DRUMLINE PACKET

GUIDELINES

TIMING

This is a drumline – timing is a very important aspect of what we do. Timing is important for our role within the musical ensemble and for maintaining the integrity of the rhythms we play. Remember: **Rudiments are rhythms too!** Know your rudiments and know them well. Be sure you are playing them CORRECTLY – meaning, pay attention to how certain sticking patterns affect your rhythm and coordination. Don't practice rudiments (or anything else for that matter) at tempos that are faster than your hands can play, or you'll end up practicing bad habits.

Also **PRACTICE WITH A METRONOME** – it will help you focus on good timing and accuracy. Remember: **Good timing starts from the ground up.** The feet are the most important asset to the success of a marching percussionist. Mark time with your feet as you practice and you'll find that it makes it much easier to march.

STICK HEIGHTS

As a drumline, we often have an overthink the definitions of what we do. These definitions are a part of your playing, but don't let definitions such as stick heights or stick angles drive everything you do. Below is a basic reference for stick heights as dictated by musical expressions.

- *pp* – 1 inch
- *p* – 3 inches
- *mp* – 6 inches
- *mf* – 9 inches
- *f* – 12 inches
- *ff* – 12 inches

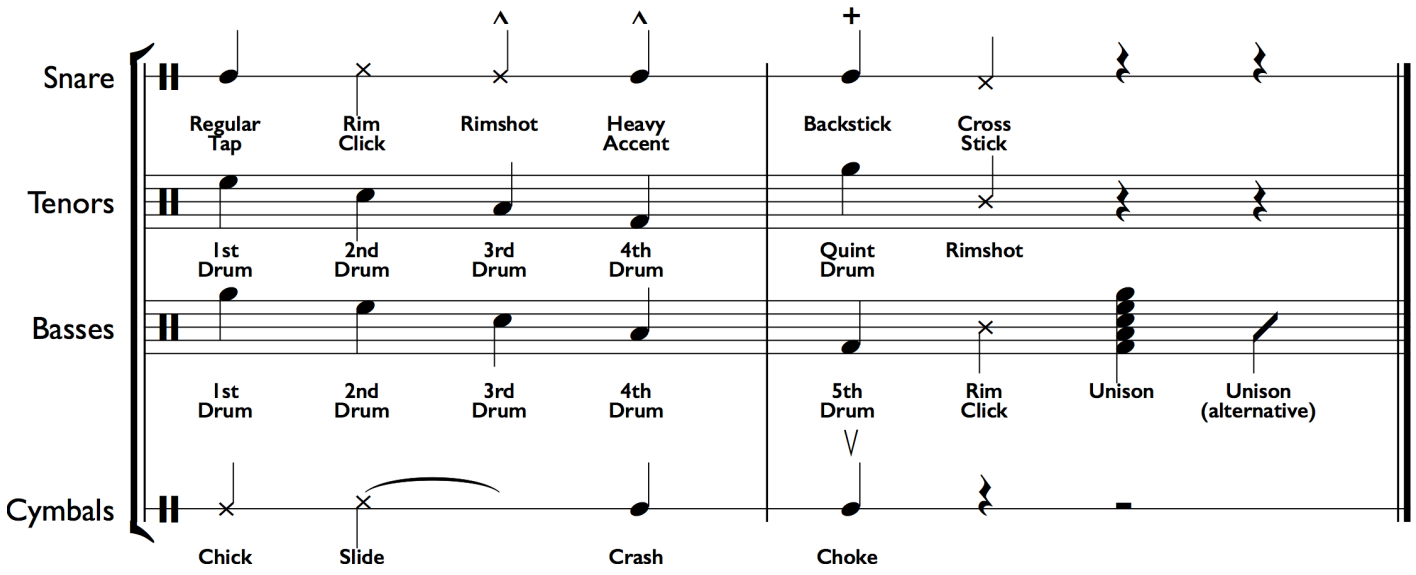
REBOUND

In order to flow on a drum, it is necessary to harness the drum's energy. You "push" the drumhead with your stick/mallet, and the drumhead "pushes" back. Utilizing this energy will allow you to play faster, cleaner, and more relaxed. There is a misconception that "chops" are what make players fast; a false idea that players with chops hold the stick really tight and force all the motions out with their muscles. That couldn't be further from the truth. Players with "chops" know how to utilize the rebound, which lets them achieve more (faster) motion with less effort.

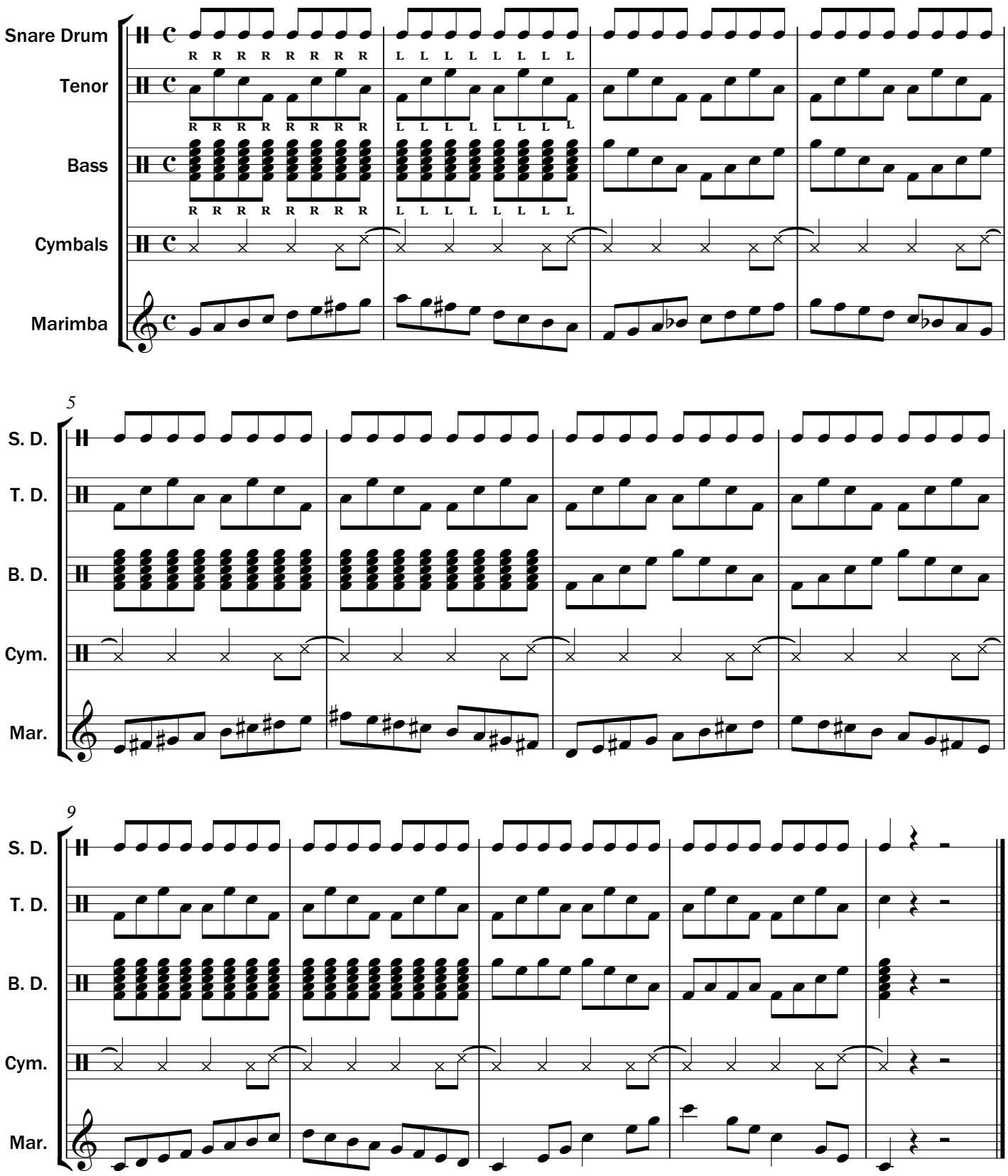
QUALITY OF SOUND

This is the phrase used to describe the process of producing a good sound on your instrument. Although tuning is a vital to this concept, the way in which the drum is being hit can directly influence the tone production of that drum. The tighter the grip, the smaller the sound, and vice versa. Certainly there are ways to go to an unhelpful extreme in either direction relating to a "tight" or "loose" grip, so a balance must be achieved. A good way to remember this idea is this: ***Play to get as much sound as possible at any given dynamic.***

