

**Marching Leatherneck
Drumline
Handbook**

2024

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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: <http://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	
<u>Sunday, August 24</u>	<u>noon - 2</u>	<u>show drum maintenance</u>
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 responsible to purchase at least 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 than 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.	<i>pp</i> = 1" grace notes
ZONE 2.	<i>p</i> - 3" no forearm
ZONE 3.	<i>mf</i> - 6" no forearm
ZONE 4.	<i>f</i> - 9" (General warm-up dynamic) no forearm
ZONE 5.	<i>ff</i> - 12" some forearm
ZONE 6.	<i>fff</i> - 15" +

Bass drum parameters - think of a clock face

ZONE 1.	<i>p</i> - RH at 1 o'clock/LH at 11 o'clock
ZONE 2.	<i>mf</i> - RH at 2 o'clock/LH at 10 o'clock
ZONE 3.	<i>f</i> - RH at 3 o'clock/LH at 9 o'clock (General warm-up dynamic)
ZONE 4.	<i>ff</i> - RH at 4 o'clock/LH at 8 o'clock

Cymbal parameters (measurement indicates space between cymbals)

ZONE 1.	<i>p</i> - 3"
ZONE 2.	<i>mf</i> - 9"
ZONE 3.	<i>f</i> - 12"
ZONE 4.	<i>ff</i> - 18" +

- ✓ Again, **always** be conscious of what the music 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

Musical score for Snare Drum, Quint Toms, Bass Drums, and Cymbal Line in 4/4 time. The Snare Drum part uses 'r' for snare and 'l' for tom patterns. The Quint Toms and Bass Drums parts play unison eighth notes. The Cymbal Line features a pattern of eighth notes and rests.

Musical score for S.Dr., Quints, B. Dr., and Cym. in 4/4 time. The S.Dr. part includes a 5-measure phrase starting with 'l' patterns. The Quints and B. Dr. parts play unison eighth notes. The Cym. part features a 5-measure phrase with eighth notes and rests.

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

The musical score is written for four percussion instruments: Snare Drum, Quint Tom-toms, Bass Drums, and Cymbals. The piece is in 4/4 time and consists of 16 measures. The notation includes rhythmic patterns for each instrument, with 'r' indicating a snare drum stroke and 'l' indicating a tom-tom stroke. The Snare Drum part features a complex rhythmic pattern of eighth and sixteenth notes. The Quint Tom-toms play a similar pattern. The Bass Drums play a unison pattern on odd-numbered measures. The Cymbals play a pattern of sustained notes with occasional crashes.

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

Musical score for Snare Drum, Quint Tom-toms, Bass Drums, and Cymbals. The score is in 3/4 time and consists of two measures. The Snare Drum part features a rhythmic pattern of eighth notes and rests, with 'r' and 'l' markings below the notes. The Quint Tom-toms part features a similar rhythmic pattern with 'r' and 'l' markings. The Bass Drums part features a pattern of eighth notes and rests, with 'r' and 'l' markings. The Cymbals part features a pattern of eighth notes and rests, with 'x' markings below the notes.

Musical score for Snare Drum, Quint Tom-toms, Bass Drums, and Cymbals. The score is in 3/4 time and consists of three measures. The first measure is marked with a triplet '3' above the Snare Drum part. The Snare Drum part features a rhythmic pattern of eighth notes and rests, with 'r' and 'l' markings below the notes. The Quint Tom-toms part features a similar rhythmic pattern with 'r' and 'l' markings. The Bass Drums part features a pattern of eighth notes and rests, with 'r' and 'l' markings. The Cymbals part features a pattern of eighth notes and rests, with 'x' markings below the notes. The second measure is identical to the first. The third measure features a final note on the Snare Drum, Quint Tom-toms, and Bass Drums parts, followed by a rest.

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

Musical score for Snare Drum, Quint Tom-toms, Bass Drums, and Cymbals, measures 1-4. The score is in 4/4 time with a common time signature (C). The Snare Drum part features a rhythmic pattern of eighth notes with accents on the first and third notes of each pair. The Quint Tom-toms part features a rhythmic pattern of eighth notes with accents on the first and third notes of each pair. The Bass Drums part features a rhythmic pattern of eighth notes with accents on the first and third notes of each pair. The Cymbals part features a rhythmic pattern of eighth notes with accents on the first and third notes of each pair.

Musical score for Snare Drum, Quint Tom-toms, Bass Drums, and Cymbals, measures 5-7. The score is in 4/4 time with a common time signature (C). The Snare Drum part features a rhythmic pattern of eighth notes with accents on the first and third notes of each pair. The Quint Tom-toms part features a rhythmic pattern of eighth notes with accents on the first and third notes of each pair. The Bass Drums part features a rhythmic pattern of eighth notes with accents on the first and third notes of each pair. The Cymbals part features a rhythmic pattern of eighth notes with accents on the first and third notes of each pair. Measure 5 is marked with a '5' above the staff.

