Western Illinois University

Marching Leatherneck Drumline Handbook

2024

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Drumline Coordinator

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Welcome to the Western Illinois University Marching Leatherneck Drumline!

The following information is intended to help you prepare for the season. All members of the Marching Leathernecks must read all documents received. The informational letters we have sent and the band manual, which you will receive at the beginning of camp, are essential to you as they contain important information not covered in this handbook. In this handbook, you will find information regarding initial schedule, equipment, warm-ups, and initial literature.

LEATHERNECK DRUMLINE LEADERSHIP

The Marching Leathernecks are proud to have these members as our undergraduate drumline staff:

Darren Woods, snare drums/drumline captain
Sav Miller, tenors
AJ Seynaeve, bass drums
Kane Struwe, cymbals

IMPORTANT CONTACT INFORMATION

KN's Office: 309-298-1235/ KA-Nichols1@wiu.edu

Bands' Office: 309-298-1505

DRUMLINE LEADERSHIP

Darren Woods: d-woods2@wiu.edu
Sav Miller: sm-miller6@wiu.edu
AJ Seynaeve: a-seynaeve@wiu.edu
Kane Struwe: kp-struwe@wiu.edu

OPS: 298-1949

Marching Leatherneck Webpage: httphttp://www.wiu.edu/cofac/bands/ensembles/index.php

IMPORTANT PLACES

KN's office: Sallee 102

Bands' Office: Sallee 202A

School of Music Office: Browne 122

Equipment Storage: Sallee 122

Indoor Rehearsal space: Browne 129

Outdoor Rehearsal space: Corbin/Olsen Field

Football Games: Hanson Field

SCHEDULES

ML Camp

Camp starts for everyone on Sunday, August 11.

DRUMLINE WILL MEET

at 7 – 9:30 pm

BROWNE HALL (room 129)

Please refer to the ML Handbook for the remainder of the camp schedule.

If you have questions regarding auditions, feel free to contact Dr. Nichols (309/298-1235) or the Bands' Office (309/298-1505). For camp, you will specifically need to have:

1. Sticks or mallet you have already
2. Money for sticks or mallets to match the line
3. Three ring binder containing the Drumline handbook

REHEARSALS

It is crucial that all rehearsals start on time. The Marching Leathernecks rehearse Tuesday, Thursday, and Friday from 4:15 until 6:15 p.m. on the Corbin-Olson field. These are "ensemble" rehearsals. Make the necessary plans to be on the field and ready to play **no later than 4:10 p.m.** As a member of this organization, you are expected to have your music and warm-ups prepared prior to rehearsal. You will also need to show up with necessary materials (binder, sticks/mallets, instrument, etc.) **Failure to do so can result in lowered letter grade or expulsion from Drumline.**

EXTRA MANDATORY REHEARSALS

Please include the following rehearsal times in your schedule. Due to the spectrum of responsibilities and activities of the season, it will be necessary for the drumline to supplement the daily marching band rehearsals.

Monday, August 19	**8-10 pm**
Sunday, August 24 noon - 2	**show drum maintenance**
Monday, August 26	**8-10 pm**
Monday, September 9	**8-10 pm**
Monday, September 16	**8-10 pm**
Monday, September 23	**8-10 pm**
Monday, September 30	**8-10 pm**

SECTIONALS

Sectionals outside of our scheduled rehearsals are a vital part of the Leatherneck Drumline success. You are strongly encouraged to participate and make necessary plans for these sessions to be a positive and successful supplement. Your section leader will organize all sectionals.

PERFORMANCES

Please be sure to make the necessary plans to be early for all events. The Drumline call will be **one hour** prior to the rest of the ensemble. We will need the time to access the instruments and do any last minute maintenance.

Periodically you need to check the Marching Band calendar. Bring all possible conflicts to Dr. Nichols' attention as soon as possible. **See Marching Band Handbook regarding absences and tardiness.**

EQUIPMENT

All marching percussion instruments are stored in Room 122, Sallee Hall. Unless other arrangements are made, be sure to have all of your equipment on the practice field before the start of rehearsal. **It is the responsibility of each player to store his/her instrument in the proper place after every rehearsal and performance**. Covers will be used for all rehearsals. Additionally, the covers should be **taken off for all performances** and placed back on the drums **immediately after the performances** (ready for the next rehearsal. Cases will be used for all off-campus performances. You are responsible to pack your own drum and cover in the case. Cases are stored in the same area as the instruments.

It is the responsibility of each member of the drumline to take care of his or her own instrument and to keep the storage area clean and organized. If there is a problem with an instrument, please notify your section leader.

The bass drums will be responsible to purchase **one pair** of mallets for performances. **Snare and tenor players are responsible to purchase their own implements as well**. You should have two to **three pairs** available at all times. **New players will all need to purchase a stick bag as well.** Tenors may need to purchase other types of implements depending on music. We are fortunate to continue our endorsement

with Vic Firth. Sticks and mallets are available through Dr. Nichols. Cymbal players will be rersponsible to purchase atleast one pair of fingerless workout gloves.

It is important that everyone bring to camp a **3-ring binder with plastic sleeves for music.** Music, additional warm-ups, and valuable information will be given to you throughout the season. This will aid in keeping everything organized and continue the development of **our** drumline.

AUDITIONS

Placement audition will happen on Sunday, August 11, at 7 pm in Browne 129.. To expedite the process, all first season members are requested to submit a video to Dr Nichols by Monday, August 5 (no later than 11:30 pm), with the following materials:

1. *Eights, Double Beats, Triplet Rolls, and 16th Note Timing* (bass drum auditions should focus on bass drum 2)
2. *…Truck*
3. Cymbals should demonstrate the Cymbal Rhythm Grid on page 18.
4. Tenor and bass drum performers can use a standard snare drum practice pad.

- **At this time, the music does not need to be memorized**
- **If you wish, you may submit videos on more that one instrument**
- Feel free to contact KN or for assistance. Depending on instrument, audition may be individual or as a group. Audition panel will consist of KN and section leader. Other faculty, staff or clinicians may also be involved in the audition process.

General Considerations

Technique (MUY IMPORTANTE . . . . Stay relaxed and breathe!)

Hand position

1. Make sure that you are holding the mallet or stick at the proper balance point
2. Keep all fingers intact and keep a firm grip
3. Snares (RH) and tenors should keep your palm facing the ground
4. Snares (RH) and tenors - make sure that movement is initiated from the wrist
5. Snares (LH) and bass drums – rotate the forearm
6. Know your playing areas (center, off center, edge) and when to use them
7. Know the four basic strokes (full, down, up, dead) and when to use them
8. Be consistent in where your stick tips or mallet heads strike the instrument's surface
9. Start slowly, use a metronome, and gradually increase the tempo

Posture

1. Eyes straight forward and chin up
2. Shoulders should be relaxed, but not slouching forward
3. Arms at a comfortable and efficient playing angle
4. Spine straight
5. Legs straight, but do not lock your knees

Feet

1. Heels together when at attention
2. Mark time for all exercises and music

Musicianship Tips

1) **General tips**
   - ✓ **Learn your music before rehearsal**
   - ✓ **Use your ears**
   - ✓ **What is YOUR sound within the ensemble**
   - ✓ **Always think of what is next**
   - ✓ **Learn in sections**

2) Playing area on the surface of drums
   - ✓ Center – articulate (general playing area for snares and basses)
   - ✓ Off Center – resonant (general playing area for tenors)
   - ✓ Edge – thin and many overtones (only utilized if instructed to do so)

3) Tempo and Rhythm
   - ✓ Use metronome consistently
   - ✓ Subdivide
   - ✓ Count aloud before and during your passages

4) Dynamics (these are not inclusive; dynamics need to be relative to literature and ensemble)

   - ✓ Dictated by implement height
     Snare drum and tenor drum parameters

     ZONE 1. ***pp*** = 1″ grace notes
     ZONE 2. ***p*** – 3″ no forearm
     ZONE 3. ***mf*** – 6″ no forearm
     ZONE 4. ***f*** – 9″ (General warm-up dynamic) no forearm
     ZONE 5. ***ff*** – 12″ some forearm
     ZONE 6. ***fff*** – 15″ +

     Bass drum parameters – think of a clock face
     ZONE 1. ***p*** – RH at 1 o'clock/LH at 11 o'clock
     ZONE 2. ***mf*** – RH at 2 o'clock/LH at 10 o'clock
     ZONE 3. ***f*** – RH at 3 o'clock/LH at 9 o'clock (General warm-up dynamic)
     ZONE 4. ***ff*** – RH at 4 o'clock/LH at 8 o'clock

     Cymbal parameters (measurement indicates space between cymbals)
     ZONE 1. ***p*** – 3″
     ZONE 2. ***mf*** – 9″
     ZONE 3. ***f*** – 12″
     ZONE 4. ***ff*** – 18″ +

   - ✓ Again, **always** be conscious of what the <u>music</u> calls for.
   - ✓ Layers of sound or addition of instruments dictates some dynamics.

Cymbal technique

The following techniques will be utilized initially:

1) Orchestral crash – cymbals are placed in front of body, held in a somewhat horizontal position (slightly angled to floor)
2) Overhead crash – bells of cymbals in line with eyes
3) Horizontal hinge choke – a la high hats
4) Overhead Taps – similar position to overhead crash; cymbal edge in line with eyes; "tapping right cymbals against the outer edge of the left cymbal" produce the desired sound
5) Frontal Taps – both cymbals touching players sides of mid-section; tapping apex is at the naval-level
6) Slide choke – cymbals

***During camp, we also will be discussing posture, cymbal placement (port, prep, crash, etc.) for articulating a sound, cymbal placement for holding for snare drums, and various visual elements (icing on the cake!).

WARM-UPS

Although warm-ups are an **essential** part of every rehearsal, we may be short on time due to the stats of the shows. If available, come early to rehearsal to start getting your mind, hands, and instrument prepared. **It is important to be on time for each rehearsal** so that we have full attendance at warm-up if time permits. The warm-ups will evolve throughout the season (many of the warm-ups are brought to the line through members), but we will start simple and strive for an ensemble that is well balanced, musically excelling, technically progressing, and can perform with intensity. Remember that the intent of each warm-up is always:

To prepare you physically to play. Those that have marched before know this includes arm, wrist, and finger muscles as well as developing the shoulder, back, and leg muscles.

