The University of Central Florida

Marching Knights Drumline

2014 Marching Percussion Handbook

On behalf of the directors, section leaders, and staff of the Marching Knights, we would like to welcome and thank you for expressing interest in the UCF Drumline. Please carefully read the following material as this handbook will provide all necessary information for the audition procedures, band camp, and the upcoming football season.

To help prepare prospective and returning members for auditions and the marching season, we will host two Drumline Clinics prior to our audition camp and the official Band Camp in August. Details for summer activities are as follows:

Clinic #1 – Saturday, May 17 at 9:00 a.m.
Auditions – Saturday, June 14 at 9:00 a.m.
Clinic #2 – Saturday, July 12 at 9:00 a.m.
Drum Camp – Thursday, August 7 through Sunday, August 10
Band Camp – Sunday, August 10 through Sunday, August 17

*All events will begin at the Marching Knights Trailer (located at the southern end of parking lot B8; also called Band Storage – LS30 on the campus map).

Attending the clinics is your first step towards participating in the drumline next season. These initial sessions will address techniques that are fundamental to all areas of marching percussion as well as materials found throughout this handbook. Please feel free to contact us if you have any questions. We are all eager and excited about this upcoming season and we look forward to your participation in the UCF Drumline.

Marching Knights
Drumline Handbook

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Preface

The exercises, etudes, and warm-ups found in this handbook have been compiled in an effort to maintain a standard of performance and technique as it applies to the percussion section of the Marching Knights. It is highly recommended that all prospective MK percussionists read the following set of technical guidelines and rehearsal procedures so that all expectations will be clearly understood prior to arriving on campus.

Philosophy Statement

The marching percussion program at The University of Central Florida is designed to create a learning environment that is conducive to a high level of musical performance, while upholding the tradition of the Marching Knights and the University in the most dignified manner.

Playing Style

The best word to describe the general image or "look" of the UCF Drumline, in performance or at rest, would be ***stoic***. This term implies a type of relaxed focus that is not easily shaken by outside distractions. For us, this translates to a generally neutral facial expression and strong but relaxed shoulders. You should look as if you have everything under control, regardless of performance demands.

Snares, tenors, and bass drums all play at the flattest angle possible. This is the first step to achieving our sound. It ensures maximum rebound from the drumhead, and a dark, fundamental based tone. The second part of this equation is the use of a heavy, legato stroke. When playing a drum, you should feel as though the sticks or mallets are sinking into the head, not crushing it. This analogy should help in avoiding a high velocity, pounding stroke. Let the weight of your hands and sticks do most of the work.

Rehearsal Expectations

Given the heavy time constraints of a normal MK performance season, every effort must be made to maximize the amount of quality, on-task rehearsal time within each session. As a result, the rehearsal environment must be completely free of extraneous noise, talking, or disruptive behavior. Our work ethic is absolutely vital to our success.

A key component to successful rehearsing in the UCF Drumline is the use of a metronome. In order for the group to develop a consistent sense of time and rhythmic interpretation, every member of the ensemble must be intimately familiar with this device. On a more specific level, tempo, rhythmic interpretation, style and dynamics are all generated from the center of each section. These listening points are keenly in touch with the pulse of the metronome at all times during rehearsal. Tempo is then transferred to the surrounding players through the vocalization of "duts." Furthermore, each player is responsible for listening carefully to the player inside of them for all of the elements of performance listed above. This process is known as listening in and, when properly executed, serves as the backbone of precise, clearly articulated section player.

Weekly Rehearsal Schedule

Weekly rehearsals are one of the most important tasks that we do as a group. It is imperative that each member of the drumline creates a weekly schedule that caters to the routine of the Marching Knights. Our weekly rehearsal schedule is as follows:

Monday:	5:00 p.m. – Drumline sectional 6:00 p.m. – Full band rehearsal
Wednesday:	5:00 p.m. – Drumline sectional 6:00 p.m. – Full band rehearsal
Friday:	5:45 p.m. – Meet to warm-up 6:00 p.m. – Full band rehearsal

As a general rule, drumline members are expected to arrive to rehearsals and performances ten minutes in advance of the official call time. This enables time for a brief warm-up before playing with the entire band. It is also recommended that individuals arrive to the storage trailer thirty minutes prior to rehearsal call times in order to allow comfortable time to travel to the practice location.

In addition to marching band, all drumline members must register for MUN 3444 (Percussion/Mallet Ensemble). This provides class credit for the weekly drumline sectional rehearsals.

Performance

The University of Central Florida Marching Knights perform regularly on a national, often televised, stage. As a result, every effort must be taken to ensure that all aspects of the MK presence exude the highest levels of professionalism, musicianship, and maturity. Any public performance, regardless of length or scope, will be approached in complete and total seriousness. As a member of the UCF Drumline, you will be expected

to be alert, focused, on-task at all times during performance, whether that be on the field, in the stands or in parade. Remember, someone is always watching. Assume that every impression is the first.

Above all, it is the sincere hope of the entire Marching Knights Staff that students have a positive experience, no matter their level of involvement, with The University of Central Florida Marching Knights. The percussion program is only one aspect of a much larger entity, one that is deeply rooted in pride, tradition, and heritage. As a member of the organization, you will undoubtedly identify with these values, and will hopefully do your part to help preserve and maintain the spirit of this very storied organization.

Stick Heights

Accurate stick heights promote musical and visual uniformity within the percussion section. Each stick height refers to the distance between the bead and the playing surface:

Sforzando = 15" Stroke, which is initiated by the forearm
12" Stroke
9" Stroke
6" Stroke
3" Stroke
1" Stroke

Stick Height Chart

This chart provides guidelines for relating stick heights to dynamic markings indicated throughout parts. Although the stick height may be changed in various playing situations, this chart provides a constant frame of reference and is considered default.

Dynamic	Inner Beats	Accents (>)	Full Accents (^)
Pianissimo (pp)	1"	N/A	N/A
Piano (p)	1"	3"	N/A
Mezzo Piano (mp)	1"	3"	6"
Mezzo Forte (mf)	3"	6"	9"
Forte (f)	3"	9"	12"
Fortissimo (ff)	6"	12"	15"

*A dynamic marking such as this: ***f – mp***, simply means that accents will be played at forte while taps will be at mezzo piano.

Audition Details

Auditions for the drumline will take place on Saturday, June 14 beginning at 9:00 a.m. The process will primarily consist of full-batter/ensemble playing but will also incorporate a "blind" audition to better evaluate individuals.

In order to establish the personnel for the drumline, we will not use a "trickle-down" process (i.e. if I don't makes tenors, I will try out for bass). Instead, players must select the instruments they would like to be considered for at the outset of the audition process (even if it is all four sections).

Audition material for the blind audition will consist of the following excerpts:

Snare – Letter "H" to the end of the Block Sequence

Tenor – Letter "H" to the end of the Block Sequence

Bass – Letter "G" to "H" (drum 2), letter "H" to the end of the Block Sequence

Cymbals – Demonstrate full crash, hi-hat, slide choke, and sizzle sounds

Additional details will be disclosed at the summer clinics.

Drumline Audition Rubric No. 1

Number: _____	**Instrument:** _____

	Superior **60 - 51**	**Advanced** **50 - 41**	**Proficient** **40 - 25**	**Basic** **24 – 0**
Timing 60%	▪ Seamlessly switches between meters/feels ▪ Flawless rhythmic interpretation (not too open or to closed) ▪ Plays both on top of and behind the pulse as necessary, and on demand	▪ Switches meters with ease – little to no hesitation in the feet ▪ Plays in time; some ability to play on top and behind the beat ▪ Excellent rhythmic interpretation	▪ Visible variation in feet when switching feels ▪ Plays in time ▪ Some difficulty with interpretation depending on partial and meter	▪ Plays simple passages in time ▪ Little ability to switch between meters and feels ▪ General lack of awareness regarding rhythmic interpretation
Sound Production 40%	**40 - 35**	**34 - 26**	**25- 13**	**12– 0**
	▪ Full-bodied rolls at all tempi ▪ Flam passages flawlessly executed at all tempi ▪ Superb stick control at all tempi and dynamic levels ▪ Superb quality of sound across all passages and tempi (full-bodied, not pinched or labored)	▪ Full-bodied rolls at most tempi ▪ Flam passages executed at most tempi ▪ Excellent stick control at all tempi and dynamic levels ▪ Excellent quality of sound across all passages and tempi (full-bodied, not pinched)	▪ Good roll quality at most tempi – lacks development of second note ▪ Flam passages pose difficulty, especially at fast tempi ▪ Unusual sticking patterns pose difficulty ▪ Quality of sound diminishes as tempo and difficulty are increased	▪ Average roll quality – markedly diminished in quality as tempo increases ▪ Lacks development of flam rudiments ▪ Common variations in sticking not in students repertoire ▪ Quality of sound greatly diminishes as tempi and difficulty are increased
Total	**Timing _____ + Sound Production _____ = Total _____**			

Comments:

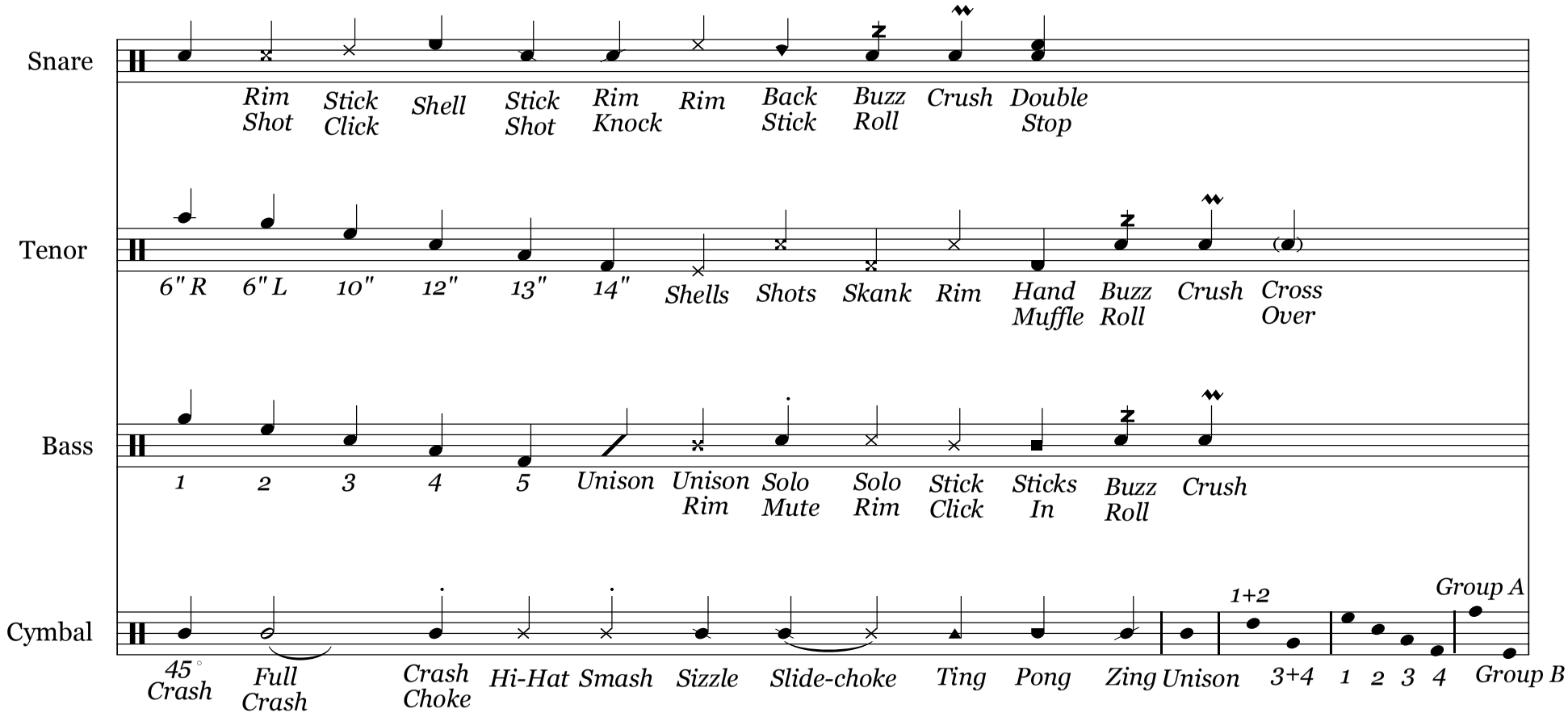
Drumline Audition Rubric No. 2

Name: _____ Number: _____	**Instrument: _____**

	Superior 75 - 61	**Advanced 60 - 41**	**Proficient 40 - 25**	**Basic 24 – 0**
Technique 75%	▪ Implement remains in same plane throughout initiation and execution ▪ Mastery of stroke mechanics (height-appropriate) ▪ Plays in appropriate zone at all times ▪ Creates maximum velocity into the head ▪ Adapts instantly to modifications in technique, and seamlessly switches between styles of technique	▪ Implement mostly remains in same plane throughout initiation and execution ▪ Understands and can demonstrate stroke mechanics (height-appropriate) ▪ Plays appropriate zone most of the time ▪ Creates good velocity into the head ▪ Adapts quickly to modifications in existing technique, and demonstrates some ability to adopt multiple approaches	▪ Implement generally remains in same plane throughout initiation and execution ▪ Basic understanding of stroke mechanics (height-appropriate) – execution lacking ▪ Plays in appropriate zone some of the time ▪ Creates average velocity into the head ▪ Adapts slowly to modifications in technique	▪ Implement rarely remains in same plane throughout initiation and execution ▪ Little to no understanding of stoke mechanics (height-appropriate) ▪ Does not play in appropriate zone ▪ Creates little velocity into the head ▪ Cannot adapt to modifications in technique
Performance 25%	**25 - 20**	**19 - 12**	**11- 6**	**5– 0**
	▪ Immaculate posture ▪ Focuses on stationary point at all times (stoic) ▪ Visible emotion appropriate to passage ▪ Does not communicate mistakes visually	▪ Excellent posture ▪ Focuses on stationary point frequently ▪ Visible emotion usually appropriate to passage ▪ Little visual communication of mistakes	▪ Good posture ▪ Usually focuses on stationary point ▪ Little visible emotion regardless of passage ▪ Visual communication of mistakes	▪ Average posture ▪ Rarely focuses on stationary point ▪ No visible emotion regardless of passage ▪ Communication of mistakes both visually and via posture
Total	**Technique _____ + Performance _____ = Total _____**			

Comments:

Notation Key



Foundational Studies

The following portion of the technique packet consists of standard exercises that are considered customary practice within the contemporary marching percussion setting. These will primarily be used behind the scenes to develop sound production and to facilitate proper technique. These exercises will play an integral part of the development of the Marching Knight Drumline and will set a foundation for our sound approach and ensemble playing.