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

The musical score consists of two systems, each with four staves labeled S.D., T.D., B.D., and C.L. from top to bottom. The first system covers measures 45 to 48, and the second system covers measures 49 to 53. The S.D. and T.D. staves feature a continuous triplet roll of eighth notes. The B.D. staff provides a rhythmic accompaniment with eighth and sixteenth notes. The C.L. staff contains a bass line with quarter and eighth notes. Measure numbers 45, 46, 47, 48, 49, 50, 51, 52, and 53 are printed below their respective measures. The notation includes various note values, rests, and dynamic markings such as accents (>) and slurs.

METRONOME MARKING = 90 – 176

16th Note Timing

The exercise is written in 2/4 time and consists of three staves of rhythmic patterns. Each staff is accompanied by a line of fingerings (r for right hand, l for left hand).

Staff 1: The first staff begins with a treble clef and a 2/4 time signature. It contains four measures of rhythmic patterns. The fingerings are: r l r l r l r l, r l, r l, r l r l r l r l, l r, l r.

Staff 2: The second staff begins with a treble clef and a 5-measure rest. It contains four measures of rhythmic patterns. The fingerings are: r l r l r l r l, r l, r l, r l r l r l r l, r, l r, l.

Staff 3: The third staff begins with a treble clef, a common time signature (C), and a repeat sign. It contains four measures of rhythmic patterns. The fingerings are: r l r l r l, r l r l, l r, r l r l, r l r l r l r l, l, r.

Cymbal Rhythm Grid

KN

A

Cymbals



9 **B**



17 **C**



25 **D**



E

33



F

41



G

49



53



We're Marching On

SNARE

SNARE

S

S

S

S

S

S

S

S

S

S

The musical score for the snare drum part of "We're Marching On" is written in 2/4 time. It consists of ten staves, each beginning with a snare drum symbol. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Key features include:

- Staff 1:** Starts with a 2/4 time signature. Features two triplet markings over eighth notes in the third and fourth measures, and a boxed section labeled 'A' in the fifth measure.
- Staff 2:** Continues the rhythmic pattern with eighth notes.
- Staff 3:** Includes two triplet markings over eighth notes in the fifth and sixth measures.
- Staff 4:** Starts with a dynamic marking of \underline{V} (pizzicato) and a triplet marking over eighth notes in the second measure. It also features two more triplet markings in the fourth and fifth measures.
- Staff 5:** Includes a boxed section labeled 'C' in the fifth measure.
- Staff 6:** Features a triplet marking over eighth notes in the fifth measure.
- Staff 7:** Includes two triplet markings over eighth notes in the first and eighth measures.
- Staff 8:** Starts with a boxed section labeled 'D' in the second measure, followed by a triplet marking over eighth notes in the third measure.
- Staff 9:** Includes a boxed section labeled 'E' in the fifth measure, followed by two triplet markings over eighth notes in the sixth and eighth measures.
- Staff 10:** Concludes the piece with two triplet markings over eighth notes in the fifth and sixth measures.

METRONOME MARKING = 150

We're Marching On

TENOR

The image displays a musical score for the piece "We're Marching On". It features a Tenor part and ten NR (Normal Range) parts. The score is written in 2/4 time. The Tenor part begins with a treble clef and a key signature of one flat. The NR parts are arranged in ten staves, each starting with a common clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a bracket with the number 3) throughout the score. Section markers A, B, C, D, and E are placed in boxes above the Tenor staff at various points. The NR parts are marked with "NR" at the beginning of each staff. The score concludes with a double bar line and repeat dots.

METRONOME MARKING = 150

We're Marching On

Western Illinois University Fight Song

The musical score is written for Bass Drum (BD) in 2/4 time. It consists of ten staves of music. The first staff is labeled 'BASS DRUM' and includes a 2/4 time signature. The score is divided into sections marked with letters A, B, C, D, and E. Section A is the first measure of the first staff. Section B is the first measure of the fourth staff. Section C is the first measure of the fifth staff. Section D is the first measure of the eighth staff. Section E is the first measure of the ninth staff. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, often grouped in beamed pairs or fours. There are also rests and dynamic markings like accents and slurs. The score ends with a double bar line and a repeat sign.

METRONOME MARKING = 150

We're Marching On

CYMBALS

CYMBALS

A

C

C

C

B

C

C

C

D

E

Georgia

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

snare

12/8

1

ff

mf

A

5

8

cres.

10

13

15

fff

Georgia

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

quints

12/8

1

ff

A

6

9

cres.

12

15

fff

Georgia

Casces

1

5

10

15

Detailed description: This block contains the musical score for the Casces instrument. It consists of four staves of music. The first staff starts at measure 1 and ends at measure 15. The second staff starts at measure 5 and ends at measure 15. The third staff starts at measure 10 and ends at measure 15. The fourth staff starts at measure 15 and ends at measure 15. The music is written in 12/8 time and features a complex, rhythmic melody with many sixteenth notes.

Georgia

Perc. Edited and Arr. by

A. F. Brennan, 1993

cym.

1

hold for snares

A

8

B

ff

11

14

hold for snares

fff

Detailed description: This block contains the musical score for the Cymbals instrument. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 11. The second staff starts at measure 11 and ends at measure 14. The third staff starts at measure 14 and ends at measure 14. The music is written in 12/8 time and features a complex, rhythmic melody with many sixteenth notes. The score includes dynamic markings such as 'ff' and 'fff', and performance instructions like 'hold for snares'. There are also section markers 'A' and 'B' and a measure number '8'.

