

2019 Drumline Handbook

Introduction

It may seem like a long way away but the marching band season is not far away. In an effort to better prepare for the 2019 marching season this year we are going to get drumline going a little earlier than in years past. In this packet you will find all of the necessary information to be prepared for your auditions and for the upcoming marching band season.

To get prepared for auditions, which will be held on May 29th, there will be two days that you will be able to come in and work on anything that you are struggling with in your music. These days will be May 7th and May 14nd. On these days, I will be available to work with you one on one and in a group setting. In case these days are canceled due to inclement weather, we will have make-up days that will be announced at a later date if necessary.

Auditions

For this year's auditions there will be 3 sections. The first section will be rudiments, you will be required to play all listed rudiments in a slow-fast-slow format. When playing slow-fast-slow you will begin the rudiments at a very slow tempo and then work the speed up to the fastest speed that you can comfortably play and then slow it back down to the original tempo. You will do this with no breaks between speeds and you will not stop playing the designated rudiment until you are back to your original rudiment. Each rudiment should take between 5-15 seconds to play.

The next section of the audition will be the exercises. This will consist of 8 on the Hand, 8th Note Tap Accent, 16th Note Tap Accent, and the Roll Exercise. You will be asked to play these exercises at a tempo you feel comfortable with. While playing these exercises it is mandatory that you mark time.

The final section of the audition will be the sight reading section. In this section you will be given a short rhythmical exercise to play. You will have a few moments to look it over and then play it. This part of the audition is so that we can judge your ability to read. It is very important no matter what you play to be able to read basic syncopated rhythms.

Hearing

As a musician, especially as a drummer, it is important that you protect your hearing. The gift of sound is something that is compromised each time you play without hearing protection. This year it will be expected of you to wear hearing protection. Not only does this help save one of your most valuable senses but also it helps soften noises so that you can better hear what is going on around you. Being able to hear each other is important because it is the only way to function as one cohesive musical force. I have included below a list of ear plugs that I recommend that can be purchased on Amazon. However, if you are unable to purchase these, places such as Walmart and CVS also sell affordable ear plugs that will work (any standard ear plug will work).

- Etymotic Research ETY Plugs High Fidelity Earplugs
- Etymotic Research ER20XS-SMF-P High-Fidelity Earplugs
- LiveMus!c HearSafe Ear Plugs
- Eargasm High Fidelity Earplugs
- DownBeats Reusable High Fidelity Hearing Protection

*also ear plugs can be bought in bulk at very reasonable prices. This might be a better alternative for someone who prone to losing things.

Practice

We have all heard the phrase “Practice makes Perfect”, however I can personally attest to the fact that this is not always true. In fact, it is not practice that makes perfect it is “PERFECT PRACTICE THAT MAKES PERFECT”. To strive for perfect practice it is important to not practice the same mistakes over and over again instead, focus on fixing those mistakes and practicing them the correct way. It is worth noting that you should not mistake this for practicing the things that you already know. It is important that you practice everything, but focus mostly on the things that you are struggling with even if that means practicing this at a ridiculously slow tempo. In fact, I encourage practicing at slower tempos even if you know something because it greatly increases your chances of reaching perfection.

“How much should I practice?”

Practice as much as you can tolerate. The amount of time people can practice may vary from person to person. I personally recommend as a starting point an hour a day. This does not need to be all in one sitting and can be broken up into 30 minute sessions however an hour should be minimum. Remember, your ability to play is really dependent on how much time and effort you put into practice. If you really want to get better, I would recommend more than one hour a day broken up into 30 minute and hour long sessions.

“How should I lay out my practice session?”

I suggest starting each session out with 5-10 minutes of warm ups. Directly after warming up your hands I would recommend spending the majority of your time working on something you really struggle with. Finally, when you have had enough, practice something you can already play and focus on making it as perfect as possible. Playing something you already know can be a real pick me up for a bad practice session and may help you get the confidence to continue practicing. It is my warning to you that your practices should never consist of more than 1/8 of the time being spent on practicing parts that you already know. This will keep you from moving forward.

“You said warm ups? How should I warm up?”

In the most basic form your warm up should consist of “8 On The Hand” and stretching and should always start with these. However, if you feel comfortable with them play the “8th Note Tap Accent Exercise” the “16th Note Tap Accent Exercise” and the “Roll Exercise” as well. Just do not warm up for any less than 5 minutes before practicing and no more than 10 minutes because you will wear yourself out which will hurt practice session. It is also good if you don’t have the time to commit to a full practice session to warm up multiple times a day because this will increase your chops.