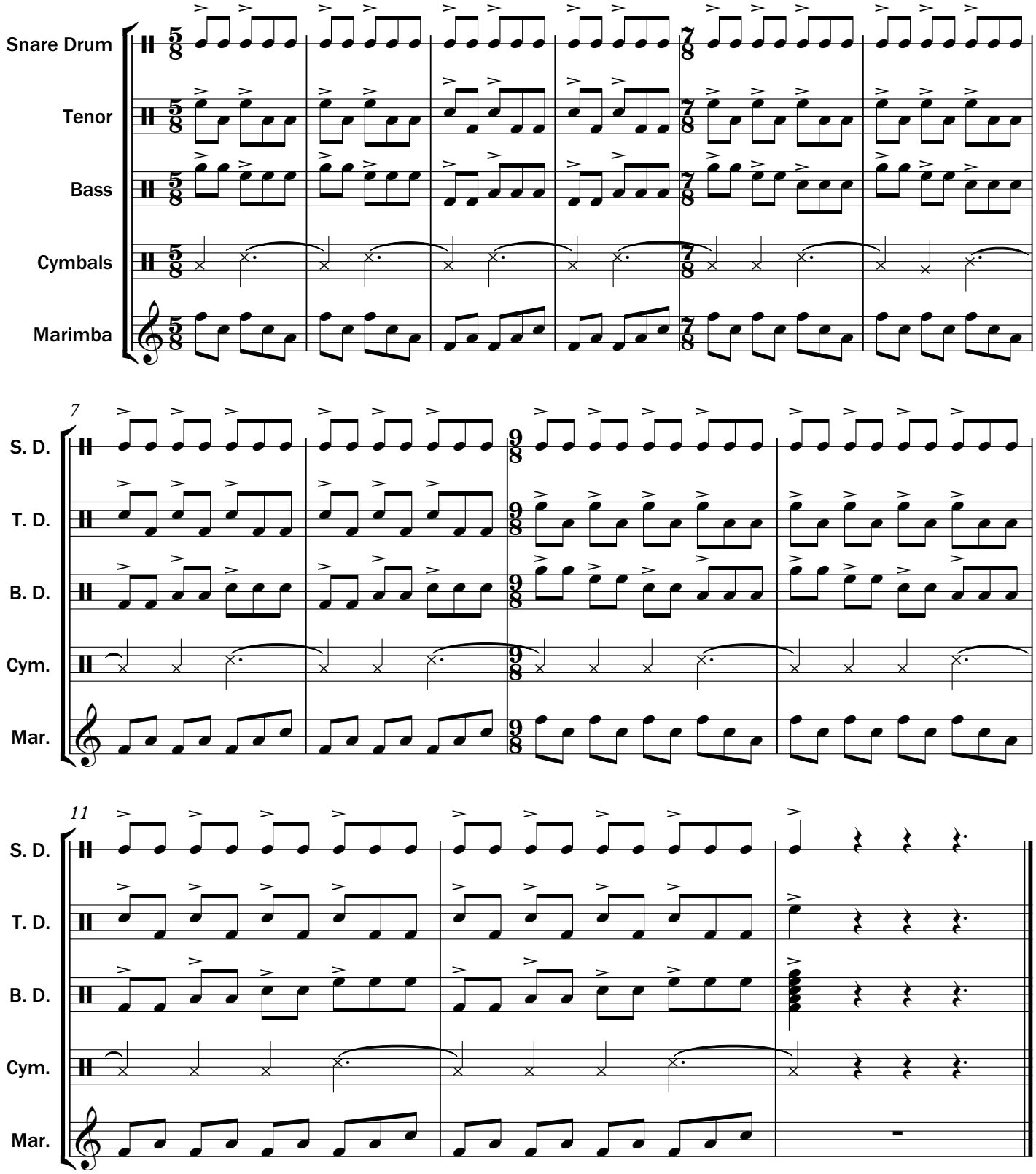
Note Key


Snare
Regular Tap
Rim Click
Rimshot
Heavy Accent
Backstick
Cross Stick
Tenors
1st Drum
2nd Drum
3rd Drum
4th Drum
Quint Drum
Rimshot
Basses
1st Drum
2nd Drum
3rd Drum
4th Drum
5th Drum
Rim Click
Unison
Unison (alternative)
Cymbals
Chick
Slide
Crash
Choke

