

# Marshall University Drumline Packet 2018

Thank you for interest in being apart of one of the premier groups in West Virginia. Auditions will take place at the May camp (May 4<sup>th</sup>) and then through out the summer with the drumline being placed by the July Camp.If you cannot attend the camp in may please contact me ([drumguyaaron@hotmail.com](mailto:drumguyaaron@hotmail.com)) and we will work something out.

## 16 on a hand

This exercise focuses on the basic velocity stroke. The exercise seems simple, but there are many things to think about.

- Do your sticks move exactly the same way for every stroke?
- Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same exact volume.
- How perfect is your eighth note rhythm?

## Accent Taps

This exercise focuses on the basic two height stroke. The exercise seems simple, but there are many things to think about.

- There are three different stick motions in this exercise: high-to-low, low-to-low, and low-to-high.
- Every accent height should be the same and every tap height should be the same.
- Does every tap stroke sound the same? How about every accent? How about from your right hand to your left?

## Double Beat

This exercise focuses on the basic velocity double and triple stroke. This is one of the most important exercises for rudimental drumming.

- Do your sticks move the same way for each double stroke and for each triple stroke?
- Does every stroke sound the same? How about from left to right hand?
- Make sure you play every note with the same volume.

## 12/8 Double Beat

The purpose of this exercise is to improve your double stroke quality, as well as your hand to hand transfer consistency. The thing that is great about this exercise is that the 2nd note of each double lands on the down beat

- This exercise should be relaxed with very legato stick motions.
- Does every stroke sound the same?
- Changes from R hand to L Hand should be even.
- Find the Pocket.

## All roll exercises

These are very straight forward, yet very important exercise for developing consistent roll quality and correct rhythmic interpretation of diddles.

- Stick motion is huge in these exercises, sticks heights should look the same during the check patterns as they do during the diddle measures. Also, there should be exactly two distinct stick heights in this exercise and nothing in between.
- Does every tap have the same exact quality of sound?
- How about every accent?
- How about the underlying eight note 'skeleton' rhythm?

### Tips:

Practice with a metronome almost always.

Play on a drum or with a set of cymbals as much as possible.

Play in front of a mirror when you can.

Slow wins the race, don't start practicing these at 180bpm!

Stand and play while you can, don't get sucked into the couch.

Mark time during all these exercises.

# 16 on a hand

*Marshall Drumline 2018*

Snareline

Tenorline

Bass Drums

Cymbal Line

crash

crash

This system contains the first four measures of the drumline. The Snareline, Tenorline, and Bass Drums are all in 4/4 time. The Snareline and Tenorline play a continuous eighth-note pattern (16 on a hand) in the first two measures, then transition to a dotted quarter note pattern in the last two measures. The Bass Drums play a continuous eighth-note pattern in the first two measures, then transition to a dotted quarter note pattern in the last two measures. The Cymbal Line features two crash cymbals in the first and third measures, with a cymbal roll in the second and fourth measures.

5

S.Dr.

T. Dr.

B. Dr.

5

Cym.

crash

crash

crash

This system contains measures 5 through 9. Measures 5-8 are identical to the first system. Measure 9 is the final measure of the piece, featuring a final crash cymbal. The Snareline, Tenorline, and Bass Drums play a dotted quarter note pattern in measure 9. The Cymbal Line features a crash cymbal in measure 9.

# Taps and Accents

*Marshall Drumline 2018*

Score for Snareline, Tenorline, Bass Drums, Cymbal Line, S.Dr., T. Dr., B. Dr., and Cym. in 12/8 time.

**Snareline:** 12/8 time signature. Staff 1: Snareline. Staff 2: R r r R r r R r r R r r | L l l L l l L l l L l l | R r r r R r r r R r r r. Staff 3: Tenorline. Staff 4: R r r R r r R r r R r r | L l l L l l L l l L l l | R r r r R r r r R r r r. Staff 5: Bass Drums. Staff 6: R r r R r r R r r R r r | L l l L l l L l l L l l | R r r r R r r r R r r r. Staff 7: Cymbal Line. Staff 8: hh hh hh hh | hh hh hh hh | Sl sl sl sl | sl sl.

**S.Dr.:** 12/8 time signature. Staff 1: S.Dr. Staff 2: L l l l L l l l L l l l | R r r R r r R r r R r r | L l l L l l L l l L l l. Staff 3: T. Dr. Staff 4: L l l l L l l l L l l l | R r r R r r R r r R r r | L l l L l l L l l L l l. Staff 5: B. Dr. Staff 6: L l l l L l l l L l l l | R r r R r r R r r R r r | L l l L l l L l l L l l. Staff 7: Cym. Staff 8: sl sl sl sl | hh hh hh hh | hh hh hh hh.

**T. Dr.:** 12/8 time signature. Staff 1: T. Dr. Staff 2: L l l l L l l l L l l l | R r r R r r R r r R r r | L l l L l l L l l L l l. Staff 3: B. Dr. Staff 4: L l l l L l l l L l l l | R r r R r r R r r R r r | L l l L l l L l l L l l. Staff 5: Cym. Staff 6: sl sl sl sl | hh hh hh hh | hh hh hh hh.