“Aren’t chops something you eat?”

No the term “chops” is a word that drummers use to describe your drumming athleticism and your physical ability to play.

“Are you done yet?”

Almost! While practicing it is important to remember that this is all supposed to be fun. Whatever you do please do not burn yourself out. It is okay to push yourself but not at the risk of losing your love for music and drumline.

Metronome

The metronome is the most important tool that a drummer can use. I suggest always practicing with a metronome. This will give you a better sense of time as well as a solid foundation that you can play to. If you are not using a metronome you are doing yourself a disservice. Metronomes can range in price from \$10 to \$300 however another option which I recommend is finding a good metronome app on your phone. Most of these apps have the same features of top quality metronomes and can be had for free.

What it means to be on drumline

Being on drumline is something to be proud of. It takes a lot of hard work and dedication to produce a good product. I want you to be proud of this drumline, I want to be proud of this drumline, and I want your parents and the community to be proud of this drumline. If you take pride in and have respect for what you are doing there should not be an issue accomplishing this.

Conduct

First and foremost it is expected that you show up to all practices in a timely fashion, whether that be band practice, sectionals, pre-camp, or any other practice. This is important because if one person misses it throws off the whole drumline. So if you plan on missing think about how it is impacting everyone else.

During practices it is important that we stay focused. You will need to stand at attention and refrain from speaking unless you have a question. Talking out of turn and careless banter greatly reduces the time spent on practicing and will not be tolerated. Drumline is fun, but is important that we get work done before hand. It is also important to listen to the instructor. We do not want to waste time on questions we answered previously that you were too busy to listen to. I am more than welcome to answer any questions but time want to repeat myself time and time again.

We also need to be focused on respecting each other. In order for everything to run smoothly we need everyone to respect each other. If there is a problem, come to me or Mr. Schneider. It is not your jobs to point out others flaws. We will always do what we can to help, and remember bullying is never tolerated.

Marking Time

Marking time is something that is expected of all members of drumline. This is what keeps everyone together and on time. It is a requirement to always be marking time while playing exercises, show music, Cadences, and any other music you might play.

To properly mark time, start with your left foot, lift your foot flat off the ground at 1 inch and drive it into the ground on beat. Repeat this with your right foot and alternate on every beat.

Drum Voices

The drumline consists of 4 instruments that each have their own unique voice and unique challenges.

Snare Drum

The snare drum is the primary rhythmical voice in the drumline. As the volume of the snare is easily heard. It is important that players be able to play cleanly together. Having a solid rhythm ability and chops is very important when playing snare drum.

Bass Drum

If you have heard it once you have heard it a thousand times, the bass drum is the heart of the band. The bass drum part is general felt not heard and is what holds everything together. It is important that a bass drum have a good sense of time, good reading ability, and the ability to block out distractions. When playing bass drum, you will generally not be playing unison parts like the rest of the drumline. Most bass drum parts are split, meaning you are playing something no one else is, this is to mimic the sound of a bass guitar. This makes it one of the more difficult instruments as you are put on display and cannot miss a beat.

Tenors

The Tenors are the color of the drumline. General mimicking or answering what the snare are doing. The main purpose of the tenors is to make the drumline sound musical.

Cymbals

The are both a driving force and a coloring instrument. You will be driving the band with hi-hats and coloring the band with explosive crashes. Cymbals can also be used for visual effect with different techniques and tricks. It is important that a cymbal play have a good sense of time.

It is important to know that whatever instrument you play that you were put there for your individual strengths and weaknesses. Playing Tenors does not necessarily mean you are the best just like playing cymbals does not mean you are the worst. Our goal is to make this drumline as solid as possible. So please do not be upset with the instrument we choose for you. The only award is knowing that you did your best at auditions.

YouTube Channel <https://www.youtube.com/user/Drummerloves>

To go along with this booklet, I have created a YouTube channel that I will be adding instructional videos to. This channel will give you demonstrations of all of the rudiments and exercises. I may periodically add other videos to this channel that will help you on your journey. Please subscribe to my channel so you will be alerted whenever there are new videos. Also please check this channel daily as it will be a great tool for you to use.

Reading Rhythms

Below you will find charts on basic rhythm reading I suggest practicing all of these. Your abilities to read rhythms is arguable the most important part of being on drumline. Please follow these charts on how to count these basic rhythms and practice playing them and vocalizing them. There will be several times throughout the year when I will have you vocalize rhythms. Also during your audition there will be a sight reading piece that will include some or all of these rhythms.