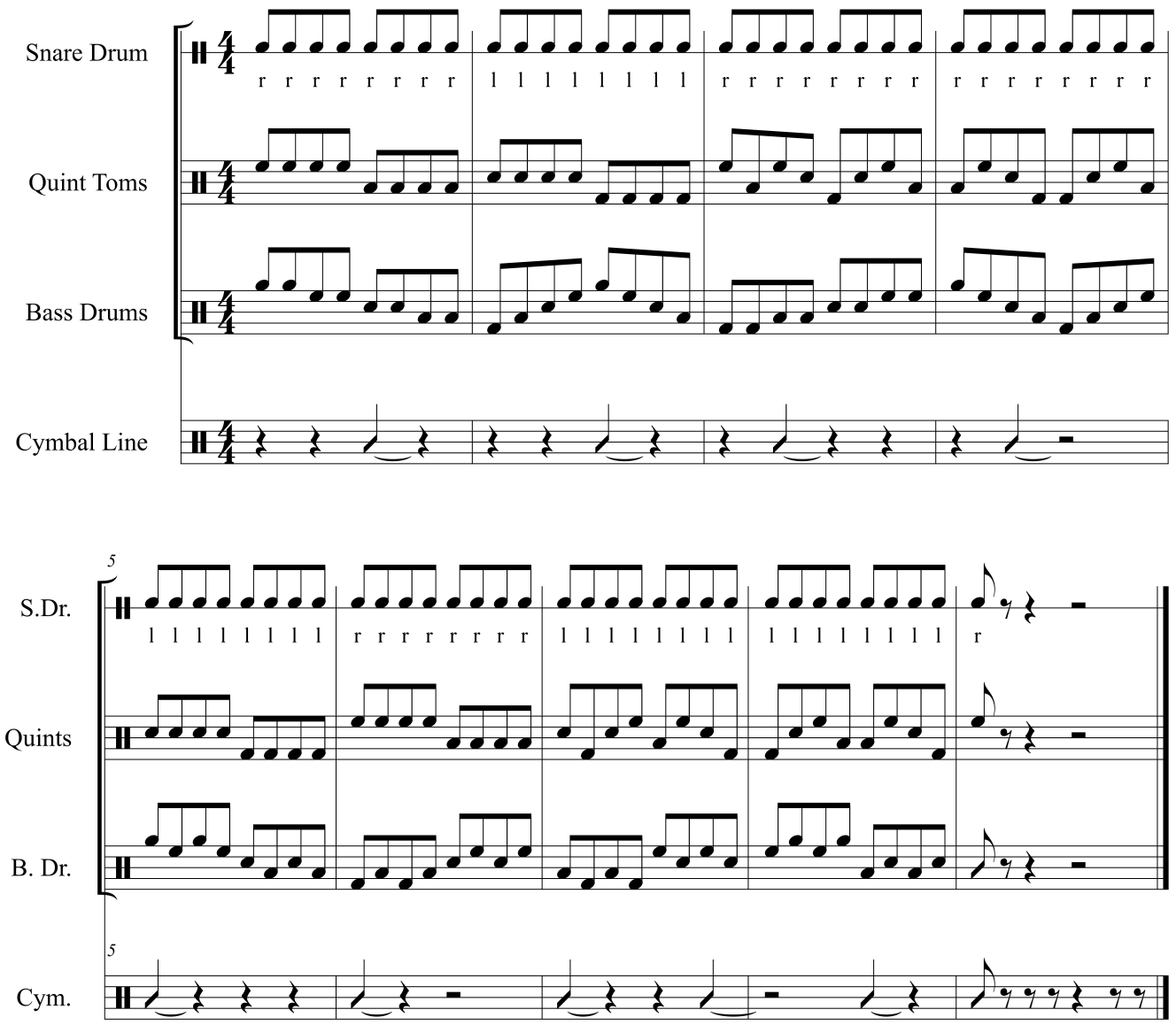
To prepare you mentally to play. Many of the warm-ups may seem very simple (as simple as doing nothing) but the intent may be for you to relax your mind enough to think very clearly about something extremely easy. This makes technically difficult exercises much easier to accomplish.

To prepare you musically to play. The percussionist's ultimate goal is to make music. In order for this to happen on the field, all members of the percussion section have to learn to make music together. Again, by starting simple in a warm-up, we become more musically conscientious. Once you have control of the specific part you play, listen to the entire percussion section for the music.

ML Camp Materials

METRONOME MARKING = 60 – 152

Eights



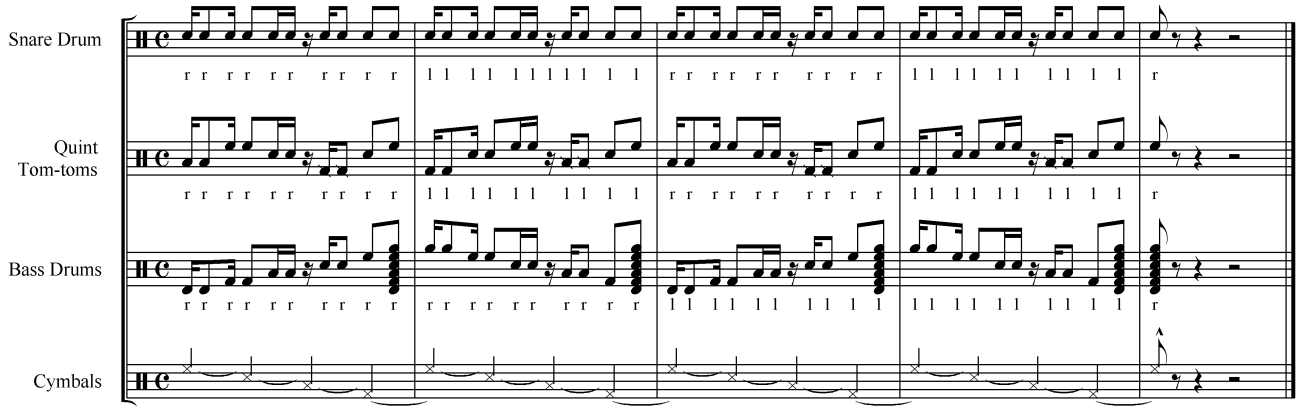
Performance notes:

- **Everyone** should be striving for relaxed, controlled full-strokes throughout exercise. One fluid motion per note
- **SNARE DRUMS – measure 4 and 8 should be both hands together**
- **Bass drums** should play unison for the odd reps

- **Cymbals** should execute use an orchestral crash for odd reps and overhead crashes for even reps

METRONOME MARKING = 60 – 140

Double Beats

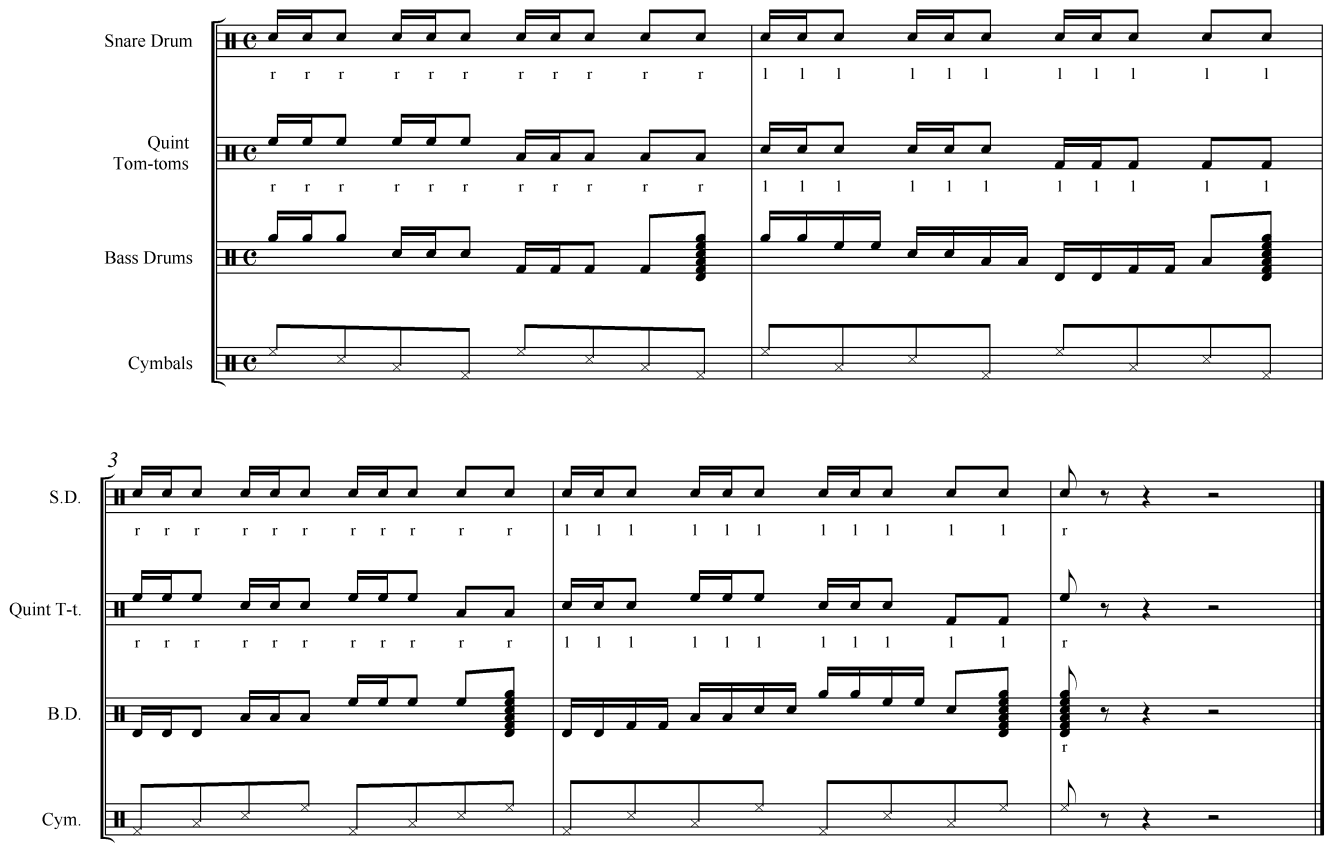


Performance notes:

- **Everyone** should be striving for relaxed, controlled full-strokes throughout exercise. One fluid motion per note
- **Bass drums** should play unison for the odd reps
- **Cymbals** should execute use an orchestral crash for odd reps and overhead crashes for even reps

METRONOME MARKING = 60 – 126

Triple Beat

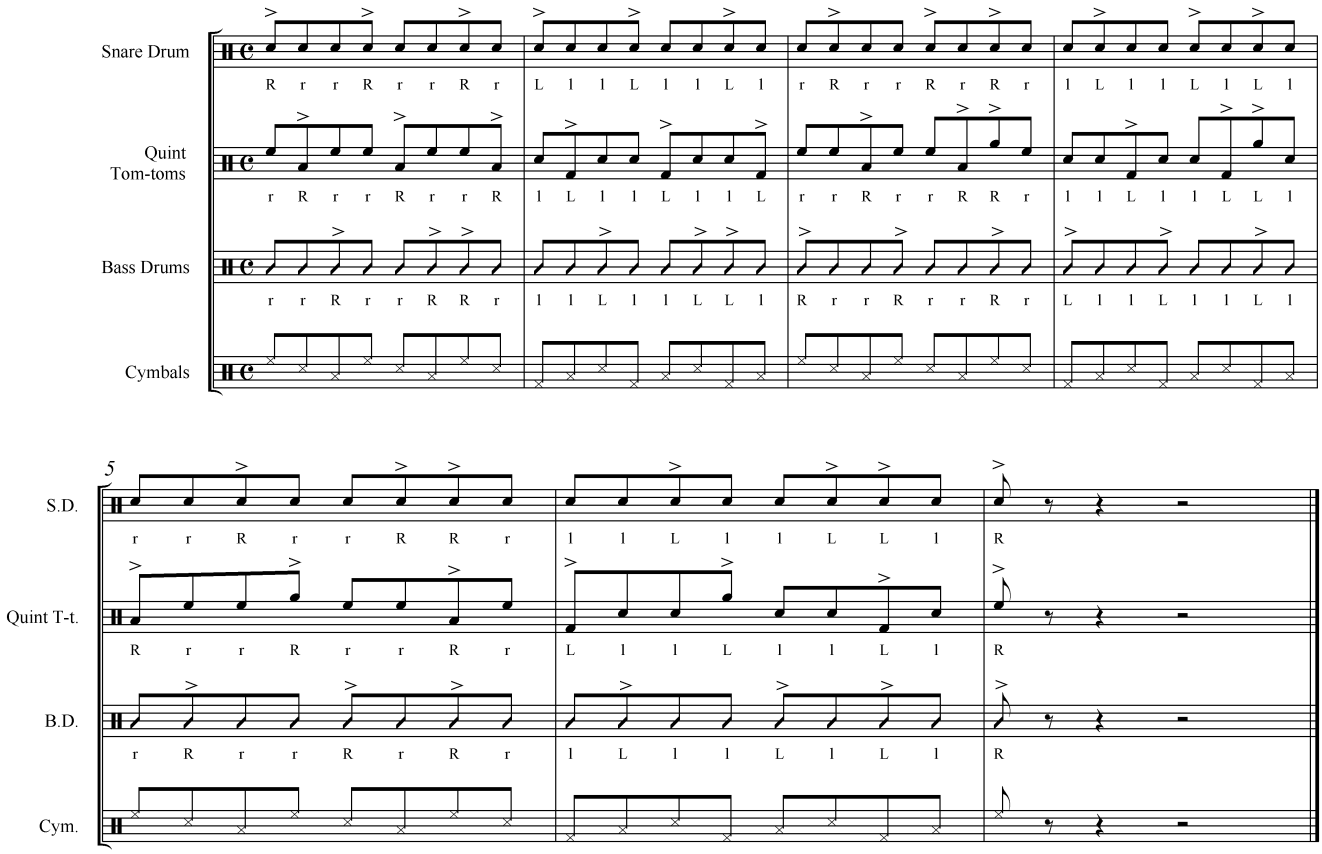


Performance notes:

- **Everyone** should be striving for relaxed, controlled full-strokes throughout exercise. One fluid motion per note. At slower tempos, control everyone note with hand (not rebound)
- **Bass drums** should play unison for the odd reps
- **Cymbals** should execute a Horizontal Hinge Choke (a la high hat) for odd reps and orchestral crashes for even reps

METRONOME MARKING = 80 – 152

Staggered Accents

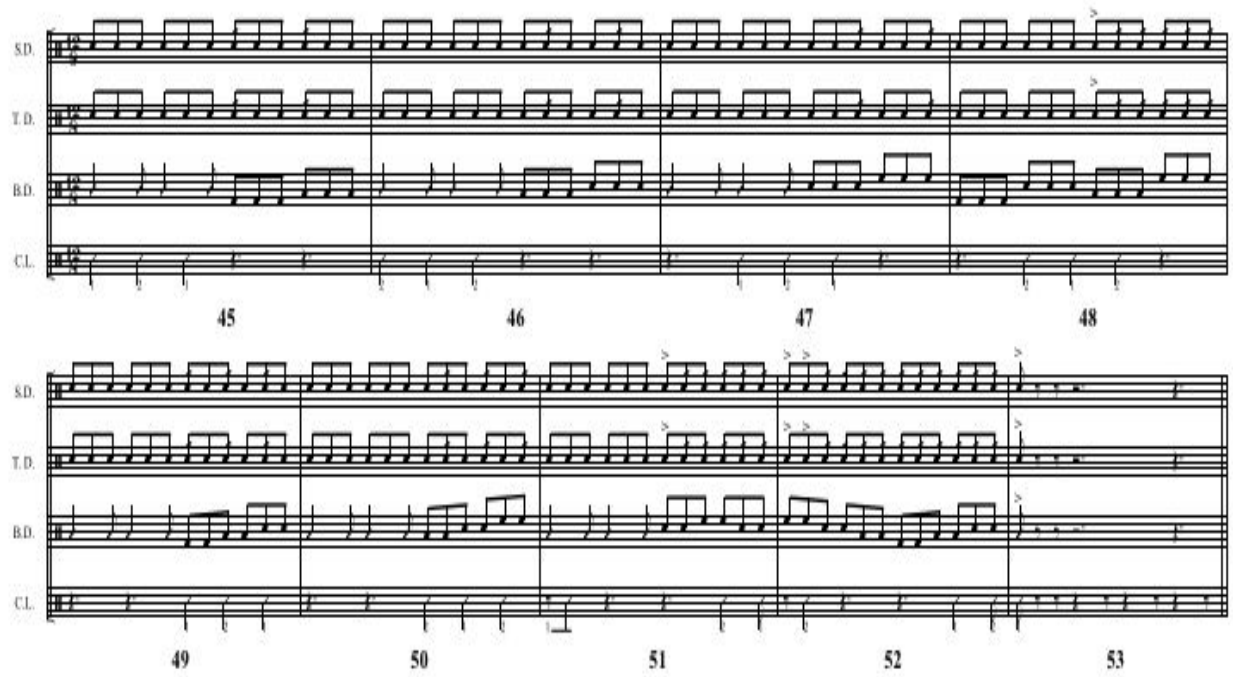


Performance notes:

- **Be aware of stroke type (Up, Down, Full [tap]) and their application.**
- **Be sure to keep unaccented notes low to the playing surface. Strive for consistency with unaccented notes.**
- **Cymbals** should execute a Horizontal Hinge Choke (a la high hat) for odd reps and frontal taps for even reps