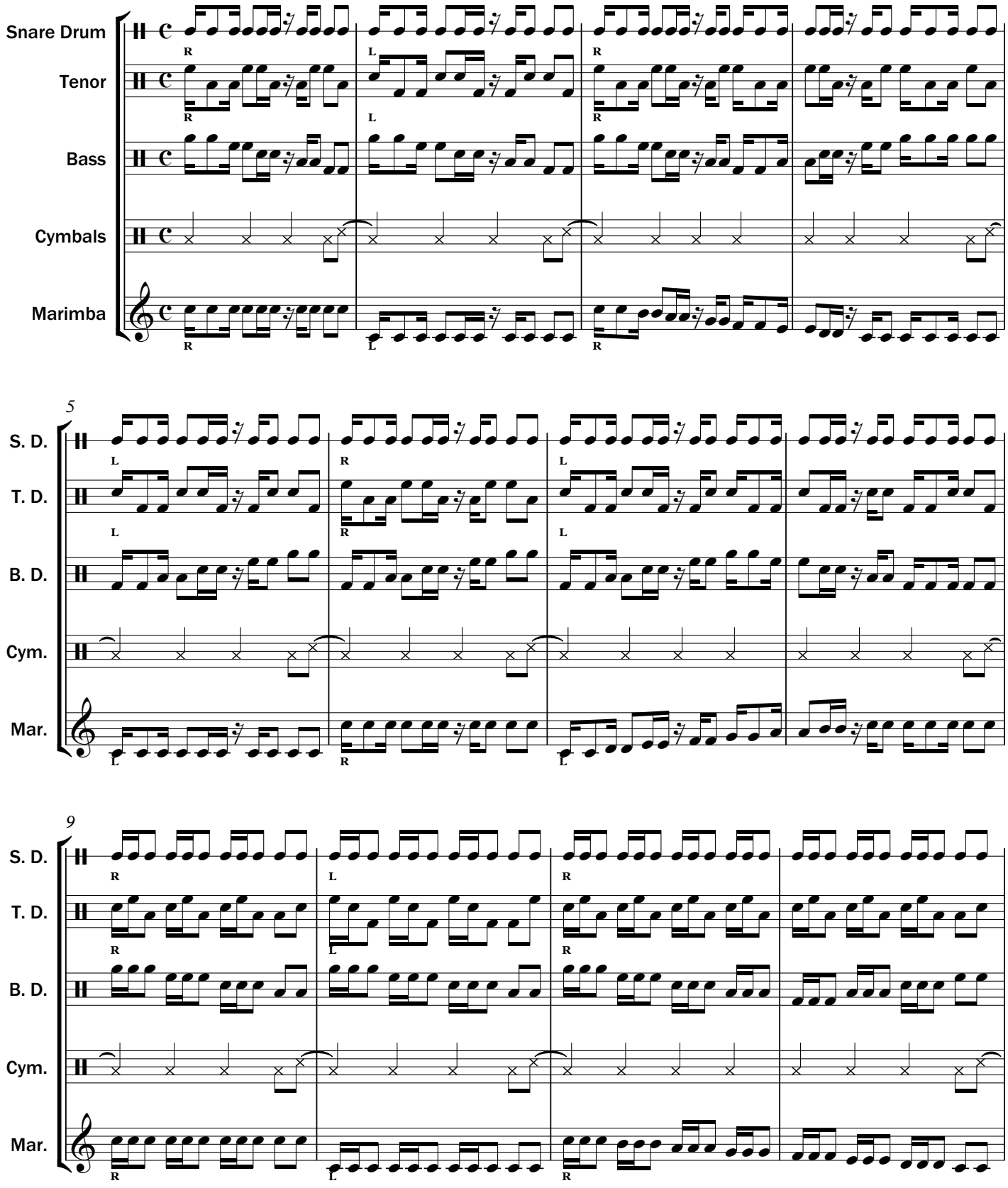
Eight on a Hand

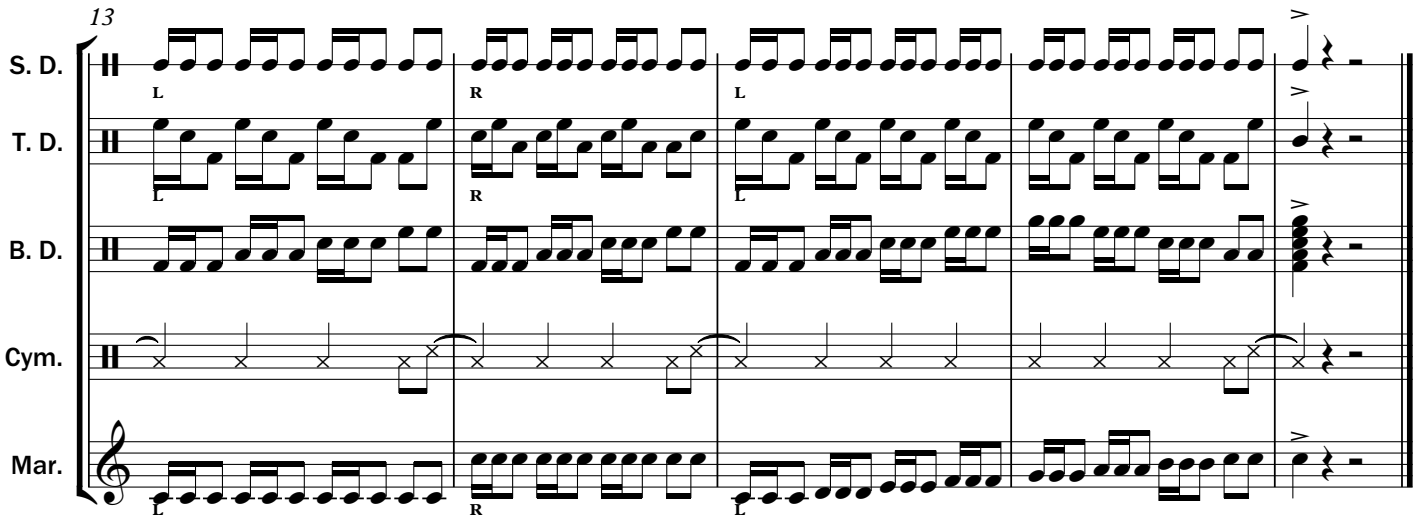


5, 7, 9


Snare Drum
Tenor
Bass
Cymbals
Marimba
7
S. D.
T. D.
B. D.
Cym.
Mar.
11
S. D.
T. D.
B. D.
Cym.
Mar.

