If you have long hair, you must tie it back, clip it back, wear a hat, or get a haircut. We do not want your hair in your eyes, and you will not be allowed to fix it when standing at attention. You will not be allowed to wear a hat during a performance, unless you are a marching member in which case you will be wearing a shako or some other headpiece. No hair coloring except natural colors, as odd hair colors (ie. blue) are distractions to the audience.

There is no "sagging". We should not be able to see another pair of pants, shorts, or your underwear because your pants are too low. This is not only unprofessional-looking, but it is also not conducive to the athletics of this activity.

SIMPLE RULES

You will be expected to follow some very basic rules, most of which you will learn during your participation. You will find that many are based on common courtesy. That said, certain rules should be explained now:

1. No cell phones are allowed during rehearsal. They are a distraction. Turn them off or set them to silent. You will not be allowed to answer your phone during rehearsal *unless you are expecting an important call and you let the instructional staff know this*. You will be given breaks, during which you can check your cell phones.
 - a. You should give an instructor's or the director's phone number to a parent in case of an emergency. This way, should an emergency arise, someone will know about it during rehearsal.
2. No eating or drinking during class, except on breaks. Food and drink are also distractions. Be prepared for rehearsal: be sure you eat and drink before rehearsal, and/or bring food and drink for your breaks.
3. Be on time for rehearsal. Members that are late are a distraction. Furthermore, members that are late miss out on lessons and rehearsal accomplishments, causing them to be behind the rest of the group. Members that are late have the responsibility to catch up.
4. If you know you are going to be absent or late, *call an instructor or the director*.

Technique

GRIPS

No matter what instrument or grip you'll be using, we follow these principals of good technique: simplicity, efficiency, balance, and harmony. We will concentrate on efficient energy and motion with relaxation and harmonious use of all employed parts of the body.

Take note of where the fulcrum control will be for each grip. The fulcrum of the stick is approximately 1/3 up from the butt end.

Snare Drum: Traditional Grip



We will be using the traditional grip for snare drum.

Left Hand:



- The forearm should be parallel to the ground and perpendicular to the plane of the body.
- The hand is in a “handshake” position before the stick enters the hand. The stick lays on the “webby” part between the thumb and index finger at about a 45 degree angle to the body. This is the fulcrum.
- The fingers come to the stick while the hand stays in place. The fingers will naturally curve, which will also naturally shape the hand.
- The index finger rests on top of the stick, and the thumb naturally rests on top of the forefinger, ideally near the first knuckle (by the tip).



- The middle finger rests against the outside of the stick and acts as a guide. The stick rests on top of the ring finger at the fingernail.
- The pinky is slightly curved back against the ring finger in order to provide an arch of support, strengthening that area of the hand and the use of the ring finger.

- Spaces between the fingers should be minimal, which is accomplished so long as the fingers curve naturally to the stick; there should be no gaping holes in between the fingers, nor should the fingers squeeze together to close any spaces.
- Placing another stick atop the circle created by the index finger and thumb – the fulcrum – should form an airplane banking left.



Right Hand:

- The stick is held with all fingers gently wrapped around the stick, forming a “cup”, and the thumb is placed on the side, with the thumb pad on the stick.
- The “mouth” formed by the index finger and thumb should not be too wide open, nor should it be tightly closed. Let the mouth “breathe”.
- The fulcrum is formed by the thumb and index finger, as this is the pivot point at all times, no matter how loose or “tight” the index finger is in different applications.
- All fingers stay in contact with the stick, and all fingers are used as equally as possible in order to avoid stressing out any one part of the hand.



- The fingers work in conjunction with the wrist, which is the main point of action.



- The hands are rotated outwards to approximately a 45 degree angle.
 - Placing another stick atop the one in playing position at the fulcrum, so that it touches the tip of the thumb and the knuckle of the index finger, should form an airplane banking left (for the left hand) or right (for the right hand) with the stick in playing position.



- The wrists are flush with the forearms.
- A straight line should form from the head to the elbow.
- The arm and stick should be positioned downwards from the shoulder to the head.



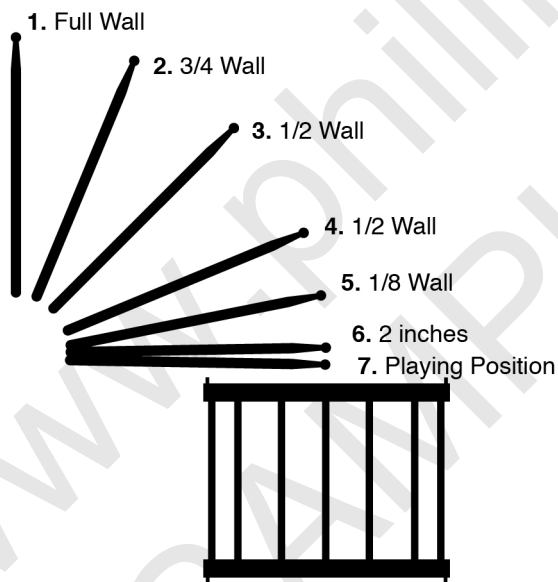
- Due to the position of the left arm being parallel to the ground and the height of the drum to accommodating the left hand position, the right elbow is raised slightly so that it is away from the body in a comfortable manner, but the wrist is still flush with the forearm.
- Together with the left hand, the sticks form a 90 degree angle. Beads are 1 inch apart and 1 inch off the surface
- The arm and stick should be positioned downwards from the shoulder to the bead.