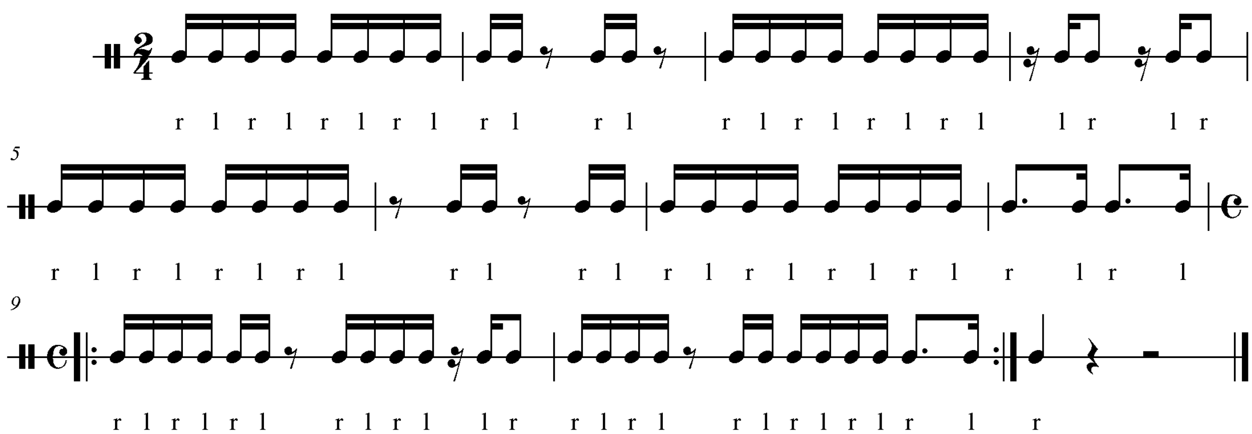
METRONOME MARKING = 80 – 152

Triplet Rolls



METRONOME MARKING = 90 – 176

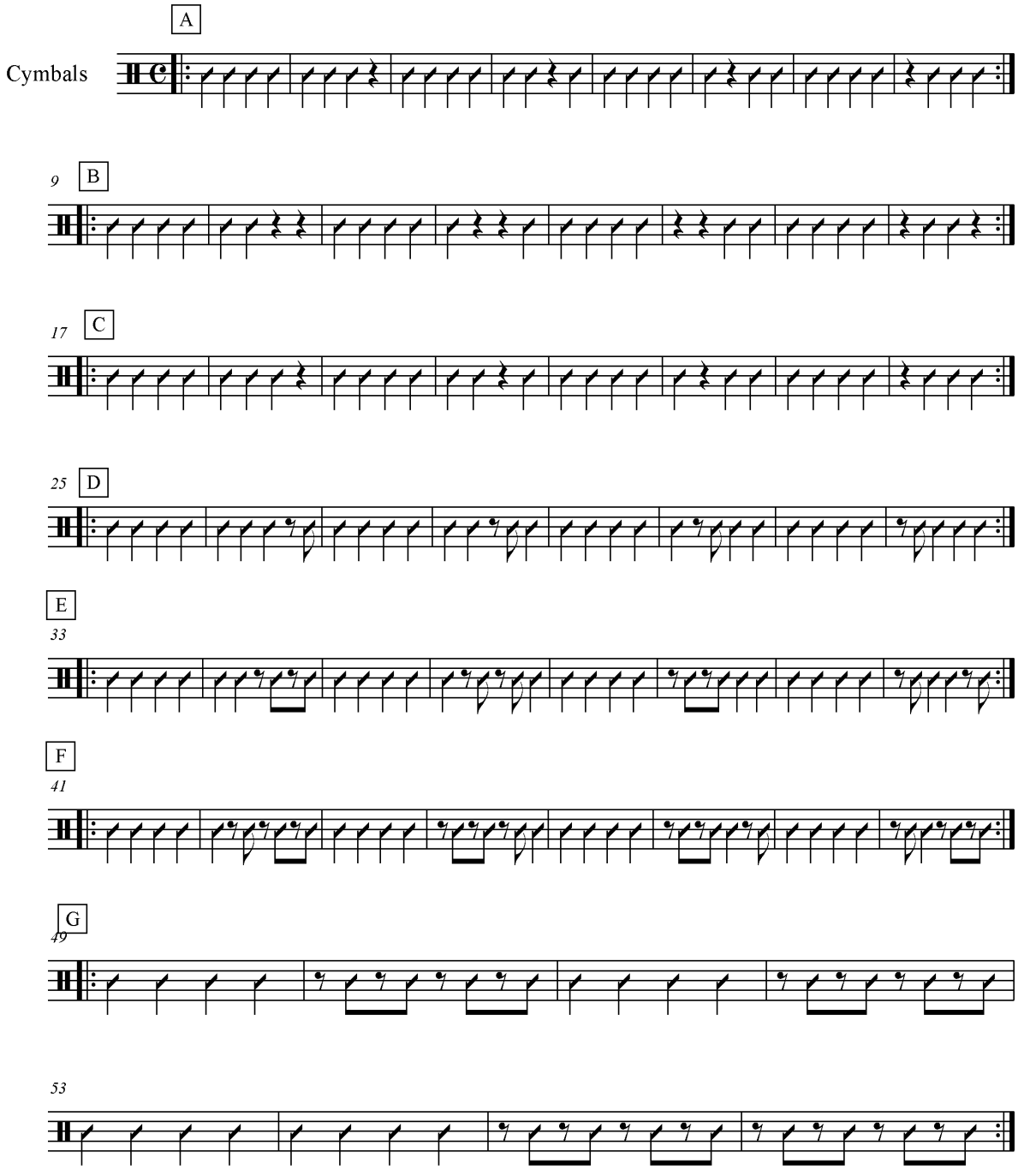
16th Note Timing



METRONOME MARKING = 150

Cymbal Rhythm Grid

KN



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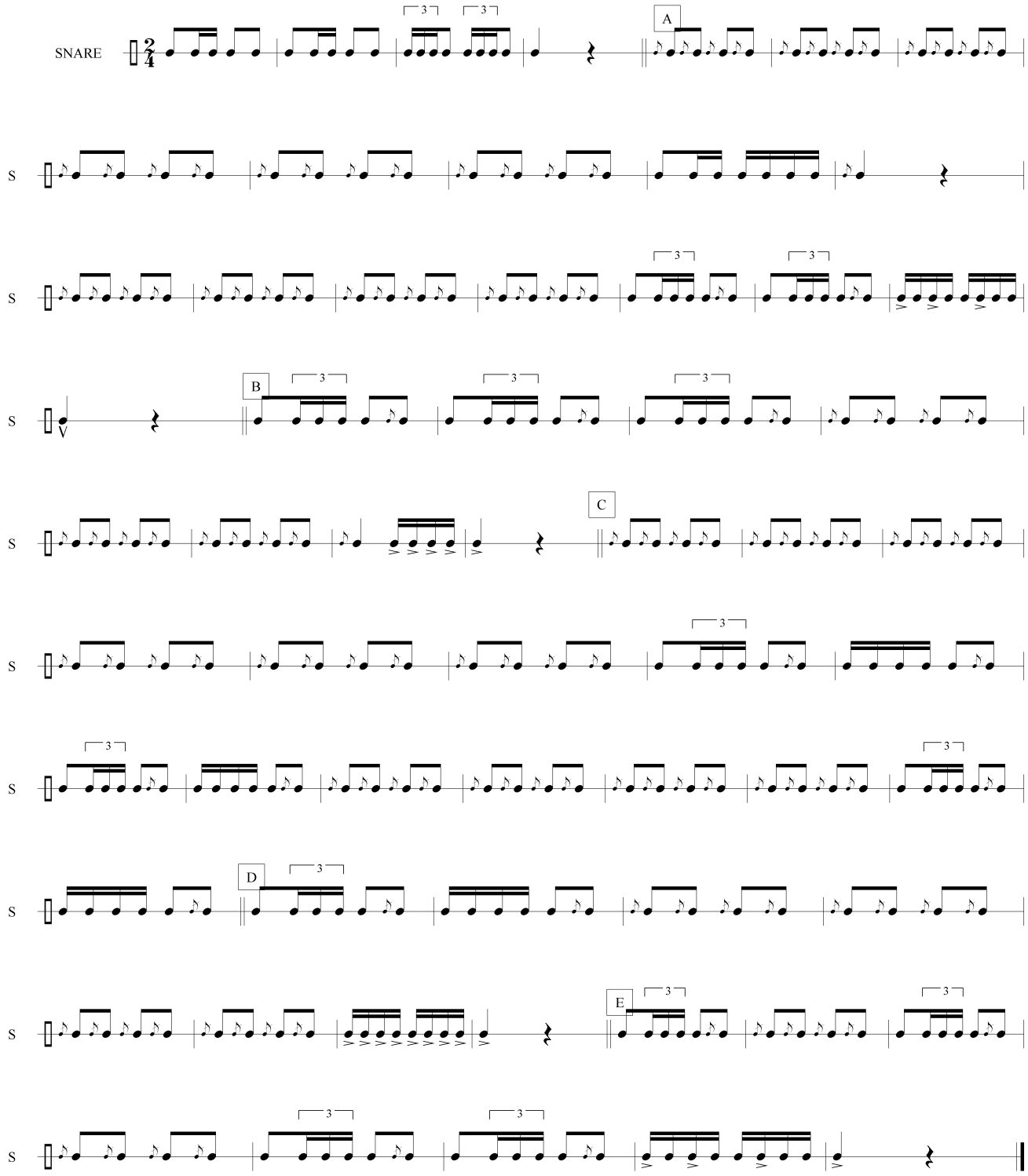
We're Marching On