1 (2) 3 (4)

1 (2) 3 (4)

1 2 3 4

1 + 2 + 3 + 4 +

4 | |
1 e & a 2 e & a 3 e & a 4 e & a

4 | |
1 e & 2 e & 3 e & 4 e &

4 | |
1 & a 2 & a 3 & a 4 & a

4 | |
1 e 2 e 3 e 4 e

4 | |
1 e a 2 e a 3 e a 4 e a

4 | |
e & e & e & e &

*Notice above how four 16th notes fit in each beat. The e's +s and a's (pronounced uh) will always stay in the same place.

Stick Heights and Dynamics

The following picture is an example of stick heights. This will be something we focus heavily on this year to create perfect cohesion from player to player. You will notice that there are 6 levels. Each level represents a dynamic level.

Level 1 – pianissimo

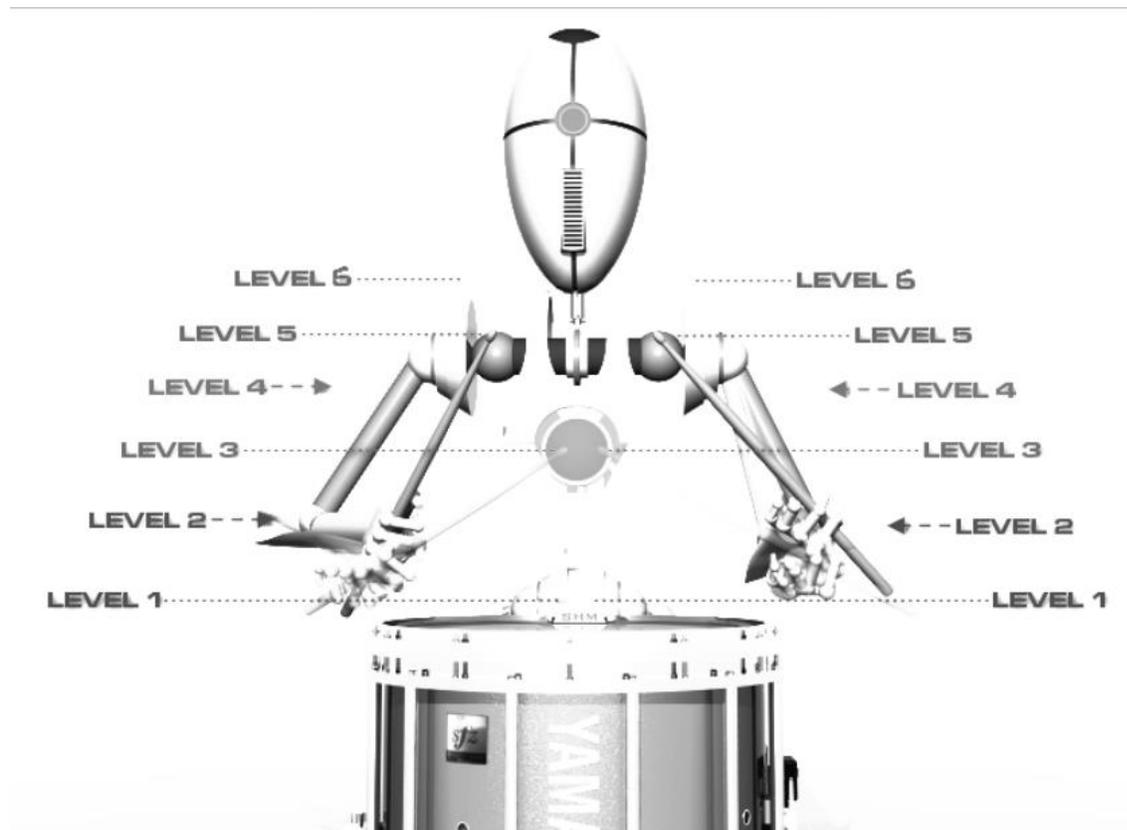
Level 2 – Piano

Level 3 Mezzo Forte

Level 4 Forte

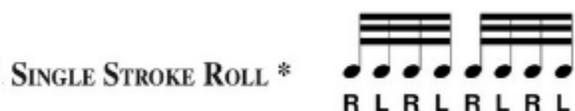
Level 5 Fortissimo

Level 6 – Your sticks will be at a 90 degree angle. Level 6 will mostly be used for visual purposes.