STICK HEIGHTS AND DYNAMICS

For general purposes, dynamics will be determined by stick heights. We will not use the inch system used by so many drumlines, with the exception of tap heights. Using inches to determine stick height is inaccurate and difficult to estimate from the player's perspective (from the top down).

Easier to assess is the wall system. The "wall" is the position of the sticks when they are raised to the completely vertical plane. This system should prove easier to estimate both physically and visually.

The exception to the wall system will be tap heights. The beads of the stick should hover 1 inch above the head when resting in playing position. Since taps require a very small lift to execute the downstroke, and therefore don't stray too much from playing position, we will use inches to determine our tap heights... 2 inches, to be exact. Twice as high as the sticks at rest.



1. Full wall: *ff*
2. 3/4 wall: *f*
3. 1/2 wall: *mf*
4. 1/4 wall: *mp*
5. 1/8 wall: *p*
6. 2 inches - taps: *pp*
7. Playing position, 1 inch above the surface at rest

Ultimately, however, the music and tempo will dictate how we interpret dynamics and how high our sticks will raise.

SOUND

We will play through the drum. This does not mean mashing our sticks and mallets into the surface, nor does it mean playing hard. To play through the drum means to allow the force of the stick or mallet to travel through the top head, through the body of the instrument, and out the bottom head, taking full advantage of the whole drum.

We will not lift our sticks away from the head in an effort to “pull out the sound”. This ensures that we have a nice, full attack while still allowing the drum to resonate. It also ensures that we have full impact, rather than cutting off the impact from a premature lift of the stick.

MOTION AND STROKES

The order of motion initiates from the wrist and fingers, then the elbow, then the upper arm. Essentially, motion initiates from the outside in, towards the body.

When we play the drum, we *do not let the rebound do the work for us!* Rather, we allow the rebound to assist us. Letting the rebound do the work for us implies that we relinquish control to the rebound. This will not give us precision or the desired quality of sound. Rather, we play every single beat while learning how to utilize and manipulate the rebound to relieve the amount of work we have to do – how much muscle and energy we have to exert.

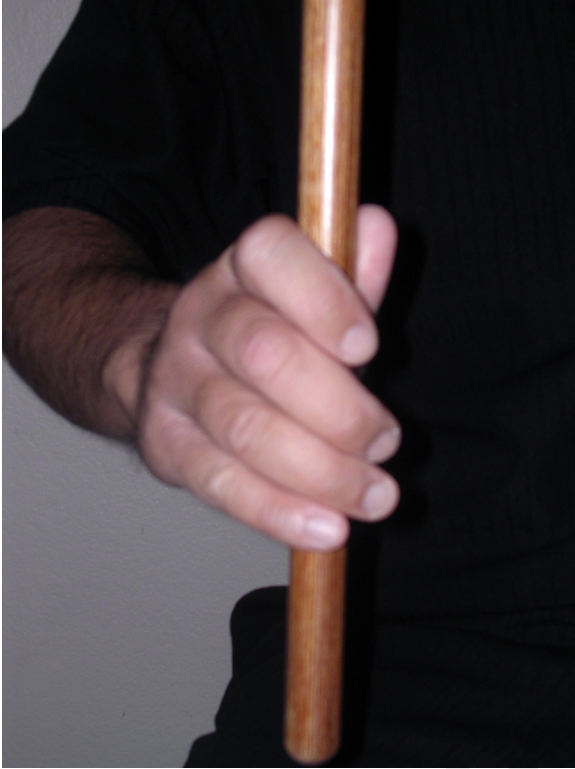
The idea of playing every single beat does not mean we should “muscle” out every beat. Stay relaxed at all times, making sure to not over-grip your sticks; do not tense your trapezius muscles (the ones that extend from the back of your neck to your shoulders) or your arms; do not forget to breathe. Breathing allows you to relax both your body and your mind.

What follows are brief explanations of the three basic strokes. The complexities of each stroke will be discussed throughout the season.

LEGATO STROKE

The term “Legato” means “smooth and without breaks.” Therefore, the Legato Stroke is a smooth stroke used when playing a series of notes that should not be played with any interruption in the flow of the stroke.

The legato stroke is the basis for all other strokes!



Examples of a fully extended legato stroke using match grip



Examples of a fully extended legato stroke using traditional grip.

As a general rule, we lead with the bead during the legato stroke, which forms an arc during the upstroke.

The legato stroke is initiated by the wrist and allows the fingers to open up – to come away from the palm – while remaining on the stick at all times. As the fingers open, the stick will slide towards the fingertips, and as they close the stick will slide back into the cup. The amount of open finger depends on the tempo and the desired stick heights. The fingers may not open very much during taps, but they should never choke off the stick.