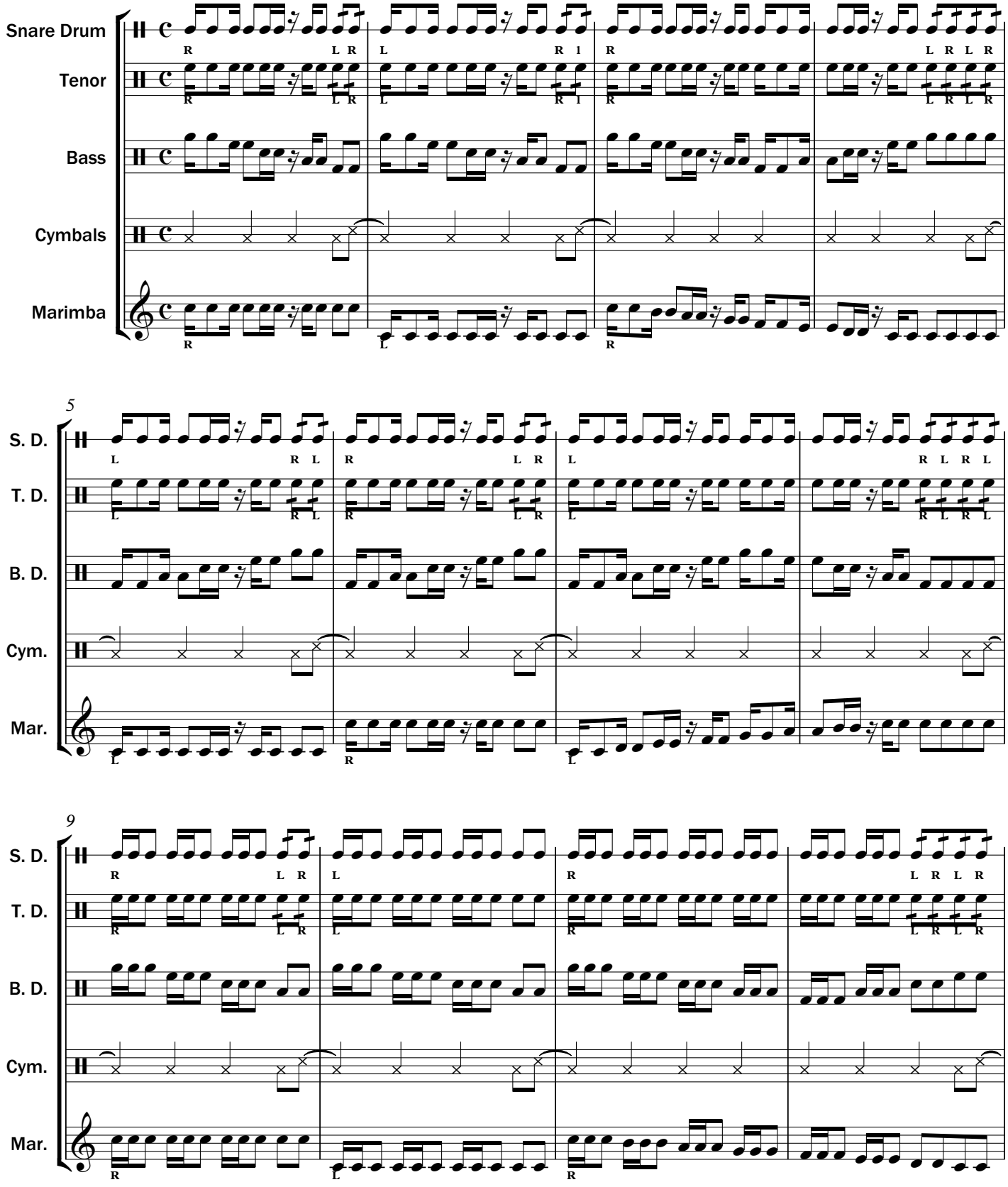
Double Triple

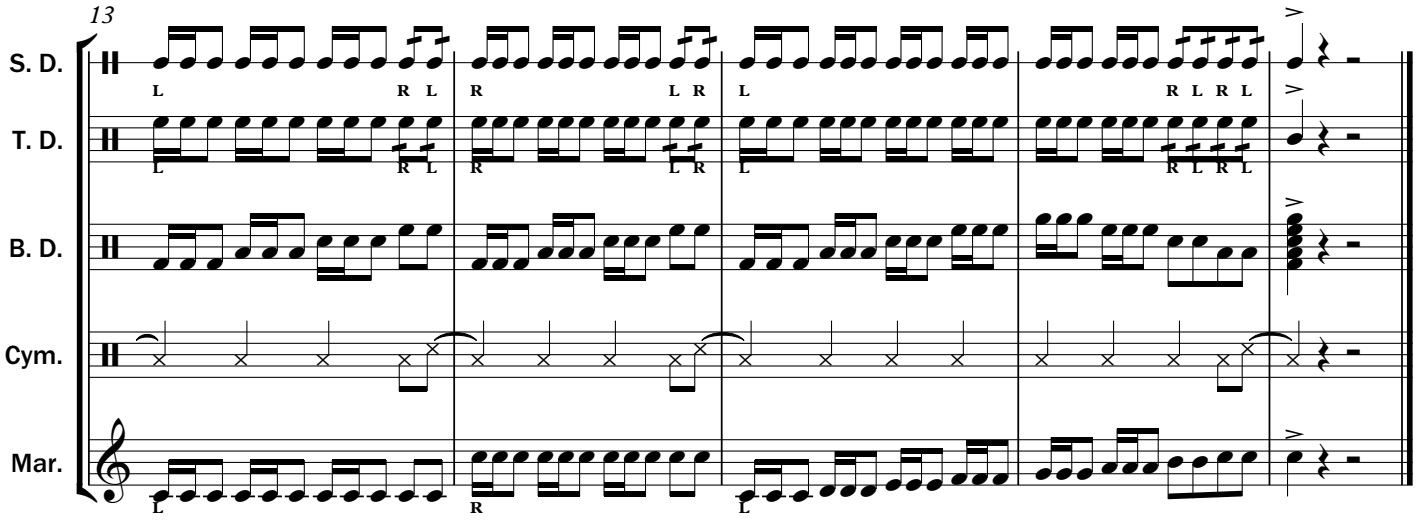



13
S. D.
T. D.
B. D.
Cym.
Mar.
L
R
L
L
R
L
L
R
L

