Drumline Handbook 2019

Dr. Kevin A. Nichols
Associate Professor of Music, Percussion
Drumline Coordinator
Welcome to the Western Illinois University
Marching Leatherneck Drumline!

The following information is intended to help you prepare for the season. All members of the Marching Leathernecks must read all documents received. The informational letters we have sent and the band manual, which you will receive at the beginning of camp, are essential to you as they contain important information not covered in this handbook. In this handbook, you will find information regarding initial schedule, equipment, warm-ups, and initial literature.

LEATHERNECK DRUMLINE LEADERSHIP
The Marching Leathernecks are proud to have these members as our undergraduate drumline staff:

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Snare Drums</td>
<td>Gabe Cairncross</td>
</tr>
<tr>
<td>Tenors</td>
<td>Chase Dunaway</td>
</tr>
<tr>
<td>Bass Drums</td>
<td>Connor Reppen</td>
</tr>
<tr>
<td>Cymbals</td>
<td>Morgan Miller</td>
</tr>
</tbody>
</table>

IMPORTANT CONTACT INFORMATION
KN’s Office: 309-298-1235/ KA-Nichols1@wiu.edu
Bands’ Office: 309-298-1505
Gabe Cairncross: GL-Cairncross@wiu.edu
Chase Dunaway: cw-dunaway@wiu.edu
Connor Reppen: cj-reppen@wiu.edu
Morgan Miller: m-miller8@wiu.edu
OPS: 298-1949
Marching Leatherneck Webpage:
http://www.wiu.edu/bands/ensembles/athletic/leathernecks/index.jsp
IMPORTANT PLACES

KN’s office: Sallee 102
Bands’ Office: Sallee 202A
School of Music Office: Browne 122
Equipment Storage: Sallee 122
Indoor Rehearsal space: Browne 129
Outdoor Rehearsal space: Corbin/Olsen Field
Football Games: Hanson Field

SCHEDULES

I. ML Camp

Camp starts for everyone on Sunday, August 11.
- Drumline will need to report to Browne Hall, Room 129, at 1 pm.
- We will briefly meet and then go through placement auditions.
  See page 6 of this document for specifics on literature.
- At 3:30 pm, you will be dismissed to be ready to move into your dorm rooms.

Please refer to the ML Handbook for the remainder of the camp schedule.

If you have questions regarding auditions, feel free to contact Dr. Nichols (309/298-1235) or the Bands’ Office (309/298-1505). For camp, you will specifically need to have:

1. Sticks or mallet you have already
2. Money for sticks or mallets to match the line
3. Khaki shorts
4. Three ring binder containing the Drumline handbook

II. REHEARSALS
It is crucial that all rehearsals start on time. The Marching Leathernecks rehearse Tuesday, Thursday, and Friday from 4:15 until 6:15 p.m. on the Corbin-Olson field. These are “ensemble” rehearsals. Make the necessary plans to be on the field and ready to play no later than 4:10 p.m. As a member of this organization, you are expected to have your music and warm-ups prepared prior to rehearsal. You will also need to show up with necessary materials (binder, sticks/mallets, instrument, etc.) Failure to do so can result in lowered letter grade or expulsion from Drumline.

EXTRA MANDATORY REHEARSALS

Please include the following rehearsal times in your schedule. Due to the spectrum of responsibilities and activities of the season, it will be necessary for the drumline to supplement the daily marching band rehearsals.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>Tuesday, August 20</td>
<td>9-11 pm</td>
</tr>
<tr>
<td>Saturday, August 24</td>
<td>8 - noon</td>
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<tr>
<td>Tuesday, August 27</td>
<td>9-11 pm</td>
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<tr>
<td>Tuesday, September 3</td>
<td>9-11 pm</td>
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<tr>
<td>Tuesday, September 10</td>
<td>9-11 pm</td>
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<tr>
<td>Tuesday, September 17</td>
<td>9-11 pm</td>
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<tr>
<td>Tuesday, September 24</td>
<td>9-11 pm</td>
</tr>
<tr>
<td>(Tuesday, October 1)</td>
<td>9-11 pm</td>
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III. SECTIONALS

Sectionals outside of our scheduled rehearsals are a vital part of the Leatherneck Drumline success. You are strongly encouraged to participate and make necessary plans for these sessions to be a positive and successful supplement. Your section leader will organize all sectionals.

III. PERFORMANCES
Please be sure to make the necessary plans to be early for all events. The Drumline call will be **one hour** prior to the rest of the ensemble. We will need the time to access the instruments and do any last minute maintenance.