Audition Rudiments & Music

Below I have included all of the Rudiments and Exercises that you will be required to play at auditions. I have also included with each section some hints to help guide you along.



While playing the single stroke roll it is important to keep fluidity throughout. I will be looking for even strokes from beginning to end. The important thing to do with this rudiment, as well as all rudiments, is to remain relaxed. Don't speed up or slow down too quickly, take your time, it's not a race.

Slow-Fast-Slow At slower tempos your stick heights should be at a level 4 when speeding up they should slowly drop down to a level 2. When you start to slow down again you stick heights should come back to Level 4.

**DOUBLE STROKE
OPEN ROLL ***

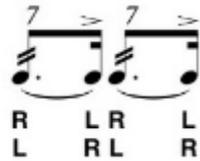


Everything mentioned with the single stroke roll applies here. The main difference being that you are playing two taps on each hand instead of one. It is important that you keep even spacing between each note and the same dynamic level from tap to tap.



There should be no pauses between hands when playing the five stroke roll. It is counted as 1e+ 2e+ 3e+ 4e+ with diddles being on 1e, 2e, 3e, and 4e, and accents being on the +'s. with this you will play the diddles at a level 2 with the accents at a level 4 (it is okay for stick heights to get lower as speeds increase).

SEVEN STROKE ROLL *



Everything mentioned for the five stroke roll applies to the seven stroke roll. With the exception that you count the 7 stroke roll as 1e+a 2e+a 3e+a 4e+a with 1e+, 2e+, 3e+, and 4e+ being diddles and the "a" being an accent.

*In the exercise above you will see that you can start this with the left or right hand. For audition purposes start everything with the Right hand.

SINGLE PARADIDDLE *



With the single paradiddle Accents should be at a level 4 and taps should be at a level two. Make sure that everything sounds even. I want this to sound like single strokes. Keep an eye on sticking.

DOUBLE PARADIDDLE *



With the Double paradiddle Accents should be at a level 4 and taps should be at a level two. Make sure that everything sounds even. I want this to sound like single strokes. Keep an eye on sticking.

**SINGLE
PARADIDDLE-DIDDLE**



With the single paradiddle-diddle Accents should be at a level 4 and taps should be at a level two. Make sure that everything sounds even. I want this to sound like single strokes. Keep an eye on sticking.

*In the exercise above you will see that you can start this with the left or right hand. For audition purposes start every single paradiddle-diddle with the Right hand.

FLAM *



When playing flams you will notice that there is a grace note and a strong note. The strong note will be at a level 4 and the grace note at a level 1. To properly execute a flam the grace note (looks like an 8th note with a line under it) will need to hit slightly before the strong note. You can do this by simply letting gravity pull down the grace note while using a full stroke to play the strong note.

FLAM ACCENT *



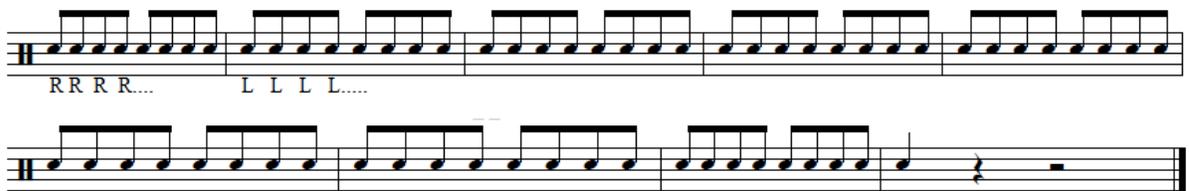
Everything mentioned under the flam rudiment applies here. With the exception that the second and third beats will be played at a level 2.

. FLAM TAP *



Everything mentioned under the flam rudiment applies here. With the exception that the second and fourth beats will be played at a level 2.

8 on the Hand



For eight on the hand you will need to play at a level 5. To properly play this exercise you will need to play the first measure with your right hand, the second measure with your left hand, and continue alternating hands per measure through the entirety of the exercise.

8th Note tap Accent

R R..... L L ect...

Once again Alternate Hands per measure. Accents will need to be at a level 5 and taps at a level 2.

16th note tap Accent

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

R R L L R R L R L R L RL LR RL

R LR LR LR L R R

With this exercise you will alternate hands through out (RLRLRL) Play accents at a level 5 with taps at a level 1.