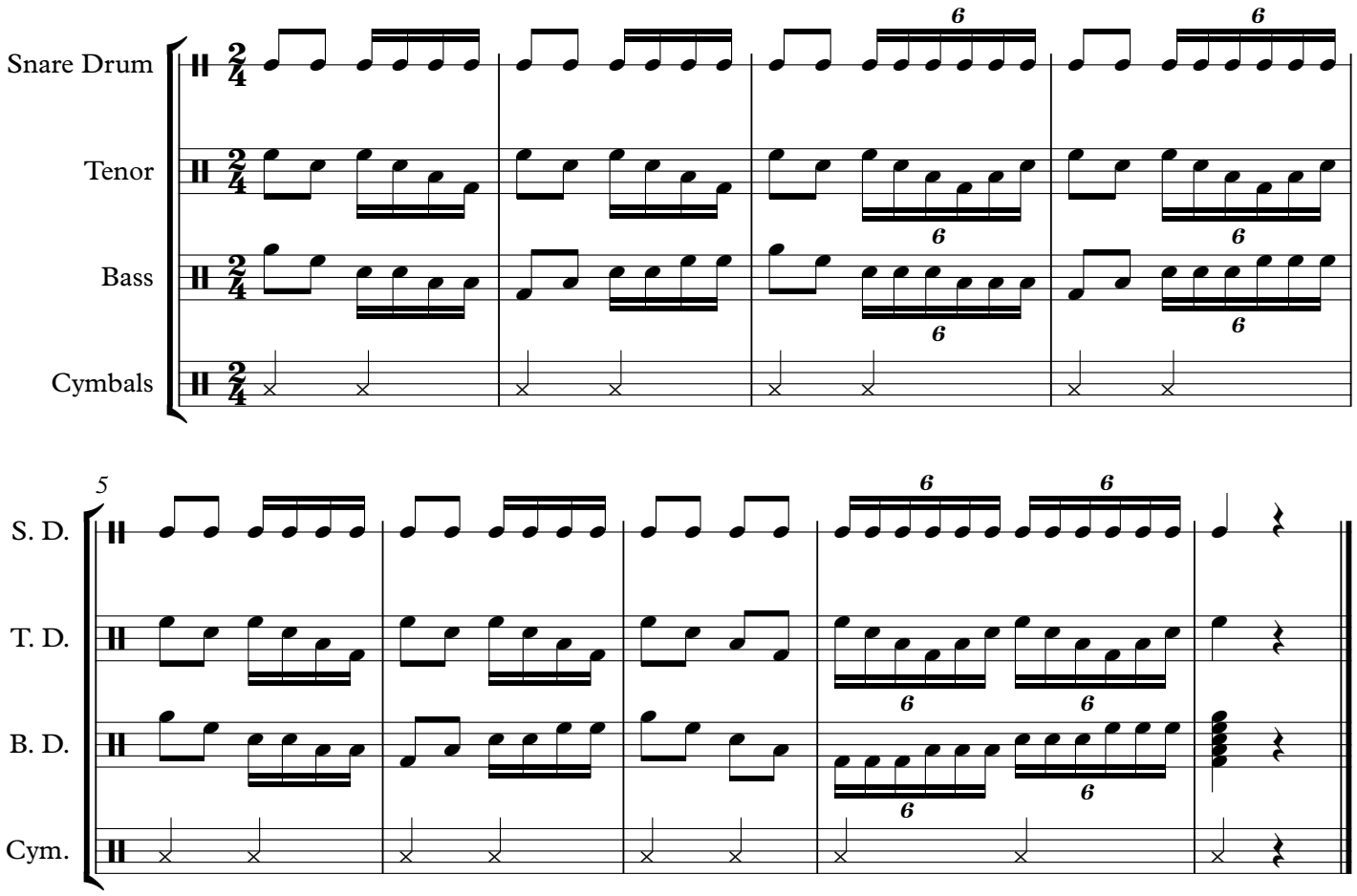
Double Triple

Variation 1



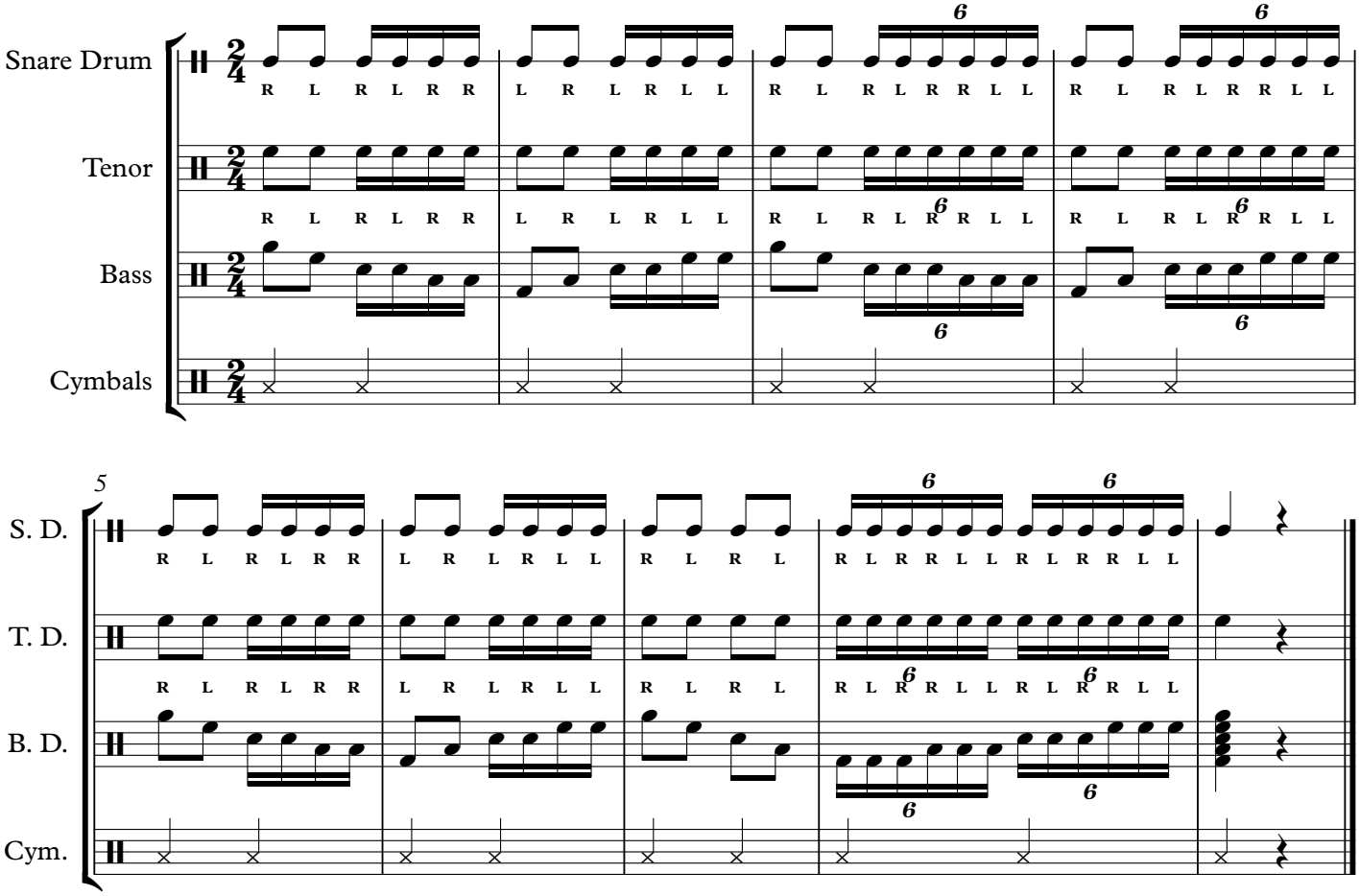

13
S. D.
T. D.
B. D.
Cym.
Mar.

Singles