Periodically you need to check the Marching Band calendar. Bring all possible conflicts to Dr. Nichols’ attention as soon as possible. **See Marching Band Handbook regarding absences and tardiness.**

**EQUIPMENT**

All marching percussion instruments are stored in Room 122, Sallee Hall. Unless other arrangements are made, be sure to have all of your equipment on the practice field before the start of rehearsal. **It is the responsibility of each player to store his/her instrument in the proper place after every rehearsal and performance.** Covers will be used for all rehearsals. Additionally, the covers should be **taken off for all performances** and placed back on the drums **immediately after the performances** (ready for the next rehearsal. Cases will be used for all off-campus performances. You are responsible to pack your own drum and cover in the case. Cases are stored in the same area as the instruments.

**It is the responsibility of each member of the drumline to take care of his or her own instrument and to keep the storage area clean and organized.** If there is a problem with an instrument, please notify your section leader.

The bass drums will be responsible to purchase **two pairs** of mallets. You are encouraged to save one pair for performance. Snare and tenor players are responsible to purchase their own implements as well. You should have two to three pairs available at all times. **New players will all need to purchase a stick bag as well.** Tenors may need to purchase other types of implements depending on music. We are fortunate to continue our endorsement with Vic Firth. Sticks and mallets are available through Dr. Nichols.
It is important that everyone bring to camp a **3-ring binder with plastic sleeves for music**. Music, additional warm-ups, and valuable information will be given to you throughout the season. This will aid in keeping everything organized and continue the development of our drumline.

**AUDITIONS**

Placement audition will happen on Sunday, August 11. To expedite the process, all member are requested to submit a video to Dr Nichols by Monday, August 5 (no later than 11:30 pm), with the following materials:

1. *Intonation Motivation* [pages 12-13] (bass drum auditions should focus on bass drum 2)
2. *Silverado* [pages 14-15] (ms 41 to the end)
3. Cymbals should demonstrate the Cymbal Rhythm Grid on page 18.
4. Tenor and bass drum performers can use a standard snare drum practice pad.

At this time, the music does not need to be memorized.

If you wish, you may submit videos on more that one instrument.

Feel free to contact KN or the Drumline Captain for assistance. Depending on instrument, audition may be individual or as a group. Audition panel will consist of KN and section leader. Other faculty, staff or clinicians may also be involved in the audition process.
<table>
<thead>
<tr>
<th>DRUMLINE GOALS</th>
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<tbody>
<tr>
<td>Commitment</td>
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<td>Investment</td>
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<tr>
<td>Accountability</td>
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<tr>
<td>Support</td>
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<tr>
<td>Listen</td>
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General Considerations

Technique (MUY IMPORTANTE . . . Stay relaxed and breathe!)

Hand position
1. Make sure that you are holding the mallet or stick at the proper balance point
2. Keep all fingers intact and keep a firm grip
3. Snares (RH) and tenors should keep your palm facing the ground
4. Snares (RH) and tenors - make sure that movement is initiated from the wrist
5. Snares (LH) and bass drums - rotate the forearm
6. Know your playing areas (center, off center, edge) and when to use them
7. Know the four basic strokes (full, down, up, dead) and when to use them
8. Be consistent in where your stick tips or mallet heads strike the instrument’s surface
9. Start slowly, use a metronome, and gradually increase the tempo

Posture
1. Eyes straight forward and chin up
2. Shoulders should be relaxed, but not slouching forward
3. Arms at a comfortable and efficient playing angle
4. Spine straight
5. Legs straight, but do not lock your knees

Feet
1. Heels together when at attention
2. Mark time for all exercises and music

Musicianship Tips

1) General tips
   ✓ Learn your music before rehearsal
   ✓ Use your ears
   ✓ What is YOUR sound within the ensemble
   ✓ Always think of what is next
   ✓ Learn in sections

2) Playing area on the surface of drums
   ✓ Center – articulate (general playing area for snares and basses)
   ✓ Off Center – resonant (general playing area for tenors)
   ✓ Edge – thin and many overtones (only utilized if instructed to do so)
3) Tempo and Rhythm
   ✓ Use metronome consistently
   ✓ Subdivide
   ✓ Count aloud before and during your passages

4) Dynamics (these are not inclusive; dynamics need to be relative to literature and ensemble)
   ✓ Dictated by implement height

Snare drum and tenor drum parameters

ZONE 1.  \textit{pp} = 1” grace notes
ZONE 2.  \textit{p} – 3” no forearm
ZONE 3.  \textit{mf} – 6” no forearm
ZONE 4.  \textit{f} – 9” (General warm-up dynamic) no forearm
ZONE 5.  \textit{ff} – 12” some forearm
ZONE 6.  \textit{fff} – 15” +