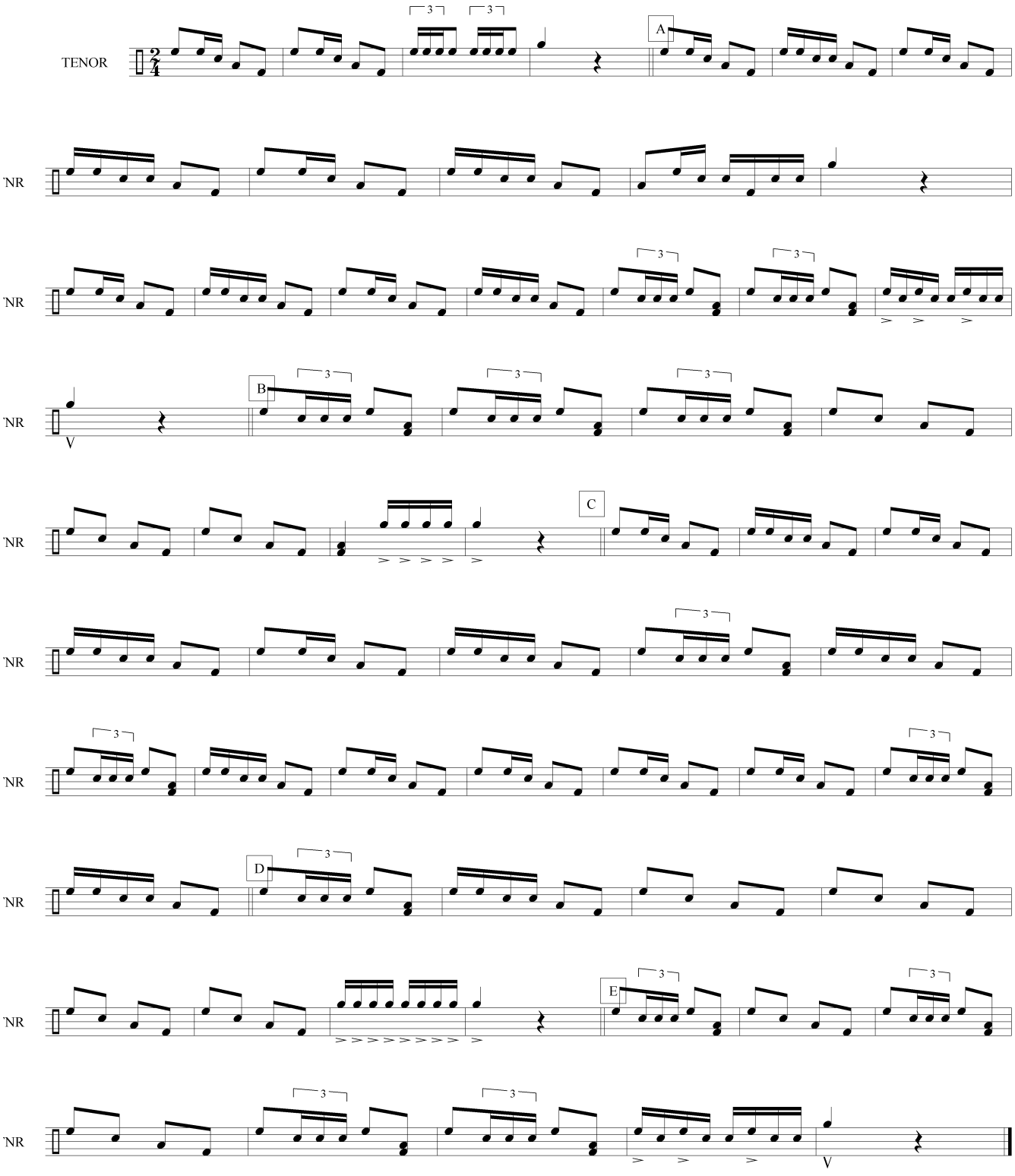
SNARE



METRONOME MARKING = 150

We're Marching On

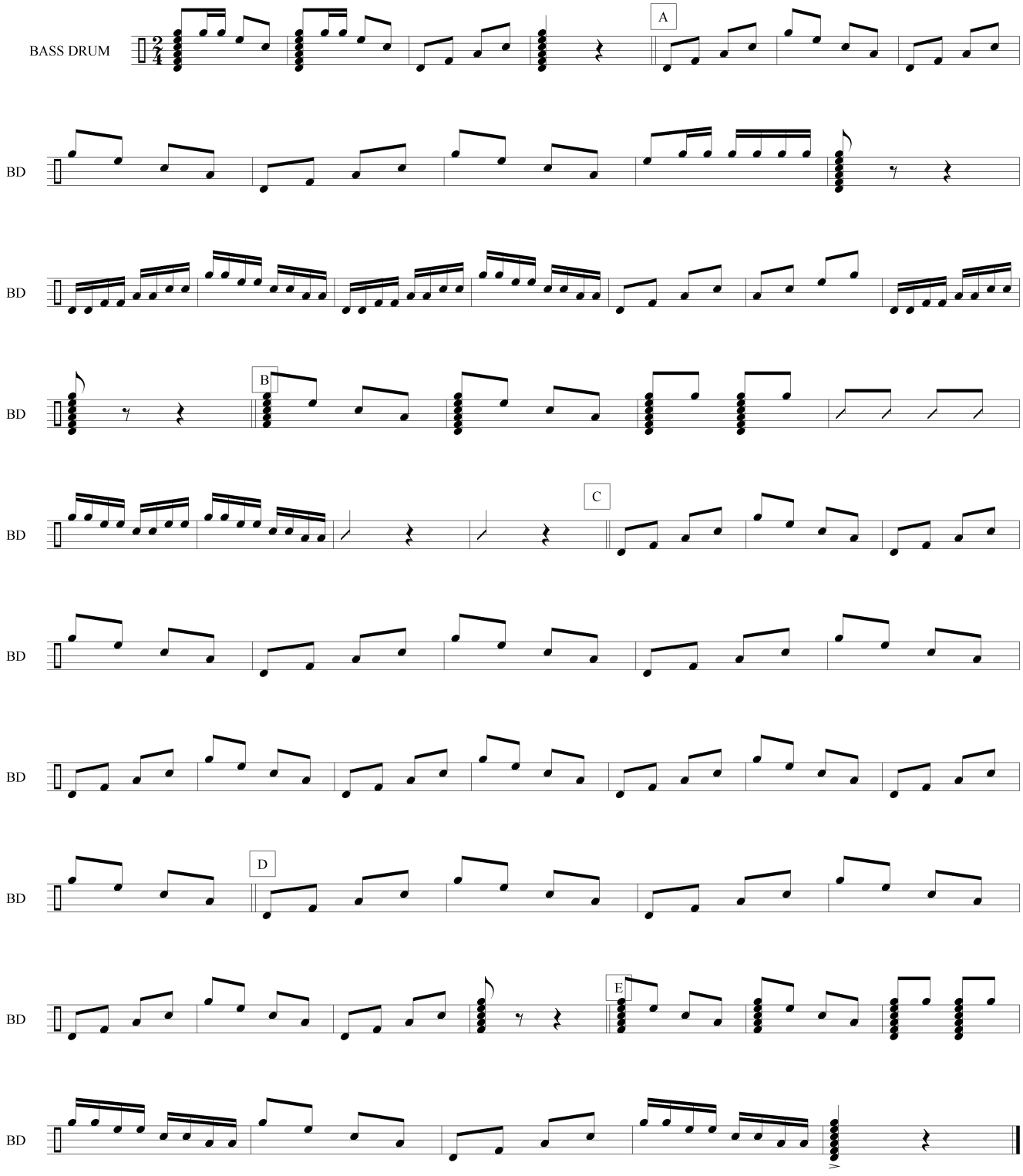
TENOR



METRONOME MARKING = 150

We're Marching On

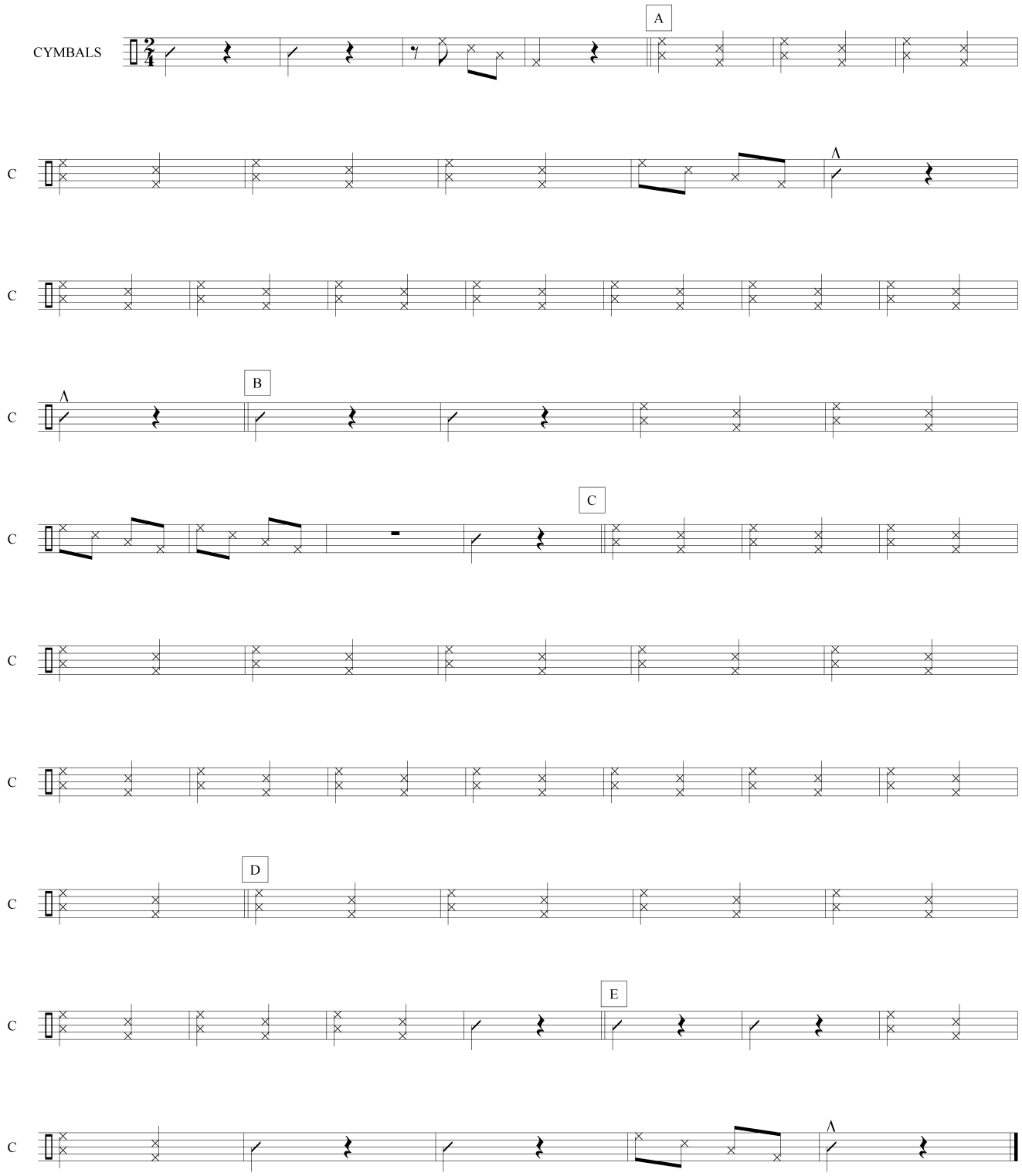
Western Illinois University Fight Song



METRONOME MARKING = 150

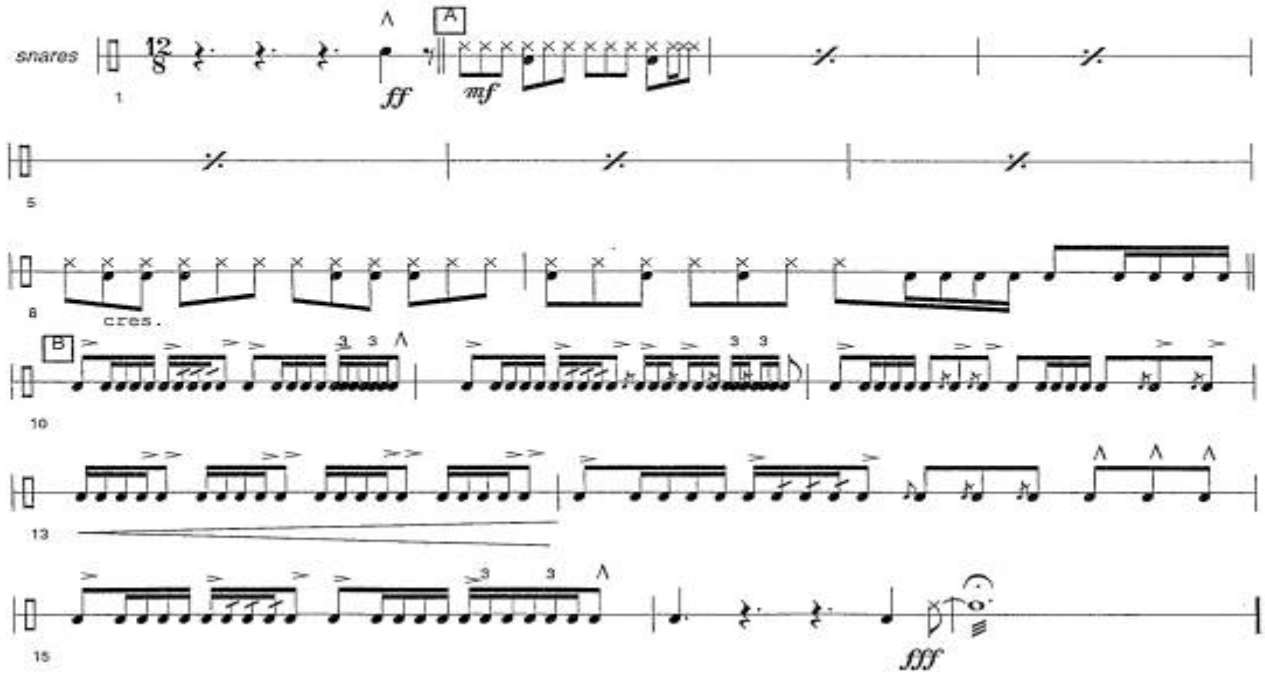
We're Marching On