...Truck

Musical score for Snare, Tenor, Bass, and Cymbals. The score is in common time (C) and features a complex rhythmic pattern. The Snare part has a steady eighth-note pattern with accents. The Tenor part has a more melodic line with eighth notes and rests. The Bass part has a rhythmic pattern with eighth notes and rests. The Cymbals part has a pattern of eighth notes and rests. There are dynamic markings 'A' and '6' throughout the score.

Musical score for SNR, TNR, BD, and CYM. The SNR part has a steady eighth-note pattern. The TNR part has a melodic line with eighth notes and rests. The BD part has a rhythmic pattern with eighth notes and rests. The CYM part has a pattern of eighth notes and rests. There are dynamic markings 'A' and '6' throughout the score.

Musical score for SNR, TNR, BD, and CYM. The SNR part has a steady eighth-note pattern. The TNR part has a melodic line with eighth notes and rests. The BD part has a rhythmic pattern with eighth notes and rests. The CYM part has a pattern of eighth notes and rests. There are dynamic markings *mp*, *mf*, and *ff* throughout the score.

First night rehearsal materials (August 19)

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Intonation Motivation

Snare Drum

by Roland Barrett
Percussion by Alan Keown

Musical score for Snare Drum, titled "Intonation Motivation". The score is in 4/4 time with a tempo of 112. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into sections labeled A, B, and C. Dynamics range from *mf* to *fff*. The score includes a "Solo" section and a "stick clicks" section. The score ends with a *fff* dynamic.

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Intonation Motivation

Quads

by Roland Barrett
Percussion by Alan Keown

Musical score for Quads, titled "Intonation Motivation". The score is in 4/4 time with a tempo of 112. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into sections labeled A, B, and C. Dynamics range from *mf* to *fff*. The score includes a "Solo" section and a "stick clicks" section. The score ends with a *fff* dynamic.

Bass Drums

Intonation Motivation

by Roland Barrett
Percussion by Alan Keown

Musical score for Bass Drums in 4/4 time, tempo 112. The score consists of seven staves of music. It begins with a series of rhythmic patterns using 'R' and 'L' notation. The first staff includes a tempo marking of 112 and a dynamic of *mf*. The second staff has a dynamic of *mf*. The third staff has a dynamic of *p* and a *cresc.* marking. The fourth staff has a dynamic of *ff* and a *dim.* marking. The fifth staff has a dynamic of *p* and a *cresc.* marking. The sixth staff has a dynamic of *f* and a *cresc.* marking. The seventh staff has a dynamic of *fff*. The score includes various musical notations such as accents, slurs, and dynamic markings.

Cymbals

Intonation Motivation

by Roland Barrett
Percussion by Alan Keown

Musical score for Cymbals in 4/4 time, tempo 112. The score consists of five staves of music. It begins with a tempo marking of 112 and a dynamic of *mf* (Hi-Hat Effect). The first staff has a dynamic of *mf*. The second staff has a dynamic of *p* and a *cresc.* marking. The third staff has a dynamic of *ff* and a *dim.* marking. The fourth staff has a dynamic of *mf*. The fifth staff has a dynamic of *ff* and a *fff* marking. The score includes various musical notations such as accents, slurs, and dynamic markings.

METRONOME MARKING = 80 – 120

Sequencing Accents

Musical score for Snare Drum, Quint Tom-toms, Bass Drums, and Cymbals. The score is in 4/4 time and consists of two measures. The Snare Drum part features a rhythmic pattern of eighth notes with accents (>) on every other note. The Quint Tom-toms part features a similar pattern of eighth notes with accents. The Bass Drums part features a pattern of eighth notes with accents. The Cymbals part features a pattern of eighth notes with accents. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#).

Musical score for S.D., Quint T-t., B.D., and Cym. The score is in 4/4 time and consists of three measures. The S.D. part features a rhythmic pattern of eighth notes with accents (>) on every other note. The Quint T-t. part features a similar pattern of eighth notes with accents. The B.D. part features a pattern of eighth notes with accents. The Cym. part features a pattern of eighth notes with accents. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#).

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

Concentration

Brain

The musical score is written on three staves. The first staff is labeled 'Brain' and starts with a treble clef and a common time signature (C). It contains five measures of music, each with a note on the first line of the staff. Below the notes are the letters 'r', 'l', 'r', 'l', and 'r' respectively. The second staff starts with a treble clef and a 3/4 time signature. It contains six measures of music, each with a note on the first line. Below the notes are the letters 'l', 'r', 'l', 'r', 'l', and 'r' respectively. The third staff starts with a treble clef and a 2/4 time signature. It contains eight measures of music, each with a note on the first line. Below the notes are the letters 'l', 'r', 'l', 'r', 'l', 'r', 'l', and 'r' respectively. The score ends with a double bar line and repeat dots.

The WIU Marching Leathernecks are proud to be supported by the following companies:

