



BLAZE BAND DRUM LINE

Hello Future Blaze Band Drum Line Members!

I hope you are as excited as I am to begin an incredible season of marching percussion with the Blackman High School Band! Whether this is your first time experiencing this activity, or if you are a hardened veteran of the drum line, you are in for a fantastic year of drumming.

This packet contains all of the music and information that you will need to be prepared for the clinics and auditions. I look forward to meeting everyone and working with you all during the upcoming marching season! Feel free to contact me with any questions you have.

Chris Lowry,
Blaze Band Drum Line Instructor/Arranger
lowryc@rcschools.net

Important Dates

May 8	4:00-6:00	Clinic
May 15	4:00-6:00	Clinic
May 18	6:00	Full Band Meeting (Auditorium)
May 19	4:00-6:00	Auditions
June-July	Dates TBD	1-2 Summer Rehearsals
July 20-24	8:00-12:00	Drum Camp
July 27-31	All Day	Full Band Camp

Clinic Days

The two clinic days (May 8 and 15) are designed to give everyone a chance to play and learn about the instrument(s) they would like to audition on. These days are low-stress, and you will not be put on the spot to play something you are not ready to play. However, **you must attend both clinic days in order to audition for the drum line.** If there is a conflict, you must contact me beforehand- lowryc@rcschools.net

Expectations

Attitude- The most important thing that you need to have is a good attitude. If you have a desire to learn and a willingness to make changes, you will be successful in this group.

Preparedness- Another very important aspect of this activity (and life) is to be prepared. You will be expected to have the audition music for your intended instrument(s) playable and memorized by the time of the audition. The clinic days will certainly be about learning, but those who are the most prepared will certainly have a better chance of earning a position in the drum line.

Respect- This covers many things: listening to any instructions that are being given, taking care of equipment, and treating your classmates with respect while you are a member of the drum line.

Fun- Don't forget that band, and especially being in the drum line, is going to be fun.

Requirements for the Audition

Everyone auditioning should have the music for his or her preferred instrument prepared and memorized. This does not need to be perfect by the first clinic date, but it would not hurt.

Quad drummers should be able to play all of the music on drum 2 as well as around the drums.

Bass drummers should be prepared to play all music unison and split. Be familiar with all of the parts, not just the drum you want to play. There is a large chance that you will be asked to try out a different drum, and being able to make that change calmly and efficiently will vastly improve your audition experience.

Cymbal players should be as familiar with the music as possible, even if you are not familiar with the techniques used.

Positions in the Ensemble

While it would be nice to give everyone a spot on their first choice of instrument, we only have a certain number of drums at Blackman, and we also need to have certain numbers of each instrument to sound good as a drum line. Depending on how many people audition, we will be marching with:

5 Snare Drums

4 Quads

6 Bass Drums

8+ Cymbals

It cannot be stressed enough that each instrument is important and necessary for our drum line to sound good. Everyone in the ensemble will have an educational experience, no matter which instrument you end up playing. If you are asked to try a new instrument during auditions, remember *Expectation #1*- Have a good attitude and a willingness to make changes. Pay attention and you will learn something and be more prepared for the next year!

DRUM LINE AUDITION PACKET

The following information will give you a general idea of how we play, as well as techniques specific to each instrument. Read this information carefully and apply it to your practice. You will receive clarification and additional information at the clinic days.

General Approach/Stroke

Relaxation- As you play, try to *stay completely relaxed* from your waist up. We need to play with the top half of our body, while the bottom half gets us where we need to go.

Stroke- Each stroke is initiated from the wrist. Bend at the wrist as if knocking on a door. Do not lift first with the arm or open up the fingers to lift the stick.

Heights

We will be using heights to dictate dynamics. When we say inches, we are referring to how many inches (roughly) away from the drumhead the tip of a stick or mallet is. **The stroke is always the same** (i.e. relaxed and initiated from the wrist), **only the heights dictate the dynamics.**

3 inches=piano. The stick will be parallel to the drumhead.

6 inches=mezzo piano. Roughly a 30-degree angle between the drumhead and the stick.

9 inches=mezzo forte. Roughly a 60-degree angle between the drumhead and the stick.