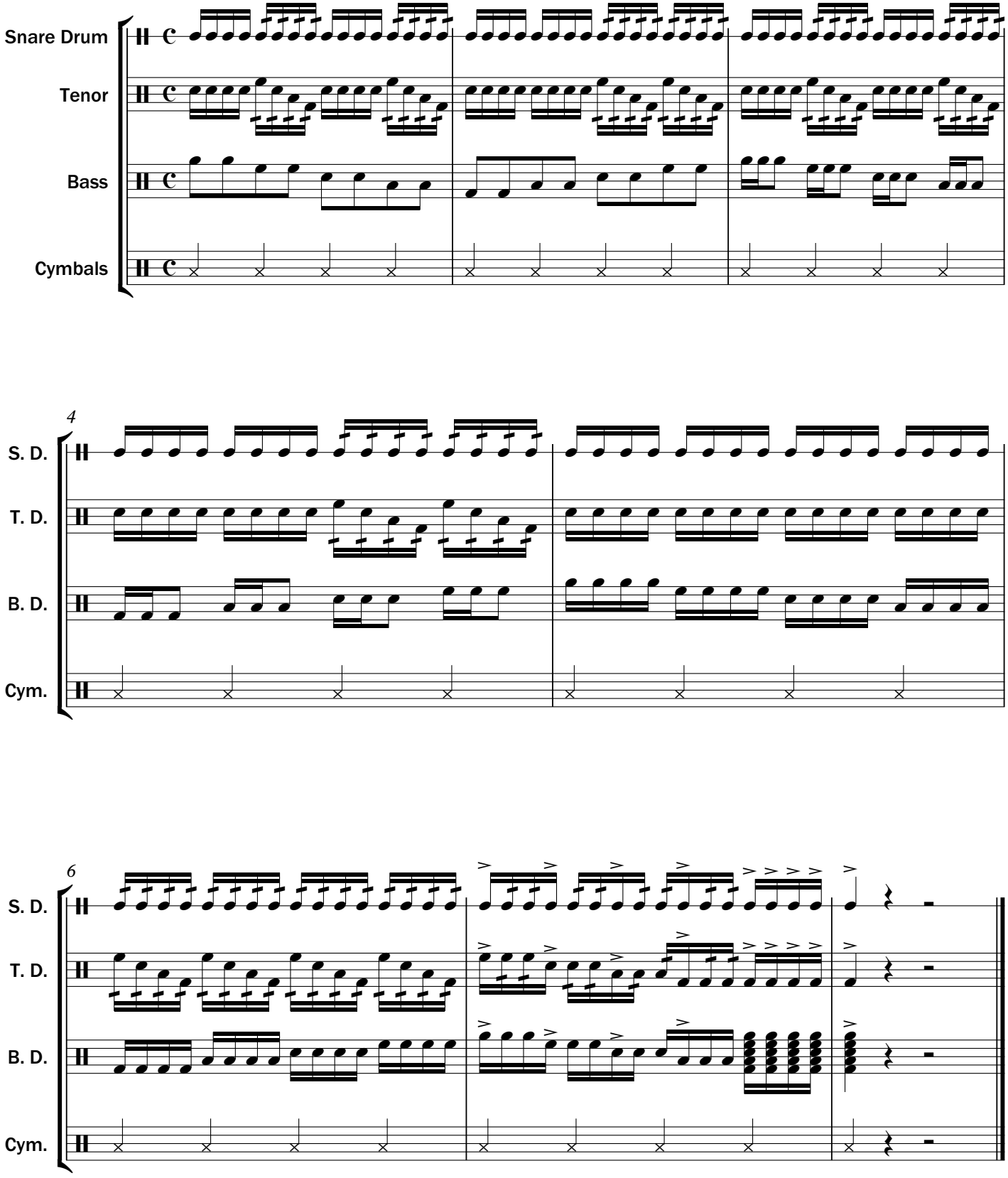


SINGLES

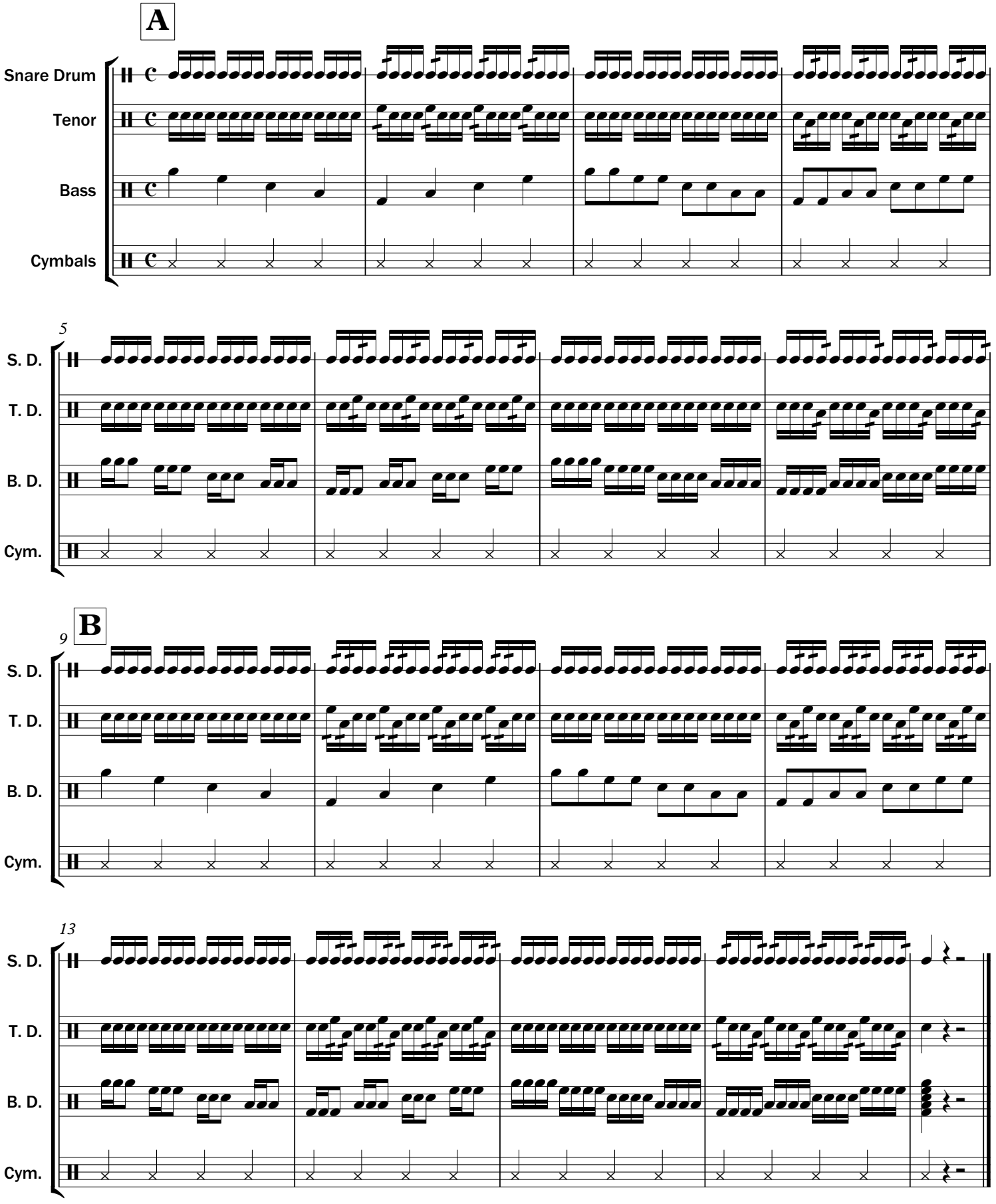
Variation 1



Rolls

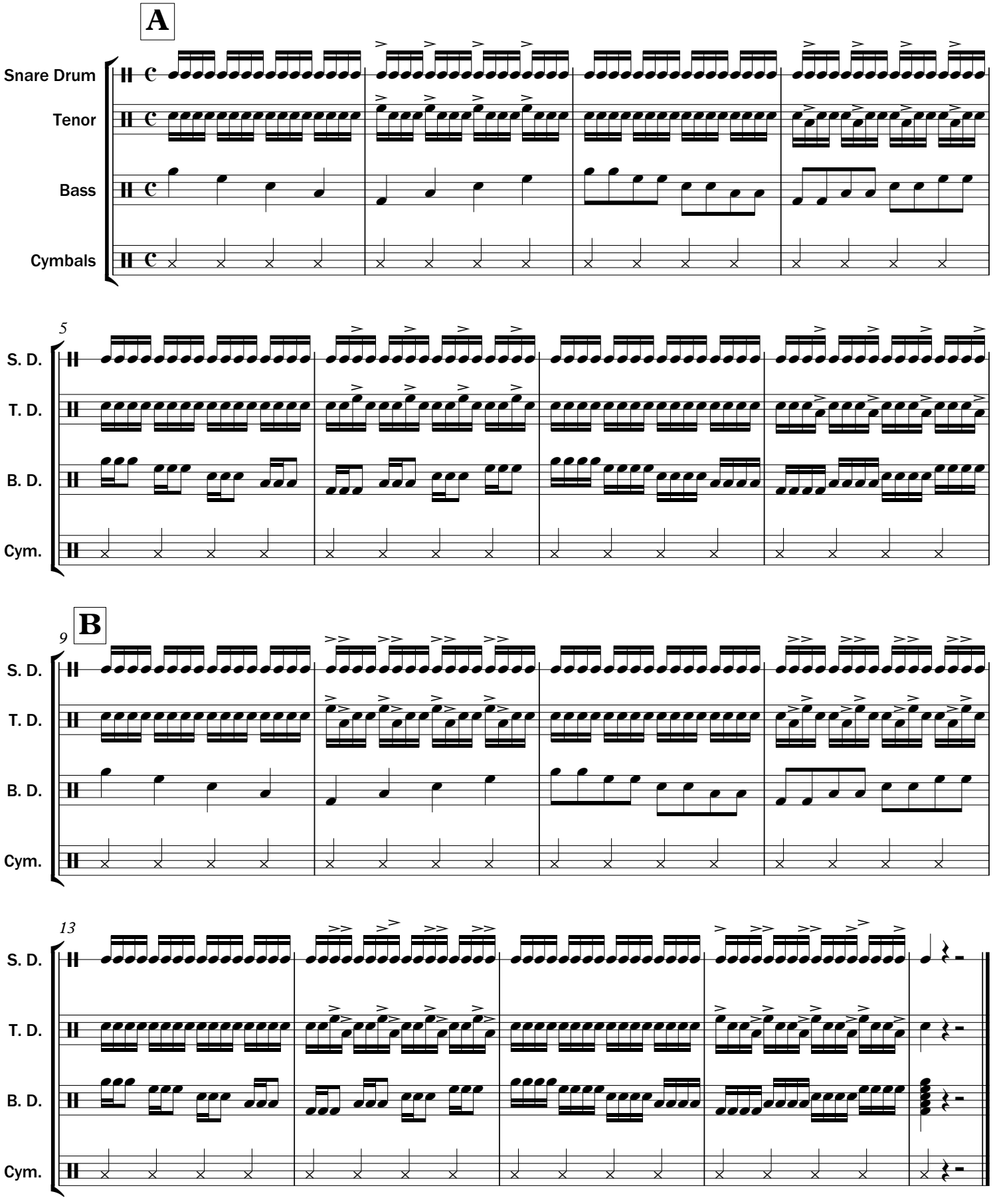


Rolls A/B