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  - Double Stop Variations
  - Fill-Ins Variations
  - Turnaround
  - Time Check
  - Duple Timing
  - Triple Timing
  - Legato Add-Ons
- **Accent Studies:**
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- **Double/Triple Studies:**
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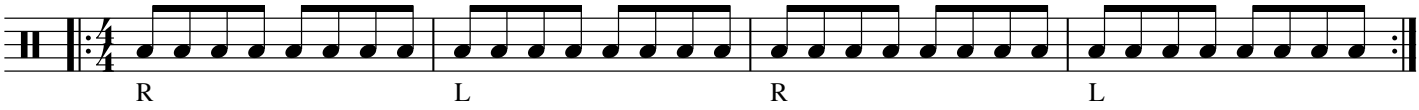
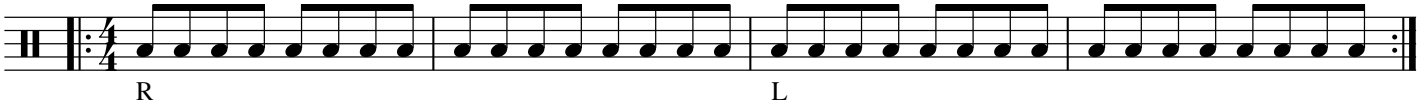
  - Paradiddle Breakdown
  - Double-Paradiddle Breakdown
  - Paradiddle-diddle Breakdown
  - Flam Accent Breakdown
  - Flam-a-diddle Breakdown

Legato Studies

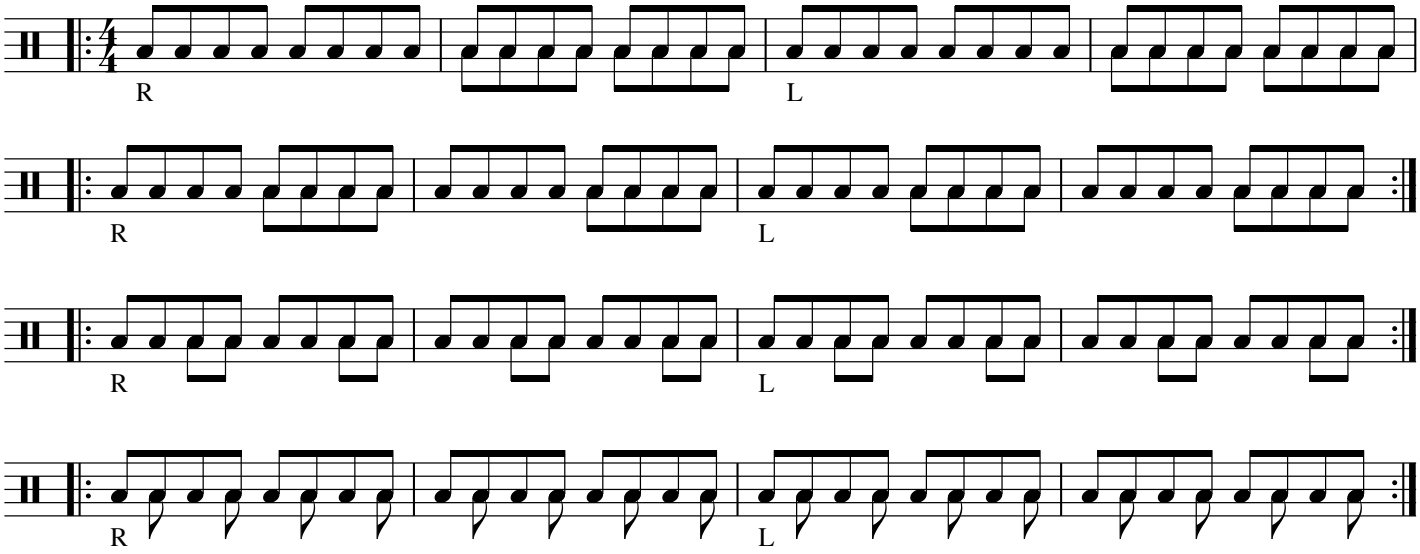
Eights



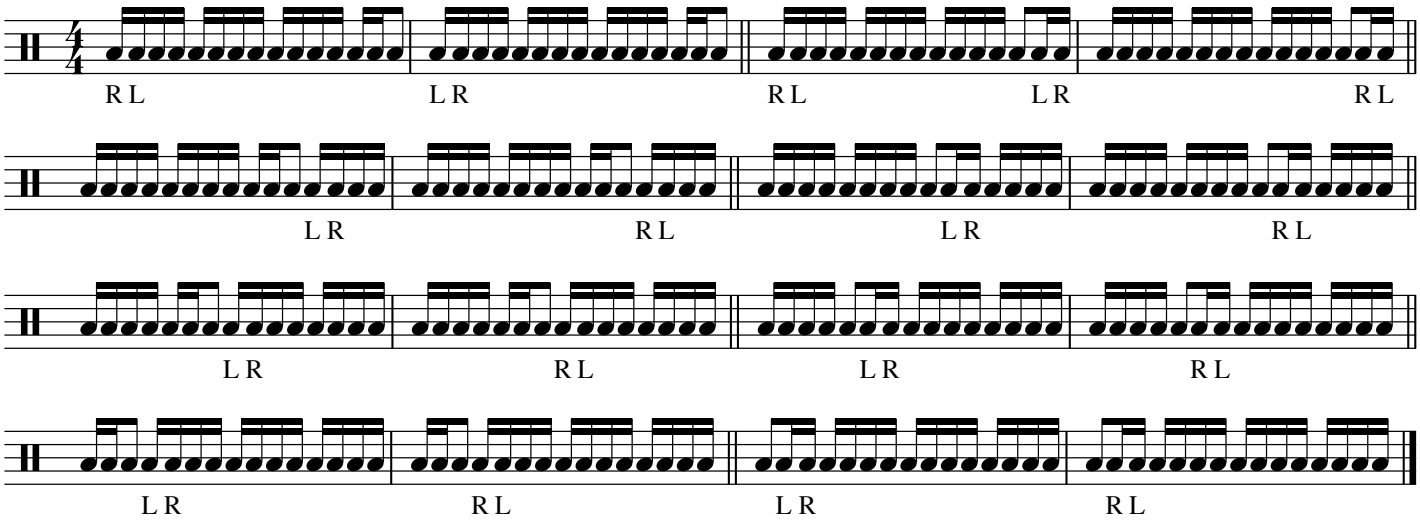
16 on a Hand



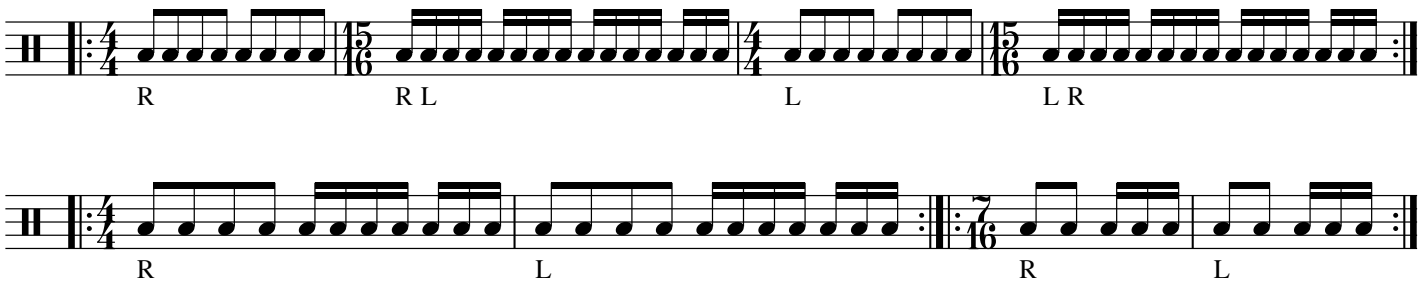
Double Stop Variations



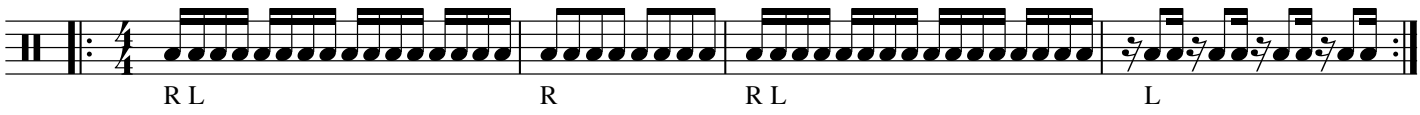
Fill-Ins Variations



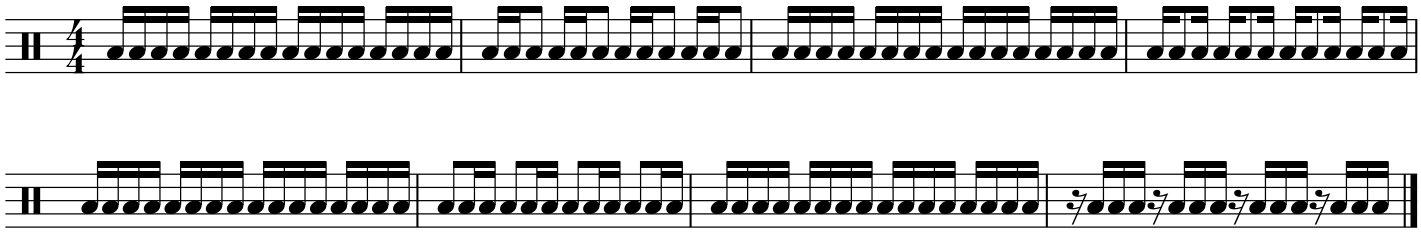
Turnaround



Time Check



Duple Timing



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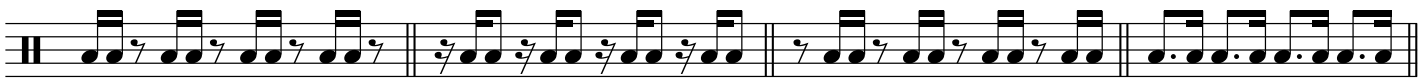

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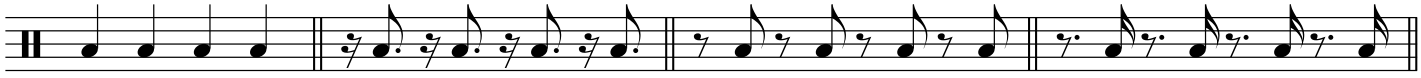
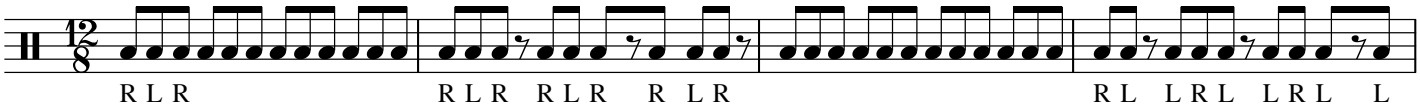
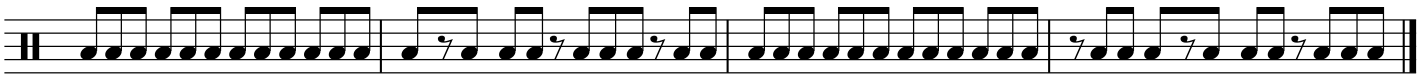


Triple Timing





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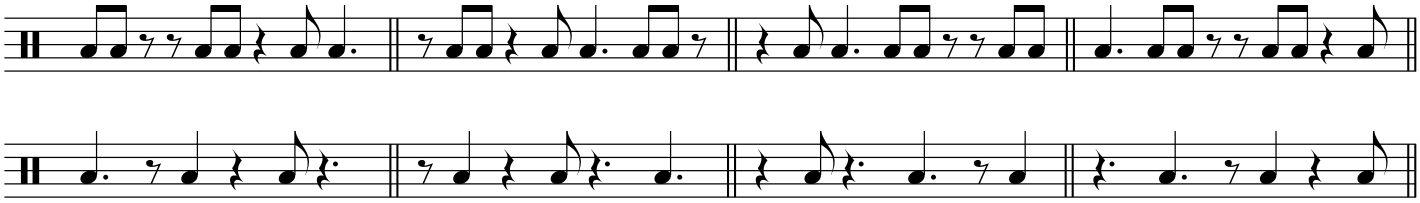

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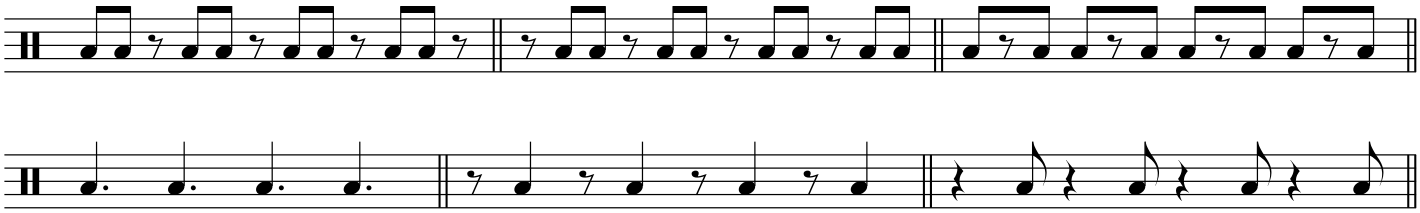
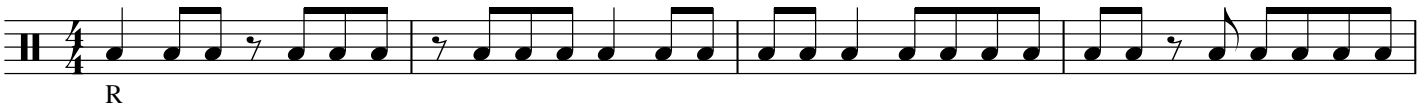
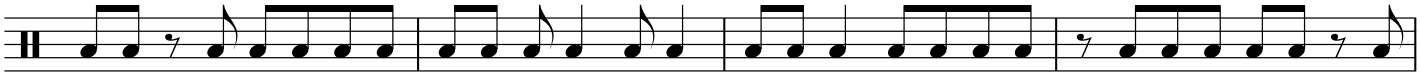
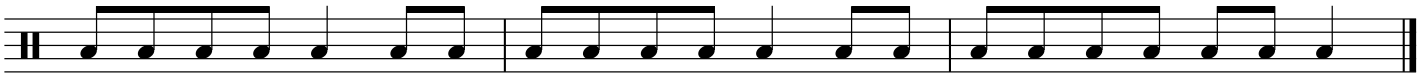


Legato Add-Ons







Accent Studies

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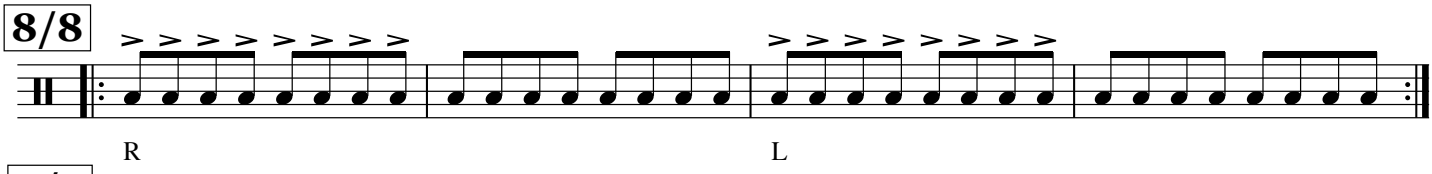

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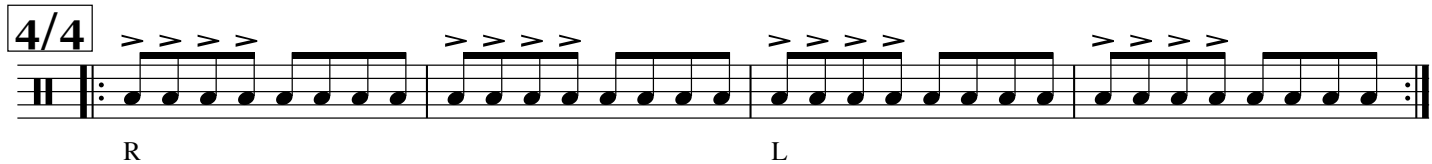

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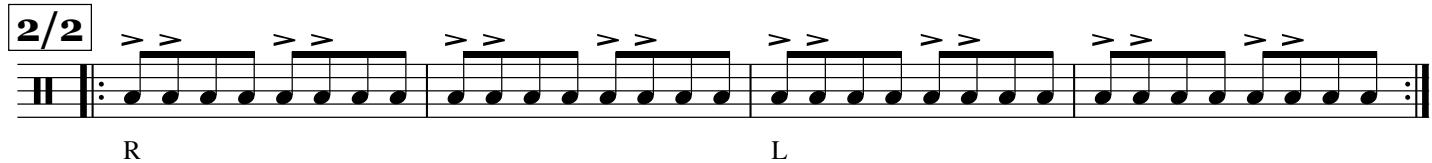
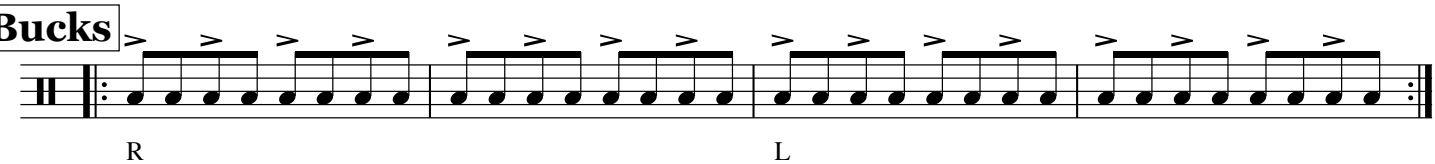