**B. Dr.:** 12/8 time signature. Staff 1: B. Dr. Staff 2: L l l l L l l l L l l l | R r r R r r R r r R r r | L l l L l l L l l L l l. Staff 3: Cym. Staff 4: sl sl sl sl | hh hh hh hh | hh hh hh hh.

**Cym.:** 12/8 time signature. Staff 1: Cym. Staff 2: sl sl sl sl | hh hh hh hh | hh hh hh hh.

7

S.Dr.

T. Dr.

B. Dr.

Cym.

Sl sl sl sl sl sl sl sl sl sl sl sl hh

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

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

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

Sl sl sl sl sl sl sl sl sl sl sl sl hh

# Double Beat

*Marshall Drumline 2018*

Snareline

Tenorline

Bass Drums

Cymbal Line

hh hh hh hh hh hh hh hh hh hh hh hh hh hh hh hh hh hh hh

This system contains the first four staves of the drum score. The Snareline, Tenorline, and Bass Drums staves use a 4/4 time signature with a key signature of one flat (Bb). The Snareline and Tenorline staves feature a complex rhythmic pattern of eighth and sixteenth notes, while the Bass Drums staff has a simpler pattern of eighth notes. The Cymbal Line staff uses a simplified notation with 'x' marks to indicate cymbal hits. Below the staves, a series of 'hh' (hi-hat) marks indicate the timing of the hi-hats, which are played in a pattern of eighth and sixteenth notes.

5

S.Dr.

T. Dr.

B. Dr.

5

Cym.

hh hh hh hh hh hh hh hh hh hh hh hh hh hh hh hh hh hh

This system contains the next four staves of the drum score, starting at measure 5. The S.Dr. (Snare Drum) staff continues the complex rhythmic pattern. The T. Dr. (Tenor Drum) staff has a similar pattern. The B. Dr. (Bass Drum) staff has a simpler pattern. The Cym. (Cymbal) staff uses the same simplified notation as the first system. Below the staves, a series of 'hh' marks indicate the timing of the hi-hats, which are played in a pattern of eighth and sixteenth notes.

9

S.Dr.

T. Dr.

B. Dr.

Cym.

Crash

Crash

crsh

crsh

crsh

crsh

13

S.Dr.

T. Dr.

B. Dr.

Cym.

crsh

crsh

crsh

crsh

crsh

# 12/8 Double Beat

*Marshall Drumline 2018*

Snareline

Tenorline

Bass Drums

Cymbal Line

This system contains the first three measures of the drumline. The Snareline, Tenorline, and Bass Drums parts are written on five-line staves with a 12/8 time signature. The Snareline and Tenorline parts use eighth notes and rests, with a 'r' indicating a right-hand drum stroke. The Bass Drums part uses eighth notes and rests, with a 'l' indicating a left-hand drum stroke. The Cymbal Line part is written on a five-line staff with a 12/8 time signature, using eighth notes and rests, with a 'c' indicating a cymbal stroke. The first measure of the Cymbal Line part has a 4-measure rest indicated by a '4' above the staff.

S.Dr.

T. Dr.

B. Dr.

Cym.

This system contains the next three measures of the drumline. The S.Dr. (Snare Drum), T. Dr. (Tenor Drum), and B. Dr. (Bass Drum) parts are written on five-line staves with a 12/8 time signature. The S.Dr. part uses eighth notes and rests, with a 'l' indicating a left-hand drum stroke. The T. Dr. part uses eighth notes and rests, with a 'r' indicating a right-hand drum stroke. The B. Dr. part uses eighth notes and rests, with a 'l' indicating a left-hand drum stroke. The Cym. (Cymbal) part is written on a five-line staff with a 12/8 time signature, using eighth notes and rests, with a 'c' indicating a cymbal stroke. The first measure of the Cym. part has a 4-measure rest indicated by a '4' above the staff.



7

S.Dr.

T. Dr.

B. Dr.

Cym.

r r r l r l l l r l r r r l r l l l r l r r r l l l r r r l l l

r r r l r l l l r l r r r l r l l l r l r l r l r l r l r l

7

10

S.Dr.

T. Dr.

B. Dr.

Cym.

r r l l r r l l r r l l r

r l r l r l r l r l r l r

10

Score

*Marshall Drumline 2018*

Snareline

Tenorline

Bass Drums

Cymbal Line

Choke Crash cc cc hh hh hh hh hh hh hh hh cc cc cc cc

S.Dr.

T. Dr.

B. Dr.

Cym.

hh hh hh hh hh hh hh hh cc cc hh hh hh hh cc cc hh hh hh hh

7

S.Dr.

T. Dr.

B. Dr.

Cym.

cc cc cc cc CRASH

10

S.Dr.

T. Dr.

B. Dr.

Cym.

Choke