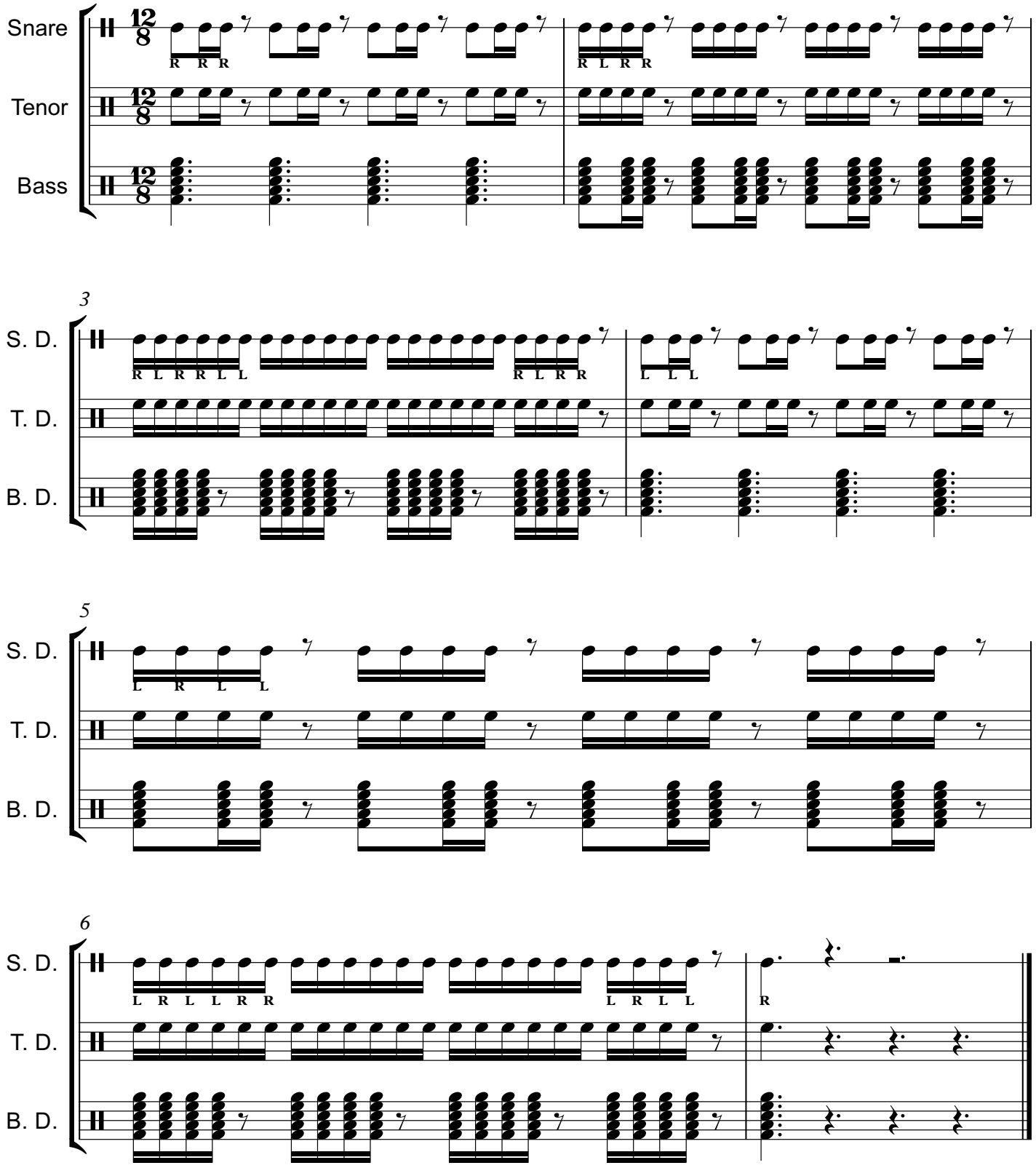

A
Snare Drum
Tenor
Bass
Cymbals
5
S. D.
T. D.
B. D.
Cym.
9
B
S. D.
T. D.
B. D.
Cym.
13
S. D.
T. D.
B. D.
Cym.