CYMBALS



Georgia

Perc. Edited and Arr. by
A. F. Brennan, 1993



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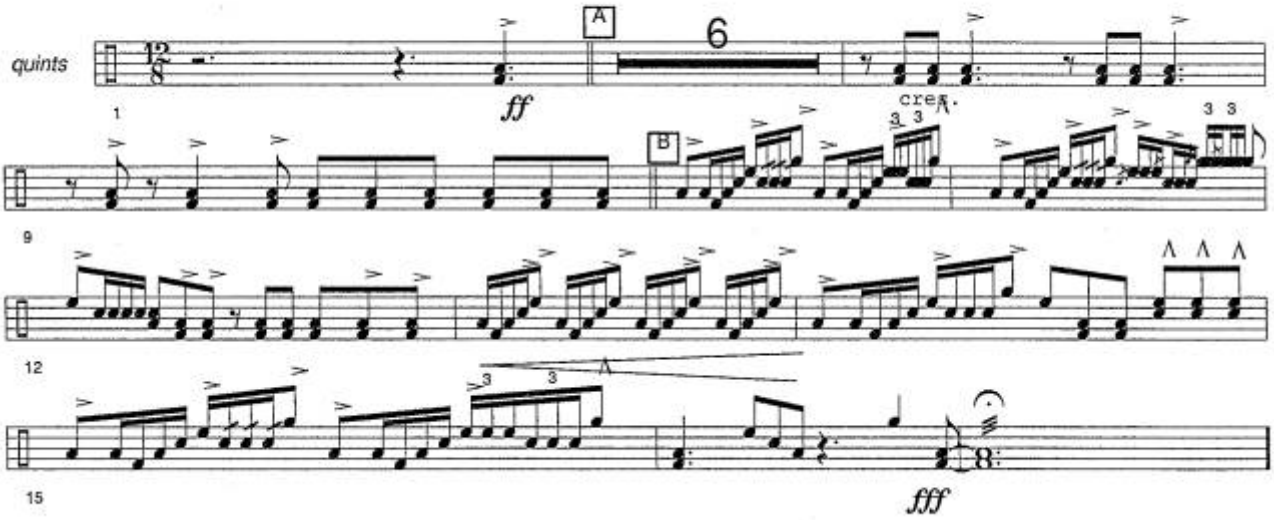
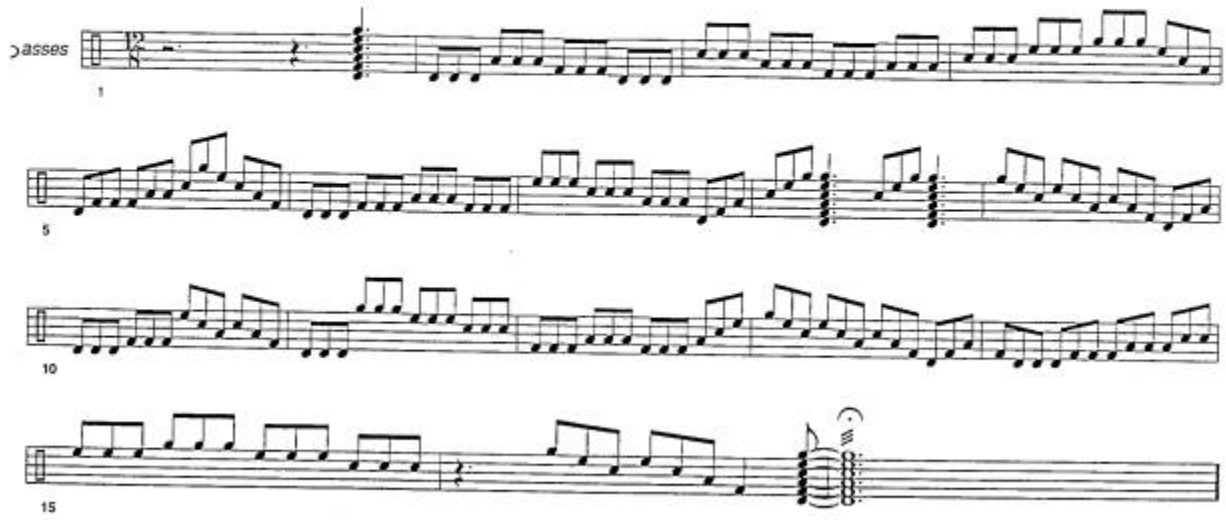


Georgia



Georgia

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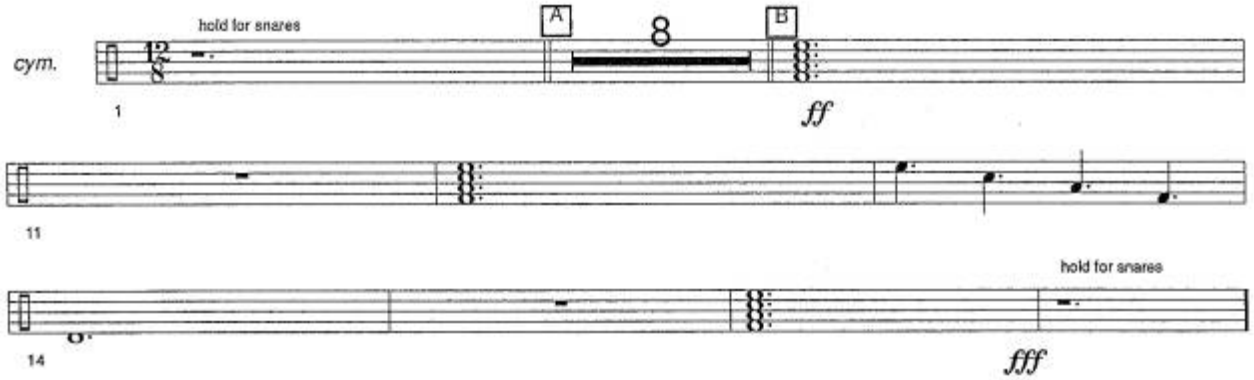
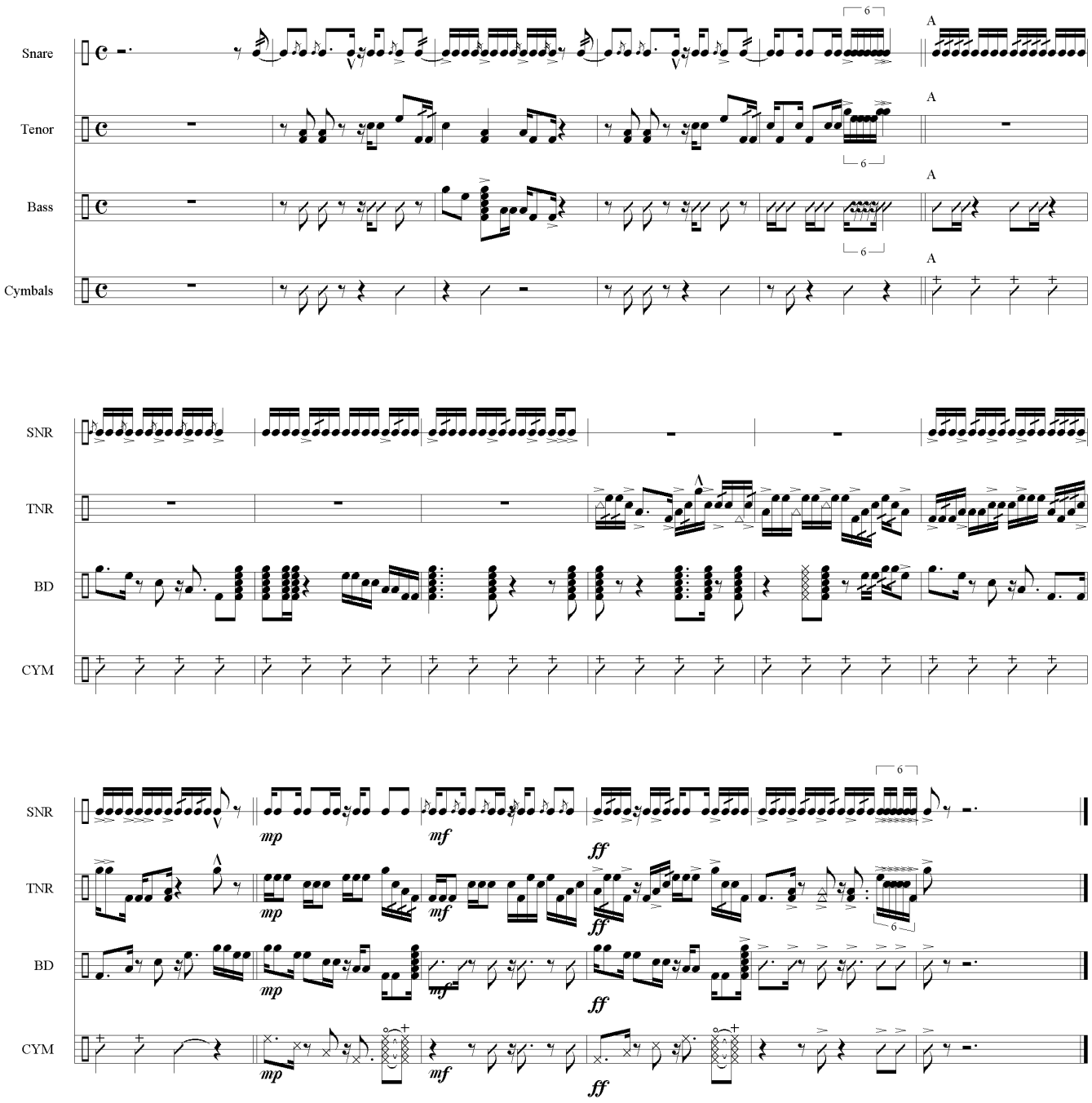