Bucks



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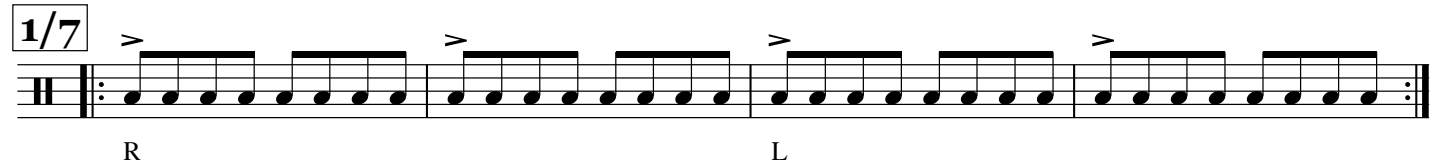

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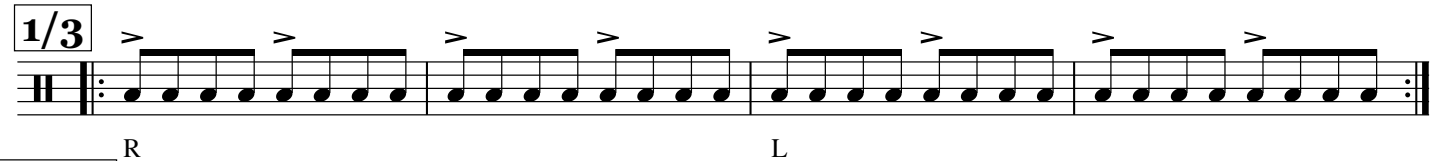
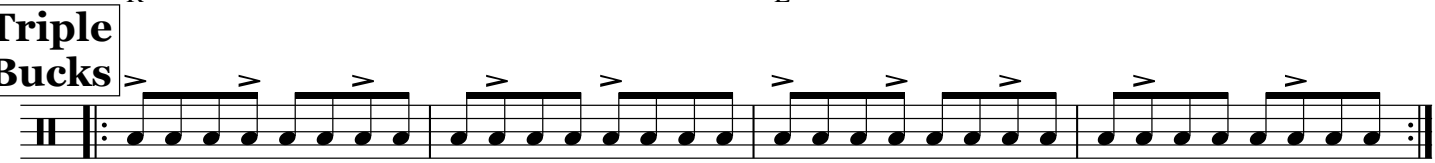
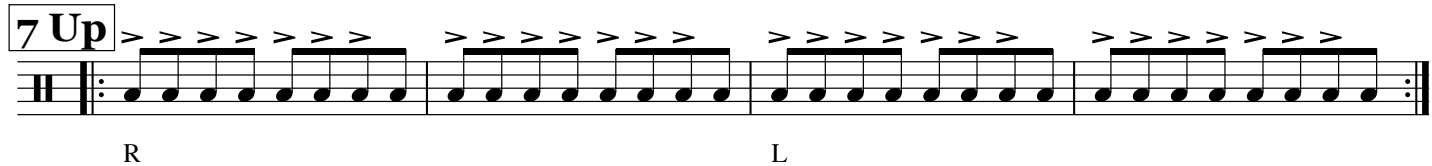


Triple Bucks



7 Up



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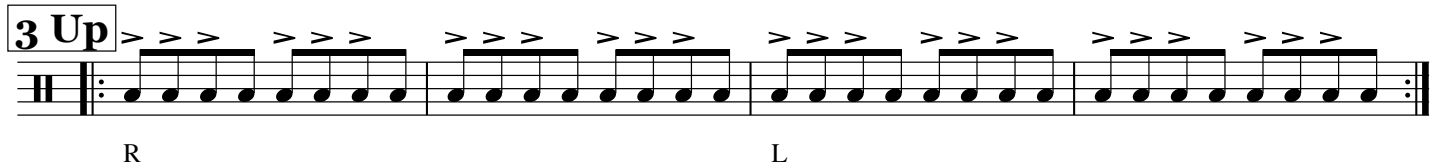

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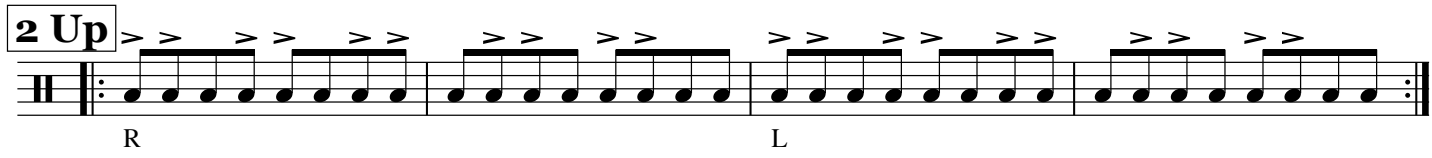
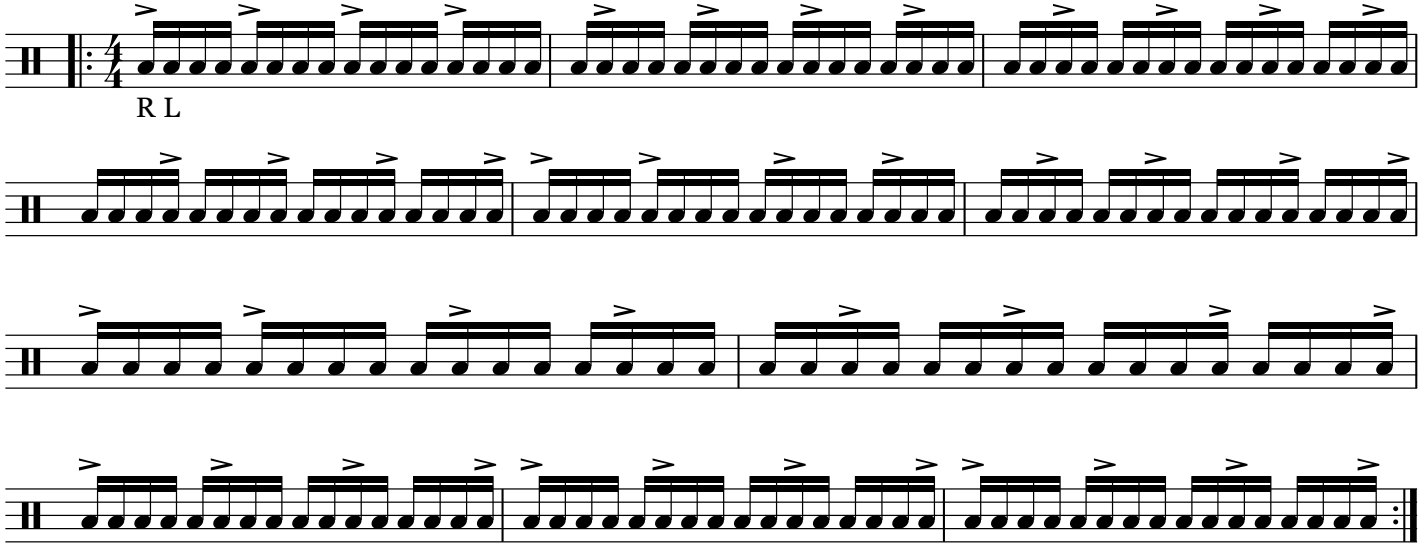
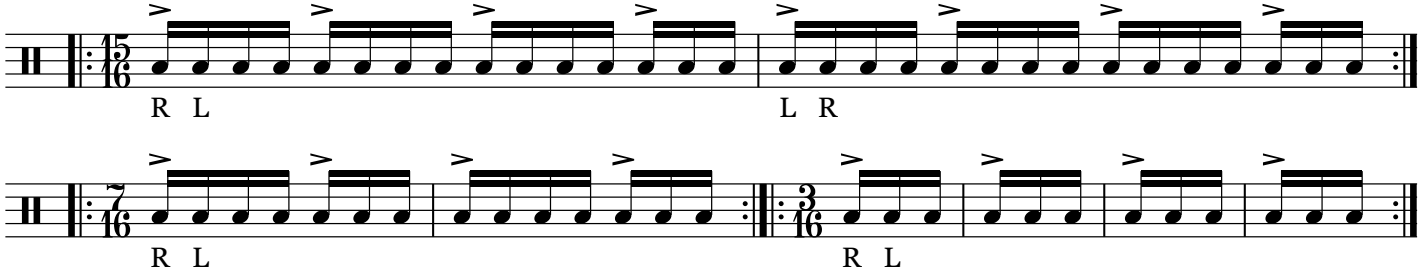


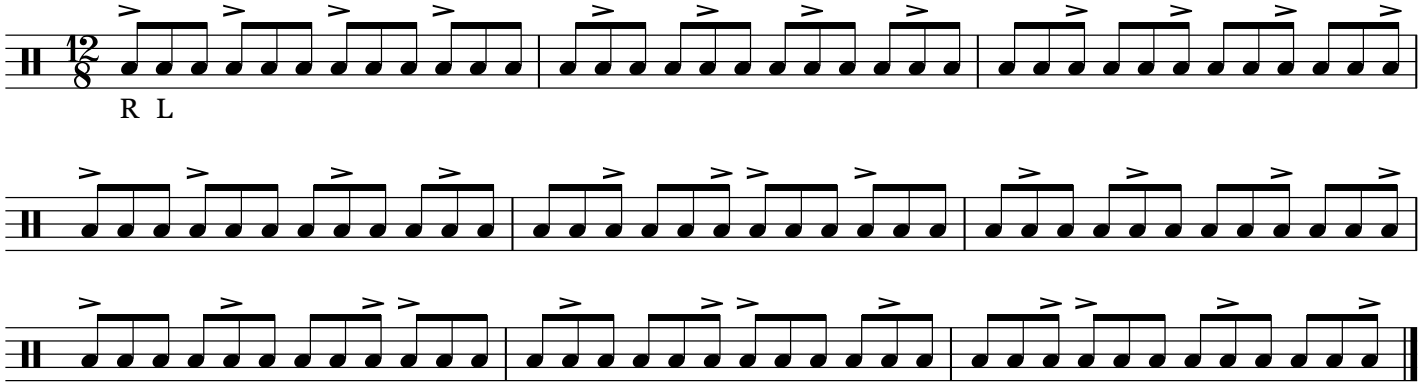
Duple Grid



Turnaround Grid

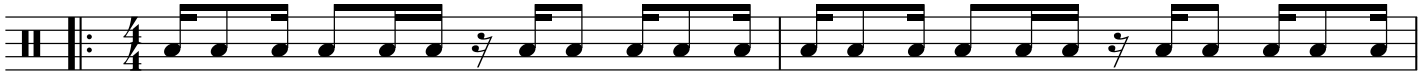


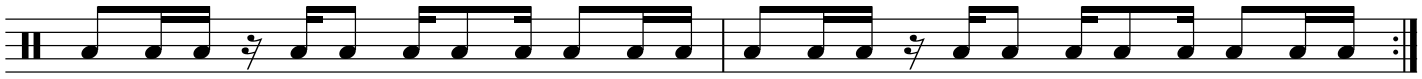
Triple Grid



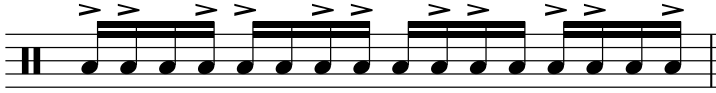
Double and Triple Studies

Doubles

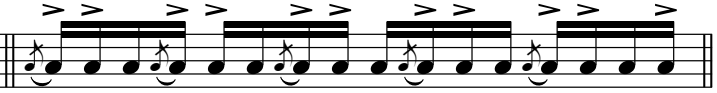




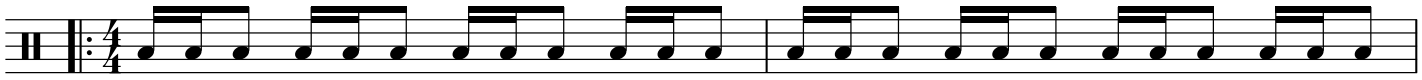
Variation 1:

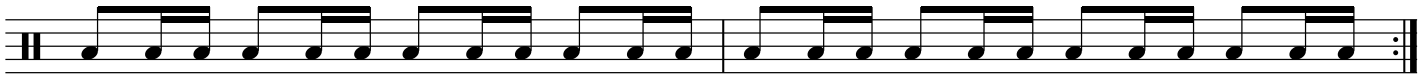


Variation 2:

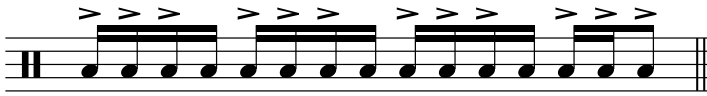


Triples





Variation 1:



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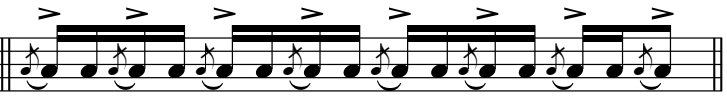
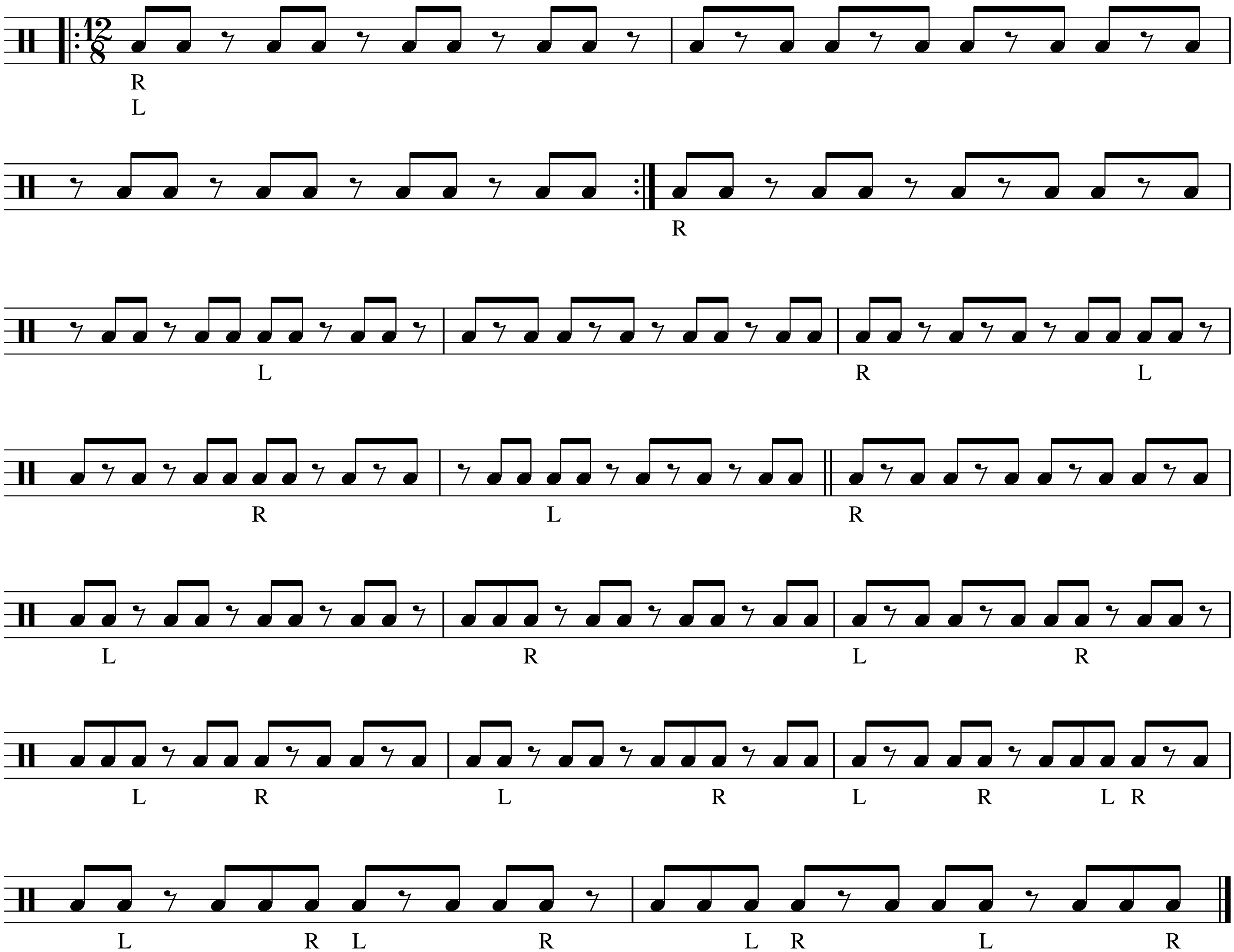
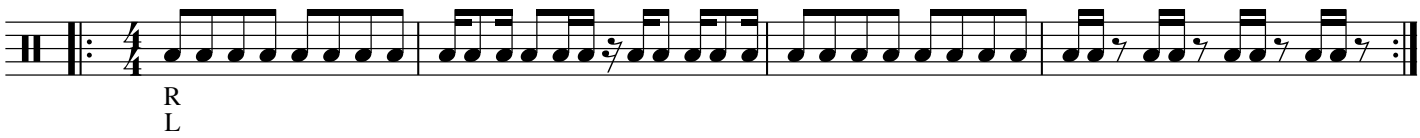