Rolls A/B

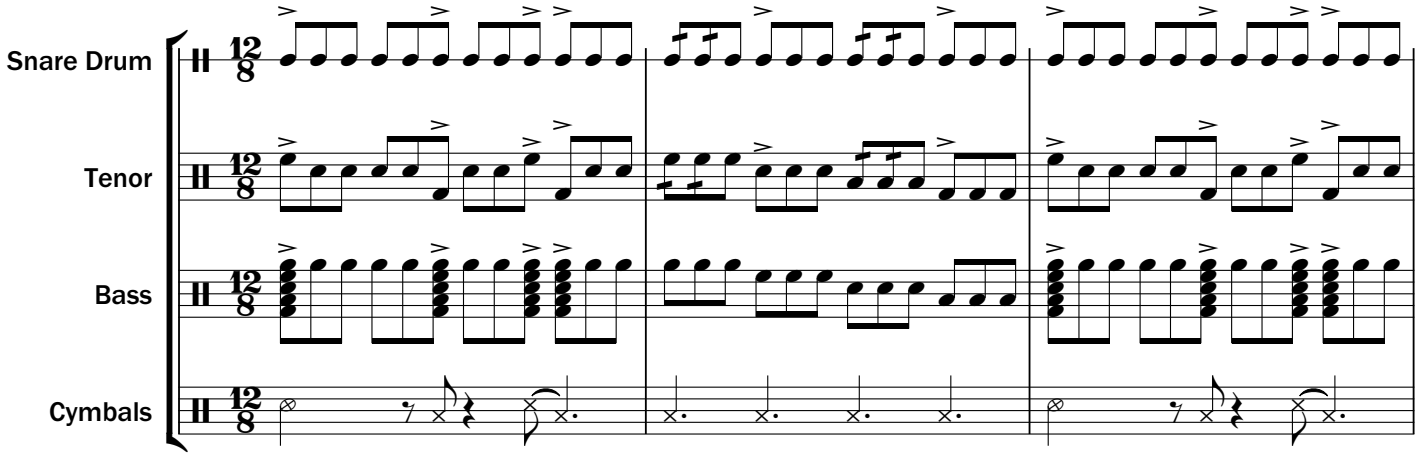
Variation 1

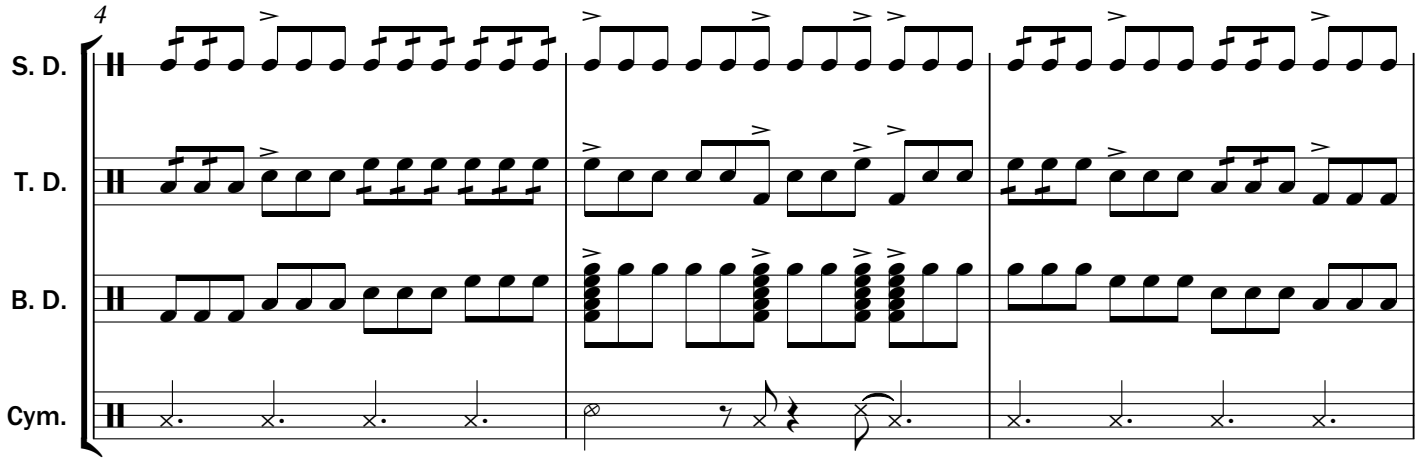


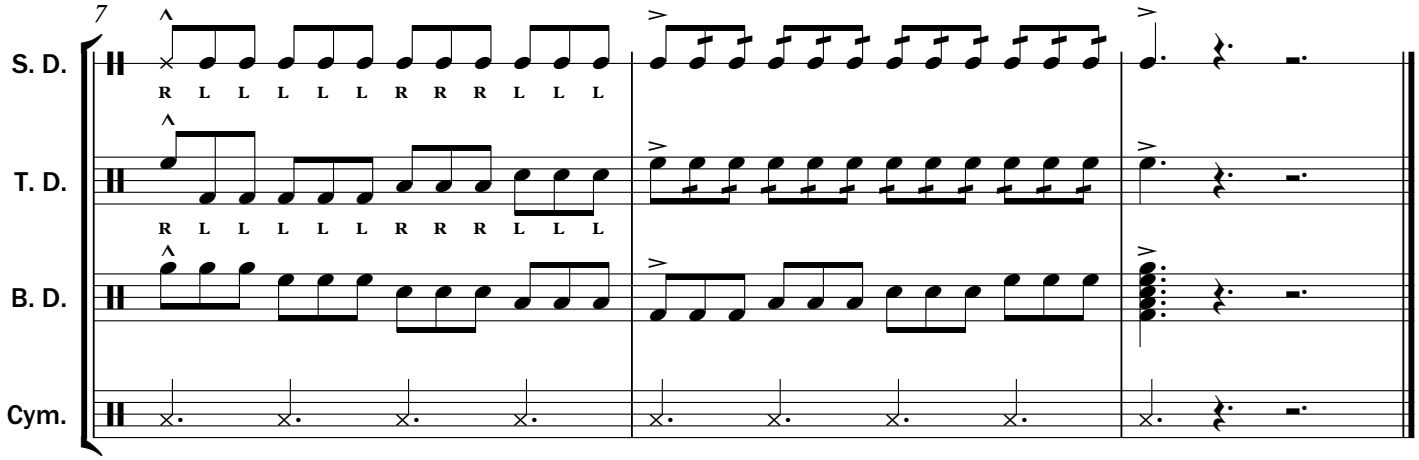
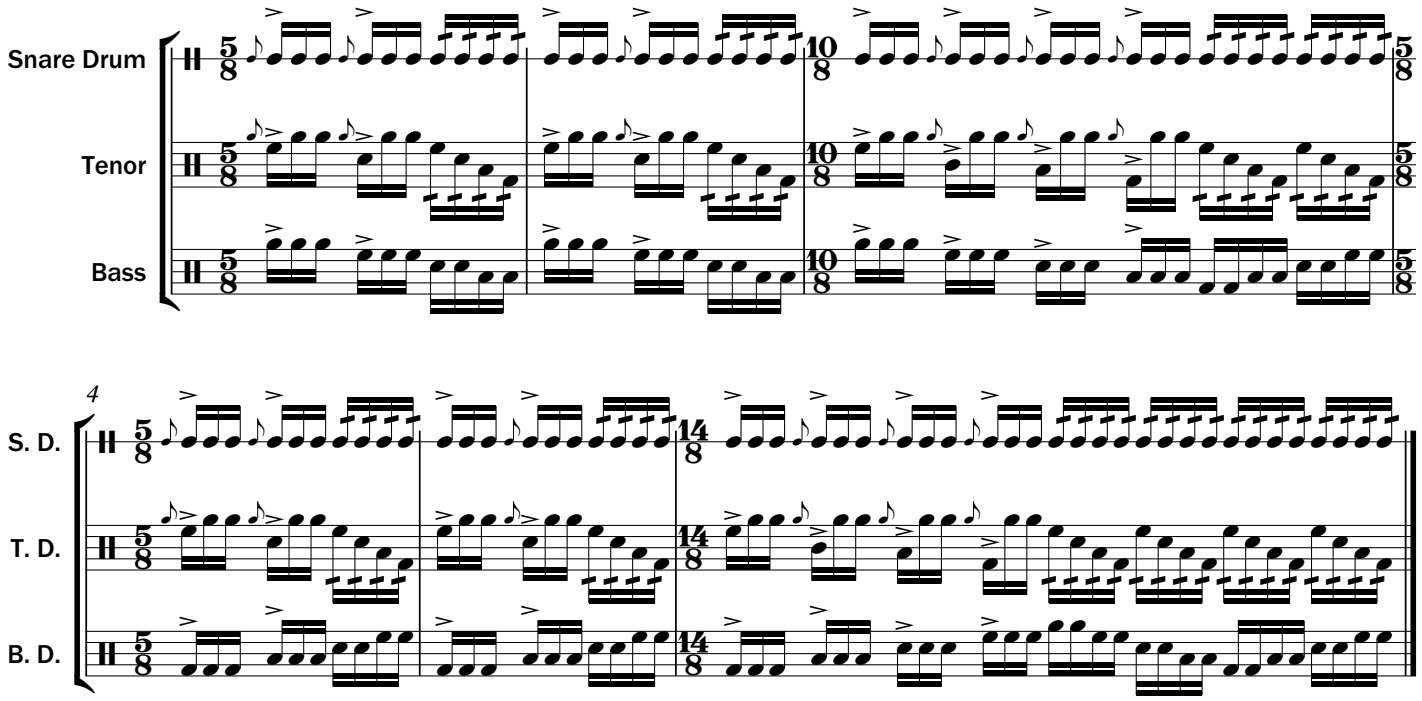
PARA-PRACTICE



Star Rolls


Snare Drum
Tenor
Bass
Cymbals


4
S. D.
T. D.
B. D.
Cym.


7
S. D.
R L L L L L R R R L L L
T. D.
R L L L L L R R R L L L
B. D.
Cym.

Blue Devil Flams