12 inches=forte. At this point the stick should make a 90-degree (vertical) angle between the drumhead and the stick. Slight arm is used to attain this height, but the stroke is still initiated from the wrist.

SNARE DRUM

Grip



Right Hand- The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick, which is generally located about 1/3 up the length of the stick from the butt end. The rest of the fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick. The forearm and stick will create a perfect 90-degree angle, forming a straight line from head to thumb and thumb to elbow.



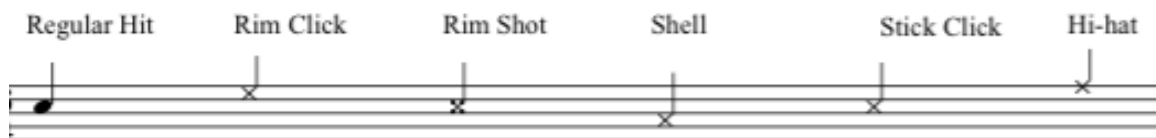
Left Hand- The left hand stick will rest in the fleshy/webbed area between the thumb and palm. From here, with the fingers we will have as much of a "C" shape as your hand will allow. The thumb will connect to the first finger at the last knuckle. The stick will then rest on the ring finger's cuticle. The angle of the stick, while at the set position, will sit so that there is a straight line formed from the thumb to the elbow.



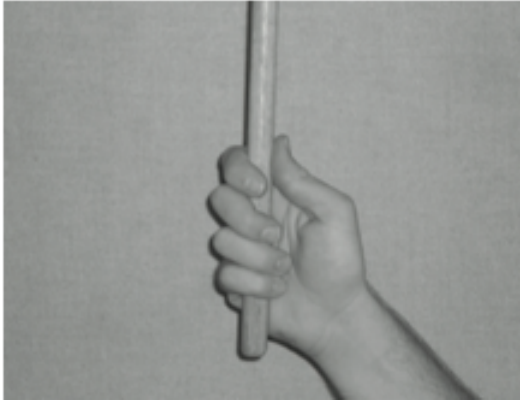
Set Position

Our heads will rest directly in the center of the drumhead, 1/2 inch apart and 1/2 off the head. The sticks will create a downward angle, resting at two fingers width above the top rim.

Notation:



QUADS



Grip

The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick, which is generally located about 1/3 up the length of the stick from the butt end. The rest of the fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick.



Set Position

To begin with, the quads should be set about 1 to 2 inches below the waistline. The appropriate relaxed playing position can be found by starting with your arms relaxed by your sides. Raise both sticks up to rest approximately 1/2 inch above the surface of the head over drums 1 and 2. The elbows should hang naturally from the shoulder, not forced in or out.

The forearm and stick should both slope down slightly. Our default position, or “home base”, is defined as mallets over drums 1 and 2. We will attack everything from this position unless otherwise specified.



Playing Zones

Proper playing zones are crucial for sound quality and ease of movement around the drums.



Your beads should be played approximately 1 1/2 inches from the rim, directly in the “sweet spot.” The smaller “spock” drums will be played directly in the center. Avoid playing directly in the center on drums 1 through 4, which will cause an unwanted “thud sound.”



A “teed up” approach will be used for the outer drums. This allows natural arm movement by keeping the heads equidistant from the rim. Notice that the outside hand is slightly farther forward when on these outside drums.



Crossovers

Advanced tenor drumming often involves tricky sticking and around patterns that require one stick to be crossed over the other. It is important to maintain sound quality, technique, and heights while performing crossovers. There are two types of crossovers:

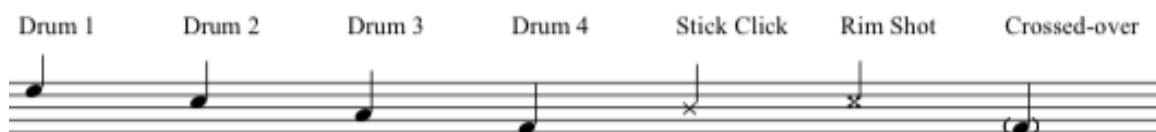


The **thumb crossover** is performed directly at the thumbs or fulcrum. This is used for smaller crossovers between two adjacent drums.

