



Marching Percussion Handbook

Desmond Tarplin: Director of Bands

Welcome!

Thank you so much for your interest in becoming a part of Woodland High School's rapidly growing percussion program. We are excited at our rate of growth over the past years and excited that your interest in our program has driven you to consider auditioning for our upcoming season! The Woodland HS Drumline includes Snare Drums, Tenor Drums, Bass Drums, Cymbals, and Front Ensemble. We are the HEARTBEAT of the Wolfpack Marching Band. This is a responsibility we do not take lightly and will hold members of the percussion section to a higher standard because we must set the example of what PRIDE in our program means. We understand that we can not live, move, and thrive without a stable heart and work hard everyday to maintain the pulse needed to move our program forward. As we continue to work towards our ever-rising goals, understand that professionalism, work ethic, and a coachable attitude will always get you further than natural talent. This packet will include expectations, techniques, and exercises to help you prepare for auditions for both the fall and winter seasons. Please look through this packet and prepare all exercises included.

Expectations

Members of the Woodland HS Drumline are expected to do more than simply play their instruments well. The following are required of ALL members who participate in the program. Consequences for not meeting the expectations are listed below.

- **BE RESPECTFUL:** There is NO TALKING OR PLAYING when an adult is instructing. We want our rehearsals to be as efficient as possible in order to produce our best product.
- **BE RESPONSIBLE:** Keep up with ALL of your equipment (instrument, case/cover, music, folder, sticks, mallets, etc.). Students must bring a pencil, all equipment, and music to every rehearsal! Also take care of your equipment. Keep food and drinks away from instruments.
- **BE TEACHABLE:** Come to rehearsal with a positive attitude and a focused mind! Understand that constructive criticism is essential to growth as an individual musician and as an ensemble.
- **BE POSITIVE:** Make sure all comments to directors, instructors, or peers are respectful and reflect only positivity.
- **BE PREPARED:** Be on time for all rehearsals and performances. Students who are not prepared risk falling behind and adversely affect not only themselves but the members of their sub-section, drumline and band who are relying on them to play their part. Please have a 1-inch binder with page protectors prepared to hold all of your music. You may want to include some binder clips or clothespins to keep pages from turning by wind during outside rehearsals.
- **BE ACCOUNTABLE:** PRACTICE MAKES PROGRESS! Take your instrument home and practice! Our band is a team effort and everyone should do their part to become a better musician and team player. The only person that can hinder your success is you.

1st Offense- Warning

2nd Offense- Student-Teacher Conference/Parent Contactor Conference/Behavioral Contract

3rd Offense- Suspension or Removal of Student from the Marching Percussion Section.

Practice

Building and maintaining good habits as a musician starts at home with practice. Be sure to build time for adequate practice into your schedule. As a member of the percussion section, we have a responsibility to not only learn the show music, stand tunes, and full band warm-ups, but our own warm-ups, cadences, stand tunes, etc. We will front-load a lot of this music so that hopefully you will be more focused on ensemble cleaning than individual learning once school starts in the fall.

With regular practice following these program guidelines, you will be sure to improve yourself both as an individual and as a member of your ensemble. Remember, it is your responsibility to practice the program concepts as outlined on these pages.

Always consider the following points when rehearsing on your own and as an ensemble:

- Use a metronome!
- Play slowly at first, speeding up only after you are sure you are playing the content correctly.
- Practice daily for noticeable improvement.
- Play in front of a mirror or take videos of yourself, paying particular attention to your style and technique.

Technique Goals

- Always strive for a uniform quality of sound as you play - quality of sound is everything.
- Always strive for a relaxed physical sensation, your hands should feel “comfortable.”
- Allow the stick/mallet to resonate naturally within the hand...the resonance of the wood is an important part of your sound quality.
- Efficient Motion/Use of energy while maintaining rhythmic accuracy at all times.
- Create presence behind the instrument - “big upper body” while maintaining relaxation.
- Practice as often as you can on a drum, with a metronome, marking time, in front of a mirror to encourage absolute consistency.
- ALWAYS strive for perfect rhythms, sound quality, and consistency.
- Present yourself in a way that shows maturity and confidence at all times.

Parent Involvement

Parents play a crucial role in our program. Without your help and support, we cannot accomplish all of our goals. Parents are needed as volunteers in many areas in the program. Chaperones, fundraiser helpers, etc. are needed throughout the year.

You can help your student and the band program by

1. Showing an interest in your child’s study.
2. See that your child has sticks, mallets, tape and other materials needed for a successful Drumline.
3. Ask your child to play for you occasionally and encourage them to practice.
4. Keep a schedule of band activities in a prominent place to help avoid conflicts with other activities and appointments.
5. Volunteer time to the high school band program. Parental involvement is greatly appreciated.

If you are interested in helping out, please contact the Woodland Wolfpack Band Boosters.

Auditions

There will be one formal “Audition Camp” for the Woodland HS Drumline. It is expected that the players have learned the warm-up book in this packet prior to the formal Audition Camp. Memorization of the materials in this packet is highly recommended, and will be a great aid during the audition process. It is highly recommended that each person audition on more than one instrument. There is a capped number of positions available and many very talented individuals auditioning for each spot. The chances of making your desired instrument on the drumline will be increased greatly if you are prepared on your instrument of choice.

Most of your audition for Drumline will take place in a group setting. The Audition Camp is mandatory and will take place over 2 days. The first and second day will be where all prospective members will ‘rehearse’ together, going through the warm ups that are presented in the packet at different tempos. The instructors will then make small comments on things for all players to improve upon while practicing at home. The second day will also include individual auditions, and will consist of all prospective members coming in to audition alone for the directors on select parts of the audition packet. A copy of the audition scoring rubric is included. This same rubric will be used for music pass offs throughout the season.

Minimum Scores:

Audition - 15 (to be considered for an instrument)

- Placement will be determined using a combination of audition scores, instrumentation needs, teacher recommendations, and director input.

Pass-off - 20

- Students will not perform the show music that has not been passed off.

The maximum instrumentation of the Woodland HS Drumline will be:

2 Snares

2 Tenors

4 Bases

2 Cymbals

Front Ensemble will be determined by available parts for the field show

Rehearsals

Students who earn a position on the Woodland HS Drumline are expected to be at all rehearsals. The nature of our music does not allow for us to have efficient rehearsals with missing musicians. We do understand emergencies do arise and absences happen. Please inform a Staff Member or Director as soon as possible if this happens. Frequent absences may result in disciplinary action.

During drumline sectionals or sub-sectionals, each section is expected to organize their drums, harnesses, stands, and personnel items as specified by the Section Leader. We travel, set up, and leave without a trace. Always organized and professional. During full band rehearsal our attention is directed towards Directors and Staff for instruction, but time may be given for section leaders to make specific comments between reps.

Timing	As rhythms and meters change from exercise to exercise, you should be able to transition through these with ease. Work to prepare these as smoothly as possible. “Dutting” is essential to maintaining time across the ensemble and should be done with every rep.
Sound Quality	Every note on your instrument should be carefully placed with a loose but strong technique that gives good strong sound quality throughout. Hands should not be tense, but controlled and relaxed.
Technique	The technique is essential to everything we learn on our instruments and remains the same no matter what you are playing. The technique must remain consistent throughout all you play
Performance	Performing is a key aspect of this activity. The auditionee must exude confidence and performance quality.
Foot Timing	It is very important to practice with proper foot timing. Always, starting with the left foot, your feet should hit the ground on every quarter note. L,R,L,R, etc. Marking time should happen during every exercise and rep of music unless instructed otherwise or the section is during a hold.
Preparation	Music in this packet needs to be prepared to the best of your ability. ALL OF IT. Make sure that you come to the audition ready to do your complete best, which is what our program demands constantly.

Summer Drumline Calendar*

July	7-8	Drumline Audition Camp, WHS Band Room, 2pm-5pm
	11-14	Percussion/Auxiliary/Rookie Camp, WHS, 8am-4pm
	15	Percussion/Auxiliary/Rookie Camp, WHS, 8am-12pm
	18-21	Full Band Camp, WHS, 8am-8pm
	22	Full Band Camp, WHS, 8am-6pm
	25-26	Full Band Camp, WHS, 8am-8pm
	27-28	Full Band Camp, WHS, 3pm-8pm
August	29	Full Band Camp, WHS, 8am-6pm
	1-2	Music Rehearsal, WHS, 4pm-6pm

*Schedule subject to change

Student: _____
 _____/25

Score:

Instrument: _____

	Unsatisfactory 1 pts	Needs Improvement 2 pts	Satisfactory 3 pts	Good 4 pts	Clear Excellence 5 pts
Hand Position	Sticks/mallets are not held in the proper playing position. Right and/or left hand position is incorrect.	Some effort is being made to hold the sticks/mallets correctly but performance is hindered because finger position is incorrect or sticks are not held at the balance point.	Hand and finger position are good but the grip is too tight or loose for good stick/mallet control. Rolls may be uneven	Playing position is good but there are minor errors in hand or finger position.	Playing position is correct and hand & finger position are correct to allow for good technical facility.
Playing motion	Student is playing from the elbow or shoulder rather than the wrist.	Sticks/mallets are too far off the playing surface or remain on the playing surface too long, resulting in a poor quality sound.	There are some faults in the pattern or direction of the stick motion. (Starting out with an upward rather than a downward motion or poor control of where the stick strikes.)	The playing motion is generally correct with only minor errors.	The playing motion is correct, allowing for good control of the stick/mallet and good sound from the instrument.
Accurate Rhythm	No evidence of steady pulse	Pulse is unstable with major rhythmic errors.	Pulse is fairly steady but there are frequent or repeated small rhythmic errors.	Steady pulse with few rhythmic errors	Steady pulse with accurate rhythms
Dynamics/Style	Student does not give attention to dynamics, tempo or style indications.	Rarely uses dynamics and/or follows indications of tempo or style.	Use of dynamics is narrow and/or playing is inconsistent in tempo or style.	Student displays ability to play with correct dynamics, phrasing & tempo with only minor errors.	Student consistently plays with appropriate dynamics, phrasing & tempo.
Sticking Patterns & Rolls	No real attempt at correct sticking is being made. Rolls are not performed as rolls.	Difficulty with sticking patterns. Some attempt is made at performing rolls	Student usually follows the sticking marked but there are frequent or repeated small errors. Rolls are adequate.	Almost all sticking patterns are correct with only an occasional small error. Buzz rolls are excellent but small errors mar double stroke rolls.	All sticking patterns are performed correctly. Buzz and double stroke rolls are performed evenly and accurately.

Minimum Scores:

Audition - 15 (to be considered for an instrument)

- Placement will be determined using a combination of audition scores, instrumentation needs, teacher recommendations, and director input.

Pass-off - 20

- Students will not perform the show music that has not been passed off.

Musical Standards

Dynamics

It should be noted that in the actual context of learning show music and developing the handbook that heights shouldn't always correlate to dynamics, as dynamics are relative depending on whatever you're playing. But to develop a consistent dynamic foundation, these are for reference.

- pp- 1" (grace note height)
- p – 3" (typical tap height)
- mp – 6"
- mf – 9"
- f – 12"
- ff – 15"
- fff – Full arm extension

Exercises

- Every exercise is to be played at f (see above for reference), unless specifically notated or stated in the exercise, or by Staff and Section Leaders.
- It is in the player's best interest to explore varying dynamics in each exercise to develop more comprehensive muscle memory for each exercise.
- A great way to achieve more consistency on problem spots in the handbook is to lower your heights and decrease the tempo to a point where you can achieve rhythmic and dynamic consistency every time.
- It is the expectation that when the line performs and warms up to the handbook that the exercises be played as written with the appropriate tempo, dynamic, and stickings.

Show Music

- It is important to understand that in full ensemble show music, wind parts are almost always written first. Keeping this in mind allows the line to accentuate what the winds are playing and prevents us from over playing and covering up the band.
- Since this is the case, during show music we abide by the height system shown above so that we can truly move and express music with the band.
- Understanding our section's responsibility and role in the ensemble is a vital part of the marching band's success. Having mastery over our emotions and staying musically disciplined will allow us to not only lead the band, but also contribute to the overall performance that we get to create with our peers.

Reading Skills

Because we learn a lot of music throughout the year, it is important that you understand how to read music at a mature high school level. Not having music prepared is unacceptable. It is your responsibility to learn the music on your own time and come to rehearsal prepared. Coming to any rehearsal or sectional unprepared can result in the individual not marching either at halftime, competitions, or both.

Posture

Proper posture can only be maintained by:

- Standing straight, poised and confident with the feet correctly positioned.
- Holding your head up with both eyes focused straight ahead at all times.
- Projecting a facial expression of both confidence and aggression. •

Mark time technique

- Maintain what was established with posture first and foremost.
- Feet are at a 45-degree angle, heels touching and the platform of each foot spread apart.
- Pulse is articulated with the heel striking the ground with a 2-inch lift. This is universal across the drumline.
- Balance your weight forward on your platform while still being intentional with your mark time so that the pulse can be felt accurately.

Technique Guides

A. Snare Drum Sticks: Innovative Field Series FS2 Marching Snare Sticks

The snare drum section utilizes traditional grip in the left hand, and matched grip in the right.

- Matched Grip (Right Hand for Snare Drum)
 1. Let the arm hang loosely from the shoulder
 2. Raise arm from the elbow, keeping the shoulder relaxed
 3. Place the thumb flat on the side of the stick, running parallel with the stick about 1/3 of the way from the bottom
 4. Wrap the index finger around the stick loosely so that it opposes the thumb on the opposite side of the stick
 5. Wrap the three remaining fingers loosely around the stick so that they are all supporting the stick from the bottom (these fingers should stay in contact with the stick at all times)
 6. The back of the stick should be resting against the fleshy part or the heel of the hand
- Traditional Grip (Left Hand)
 1. Let the arm hang loosely from the shoulder
 2. Raise arm from the elbow, keeping the shoulder relaxed
 3. Rotate arm so that the thumb is facing the ceiling
 4. Place the stick in the crook of the thumb about 1/3 of the way from the bottom
 5. Curl the index finger lightly around the stick and rest the thumb on the joint closest to the end of the index finger (this connection should never come undone)
 6. Curl the ring finger so that it has a similar curvature to the index finger and rest the stick on the cuticle of the ring finger (you should strive to keep this connection at all times)
 7. Rest the middle finger lightly on the top of the drumstick (keeping connection at all times)
 8. Relax the pinky with a curvature similar to the ring finger.
 9. Avoid straightening fingers
 10. The stroke is made by rotating the forearm, like turning a doorknob.

The Stroke

We will always strive to use the most natural technique possible. You will often hear analogies made to bouncing a basketball, or throwing a baseball. Notice that if you imitate the motion of both of those actions, there is no isolation of the wrist or arm; you're just doing what is natural to your body. We will never isolate and make you use your wrist entirely. The arm has so many muscles that it would be foolish not to utilize them. That being said, different techniques call for different types of strokes. For this reason we like to think of the arm to wrist ratio as a spectrum. Big strokes at slower tempos and loud

dynamics will utilize full wrist and arm movement. Fast, intricate passages at low heights will utilize almost entirely the wrist.

Don't get carried away with the movement of the arm, the basis of the stroke is still mostly wrist, we just aren't telling you to keep your arm from moving. When in doubt, do what feels natural.

There are four types of strokes, a legato stroke, a down stroke, an up stroke, and a tap.

1. In a legato stroke you will strike the drum and let the stick rebound naturally to the starting height.
2. In a down stroke you will strike the drum, but instead of accepting the rebound, you will keep the stick down. You do this not by squeezing the stick, but just keeping your arm and wrist down following the stroke.
3. In an up stroke you will start the stick at a low position, strike from that height, and then aid in the rebound so that the stick returns to full height.
4. A tap is a stroke where you start at a low height, strike the drum from there, and rebound to a low height.

B. Tenor Drums Sticks: Innovative Field Series FS-2T Shorty Tenor Sticks

Tenor drums utilize matched grip. Meaning both hands use the same grip.

Tenors should be played about one or two inches from the rim of the drum. This playing spot produces overtones, which are characteristic of tenor drums, and aid in projection.

Even though the tenor drums are in a sort of curved shape, movement around the drums should be in a straight line. The curved shape actually aids in playing on this straight line. If you are playing drums one and two at the 6 o'clock position, then the straight line movement means you will play at around the 10 o'clock position on drum three, and the two o'clock position on drum four. The only time you will have to move your arms backwards is to strike the spock drum. You should never turn your hand over to move drum to drum. When crossing over on the tenor drums, strive to not "lift" over the top. Instead follow these rules:

1. When doing a crossover between neighboring drums, cross at the fulcrum
2. When doing a cross over between non-neighboring drums, cross at the wrists.

C. Bass Drum Mallets: Innovative Field Series FBX Bass Drum Mallets

The grips and techniques for bass drum are very similar to that of matched grip, with a few modifications.

1. Let the arm hang loosely from the shoulder
2. Raise arm from the elbow, keeping the shoulder relaxed
3. Rotate the arm so that the thumb is facing upwards
4. Grip the stick in the exact same fashion as matched grip with the only exception being the pinky is wrapped around the end of the stick

The stroke for bass drum is the exact same as matched grip too, but since the hand is turned sideways, when you draw the stick back it will go at a 45-degree angle backwards and towards the floor.

The bass drums are an interesting section because a group of five people must act as one single instrument. A bass drummer must not only master their own part, but also know the "melody" as a whole so that they can plug-in their own part.

D. Cymbals

Like the bass line, the cymbal line plays split parts. The cymbal line is split into four groups, each group corresponding to a space on the staff. Because of this, great timing is imperative for a cymbal player. Cymbals also provide a very visual aspect to The Tribe Drumline, with not only the nature from which they play the instrument, but also by coming up with visuals for times that they aren't playing.

Instead of the cymbals being notated with x's and symbols, the different techniques will be notated with different articulation markings.

Marching Cymbal Grip

Since cymbals are handled much differently in marching band and concert band, the ways in which we hold the cymbals are different too.

1. Place the cymbal down on the ground so that the strap is facing upwards.
2. Put the entire hand through the strap of the cymbal.
3. Point the thumb down so that the palm is facing away from the bell of the cymbal.
4. Rotate the hand downward pointing the thumb towards the body and the palm until it touches the cymbal. The strap should be resting between the thumb and index finger.

The Basic Crash - There are many other techniques, but this is a good place to start.

1. Start with the plates at the horizontal position.
2. Pull the right hand back and angle the right cymbal down while also angling the left cymbal up. (1 beat before the crash)
3. Push the right cymbal through the left, producing a crash. This is done by also slightly pulling the left cymbal toward the body. (beat of the crash)
4. Allow both cymbals to resonate freely
5. Reset to horizontal position. (1 beat after the crash)

E. Front Ensemble

Mallets: Innovative Percussion (Based on music)

POSTURE

We will begin with our feet shoulder width apart. Your legs should be relaxed, knees slightly bent. Rigidity will greatly inhibit your range of motion, so it is best to maintain your flexibility from the beginning and start forming good habits on even the simplest exercises. Keep your back and neck straight and allow your arms to hang naturally at your side. There should be NO tension in your neck or shoulders. Stand with your chin up at all times and look down your nose to see the instruments (as opposed to hunching over to see the keys!)

Things to keep in mind:

- Avoid crossing your feet while playing and never stand with your feet crossed. In general, this will inhibit your range of motion and prevent you from moving fluidly behind the instrument.
- When moving from instrument to instrument, use large, graceful steps as opposed to shuffling with small steps. You will move much faster this way and look less frantic. Remember, we are professional in everything we do at all times.
- Vibraphone players should stand with their right toes on the pedal at all times. Do not use the entire foot – it is not necessary to exert that much energy. Instead, keep your weight distributed evenly between both feet and use only the toes for pedaling.
- Marimba players should be flexible with their body position to the instrument. There will be times when one foot may need to be placed in front of the other to shift between the upper and lower manuals of the instrument or make large lateral shifts behind the instrument. All of these motions should be done gracefully, keeping in mind that people will be watching your every movement.

Our posture and physical approach to the instrument will be one of the first indications to the judge and the audience exactly what kind of ensemble we are. Everything we do must be professional, charismatic, and confident – down to the most miniscule details. The professionalism we present ourselves with will earn us points before we play a single note!

TWO MALLET TECHNIQUE

Unlike the snare drum, there is, of course, no rebound from a mallet instrument. In most ways, our approach to mallet instruments is exactly the opposite of a snare drum.

First and foremost, the fulcrum is created with the middle, ring and pinky fingers wrapping completely around the mallet. This is contrary to the snare drum with the fulcrum placed between the index finger and thumb (to utilize the rebound of the stick).

There should be no tension on the back fingers, yet at the same time the fingers should remain on the mallet at all times (picture the tips of the back fingers remaining in constant contact with the palm of the hand). The back fingers will not move AT ALL except when performing extremely fast passages that require more flexibility. These fingers are the anchor of the grip – they provide more contact to the mallet and thus are a large part of the dynamic and tone production. There should be 2” of mallet sticking out of the back of the hand.

The index finger and thumb merely aim the mallet, and should not squeeze the mallet at any time. Similar to the Stevens four mallet technique, the index finger should be RELAXED, OFF THE STICK. Place the stick on the first joint of the index finger, and set the thumb on top lightly. There should be minimal pressure between the index finger and thumb, to prevent tension, which in turn prevents a choked or forced sound. This also reduces the amount of energy that goes into producing a stroke.

The thumbs should face one another, just like a matched snare drum grip. If the hands are turned over similar to a French timpani grip, control of the mallet will be lost. This will inhibit accuracy and tone production. The basic stroke is always initiated from the wrist. It should be emphasized that the wrist is 99% of the stroke, and the arm is added only to complement the wrist and enhance projection outdoors. Fingers are not used to produce strokes, merely to lightly grip and aim the mallets at the desired keys.

More technical info:

Preps: Whenever we begin an exercise, musical segment, or piece of music, we will establish a common tempo from a single tempo source. When performing a full ensemble (winds, battery, etc), this will come from the drum major or conductor. Typically during all other times, the section leader will begin with an audible countoff (1,rest,3,rest) which will be followed by 4 “duts” by all members of the front ensemble. The number of” duts”, and the person giving the countoff may vary according to the situation. Duts should be short and precise

Rule #1: If you move together, you play together. There is no exception to this rule. Therefore, technique and uniformity are of the utmost importance. We must strive to look and sound the same at all times.

Placement of mallets on the keys: For our purposes, we will attempt to use the area just off the center of the keys, deferring to the edge of the keys only when absolutely necessary (due to speed or implication from four mallet stickings and voicings). Avoid the dead center and the threaded sections of the bar as they are nodes and will not produce a good tone.

FOUR MALLET TECHNIQUE

The approach to four mallet playing is very similar to the Stevens method on both marimba and vibraphone. The use of the Stevens method on the vibraphone is meant to attain a more uniform sound and technical approach; if mallet dampening or double strokes are to be played, Burton grip may be used.

Basic idea to keep in mind with four mallet technique:

- Keep the index fingers relaxed at all times (as well as all other fingers)
- Keep the mallets above the instrument by turning the wrists back not by raising the arms. (The mallets should return to this position whenever they are not in motion, similar to the manners in a piano).
- Keep the hands as low to the instrument as possible. (Your knuckles should be low enough to rub against the edge of the keys).
- Remain relaxed in grip and smooth in motion at all times.

The approach to the instrument in an outdoor environment must be aggressive, even at the softest dynamic levels. Just as an athlete conditions himself/herself for their sport, you should practice with heavier strokes than you may be used to in order to begin developing muscle and control at all dynamic levels. But, it is important to note that there should be no tension in the grip as this will only hinder a performer's sound.

STROKE TYPES

Each stroke should be relaxed in nature, exerting weight through the keys, yet allowing the mallets to rebound off the keyboard. Wrist will be the primary force for creating strokes.

1. The piston stroke concept will be used primarily with the four-mallet technique. The general premise behind the Piston Stroke is that the mallets start up, perform a stroke that is quick in motion, and end back where the mallet started. The only part of the body used to create this stroke is the wrist. The stroke is somewhat rigid and technical; uses no preparation and no unnecessary motion. The rationale is simple – conserve energy and prepare for the next stroke. This may be vertical or both vertical and horizontal (shifting to new tones).
2. The upstroke is the default two mallet stroke and utilizes the same basic premise as the piston stroke. The one major difference is that the upstroke is more relaxed and does allow for preparation. The mallets should move smoothly from stroke with the head of the mallet never coming to rest. Unlike the piston stroke, the upstroke may or may not use the arm depending on the dynamic level. This stroke will be used primarily with 2 mallets.

With both piston and up strokes, dynamic contrast is achieved through stroke length and NOT change in grip pressure!

- Do not mistake soft dynamic levels for a weak approach to the instrument. Strokes in which the wrist breaks and the mallet is used to “pull the sound out” of the instrument are an unnecessary change in technique. This contradicts our approach to the instrument and compromises our sound.

- Do not “hammer nails” or overplay when attempting to achieve louder dynamics.

3. The legato stroke is used for slow and sometimes high-volume playing. Rather than using only the wrist, this stroke also employs the forearms rotating from the elbow and assists with sound production. Similar to the upstroke, the head of the mallet will be in constant motion during passages that use the legato stroke. The mallet head will generally move more slowly than when using other strokes.

Technical alterations to achieve legato strokes:

- Relaxed grip pressure
- Slower strokes
- Rounded off, smooth flowing motions

Score

8-8-16

D.T. Tarplin

The score is divided into two systems. The first system (measures 5-16) includes parts for Snareline, Tenorline, Bass Drums, Cymbal Line, and Xylophone. The second system (measures 17-28) includes parts for S. Dr., T. Dr., B. Dr., Cym., and Xyl. The notation uses various symbols: 'r' for snare, 'l' for tenor, 'x' for cymbal, and 'b' for bass drum. The Xylophone part is written in treble clef with a key signature of one sharp (F#).

Score

DnB

Double Beat

D.T. Tarplin

The score is for a Drum and Bass (DnB) piece titled "Double Beat" by D.T. Tarplin. It covers measures 108 to 112. The tempo is marked as 108 BPM. The score is arranged for a drum kit with the following parts:

- Snareline:** Features a consistent pattern of eighth notes with accents.
- Tenorline:** Features a consistent pattern of eighth notes with accents.
- Bass Drums:** Features a consistent pattern of eighth notes with accents.
- Cymbal Line:** Features a consistent pattern of eighth notes with accents.
- Mallets:** Features a complex rhythmic pattern with various note values and rests.

Measures 108-112 show a consistent rhythmic pattern across all parts. The notation includes various note values, rests, and accents. The score is written in 4/4 time.

DnB

2

9

S.Dr. T.Dr. B.Dr. Cym. Mal.

12

S.Dr. T.Dr. B.Dr. Cym. Mal.

Score

579

Accent/Tap

D.T. Tarplin

The score is written for a drum set and includes the following parts:

- Snareline:** Features a consistent rhythmic pattern of eighth notes with accents.
- Tenorline:** Features a consistent rhythmic pattern of eighth notes with accents.
- Bass Drums:** Features a consistent rhythmic pattern of eighth notes with accents.
- Cymbal Line:** Features a consistent rhythmic pattern of eighth notes with accents.
- Mallets:** Features a melodic line in the key of B-flat major, with notes marked with accents and dynamic markings like 'a' and 'b'.
- S.Dr. (Snare Drum):** Features a consistent rhythmic pattern of eighth notes with accents.
- T. Dr. (Tenor Drum):** Features a consistent rhythmic pattern of eighth notes with accents.
- B. Dr. (Bass Drum):** Features a consistent rhythmic pattern of eighth notes with accents.
- Cym. (Cymbal):** Features a consistent rhythmic pattern of eighth notes with accents.
- Mal. (Mallets):** Features a melodic line in the key of B-flat major, with notes marked with accents and dynamic markings like 'a' and 'b'.

Musical score for measures 15-22. The score is arranged in five staves: S. Dr., T. Dr., B. Dr., Cym., and Mal. Each staff begins with a 3/8 time signature and a measure rest for 15 measures. The S. Dr. staff contains rhythmic notation with accents. The T. Dr. staff contains rhythmic notation with accents and letters 'r' and 'l'. The B. Dr. staff contains rhythmic notation with accents and letters 'R' and 'L'. The Cym. staff contains rhythmic notation with accents and letters 'R' and 'L'. The Mal. staff contains a melodic line with accents and letters 'b', 'a', and 'a'.

Musical score for measures 23-30. The score is arranged in five staves: S. Dr., T. Dr., B. Dr., Cym., and Mal. Each staff begins with a 3/8 time signature and a measure rest for 23 measures. The S. Dr. staff contains rhythmic notation with accents. The T. Dr. staff contains rhythmic notation with accents and letters 'l', 'i', and 'i'. The B. Dr. staff contains rhythmic notation with accents and letters 'L', 'i', and 'i'. The Cym. staff contains rhythmic notation with accents and letters 'L', 'i', and 'i'. The Mal. staff contains a melodic line with accents and letters 'b', 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'u'.

Score

WnR Rolls

D.T. Tarplin

♩ = 108

Snareline
Tenorline
Bass Drums
Cymbal Line
Mallets

The score for the first system consists of five staves. The Snareline, Tenorline, and Bass Drums staves are in 12/8 time and feature a complex rhythmic pattern of eighth and sixteenth notes. The Cymbal Line staff uses 'x' marks to indicate cymbal hits. The Mallets staff is in 12/8 time and features a melodic line with notes marked 'a' and 'b'. A dynamic marking '>' is present above the first measure of the Snareline.

S.Dr.
T.Dr.
B.Dr.
Cym.
Mal.

The second system of the score consists of five staves. The S.Dr., T.Dr., and B.Dr. staves continue the rhythmic patterns from the first system. The Cym. staff uses 'x' marks. The Mal. staff continues the melodic line with notes marked 'a' and 'b'. A dynamic marking '>' is present above the first measure of the S.Dr. staff.

2

WnR

The image shows a musical score for five instruments: S.Dr., T. Dr., B. Dr., Cym., and Mal. The score is written on five staves. The first three staves (S.Dr., T. Dr., B. Dr.) contain rhythmic notation with various note values and rests. The fourth staff (Cym.) contains rhythmic notation with 'X' marks indicating cymbal hits. The fifth staff (Mal.) contains a vocal line with lyrics: 'a b a b a b u u u u a b a b a b a b u'. The vocal line is written in a treble clef with a key signature of two flats. The score is marked with a '2' at the beginning and a '9' below the first staff. The title 'WnR' is centered above the staves.

WHS MARCHING PERCUSSION HANDBOOK ACKNOWLEDGMENT FORM

We have read the WHS Marching Percussion Handbook and understand the policies and procedures of the WHS Wolfpack Marching Band. We understand that participation as a member of the WHS Drumline is dependent on the adherence to the policies and procedures outlined in this handbook. We, the undersigned, accept these terms.

We also understand that any questions or concerns can be directed to Mr. Tarplin at desmond.tarplin@henry.k12.ga.us.

**Parent
Name** _____

**Parent
Signature** _____

Date _____

Parent Email(s) _____

**Parent
Phone(s)** _____

**Student
Name** _____

**Student
Signature** _____

Grade _____