Bass drum parameters – think of a clock face
ZONE 1.  \textit{p} – RH at 1 o’clock/LH at 11 o’clock
ZONE 2.  \textit{mf} – RH at 2 o’clock/LH at 10 o’clock
ZONE 3.  \textit{f} – RH at 3 o’clock/LH at 9 o’clock (General warm-up dynamic)
ZONE 4.  \textit{ff} – RH at 4 o’clock/LH at 8 o’clock

Cymbal parameters (measurement indicates space between cymbals)
ZONE 1.  \textit{p} – 3”
ZONE 2.  \textit{mf} – 9”
ZONE 3.  \textit{f} – 12”
ZONE 4.  \textit{ff} – 18” +

✓ Again, \textit{always} be conscious of what the music calls for.
✓ Layers of sound or addition of instruments dictates some dynamics.
Cymbal technique

The following techniques will be utilized initially:

1) Orchestral crash – cymbals are placed in front of body, held in a somewhat horizontal position (slightly angled to floor)
2) Overhead crash – bells of cymbals in line with eyes
3) Horizontal hinge choke – a la high hats
4) Overhead Taps – similar position to overhead crash; cymbal edge in line with eyes; “tapping right cymbals against the outer edge of the left cymbal” produce the desired sound
5) Frontal Taps – both cymbals touching players sides of mid-section; tapping apex is at the naval-level
6) Slide choke – cymbals

***During camp, we also will be discussing posture, cymbal placement (port, prep, crash, etc.) for articulating a sound, cymbal placement for holding for snare drums, and various visual elements (icing on the cake!).
WARM-UPS

Although warm-ups are an essential part of every rehearsal, we may be short on time due to the stats of the shows. If available, come early to rehearsal to start getting your mind, hands, and instrument prepared. It is important to be on time for each rehearsal so that we have full attendance at warm-up if time permits. The warm-ups will evolve throughout the season (many of the warm-ups are brought to the line through members), but we will start simple and strive for an ensemble that is well balanced, musically excelling, technically progressing, and can perform with intensity. Remember that the intent of each warm-up is always:

- To prepare you physically to play. Those that have marched before know this includes arm, wrist, and finger muscles as well as developing the shoulder, back, and leg muscles.

- To prepare you mentally to play. Many of the warm-ups may seem very simple (as simple as doing nothing) but the intent may be for you to relax your mind enough to think very clearly about something extremely easy. This makes technically difficult exercises much easier to accomplish.

- To prepare you musically to play. The percussionist’s ultimate goal is to make music. In order for this to happen on the field, all members of the percussion section have to learn to make music together. Again, by starting simple in a warm-up, we become more musically conscientious. Once you have control of the specific part you play, listen to the entire percussion section for the music.
Snare Drum

Intonation Motivation

by Roland Barrett
Percussion by Alan Keown

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Quads

Intonation Motivation

by Roland Barrett
Percussion by Alan Keown

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Show 1 Music:

SILVERADO

Snare Drum

Allegro non troppo

\[\text{Music notation image}\]

Arranged by LARRY CLARK

Quads

Allegro non troppo

\[\text{Music notation image}\]

Arranged by LARRY CLARK
Performance notes:
  o **Everyone** should be striving for relaxed, controlled full-strokes throughout exercise. One fluid motion per note
  o **Bass drums** should play unison for the odd reps
  o **Cymbals** should execute use an orchestral crash for odd reps and overhead crashes for even reps
  o **Cymbals** should execute a Horizontal Hinge Choke (a la high hat) for odd reps and orchestral crashes for even reps
METRONOME MARKING = 80 – 152

Triplet Rolls
16th Note Timing

METRONOME MARKING = 90 – 176
Cymbal Rhythm Grid

METRONOME MARKING = 150

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We're Marching On

SNARE
METRONOME MARKING = 150

We're Marching On
Western Illinois University Fight Song

BASS DRUM

BD

BD

BD

BD

BD

BD

BD

BD

BD

BD

BD

BD

22
METRONOME MARKING = 150

We're Marching On

CYMBALS

C

C

A

B

C

C

C

C

D

E

A
ENTRY INTO OLYMPIA

DALE F. HOPPER

Perc. scoring by David Fodor

Snare Drum

1723

3 7 11 16

mp ff ff

R RL R RL

R L

Finger Cymbals

37

p-f

Sus. Cym. Roll

D.S. al Coda

Coda

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ENTRY INTO OLYMPIA

DALE F. HOPPER

Perc. scoring by David Fodor

Tri-Toms

1733

4

mp ff

RL RRRL

RL

Triangle

Sus. Cym. Roll

CODA

D.S. al Coda

3168
ENTRY INTO OLYMPIA

DALE F. HOPPER

Perc. scoring by David Fodor

Cymbals

D.S. al Coda

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Georgia

Perc. Edited and Arr. by
A. F. Brennan, 1993
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