Roll Exercise

Alternate hands, and keep the spacing between diddles even. Play this exercise at a level 4.

2017 Drumline Exercises

The following exercises will be used for the 2017 drumline season

8 on the Hand

RR R R... L L L L....

RR RRR RRR LLLLLLLL RR RRRRR L L L L L L L ETC....

RR L L R R R L L L etc...

R L R L

8 on the Hand with Dynamics

ff R..... LL..... *pp* *ff* *pp* *ff*

8th Note tap Accent

ff *pp* *ff* *p* *ff*

R R..... L L ect...

16th note tap Accent

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

R R L L R R L R L R L RL LR RL

R LR LR LR L R R

Doubles

R R..... LL..... R R.....

L L..... R RL LR RLL RRL LRRL L R

Roll Exercise

Flam Accent Exercise

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

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

R r L l R r L l R

Rudiments - Below are all 40 PAS Rudiments, Get comfortable with all of these. They might not all be on your audition, however they are all important to being a competent percussionist.

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

ALL RUDIMENTS SHOULD BE PRACTICED: OPEN (SLOW) TO CLOSE (FAST) TO OPEN (SLOW) AND/OR AT AN EVEN MODERATE MARCH TEMPO.

I. ROLL RUDIMENTS

A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL * 
R L R L R L R L

2. SINGLE STROKE FOUR 
R L R L R L R L
L R L R L R L R

3. SINGLE STROKE SEVEN 
R L R L R L R L
L R L R L R L

B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. MULTIPLE BOUNCE ROLL

5. TRIPLE STROKE ROLL 
R R R L L R R R L L L L

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

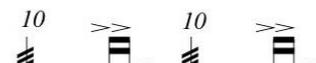
6. DOUBLE STROKE OPEN ROLL * 
R R L L R R L L

7. FIVE STROKE ROLL * 
R R L L L

8. SIX STROKE ROLL 
R L R L R L
L R L R L R

9. SEVEN STROKE ROLL * 
R L R L L R L
L R L R L R

10. NINE STROKE ROLL * 
R R R L L L R R L

11. TEN STROKE ROLL * 
R L R L R L R L
L R L R L R L R

12. ELEVEN STROKE ROLL * 
R L R L R L R L
L R L R L R L R

13. THIRTEEN STROKE ROLL * 
R R L L L R R L L

14. FIFTEEN STROKE ROLL * 
R L R L R L R L
L R L R L R L R

15. SEVENTEEN STROKE ROLL 
R R L L L R R L L

II. DIDDLE RUDIMENTS

16. SINGLE PARADIDDLE * 
R L R R L R L L

17. DOUBLE PARADIDDLE * 
R L R L R R L R L R L L

18. TRIPLE PARADIDDLE 
R L R L R L R R L R L R L L

19. SINGLE PARADIDDLE-DIDDLE 
R L R R L L R L R R L L
L R L L R R L R L L R R



* These rudiments are also included in the original Standard 26 American Drum Rudiments.
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III. FLAM RUDIMENTS

20. FLAM *



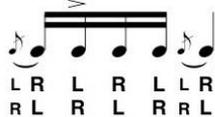
21. FLAM ACCENT *



22. FLAM TAP *



23. FLAMACUE *



24. FLAM PARADIDDLE *



25. SINGLE FLAMMED MILL



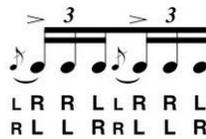
26. FLAM PARADIDDLE-DIDDLE *



27. PATAFLAFLA



28. SWISS ARMY TRIPLET



29. INVERTED FLAM TAP



30. FLAM DRAG



IV. DRAG RUDIMENTS

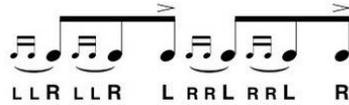
31. DRAG *



32. SINGLE DRAG TAP *



33. DOUBLE DRAG TAP *



34. LESSON 25 *



35. SINGLE DRAGADIDDLE



36. DRAG PARADIDDLE #1 *



37. DRAG PARADIDDLE #2 *



38. SINGLE RATAMACUE *



39. DOUBLE RATAMACUE *



40. TRIPLE RATAMACUE *



Date	Material Practiced	Time Spent Practicing
	Total Time Spent	

Date	Material Practiced	Time Spent Practicing
	Total Time Spent	

Date	Material Practiced	Time Spent Practicing
	Total Time Spent	

Date	Material Practiced	Time Spent Practicing
	Total Time Spent	