For traditional grip, the motion of the stroke will, of course, create momentum for the stick. The ring finger is *not* married to the stick, and most often the stick will come off the finger in varying degrees. Depending on what is being played and the speed, the stick may also move the forefinger out of the way, allowing the thumb to flex along with the movement of the stick without creating a wide space between it and the index finger (example: a succession of beats all played at the same height, such as fast eighth notes). For rolls, the index finger may need to stay in place for added security of the grip. For tap-to-accent patterns, the stick may move the index finger out of the way but the finger should return to position in order to aid in freezing the stick (see: Staccato Stroke).

No matter how the stick and the fingers interact in the traditional grip, the fingers it must remain in the same relative position as when in playing position in order to efficiently act as needed, such as stopping the stick or supporting the stick on the next upstroke. In other words, the fingers should stay close to the stick, even when moving away. This also aids in the conservation of energy and muscle use.

STACCATO STROKE

The term “staccato” means “short, disconnected parts or sounds.” In drumming, the term “staccato” is used to explain the stopping or freezing of the stick upon impact, thus disrupting rebound and disconnecting itself from any subsequent note being played.

This stroke is distinct from the legato stroke in that the fingers must lightly close around the stick in order to stop the rounding stick from coming back up into the air above playing position (1 inch above the surface), thus freezing the stick immediately after impact. This “squeeze” or “tug” should be quick – almost instantaneous – and then immediately relieved so that the hand can revert back to its relaxed state. It should *not* be an intense squeeze at all.

As a result of freezing, the staccato stroke, in combination with low legato strokes – taps – give us our tap-to-accent relationship. Since the taps are played low, any high notes played in the pattern are then perceived to be accents. The staccato stroke is also used for the “release”, or final note, played in a passage.

Remember: the freezing of the stick is the only adjustment made to the legato stroke to give us the staccato stroke. Outside of this freezing of the stick, the legato stroke is the basis for the staccato stroke.

ROLL MOTION STROKE

This stroke is used for diddle patterns:

- Rolls, both short (ie. 5-stroke) and long
- High diddles
- “Accented” diddles, such as stutters

Roll motion is a subset of the legato stroke in that the motion of the wrists and fingers are the same as legato. However, with every initial attack of each double-beat (and, in *some* cases, triple-beat), the arm slightly moves up with the wrist’s upstroke and back down to playing position with the downstroke of the first beat. To compensate for the additional height offered by use of the arm, we use a little less wrist in the stroke. The second beat is played normally with enough wrist and finger to play it at the same volume as the first.

The arm used in roll motion is not used to create a more forceful sound, but to aid in the fluidity of playing sequential diddles. The arm lift should not be extreme, but slight.

For training purposes, we will often use the stroke without actually playing any diddles. Thus, to control the stick better, a closed-legato – a legato stroke very little, if any, opening of the fingers despite the height – would be used with the arm lift. Once diddles are added, we allow the fingers to open in order to play the diddles.

It is very important that, even though arm is being used for every initial double-stroke, wrist is used. Using wrist will help us to continue to lead with the beat. Without the wrist, the stick is raised flat with the arm which will result in bad-sounding, closed, “squishy,” uneven diddles.

Exercises

Please note that the exercises in this booklet are designed to work on and demonstrate your fundamental skills. Other exercises, and variations on the ones included in this booklet, may be given to you during the course of the season. It is your responsibility to learn all exercises and any music given to you, regardless of how often we play them.

As your skills improve, the exercises – and the music – you are given will be more difficult.

TABLE OF CONTENTS

It is recommended that the exercises be played in the order in which they are presented here, as each one becomes more complex and builds upon concepts worked in the previous exercise.

1. **Basics:** A legato stroke exercise. There are no breaks during multiple repetitions; the exercise loops without breaks and any tempo changes are made at the top of each repetition.
2. **Two-Height Mini:** A tap-to-accent exercise for single and alternating hands. It begins with legato strokes, utilizing two dynamic levels to work on two heights without any actual freezing, thus working on relaxation. The tap-to-accent passages should be played as relaxed as the introduction while incorporating the staccato stroke.
3. **Double U:** A multiple-stroke exercise that works low multi-strokes using only wrist and fingers, high multi-strokes using roll motion, paradiddles, and power diddles.
4. **Flegos:** A flam exercise designed to help build flam accent coordination. Incorporates everything exercised in *Two-Height Mini* and *Double U*. Basses concentrate on providing a groovy feel to help the uppers think musically, syncopations, and developing the coordination needed to play flams in the future.
5. **Golf Swing:** A triplet roll exercise designed to work roll motion. This exercise starts with buzz rolls to work the arms and moves into long rolls. The exercise works backwards, moving from rolls towards diddle rudiments such as 5s, drags, stutters, etc. There is a variation for the uppers that employs accents. Basses concentrate on using the downbeat and the triplet feel to play splits based on triplet partials.

Be sure to read any and all instructions included with each exercise, otherwise you may play them incorrectly, defeating the purpose of each.