...Truck



Firtst night rehearsal materials (August 19)

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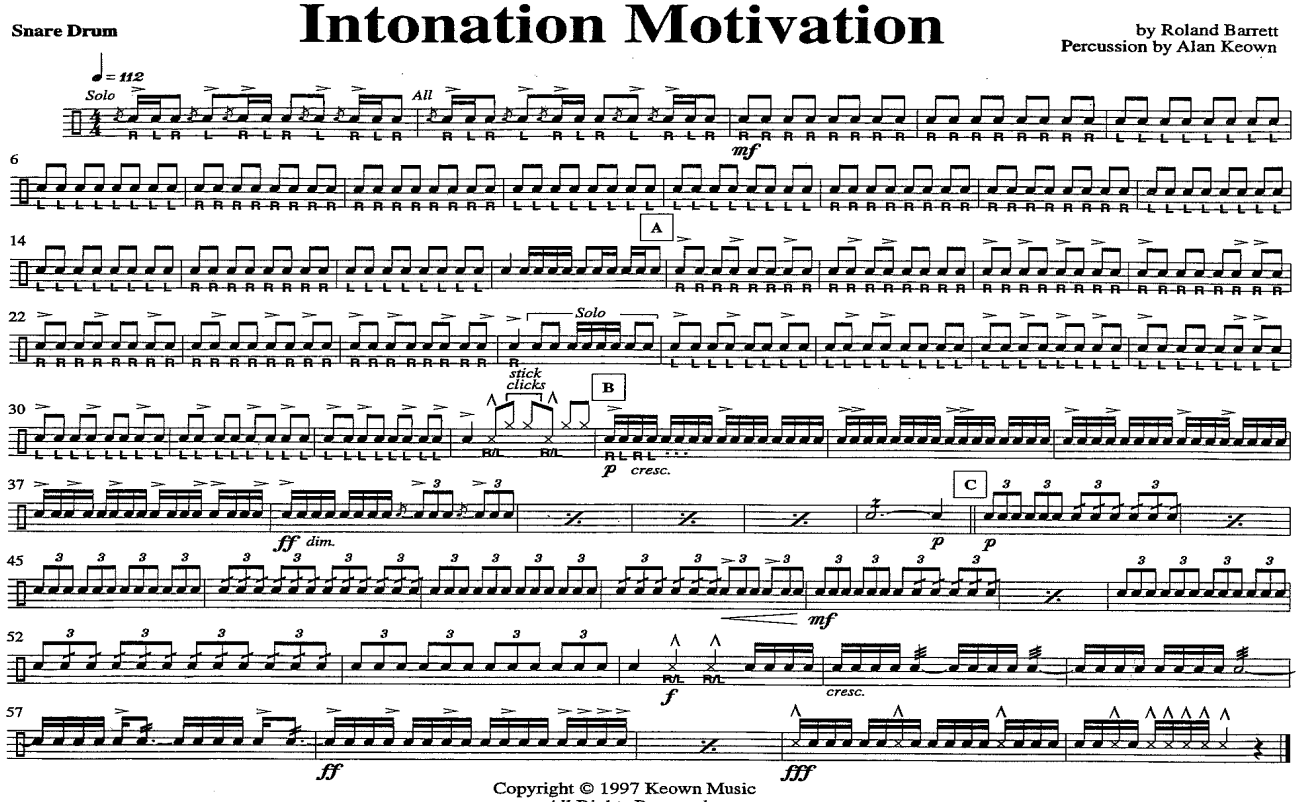

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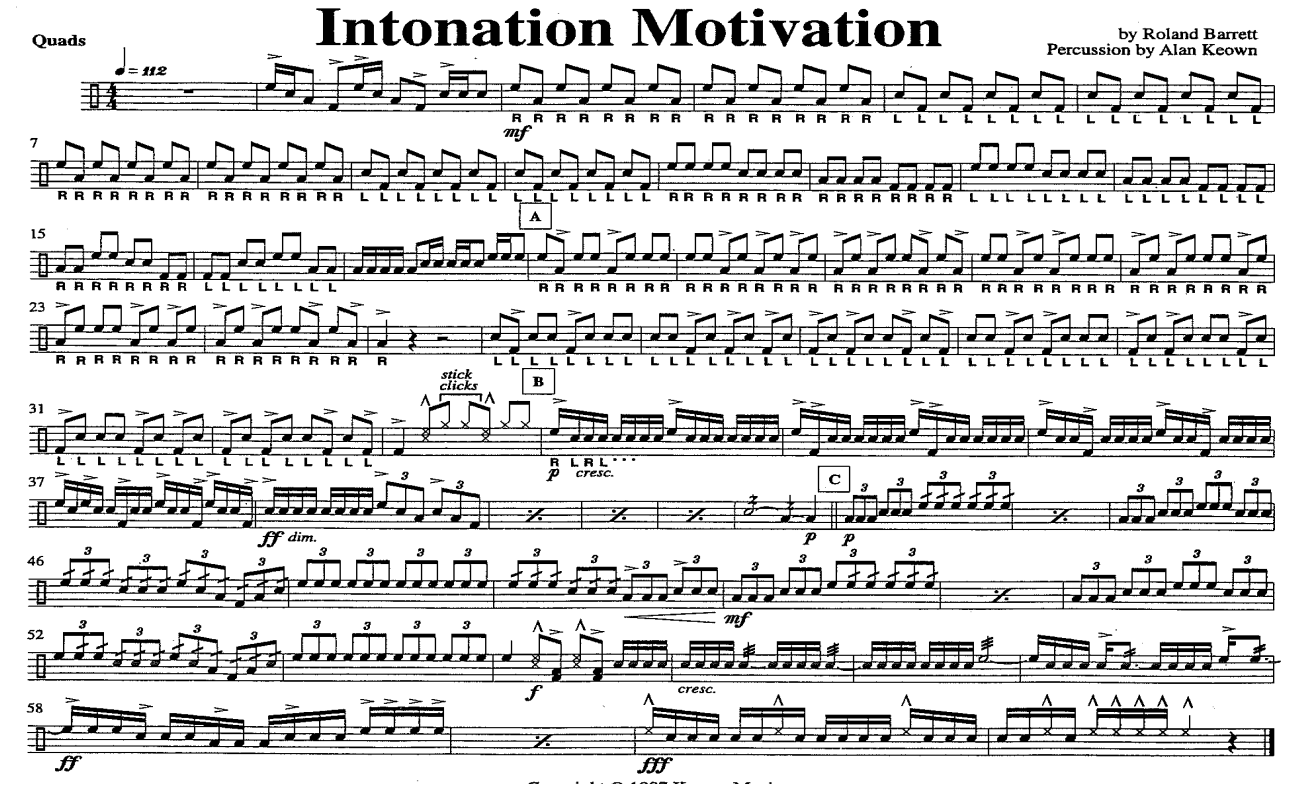

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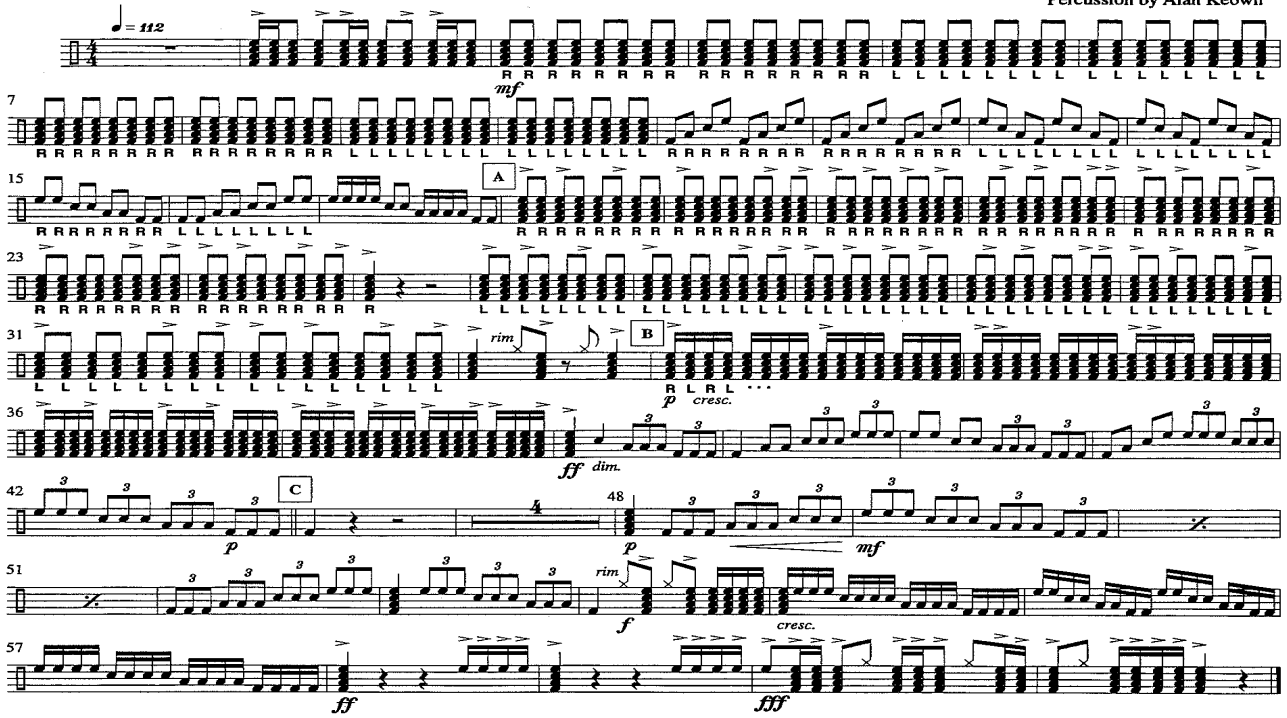
Intonation Motivation

Bass Drums

by Roland Barrett
Percussion by Alan Keown



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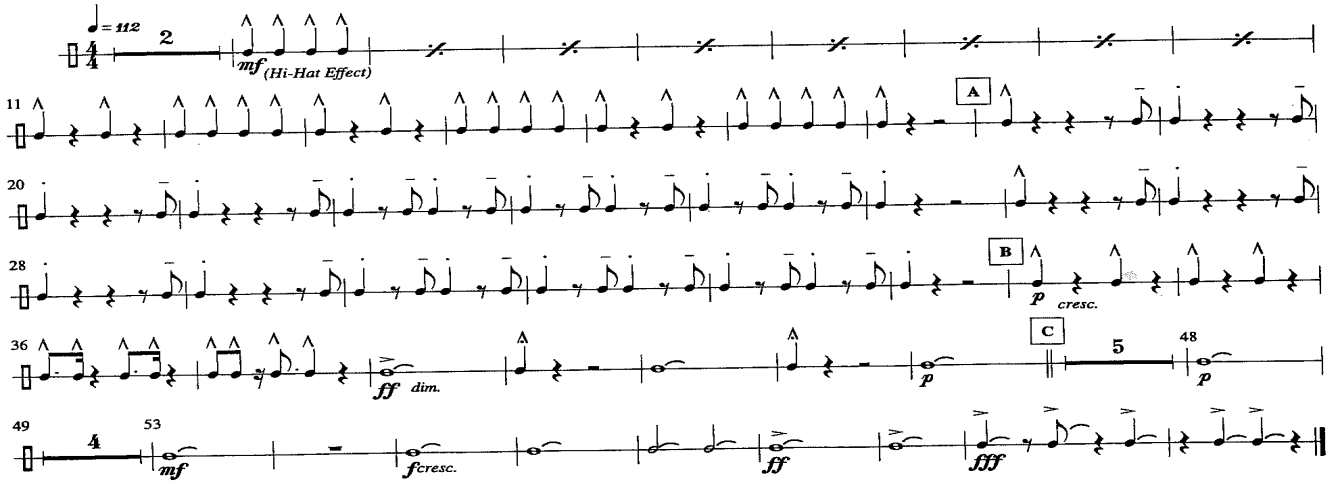
Intonation Motivation

Cymbals

by Roland Barrett
Percussion by Alan Keown



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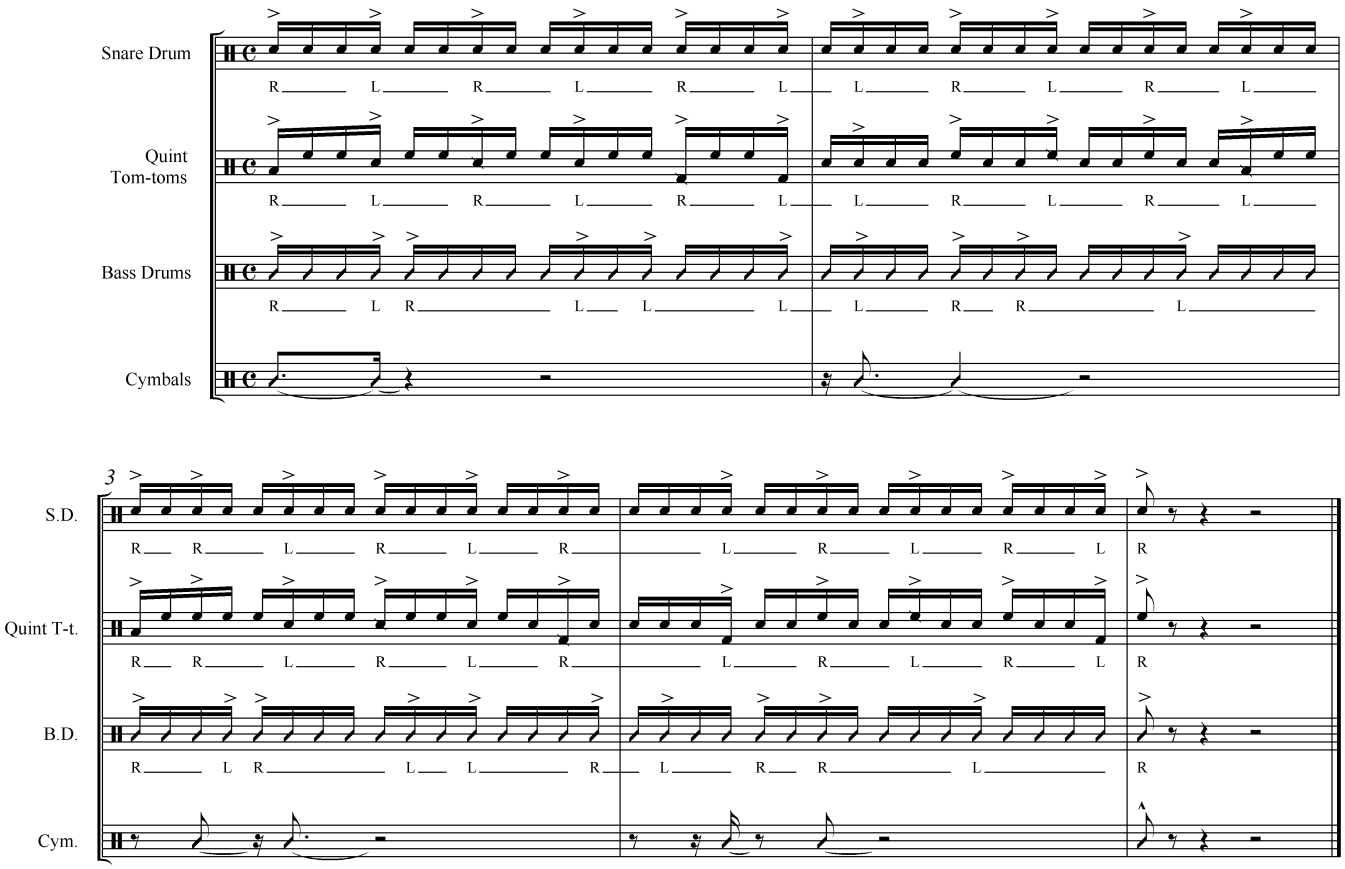
METRONOME MARKING = 80 – 120

Sequencing Accents

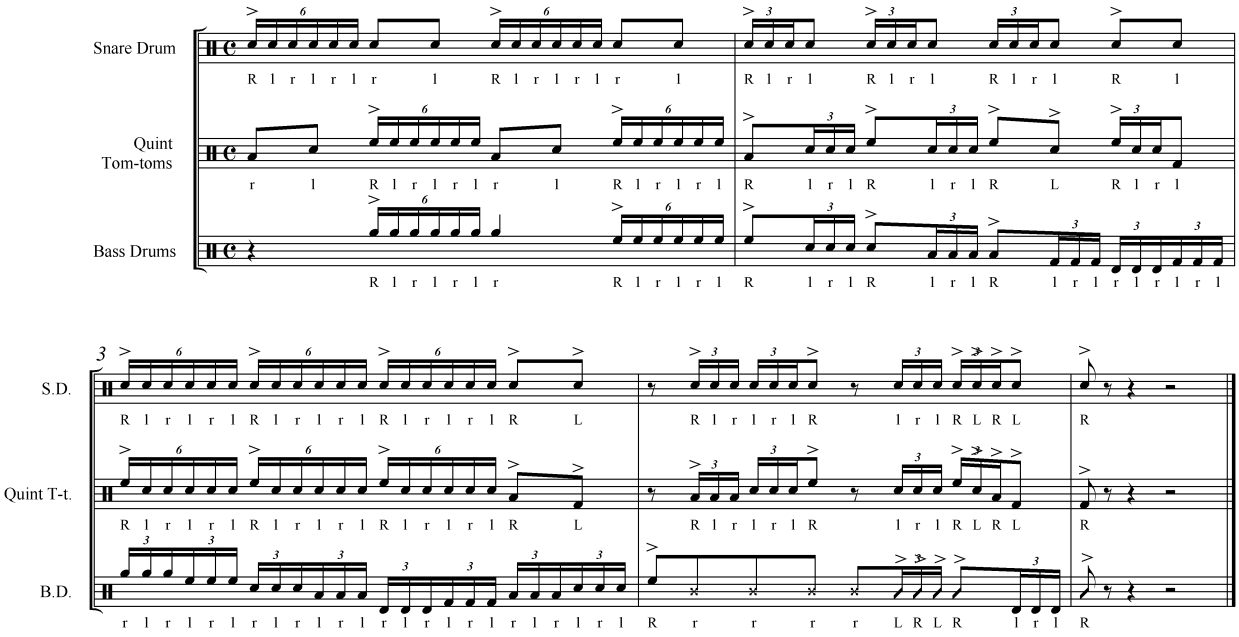


Performance notes:

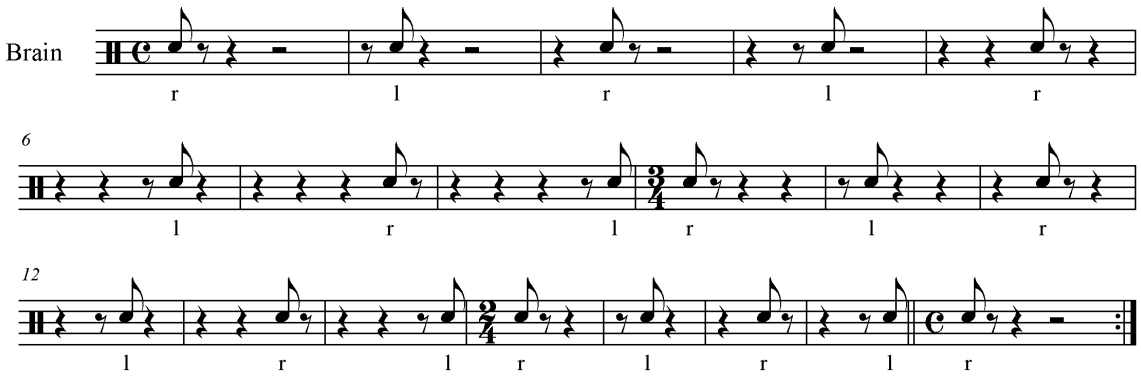
- **Right hand lead should be applied to this exercise.**
- **Be aware of stroke type (Up, Down, Full [tap]) and their application.**
- **Be sure to keep unaccented notes low to the playing surface. Strive for consistency with unaccented notes.**
- **Cymbals** should execute use an orchestral crash for odd reps and overhead crashes for even reps

METRONOME MARKING = 80 – 120

Sextuplets



Concentration



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