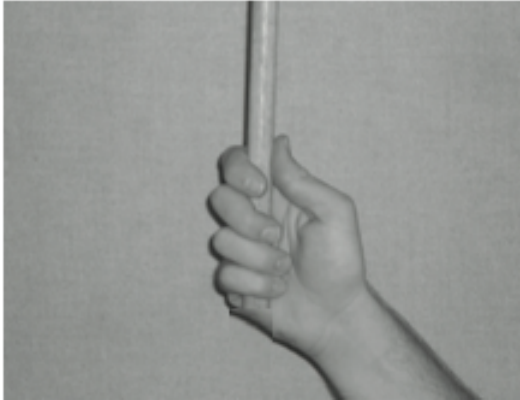


The **wrist crossover** is performed directly where the wrist turns to execute a stroke. This is used for larger crossovers between drums 1-2 drums apart.

Notation



BASS DRUM



Grip

The fulcrum is located between the thumb and the index finger. The butt of the stick should line up with the bottom of your hand. The fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick.

Rotation

Unlike a snare drum, the stroke used to play the bass drum is initiated by a rotation of the wrist, as if turning a doorknob.

Splits

Also unlike a snare drum, bass drummers play parts that are split across all of the bass drums. Out of an entire measure, your part might be just to play on the 'and' of beat 2. In order to play accurately, your most important tool is your feet. If you are marking time or marching, keeping your feet in time and playing with them is the secret to being a fantastic bass drum player.

Notation

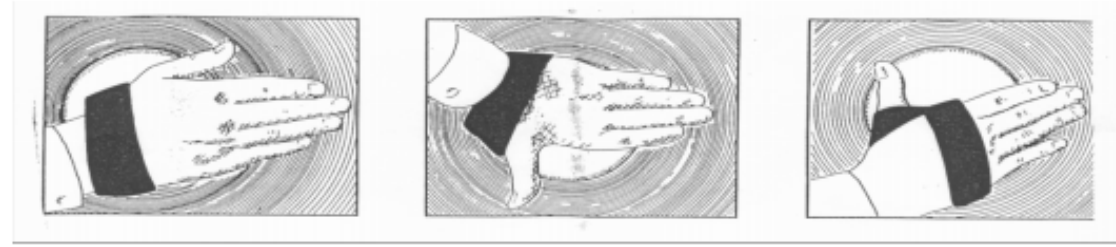


CYMBAL LINE

The Garfield Grip

This is the grip we use to hold marching cymbals.

1. Hold the cymbal in a vertical position and put your hand through the strap up to the wrist.
2. Turn the hand so the palm is facing away from the pad of the cymbal.
3. Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and forefinger.



Set Position

This position is used when the band or drum line is standing at a set position, and also to begin flips from. Start by letting your arms hang down at your sides. Slightly bend your elbows and set your palms so that they are facing your thigh. In this position, the cymbals must remain flat at all times.



Vertical Position

Your arms from the shoulder to the elbow should be level to the ground. From the wrist to the elbow should be approximately at a 45-degree angle towards each other. The cymbals should be 2-3 inches apart **with the knots of the cymbals in line with your eyes**. To force the cymbals to be parallel you must be able to see the inside far edge of the cymbal.



Horizontal Position

Start with the cymbals in line with your belly button, with the right hand on top, the right side of the cymbal tilted down. Your top hand will not rest on the top of your left hand. There should be 1-2 finger width between the cymbals. Everything played from horizontal position is played with the tilt.

Crash

To get the best possible sound, we perform ‘flams’ with our crashes. To prepare for the crash, open the cymbals up to an “A.” To do this, simply break at the wrist slightly so that the fingertips form a housetop, or “A” with the top edge of the cymbals. Then, break the wrist back so the cymbals form a “V” with the bottom part of the palm. From here, you will return to the “A” position, while crashing the cymbals. The crash hits at the bottom then pushes through to the top and opens back up to the original “A” position. To finish, return to playing position.

Other Cymbal Sounds

There are many sounds that we will play on cymbals. These sounds will be discussed and taught in detail during clinics and camps. Here is the terminology you will need to know:

- Crash
- hi-hats
- sizzles
- scrapes/zings
- tings

Visuals

The cymbal player is a big contributor to the overall visual aspect of the drum line. For cymbal players, the most basic visual element is the cymbal flip. To complete a “flip-up” you must start with your cymbals at set position. Initiate the flip up with an outward twist of the wrist while simultaneously bringing your arms forward and up. Allow your arms to take a straight pathway up. Upon completion of the flip, you will be in playing position. A “flip-down” is the exact reverse of the flip up.

Notation



Snare

8'S

Lowry

Musical notation for snare drum, measures 1-4. The notation consists of a single staff with a snare drum symbol. The notes are quarter notes, grouped in pairs. The rhythm is: R R R R R R R R | L L ... | R R ... | R R ...

5

Musical notation for snare drum, measures 5-6. The notation consists of a single staff with a snare drum symbol. The notes are quarter notes, grouped in pairs. The rhythm is: L L ... | R R ...

7

Musical notation for snare drum, measures 7-8. The notation consists of a single staff with a snare drum symbol. The notes are quarter notes, grouped in pairs. The rhythm is: L L ... | R

Snare

ACCENT TAP

Lowry

♩=120

r r r r R r r r | | ... r R ...

5

| | ... r r ...

7

| L ... R

Snare

DOUBLE BEAT

Lowry

1
r | r | l | l ... r | r | l | l ... r | r | r | r ...

4
r | r | r | r ... r | r | r | r ... r | r | r | r ...

7
l | l | l | l ... l | l | l | l ... l | l | l | l ...

10
l | l | l | l ... l | l | l | l ... l | l | l | l ...

Snare

TRIPLETS

Lowry

1
r | ...

4

6
R L R L R L

8
R L R L R L R | ...

11

14

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Lowry

♩=112

Solo Snare

R L R L R L r l ...

4 Add 2 All

R

7

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

10 Snare Solo A 6

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

13

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

16

19 B 3

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

24

27 C 3

30

L sim...

33

35 **D**

39 **E**

r l r l r l r l r l ...

41

R L R L R L R B B

Tenors

8'S

Lowry

Musical staff 1: Tenor clef, four measures of eighth-note patterns. Fingerings: R R R R R R R R, L L ..., R R ..., R R ...

5

Musical staff 2: Tenor clef, four measures of eighth-note patterns. Fingerings: L L ..., R R ...

7

Musical staff 3: Tenor clef, four measures of eighth-note patterns. Fingerings: L L ..., R

Tenors

ACCENT TAP

Lowry

$\text{♩} = 120$

r r r R r r R r | | ... R r ...

5 | | ... r r ...

7 | | ... R (l) R (l) R L

Tenors

DOUBLE BEAT

Lowry

1
r l r l ...

4
r R R l R l R l R l R R l R l R l R

7
l l r r ...

10
l L L r r L r L r L r L L r r L r L r L R

Tenors

TRIPLETS

Lowry

1
r | ...

4

6
R L R L R L

8
R L RL R L RL | ...

11

14

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Lowry

♩=112

Solo Quad Add 2

5 All

8

11 **A**

15

18 **B**

21

24

27 **C**

3

B B B L R L r l ...

R L L R l r L L rr L L rr ll rr

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

r l r l r l r l r l R R l r L l r l r l RLRL RL...

L L sim...

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

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

30

6 6 3

sim...

32

35 **D**

39 **E**

r l r l

41

R L R L R L R

8'S

The image displays three systems of musical notation for a bass drum part. Each system consists of a five-line staff with a double bar line at the beginning. The notation uses vertical stems with heads to represent drum strokes, often grouped with horizontal lines above them. Below the staff, letters 'R' and 'L' indicate the hand used for each stroke, with ellipses indicating continuation of the pattern.

System 1: The first system features a sequence of 16 vertical stems. The first 8 stems are grouped with a horizontal line above them and are labeled 'R R R R R R R R'. The next 2 stems are labeled 'L L ...'. The final 6 stems are labeled 'R R ...' and are accompanied by a melodic line of eighth notes on the staff.

System 2: The second system begins with a measure number '5' above the staff. It contains 16 vertical stems. The first 4 stems are labeled 'L L ...'. The next 12 stems are labeled 'R R ...' and are accompanied by a melodic line of eighth notes on the staff.

System 3: The third system begins with a measure number '7' above the staff. It contains 16 vertical stems. The first 4 stems are labeled 'L L ...'. The final stem is labeled 'R' and is accompanied by a melodic line of eighth notes on the staff. The system concludes with a double bar line.

Bass Dr

ACCENT TAP

Lowry

The musical score consists of three systems of notation for Bass Drum. The first system starts with a tempo marking of 120 and includes drumstick patterns with accents. The second system begins with a measure number of 4. The third system begins with a measure number of 7. The notation includes drumstick patterns (R for right hand, L for left hand) and footprints (r for right foot, l for left foot) indicating the placement and timing of the accents.

System 1 (Measures 1-3):
 Measure 1: R r R r r R r R
 Measure 2: r | r | r | ...
 Measure 3: R L R R L R

System 2 (Measures 4-6):
 Measure 4: r | ...
 Measure 5: R L R L R L | L | L | L | L | L | L | r | r | r | ...
 Measure 6: r | r | r | ...

System 3 (Measures 7-9):
 Measure 7: L R L L R L | r | ...
 Measure 8: L R L R L R
 Measure 9: R L R

Bass Dr

DOUBLE BEAT

Lowry

1
r l r l ...

4
z

7
z

10
z
R

TRIPLETS

1 *r l* ... *r l r r l r r l r r l r* ...

4 *r l r l* ...

6 *R R R r r* ...

8 *R R R r r* ... *R l* ...

11

14 *R R R R*

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Lowry

$\text{♩} = 112$

4
R L R L R R R L R R L

5
R r l r l... L R L R R L r...

8
R L R R L L L R R L R R L r... 3

10
R L R R L L L R

11 **A**

15
R sim... 3

18 **B**

22
R sim... 3

25

27 **C**
R L L R L L

29

R L R L

31

R sim... 3

33

35 **D**

R 3

37

39 **E**

R R

42

Cymbals

8'S

Lowry



Cymbals

ACCENT TAP

Lowry

The musical notation consists of two staves. The first staff begins with a tempo marking of ♩=120. It contains five measures of music. The first measure has four quarter notes marked with an 'x' above them. The second measure has two quarter notes marked with an 'x' above them, followed by a quarter rest and a quarter note. The third measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The fourth measure has a quarter rest, a quarter note, and a quarter rest. The fifth measure has a quarter note, a quarter rest, and a quarter note. The second staff begins with a measure rest labeled '6'. It contains five measures of music. The first measure has two quarter notes marked with an 'x' above them, followed by a quarter rest and a quarter note. The second measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The third measure has a quarter rest, a quarter note, and a quarter rest. The fourth measure has a quarter note, a quarter rest, and a quarter note. The fifth measure has a quarter note, a quarter rest, and a quarter note.

DOUBLE BEAT

Lowry



TRIPLETS

Lowry

The musical notation consists of four staves, each representing a measure of music. The first staff (measures 1-4) starts with a double bar line and a cymbal symbol. It contains four measures: the first has four quarter notes marked with 'x' and a dot above each; the second has four quarter notes; the third has a quarter note followed by a quarter rest; the fourth is a whole rest. A 6/4 time signature appears at the start of the second staff. The second staff (measures 5-8) starts with a measure number '6' and a cymbal symbol. It contains four measures: the first has four quarter notes marked with 'x' and a dot above each; the second has a quarter note followed by a quarter rest; the third has a quarter note followed by a quarter rest; the fourth has a triplet of eighth notes marked with a bracket and the number '3'. The third staff (measures 9-12) starts with a measure number '10' and a cymbal symbol. It contains four measures, each with a triplet of eighth notes marked with a bracket and the number '3'. The fourth staff (measures 13-14) starts with a measure number '14' and a cymbal symbol. It contains four measures, each with a triplet of eighth notes marked with a bracket and the number '3'. The piece ends with a double bar line at the end of the fourth staff.

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Lowry

♩=112
Visuals on rests