12/8 Doubles

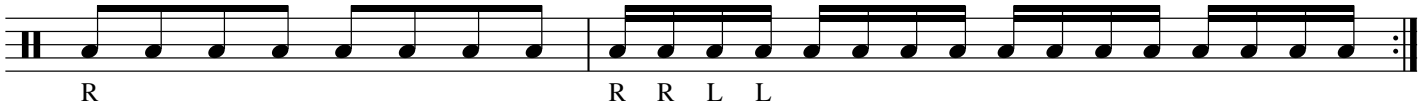


Roll Studies

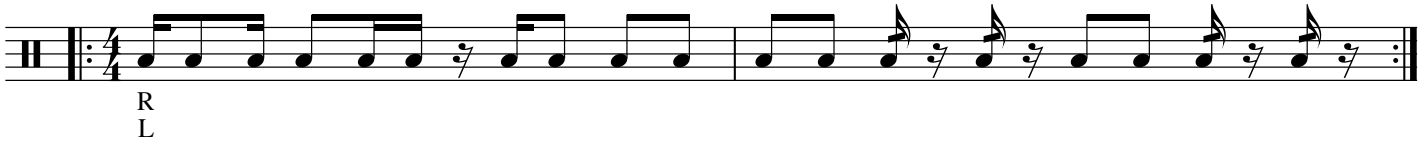
Pressure Study No. 1



Variation:

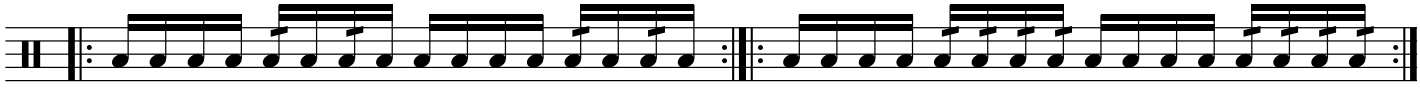


Pressure Study No. 2



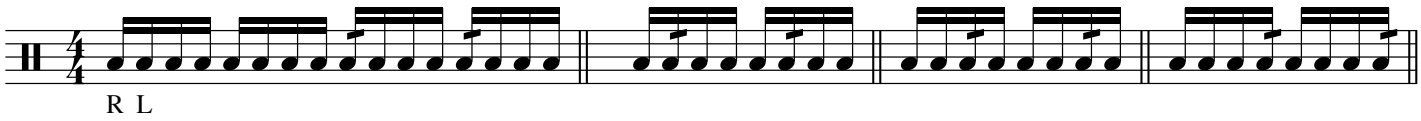
Variation A:
(insert into bar 2)

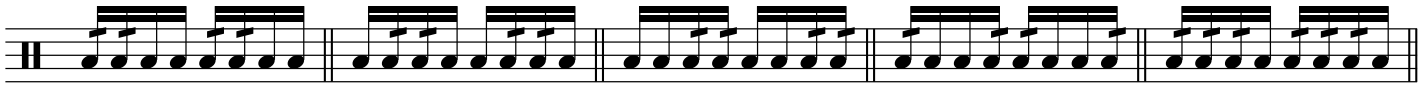
Variation B:
(insert into bar 2)

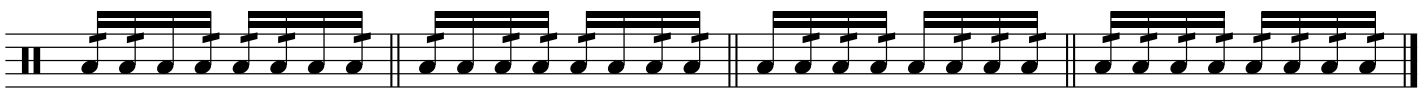


Duple Roll Subdivision

Variations
(insert into beats 3 and 4)

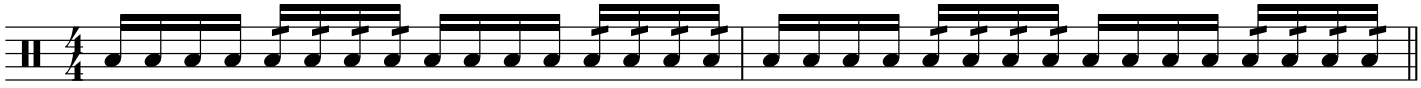




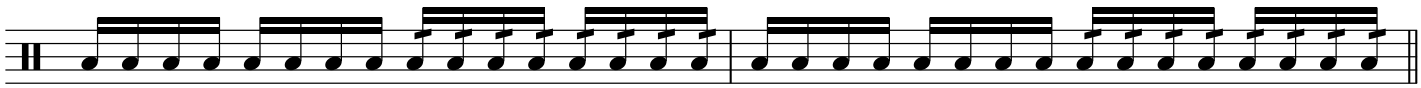


Ones, Twos, Fours

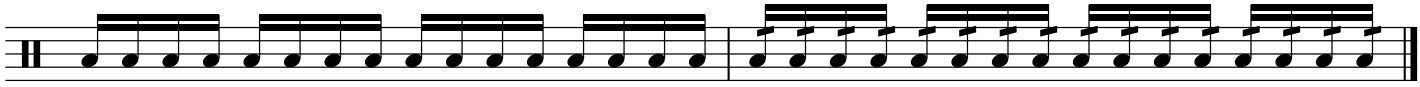
Ones and Ones:



Twos and Twos

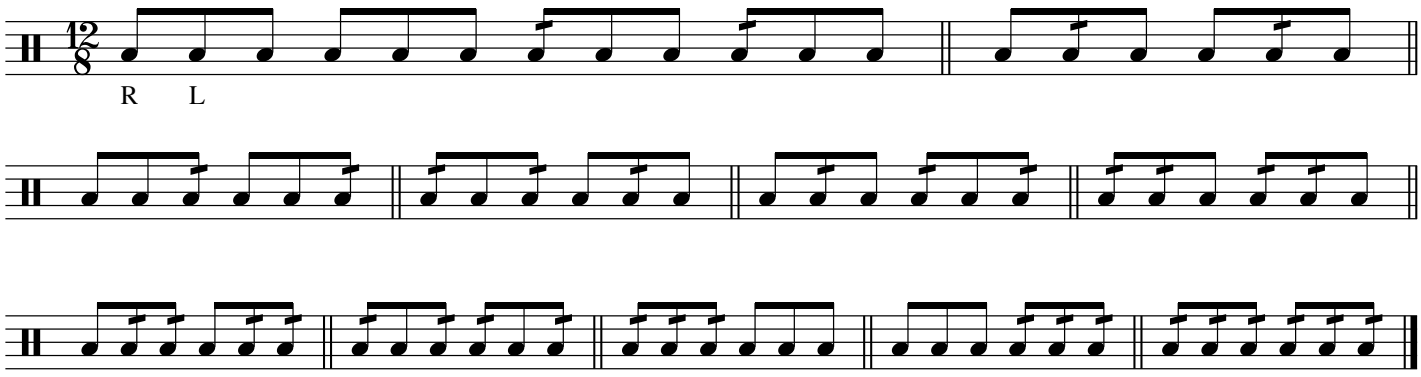


Fours and Fours



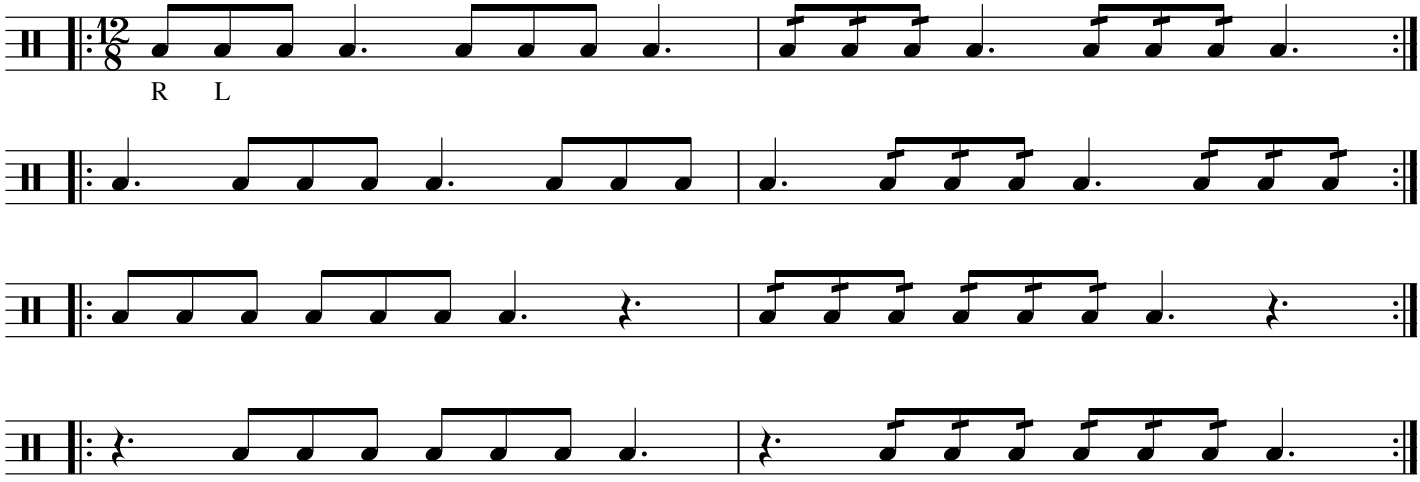
Triple Roll Subdivision

Variations inserts:



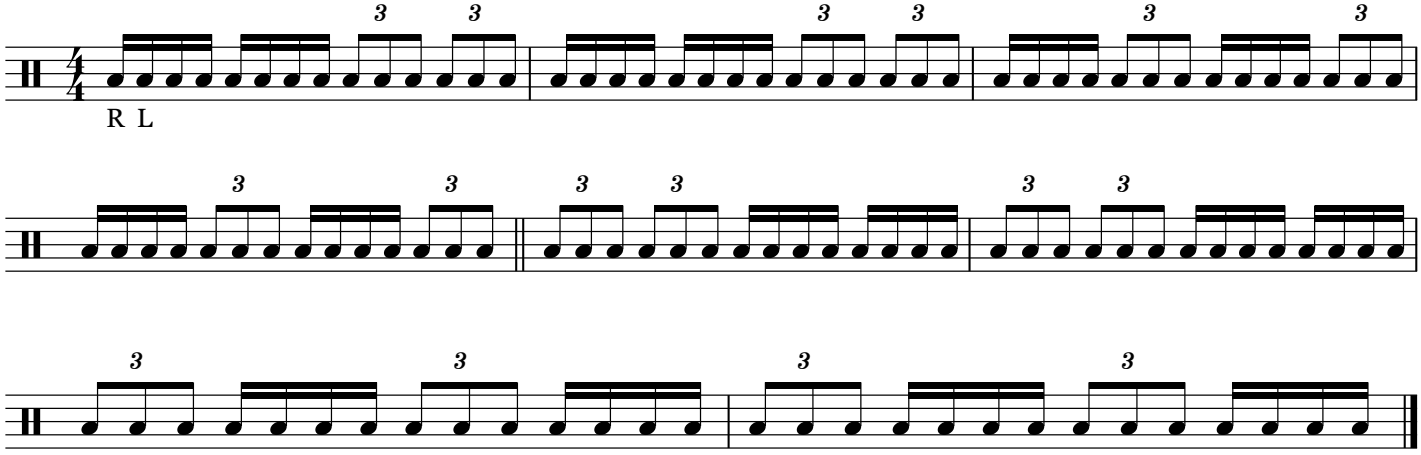
Roll Attacks

Play duple and triple

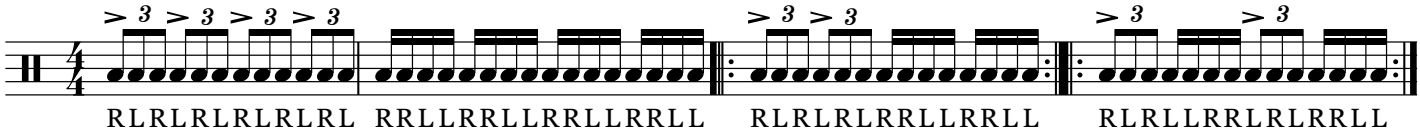


Metric Studies

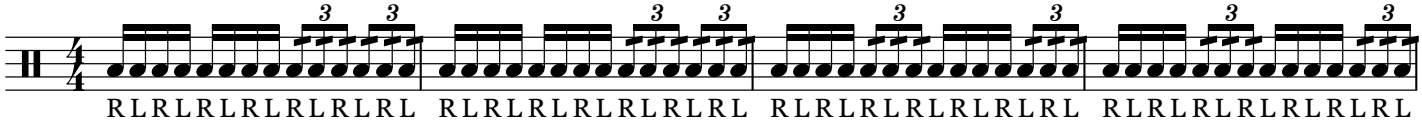
Hand Speed Shift



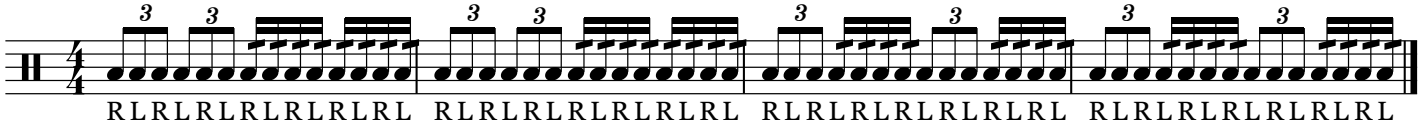
Modulation No. 1



Modulation No. 2

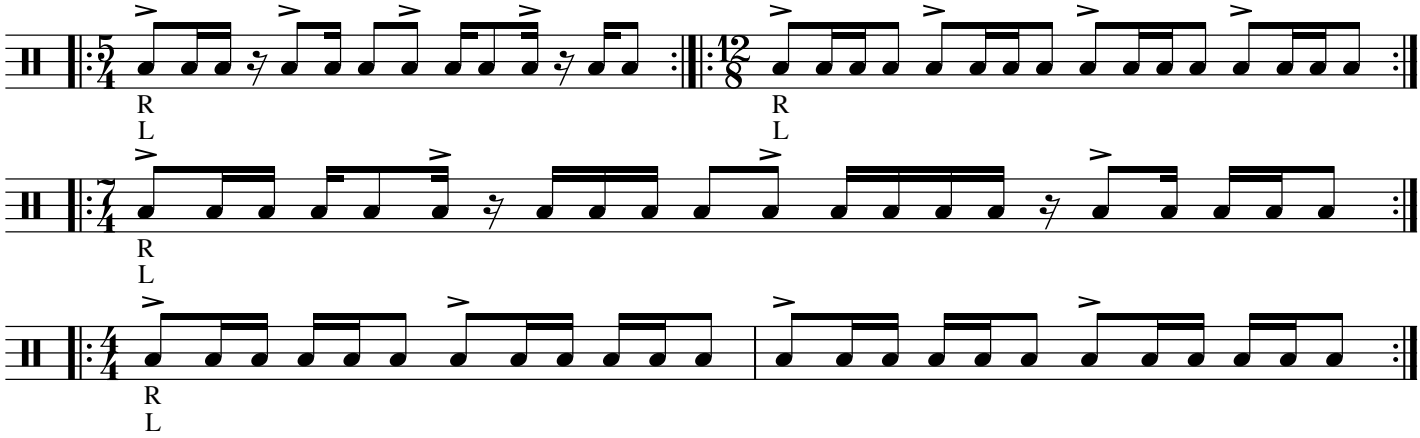


Modulation No. 3

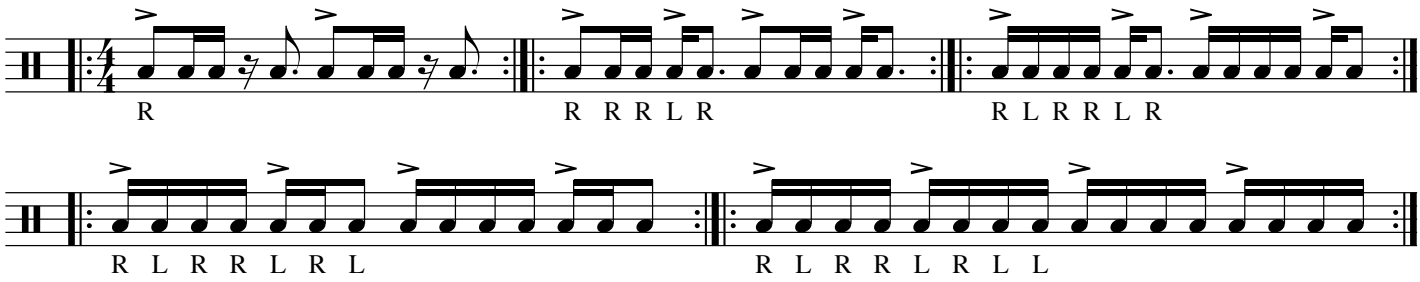


Hands-Seperate Studies

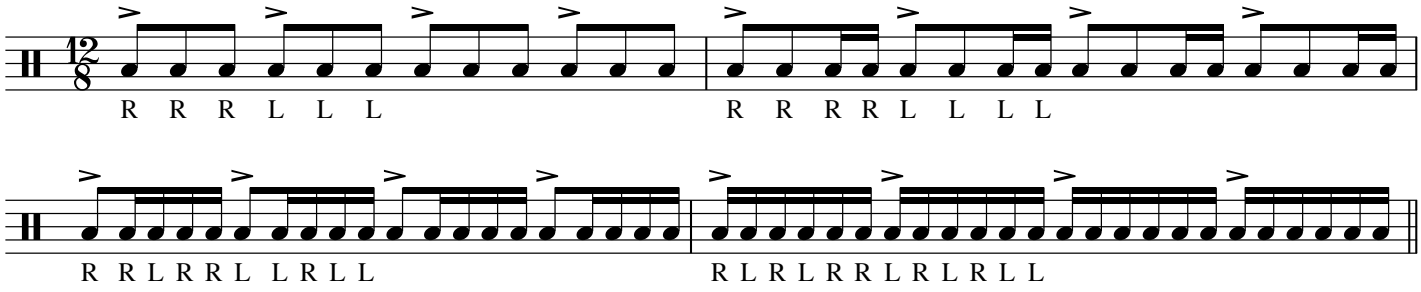
Add-Ons



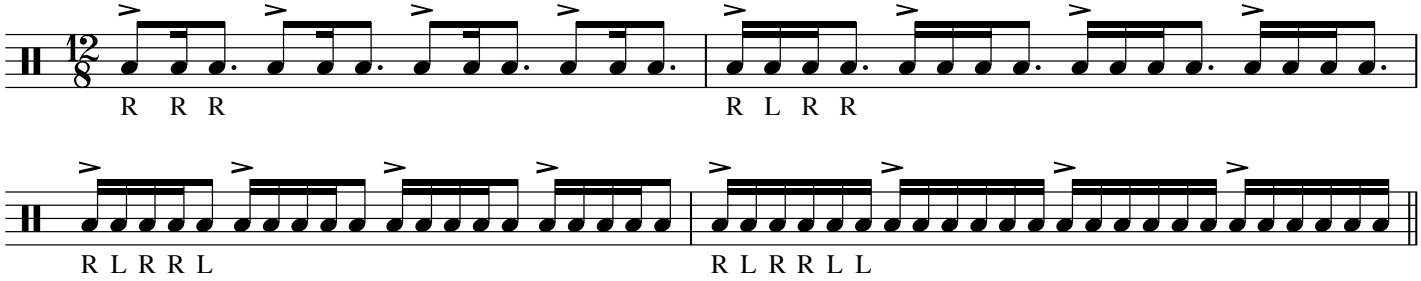
Paraddidle Breakdown



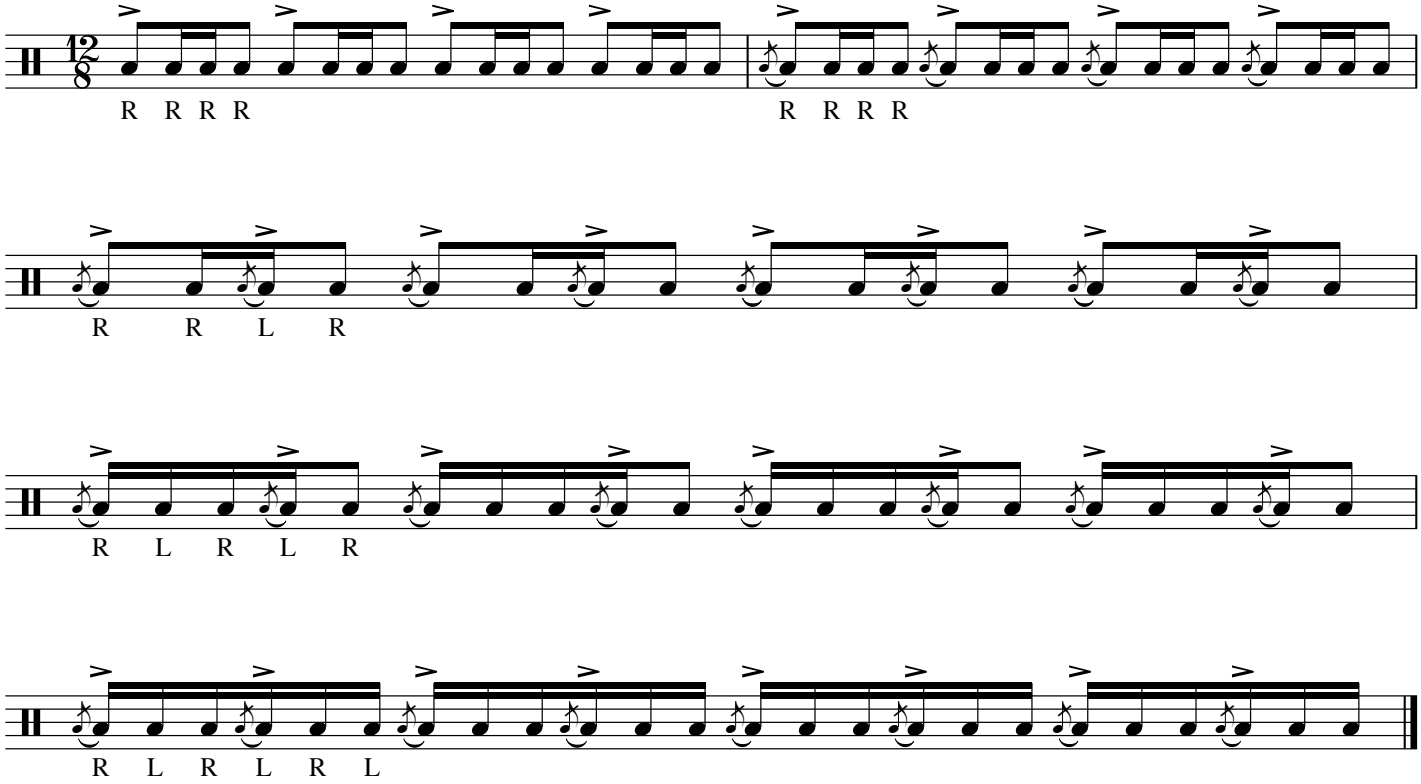
Double Paraddidle Breakdown



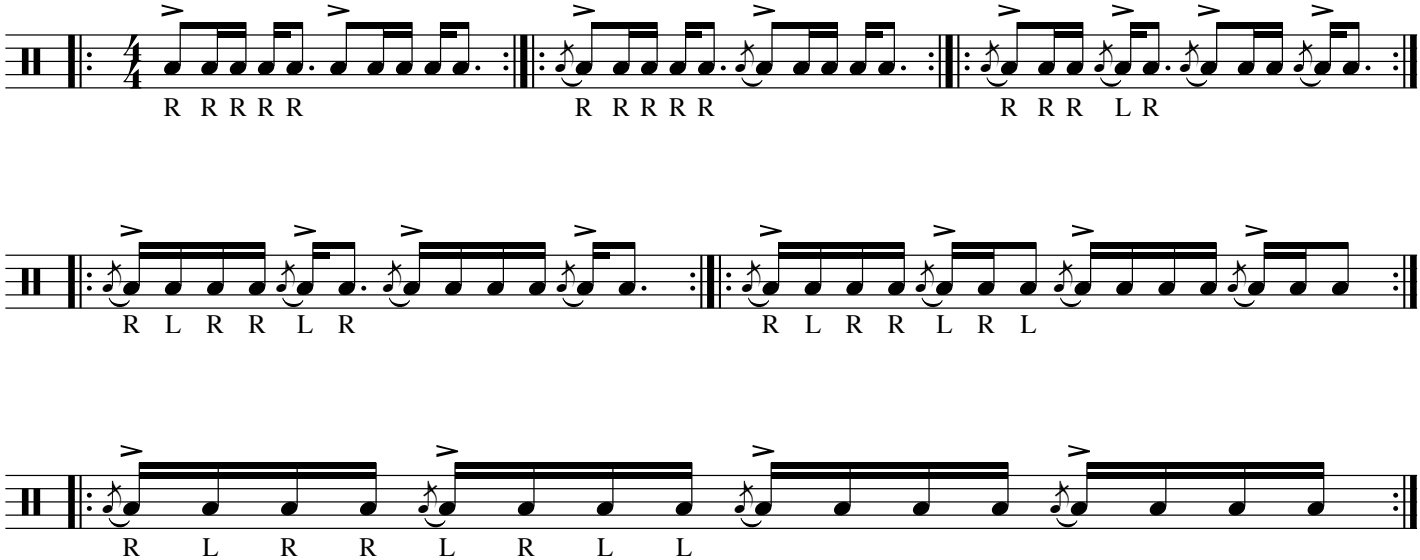
Paraddidle-diddle Breakdown



Flam Accent Breakdown



Flam-a-diddle Breakdown



Warm-Ups

These supplementary warm-ups are a culmination of our foundational studies. These etudes maintain the same fundamental aspects of sound production, technique, and ensemble skills but also incorporate a particular performance characteristic that we are attempting to achieve on a daily basis.

These warm-ups will primarily be used during the regular season when there is not a great deal of time to run multiple exercises before a rehearsal or game.

Exercises *Three* through *Seven* are located within the **Block Sequence** score.

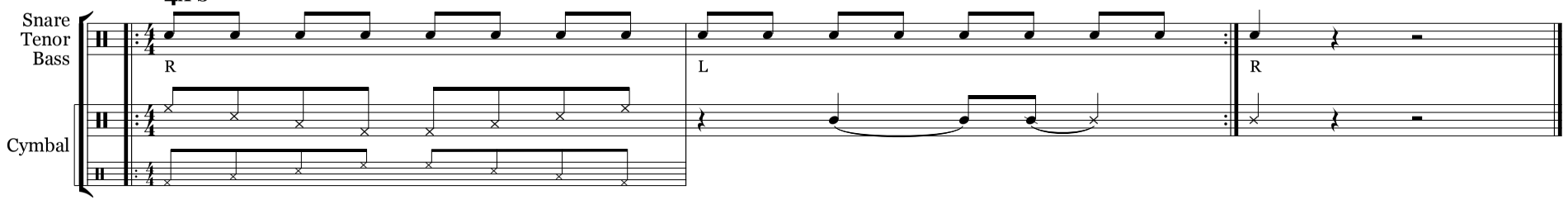
- **One** - Legatos
- **Two** – Syncopated Variations
- **Three** – Accent/Tap
- **Four** – Sixteenth-note Timing
- **Five** – Stick Control/Metric Timing
- **Six** – Double/Triple Beat/Irish
- **Seven** – Duple Rolls/Samba
- **Block Sequence**

One

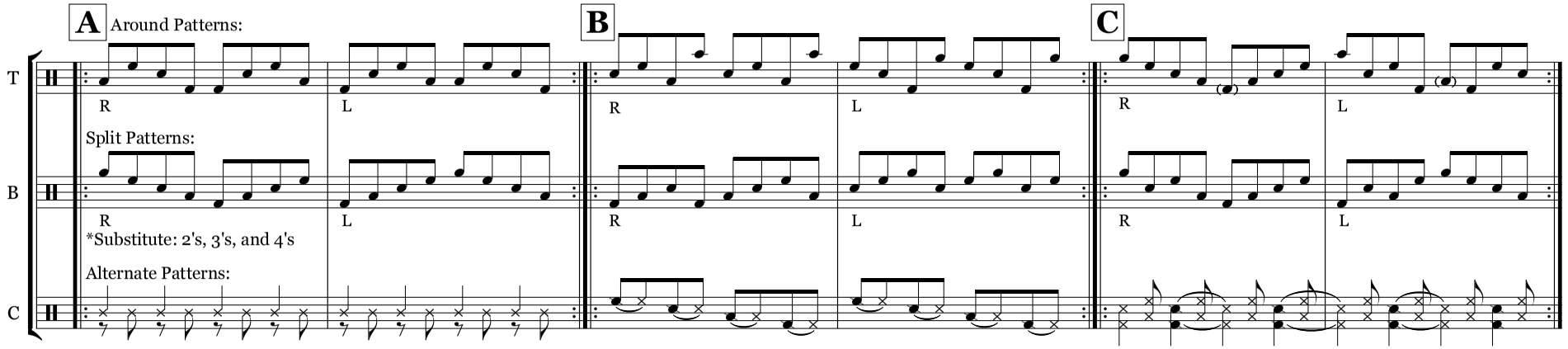
Legatos

1 Eights

4x's



A Around Patterns:

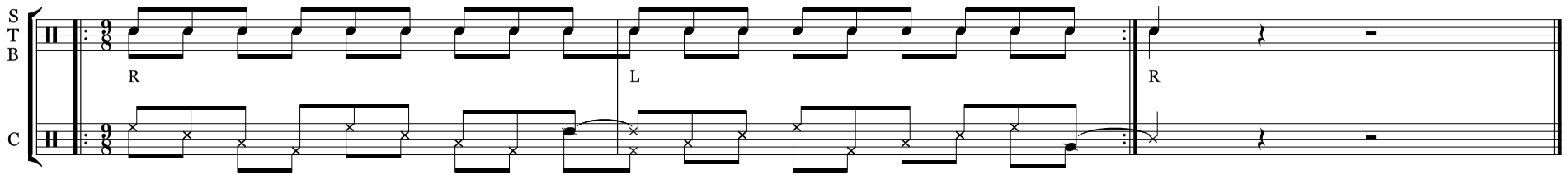


B

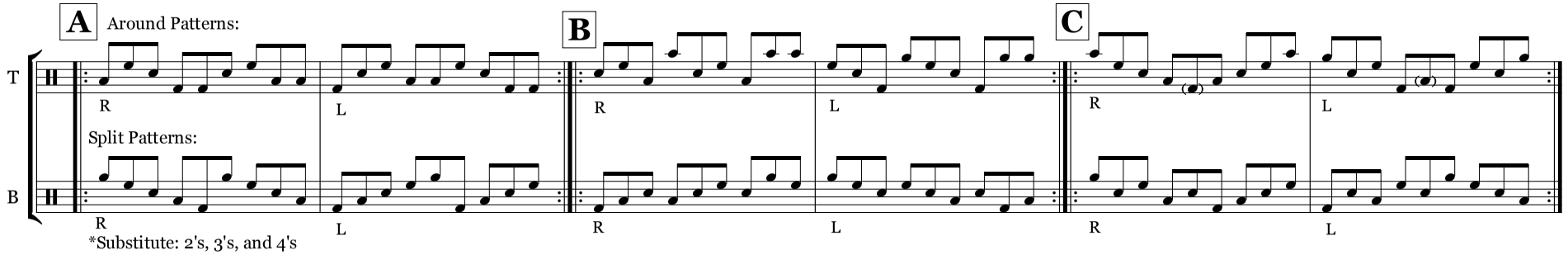
C

2 Nines

4x's



A Around Patterns:



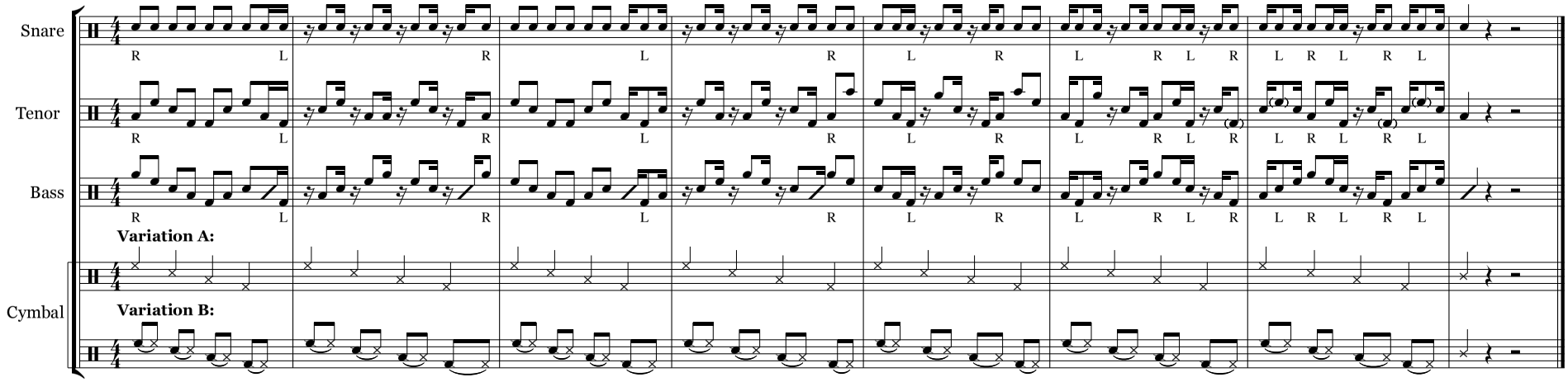
B

C

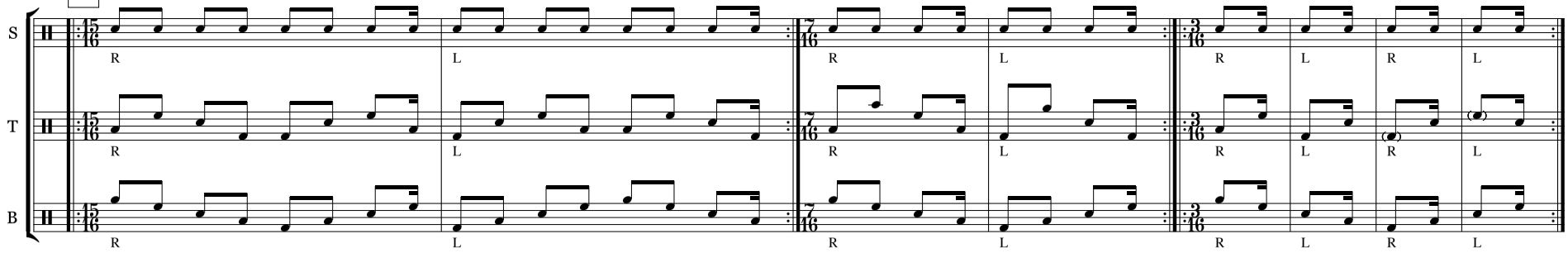
Two

Syncopated Variations

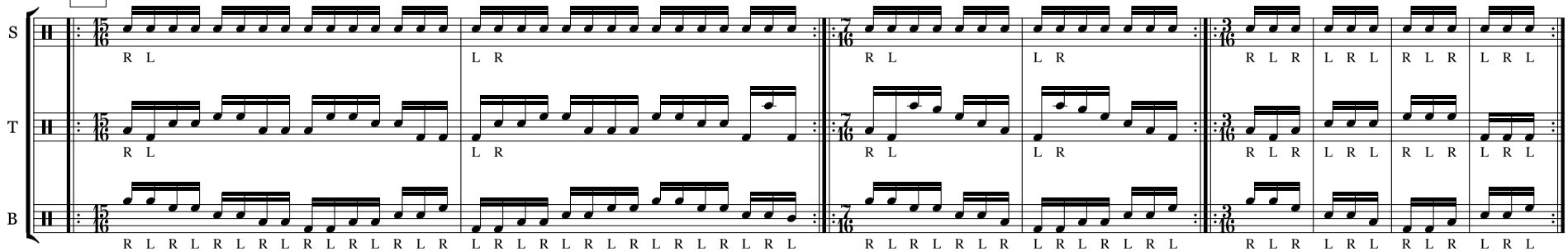
Common-time check:



1 **Legatos** - substitute accents and flams

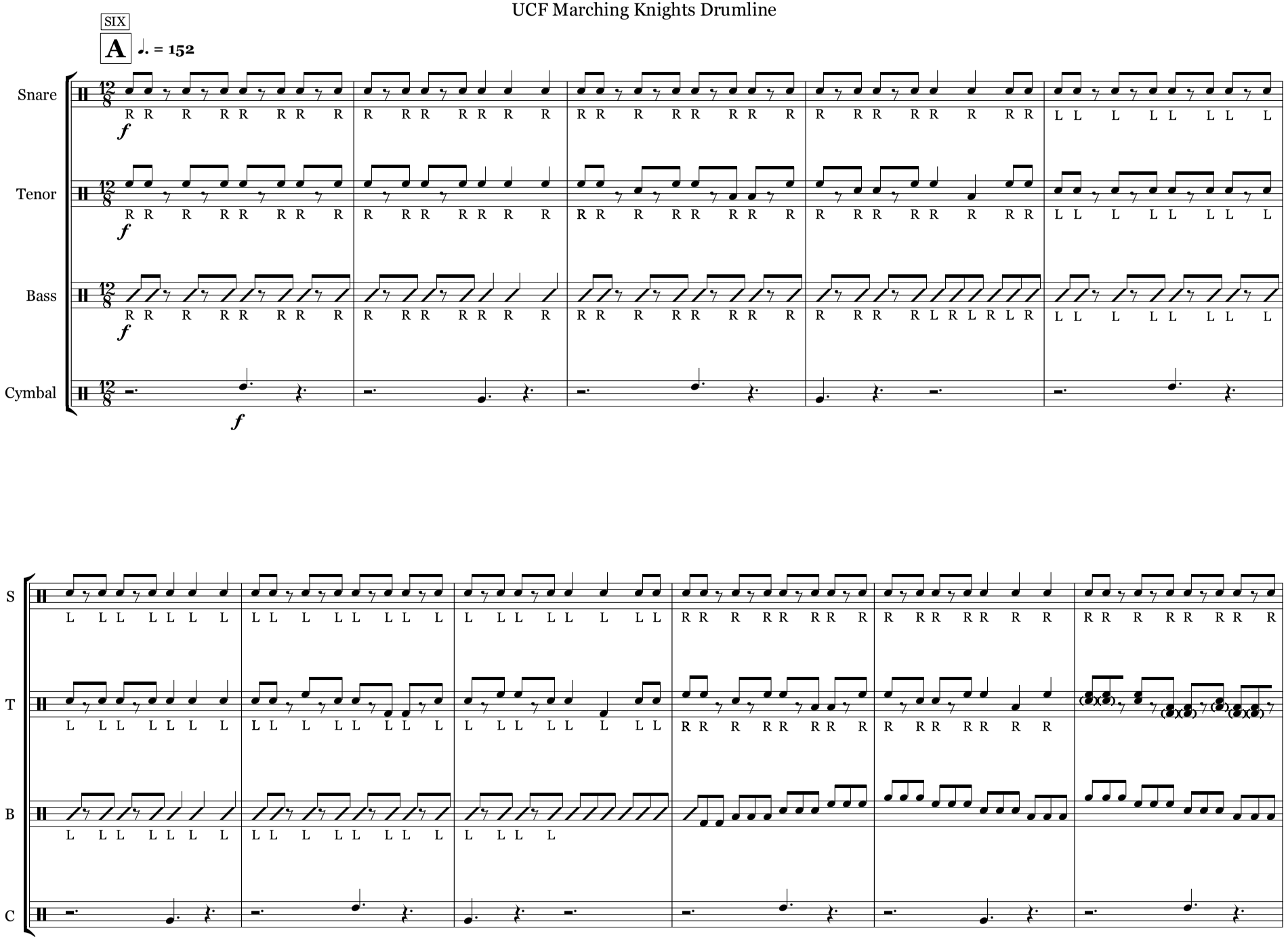


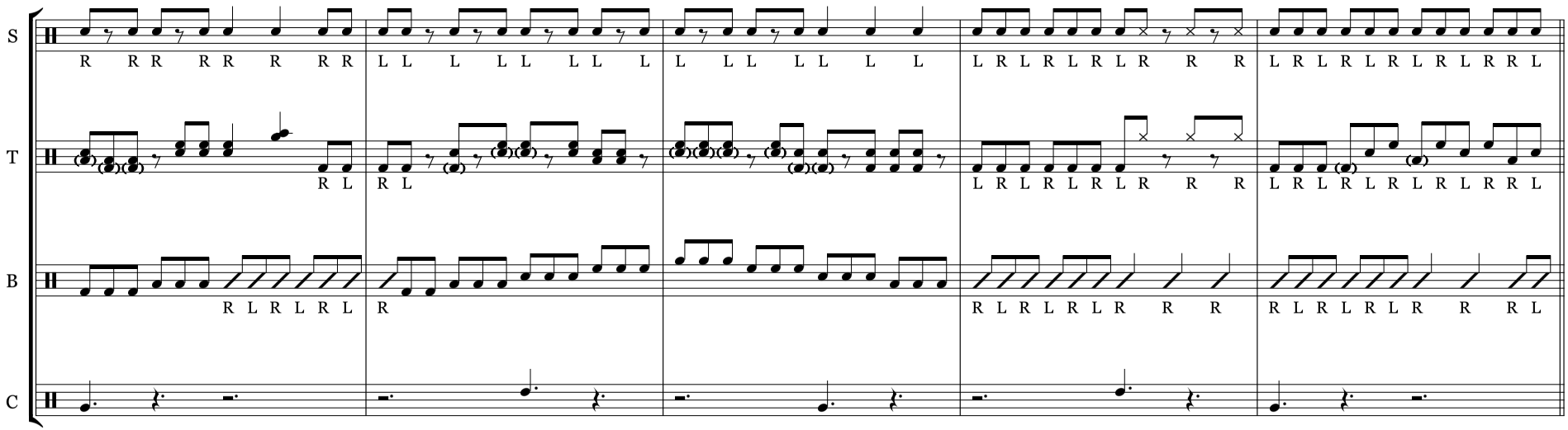
2 **Hand-to-Hand** - substitute accents, flams, and diddles

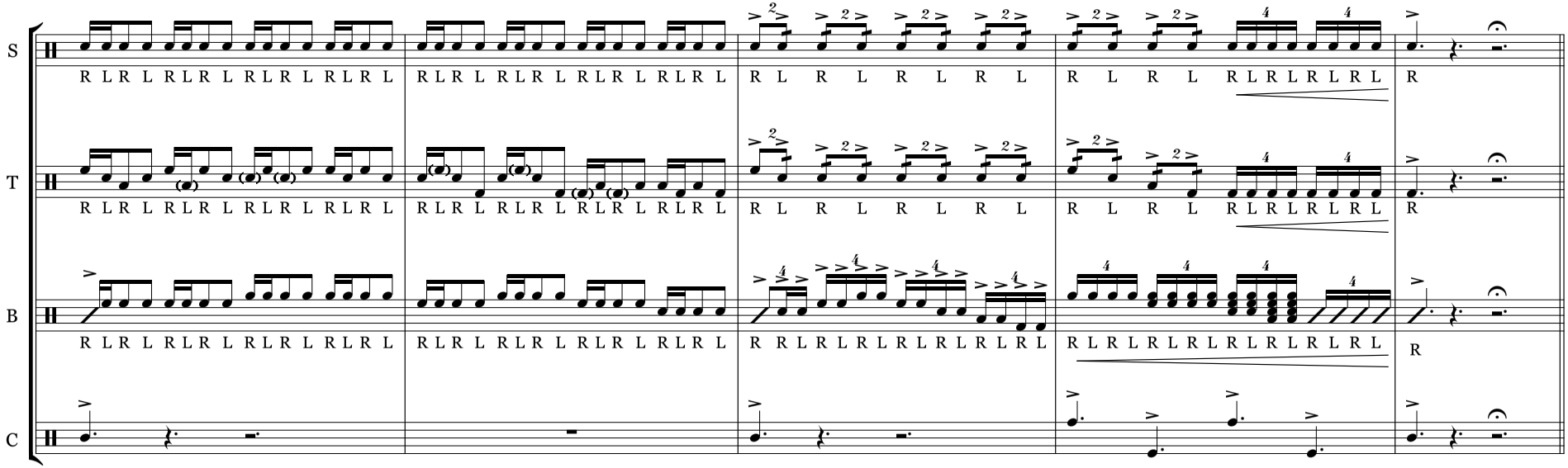


2014 Block Sequence

UCF Marching Knights Drumline

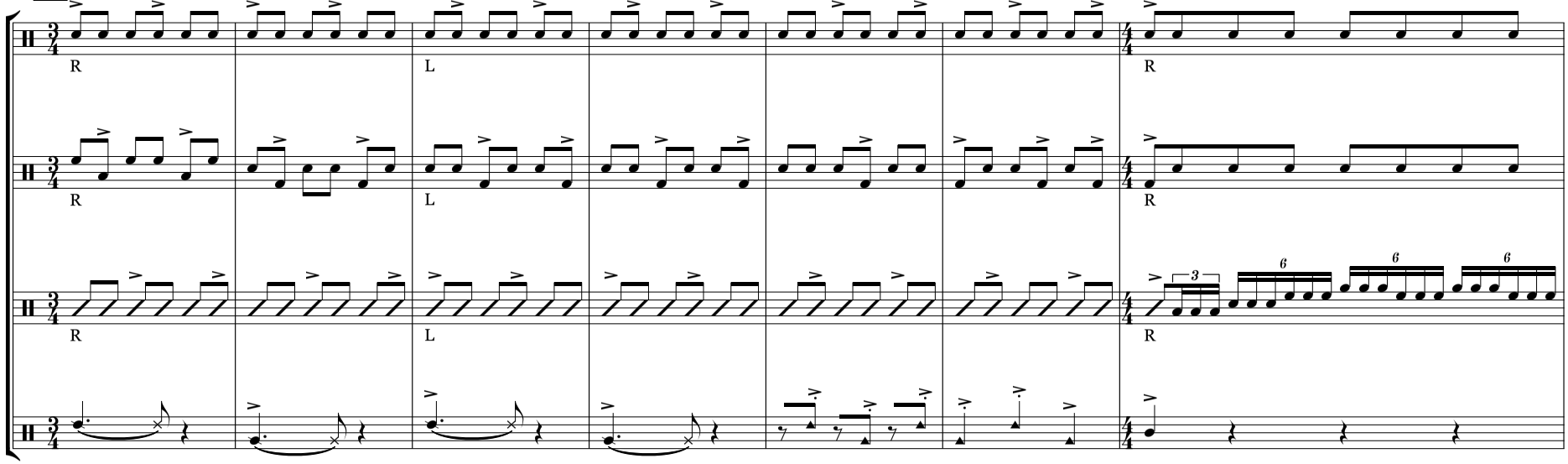


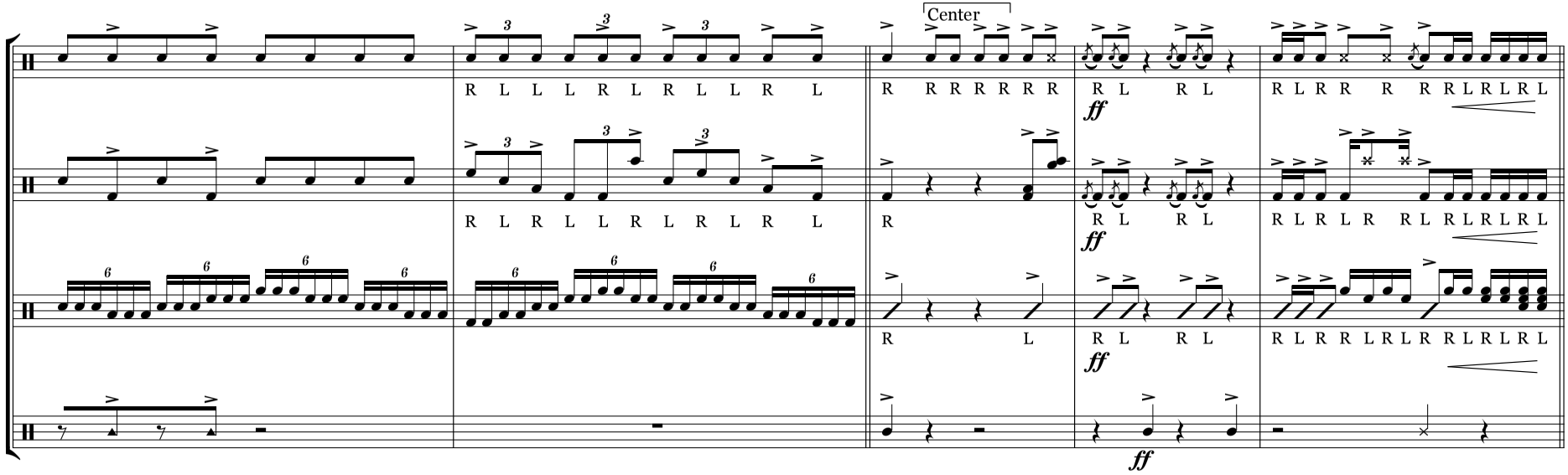

S
T
B
C


S
T
B
C

THREE

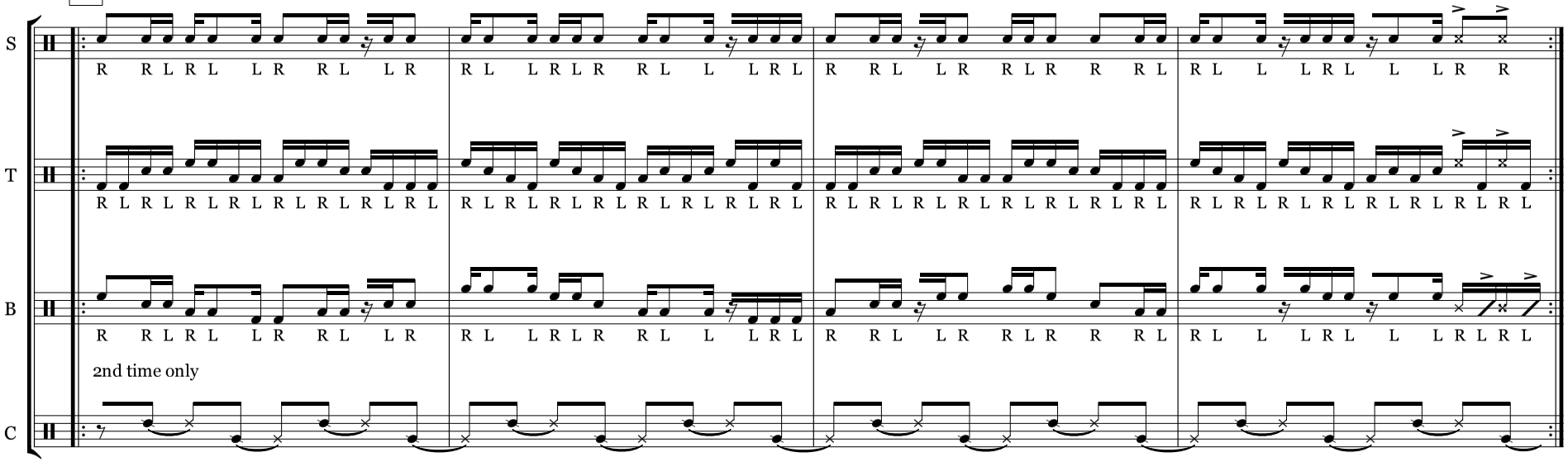
B ♩ = 124


S
T
B
C
R
L
R
R
L
R
R
L
R

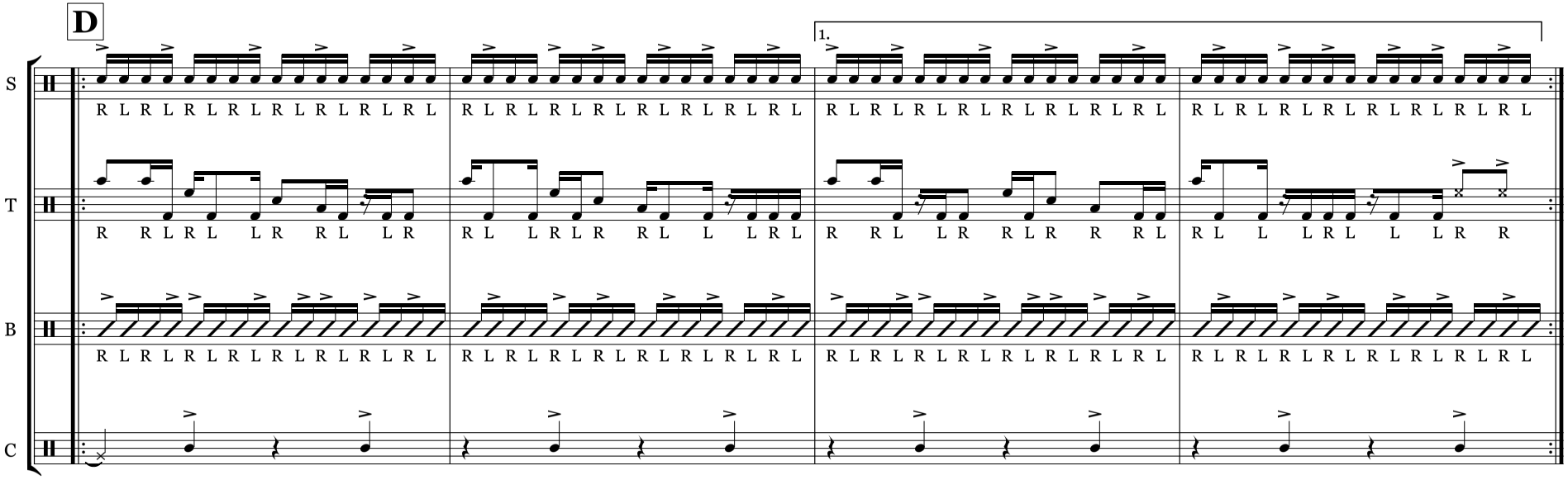

S
T
B
C
R L L L R L R L L R L
R L R L L R L R L R L
R R R R R R R
R
R L
R L
ff
R L R R R R R L R L R L
R L R L R R L R L R L
Center

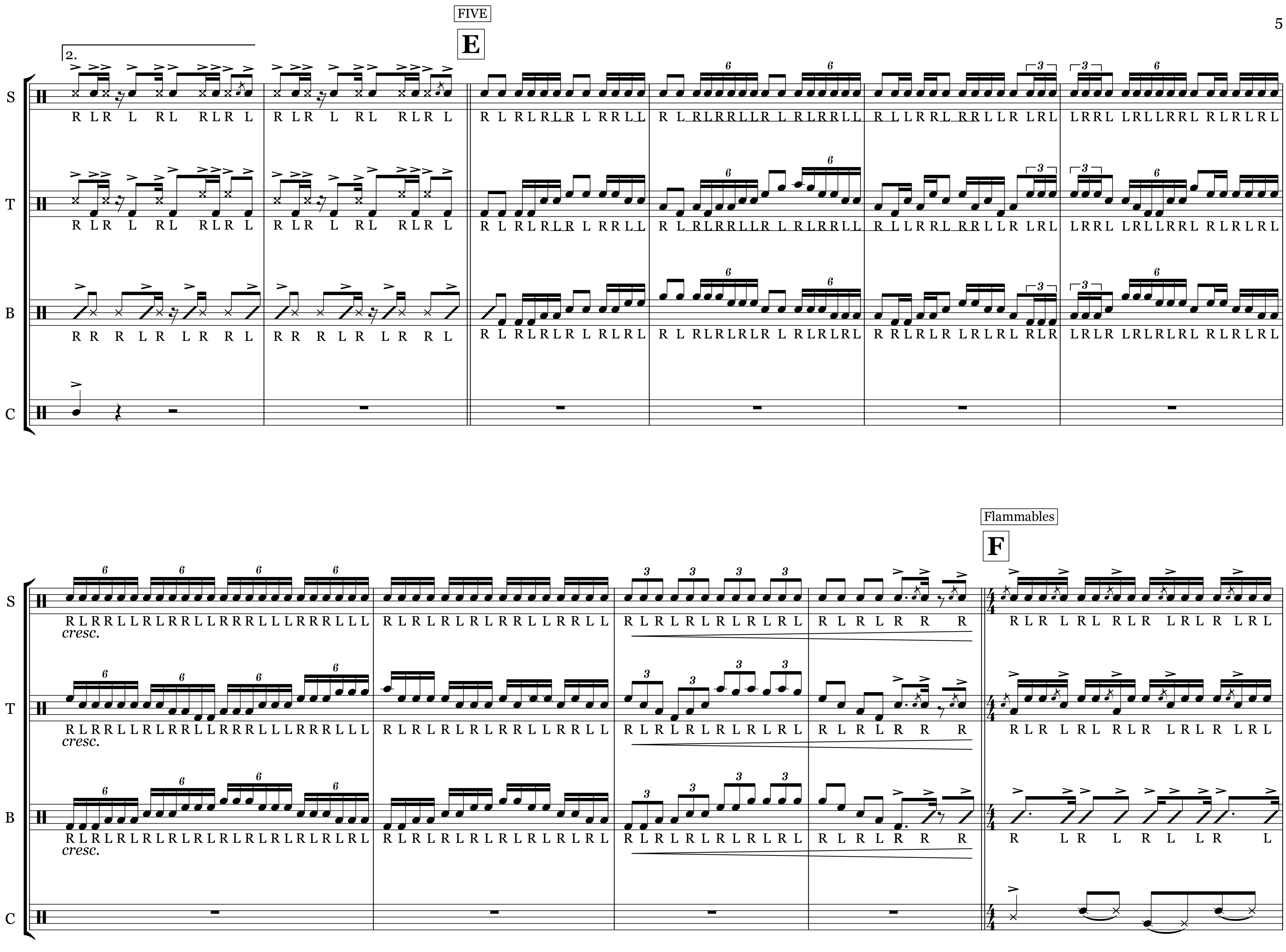
FOUR

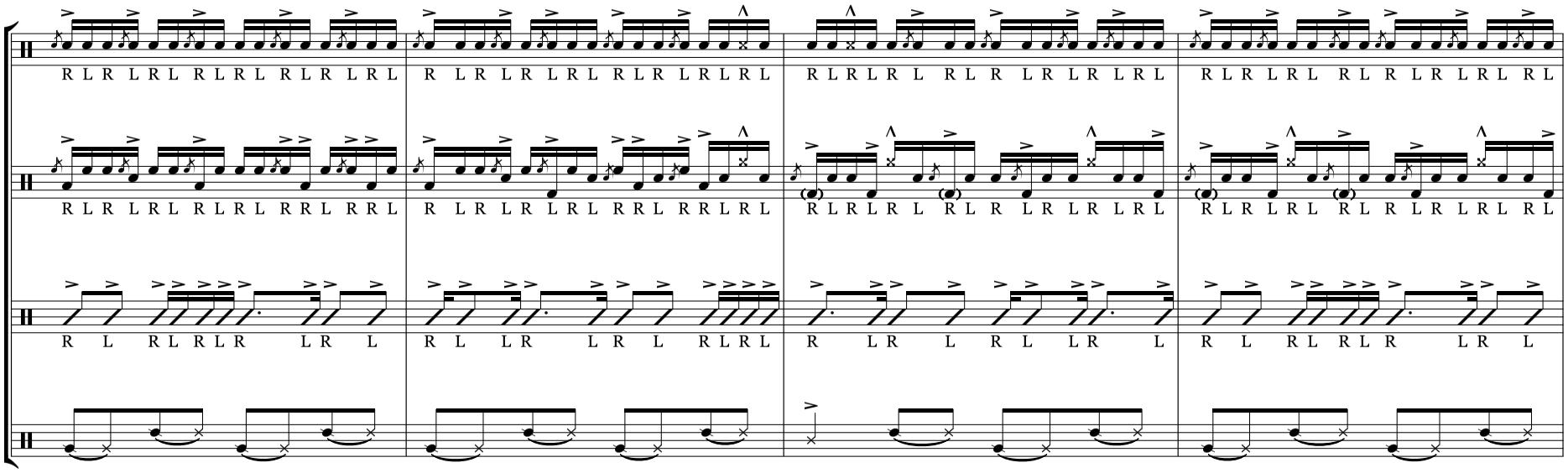
C

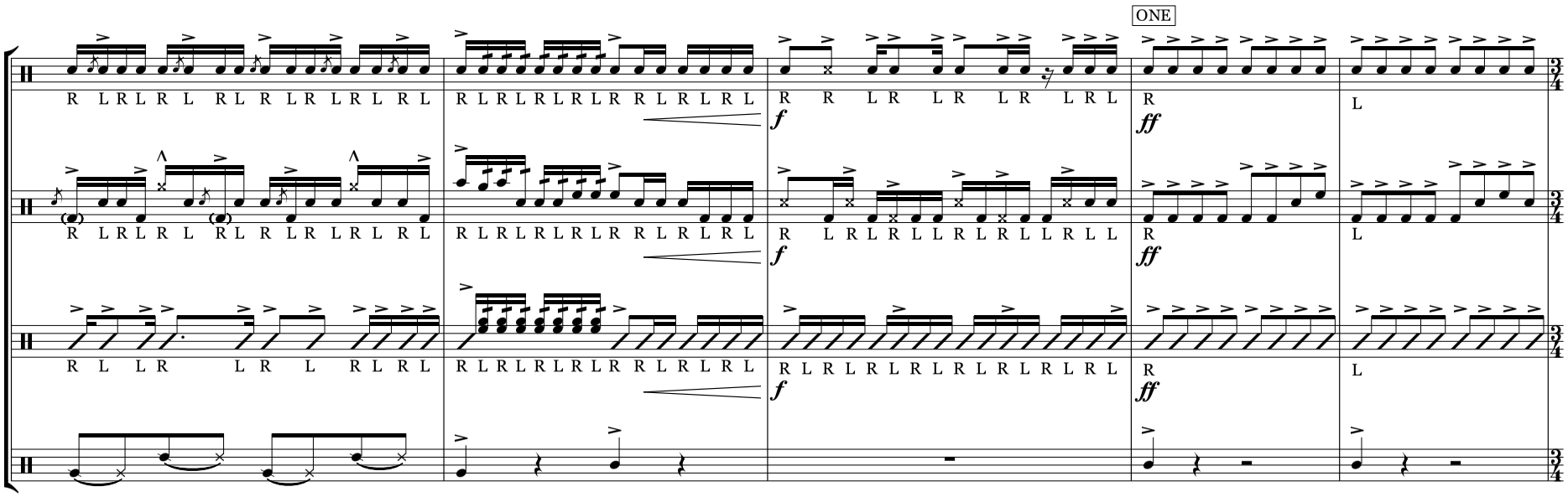


D

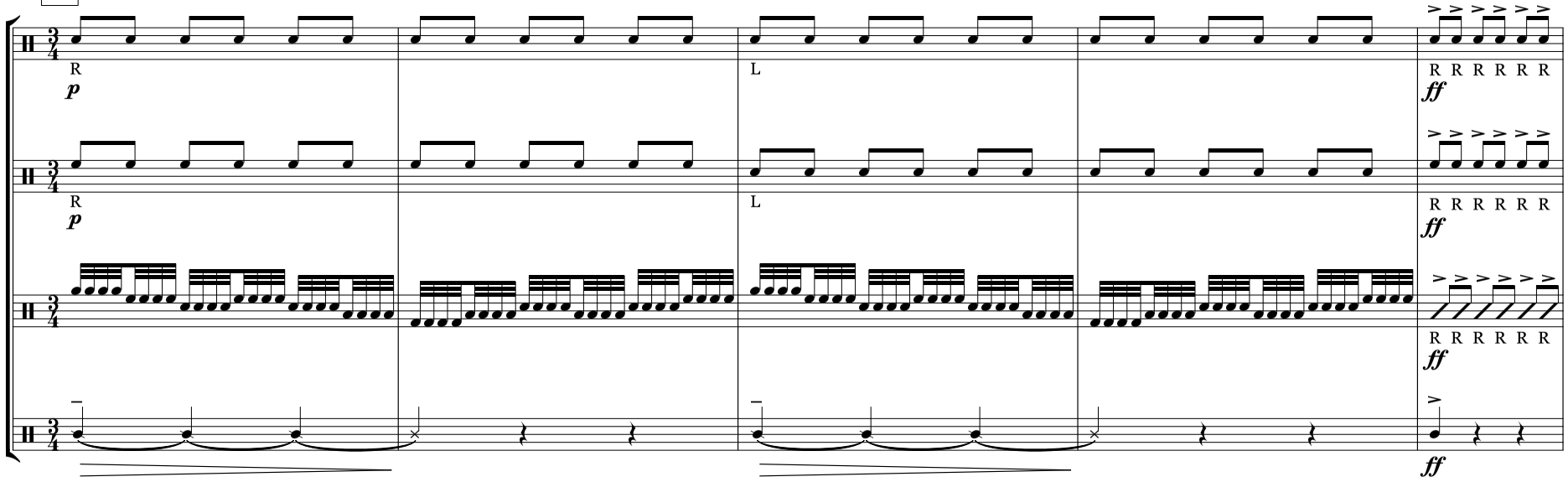



2.
FIVE
E
S
T
B
C
cresc.
Flammables
F

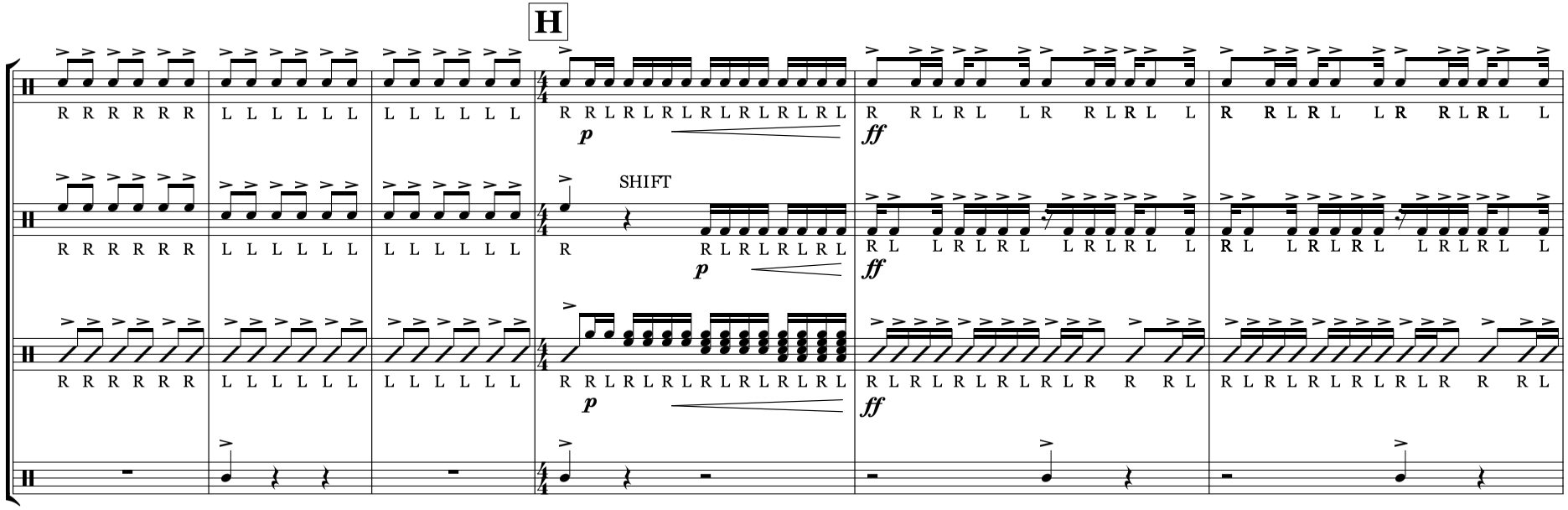

S
T
B
C

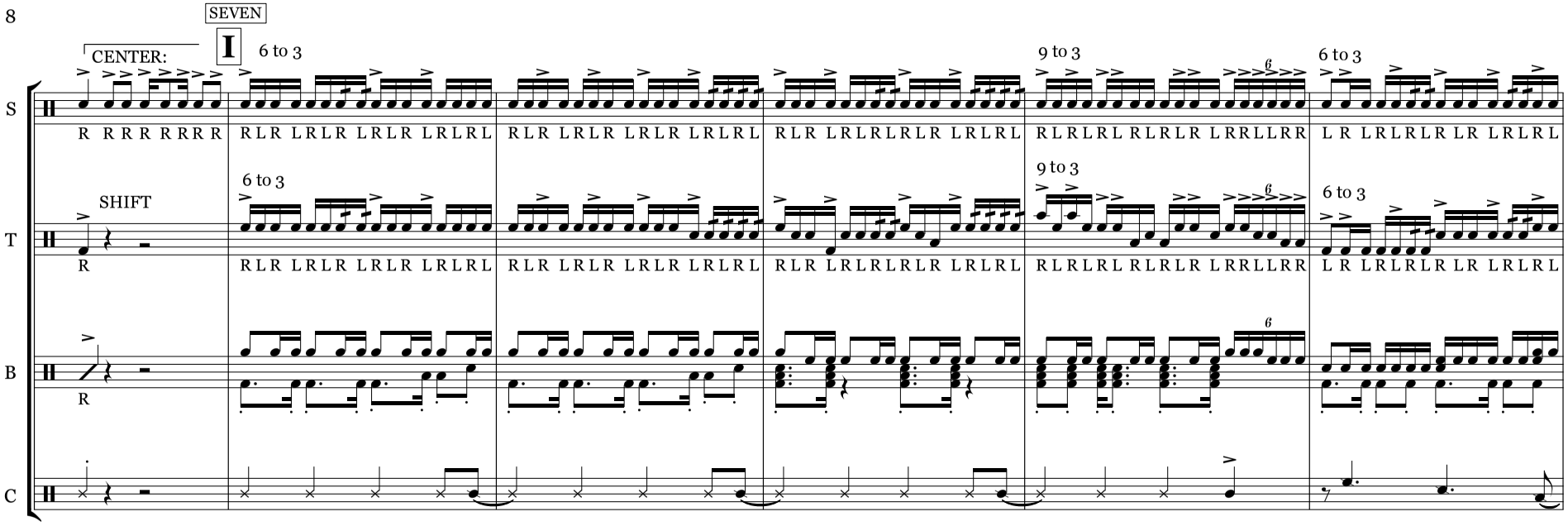

ONE
S
T
B
C

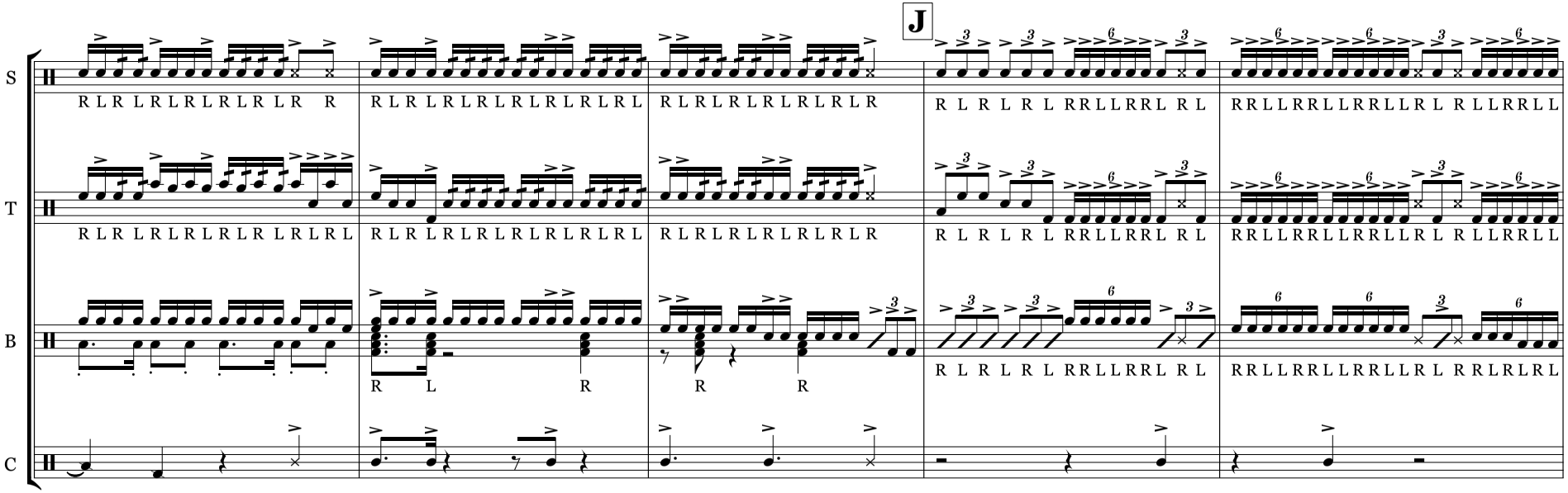
G 12 to 5 step size



H




SEVEN
I
CENTER:
6 to 3
9 to 3
6 to 3
SHIFT
S
T
B
C


J
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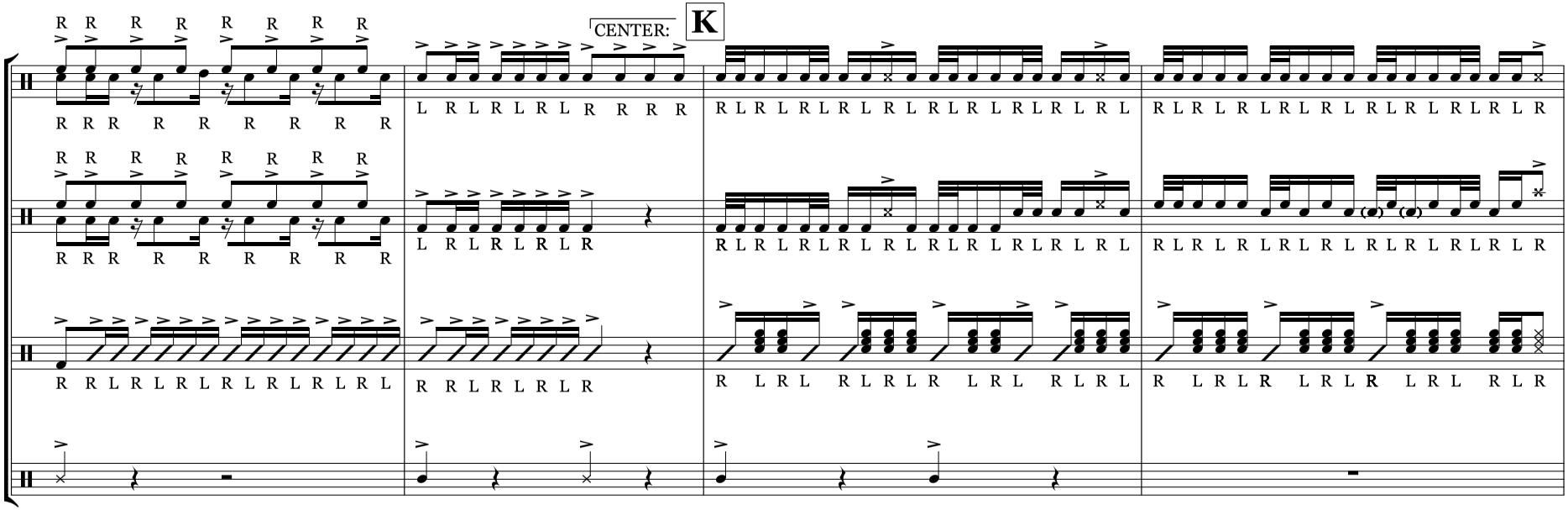
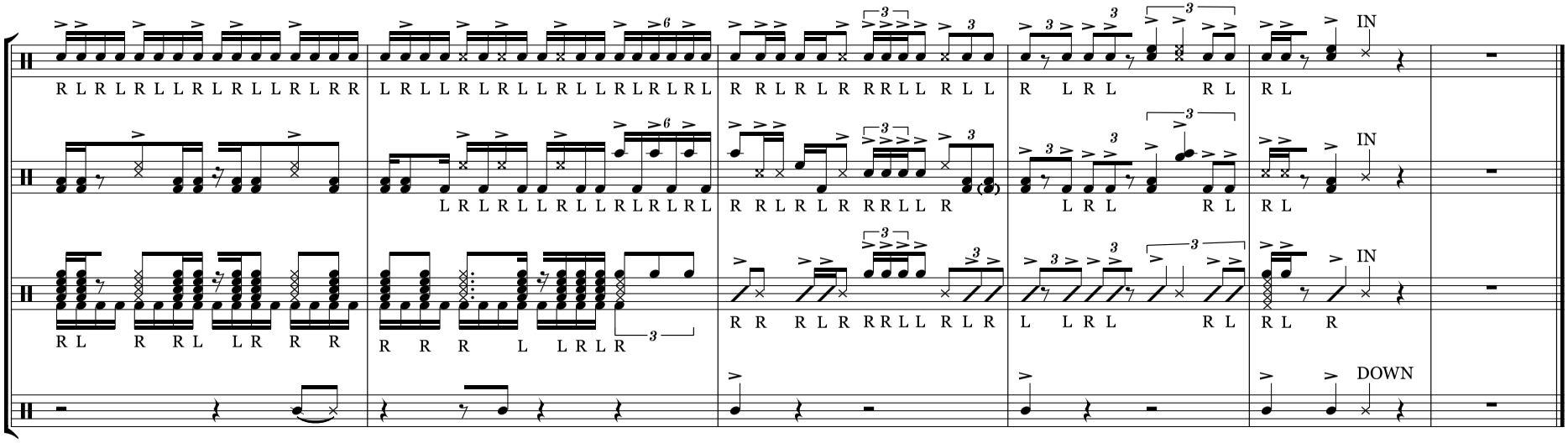
CHORALE TAG

K

CENTER: