CHEROKEE BLUFF *Drumline*

The Cherokee Bluff Marching Percussion Section will be a well-disciplined group with a commitment musical excellence and school/community pride. By taking this packet, you are taking the first steps to becoming part of these values. In this ensemble, there will be high expectations of you and those around you to produce beautiful music. This CAN NOT be done without DEDICATION and MOTIVATION. This packet will detail the musical and behavioral standards of this section.

YOUR AUDITION IS NOT ONLY MUSICAL; YOUR ATTITUDE, ABILITY TO LEARN, AND PERSONAL APPROACH TO THIS ENSEMBLE FACTOR INTO THE DECISION OF YOUR PLACEMENT.

Expectations

In the following section, we will detail some of the non-musical requirements of this ensemble. Of the listed elements you should have EVERY quality. Be sure to READ ALL OF THESE. **Memorize the Etiquette section.**

Behavior (n.) – *Conduct or actions that represents one's habits*

NON-TOXIC

-Never be derogatory, insulting, disrespectful, or hurtful in this ensemble. Period.

NON-DISTRACTING

-Do not continue/start habits that make instructors stop rehearsal to call you out. This includes talking, horseplay, "pecking", or anything generally annoying.

SUPPORTIVE

-Be good to each other. If someone needs help with music, carrying equipment, or wants instructions repeated, TRY TO ASSIST THEM (if this can be done without interrupting rehearsal).

Attitude (n.) – *One's disposition or default mentality*

PROGRESS-ORIENTED

-Think about how to get better ALWAYS. 'Nuff said!

SELF-CRITICAL

-Don't focus on what OTHERS do wrong. Only worry about correcting your own errors.

PROFESSIONAL

-Carry yourself in a way that creates a prideful and respectable public image.

Etiquette (n.) – *The forms and manners required in a society or profession*

DO NOT PLAY DURING INSTRUCTION
DO NOT TALK DURING INSTRUCTION
AT LEAST FOUR(4) SECONDS OF SILENCE AFTER A RUN
HAVE AT LEAST ONE(1) IMPROVEMENT IN MIND AFTER EVERY REP

Technique (battery)

Match Grip

This ensemble uses **matched grip** throughout the ensemble. Though each instrument has their own nuances, here are some general tips to keep in mind:

- All fingers should be on the stick at all times
- Let the stick "breathe"; don't grip too hard (or too soft).
- The wrist motion should be similar to knocking on a door

More information on matched grip will be given at auditions. There are also endless online resources if you wish to learn more about grips!

Heights

3" - Used for "***p***" and "***pp***" phrases. Also used for grace notes. Made through small wrist turns.

6" - Used for ***"mp"*** phrases. 95% wrist turn, very little arm if any.

9" - Used for ***"mf"*** phrases. 75% wrist, slight motion in the arm.

12" - Used for ***"f"*** phrases. Wrist turn still active, but arms are in moderate motion.

15" - Used for ***"ff"*** phrases. Wrist initiates the motion, but the arm does a lot of work here.

Full out – Used for anything above ***"ff"***. **This does not mean "break the head".**

Marking Time

Marching percussionists will lift their heels and put them on the ground on the downbeat of every quarter note. Basically, your feet keep the "pulse" of the music. It is as if you are "playing" the ground with your heels. This is ESSENTIAL to staying in time and CAN NOT be overlooked. **Try to mark time to ALL exercises unless indicated otherwise.**

Exercises Overview

Prepare ALL exercises at ALL heights. Be sure to practice these with a metronome. If you have trouble with a part, take it SLOW until you can do it many times in a row. After consecutive reps, bump up the tempo SLIGHTLY.

8s:

This is one of the oldest exercises, but its hardest to master. Pay special attention to the first and last notes of each hand; the first two determine the accuracy, the last two determine consistency. Sticking will be the same throughout the line; refer to the sticking in the snare drum part and match it.

Snares: Be prepared to do the whole exercise with crescendos, decrescendos, upbeat accents, and downbeat accents.

Quads: Prepare all of the "arounds". If no around is called, the default is 1 and 2.

Basses: Try to make a thick-but-sharp sound with your unisons. Make sure you know where to place your split notes at all times.

16^{th} Note Timing:

This exercise works out your sense of time AND your ability to keep your hand in a consistent motion. Pay attention to the sticking. Don't stop or float the stick unnecessarily. This will be explained more throughout the audition process. Be sure to make your left and right hand sound the same.

Snares: Accuracy is key. Get a metronome and make sure that every beat lands on a 16^{th} note.

Quads: Learn the exercise on one drum as well as the around pattern. If you encounter something tricky, take it slow. The exercise is written so that your hands shouldn't get in the way of eachother.

Basses: All unison parts will be played unison. The split part will also be done with 16^{th} notes or "two's", much like the split parts in 8s.

Accent Tap:

This exercise helps us with dynamics and musicality. This means that there HAS to be a VISUAL and AUDIBLE difference between your "big" and "little" notes. Make sure that the un-accented notes are placed just as accurately as the accented ones.

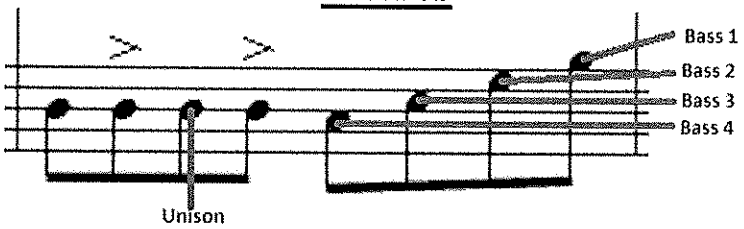
Snares: Make sure your low notes are still playing THROUGH the drum rather than "feather-tapping" the top of the head.

Quads: Learn the exercise on one drum as well as the around pattern. If you encounter something tricky, take it slow. The exercise is written so that your hands shouldn't get in the way of eachother.

Basses: All unison parts will be played unison. The split part will also be done with 16^{th} notes or "two's", much like the split parts in 8s.

Reading These Exercises

Basses

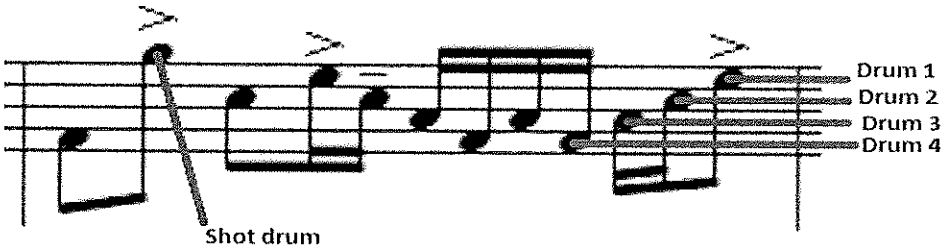


As demonstrated in the picture above, bass music has SIX different placements of notes: one for each bass drum (a total of 5 for this drumline), and one for UNISON (to be played by all bass drummers). Higher notes relate to higher drums.

Snares

Snares are only on one line, so there's no need for a picture! If there is any abnormal notation, it will be explained by instructors or on the music you are given.

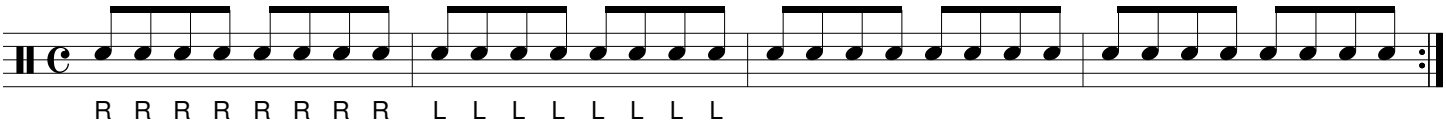
Quads



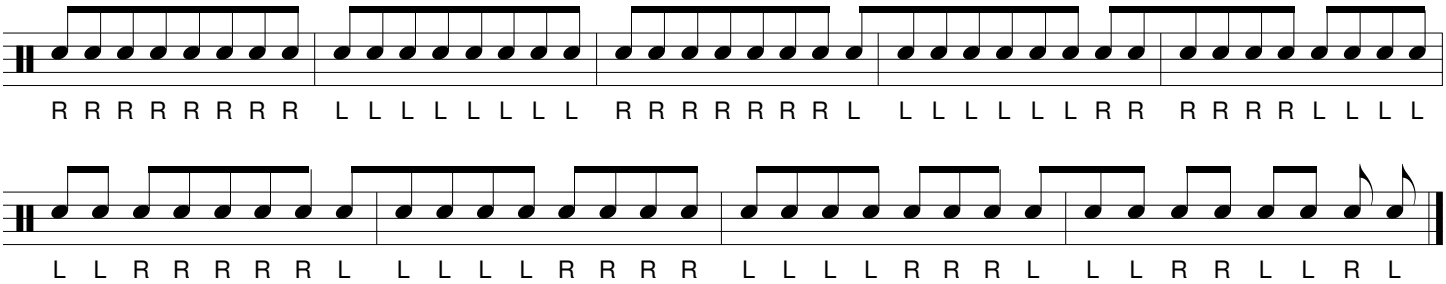
Much like the basses, higher notes correlate to higher drums. Dont worry if the notes look spaced apart on the page; some drums that look far apart on paper are actually close together in real life!

PADexercises

Eights

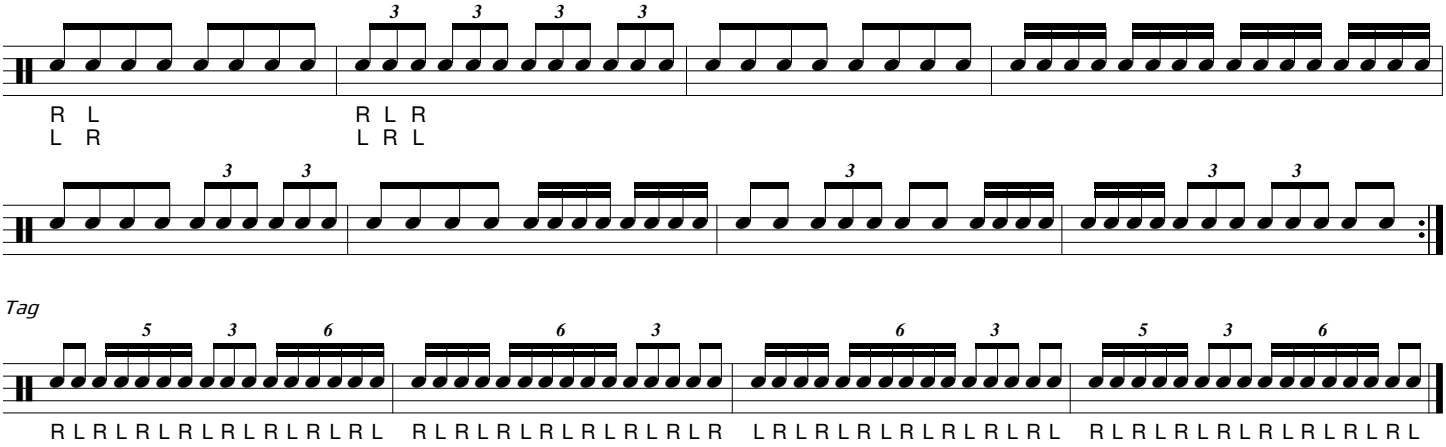


8 to 1

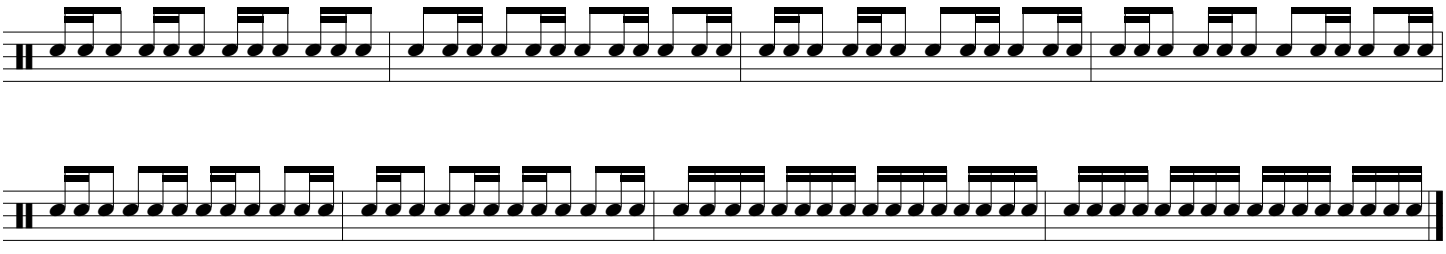


8 and 16

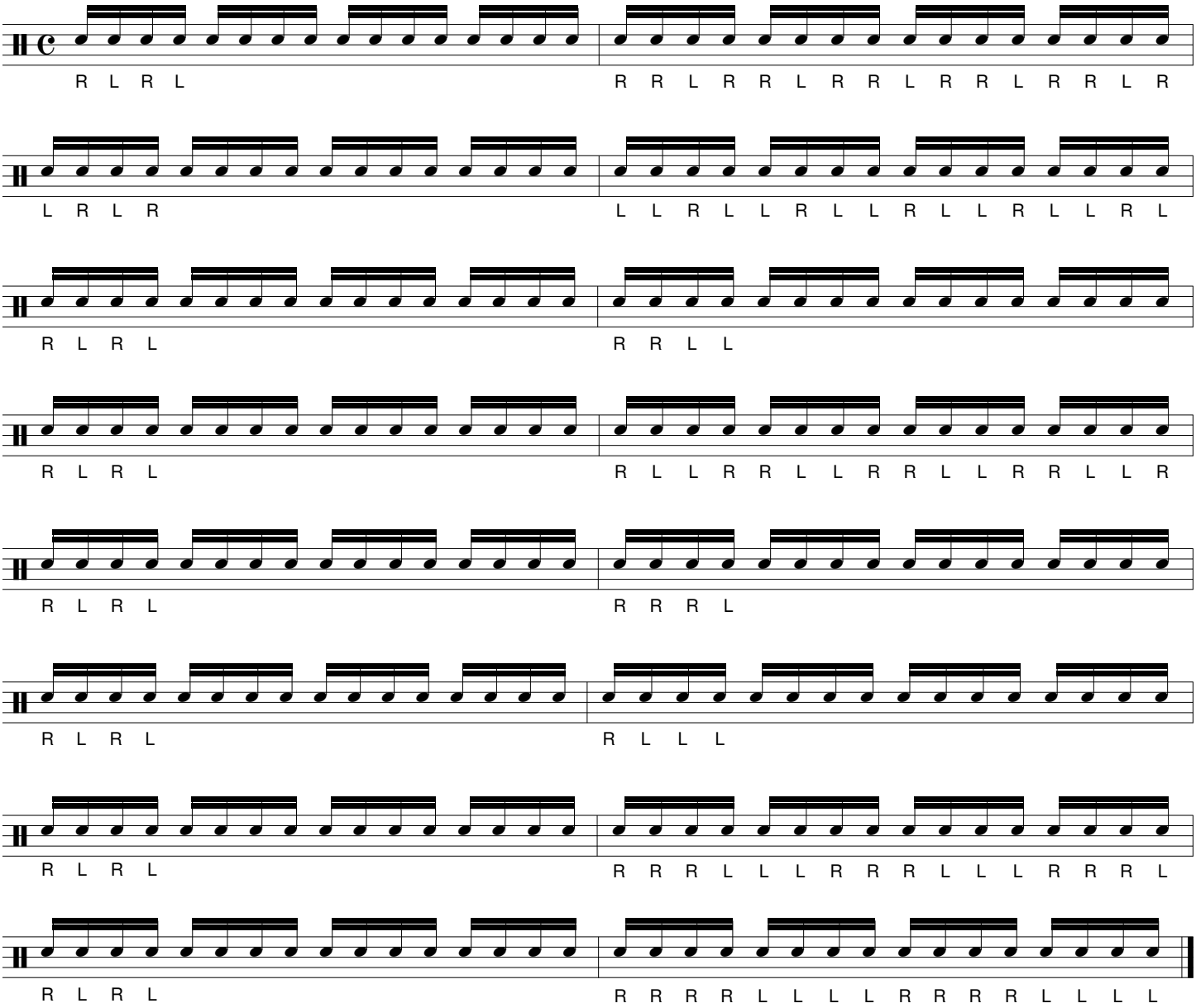
NeoMetric



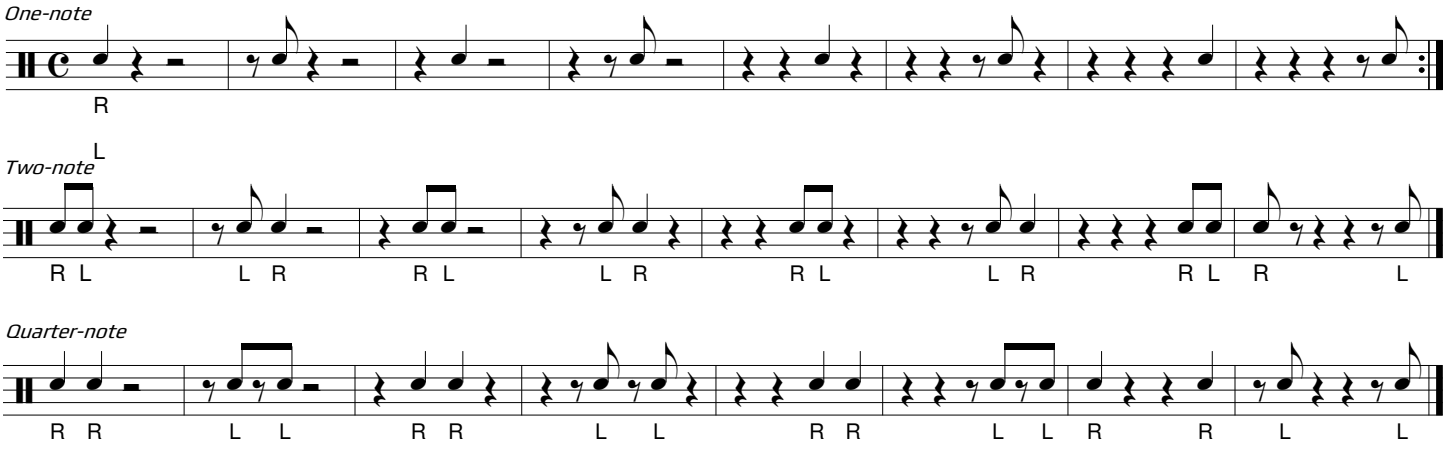
Gallop



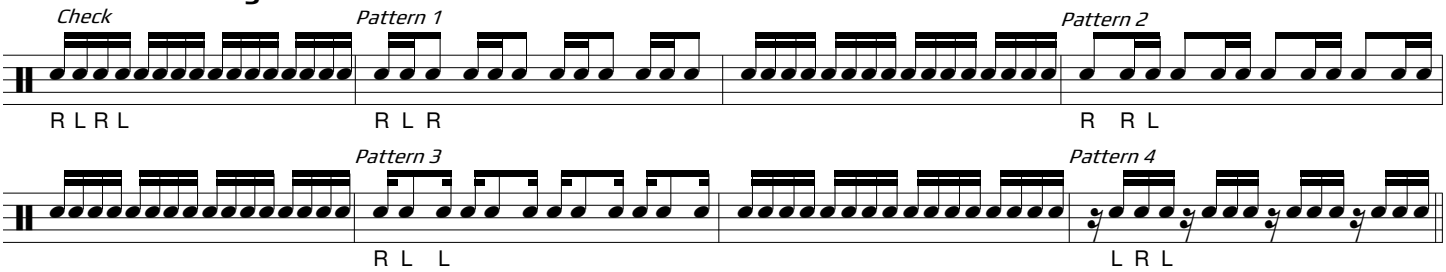
Stick Control



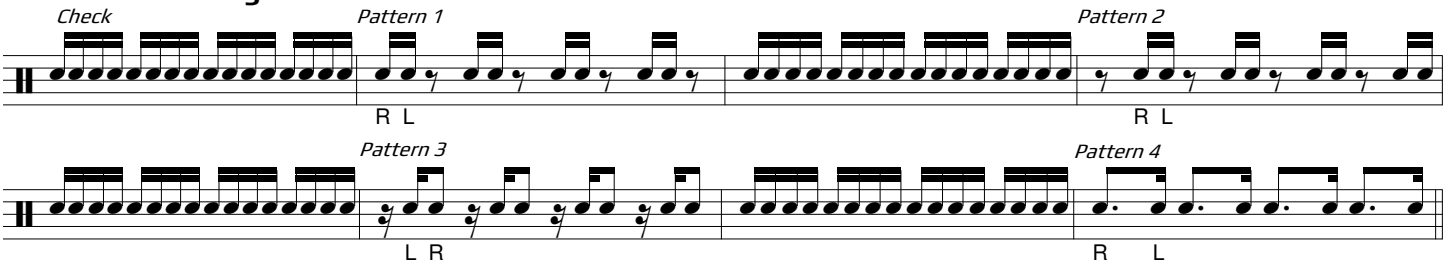
Jedi Eights



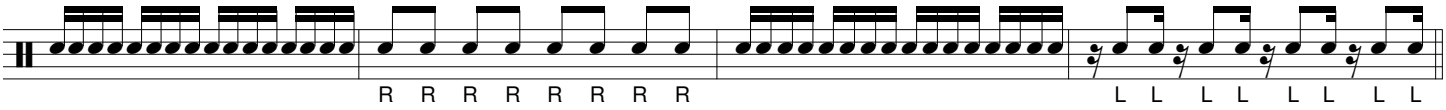
3-note 16th Timing



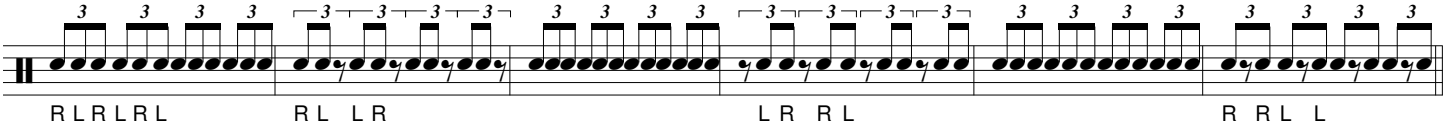
2-note 16th Timing A



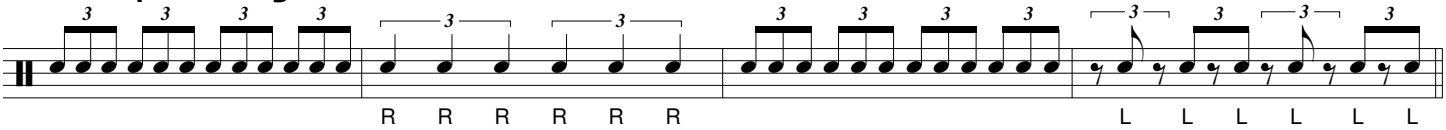
2-note 16th Timing B



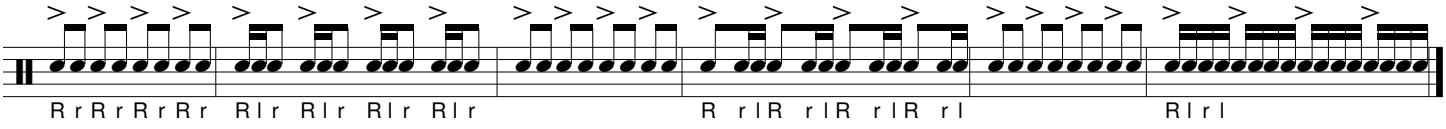
2-note Triplet Timing



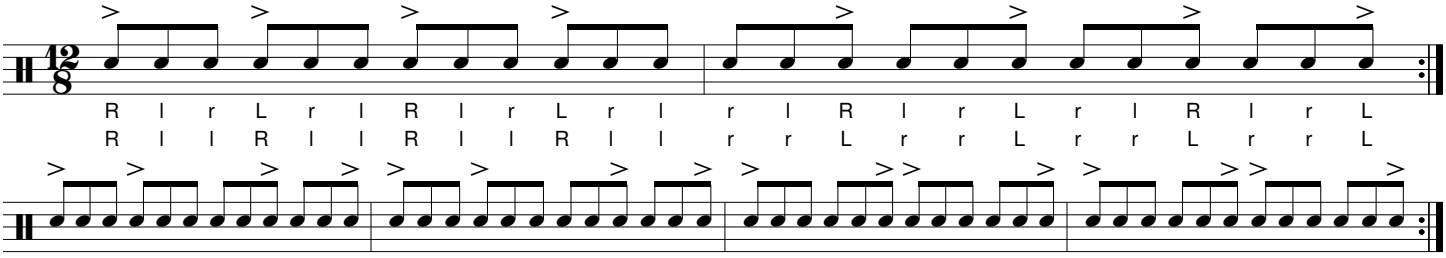
1-note Triplet Timing



Bucks Breakdown



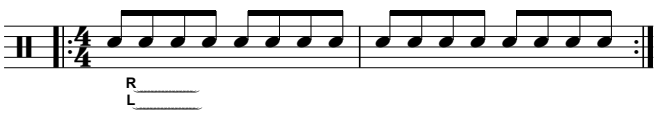
Old School



Basic in Technique

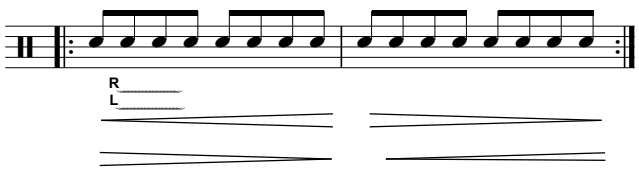
8's (Legato)

When playing with legato stroke the motion of your stick will not stop. You will always rebound to the next height. Your best sound will come from the velocity of stroke along with a relaxed grip. Since this exercise is the foundation of your stoke, master every height and volume.



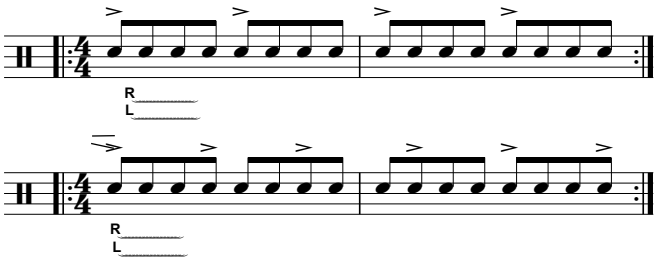
8's Crescendo/Decrescendo (Legato)

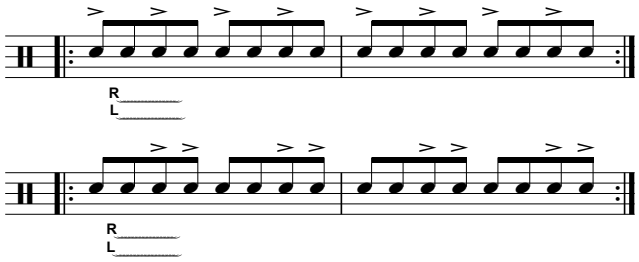
Shane Gwaltney



Accent Tap Variations (Marcato/Legato)

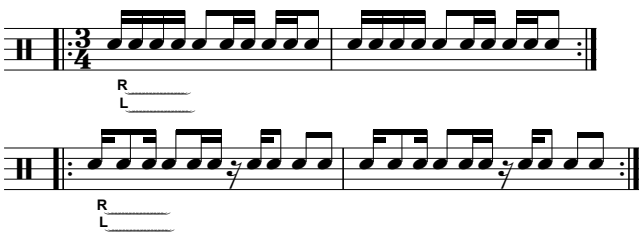
A marcato stroke will be defined as you stopping the stick without squeezing. This eliminates 'regripping' of the stick and allows 'tone' to continue since you don't stop the vibration, just the height.

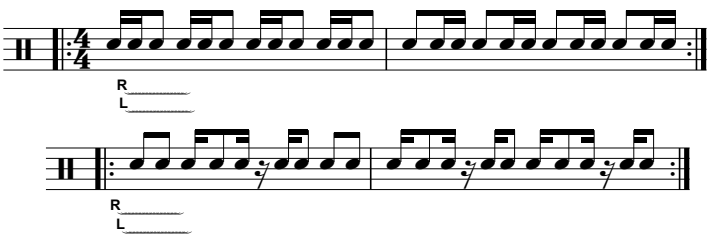




Multiple Bounce Variations (Legato)

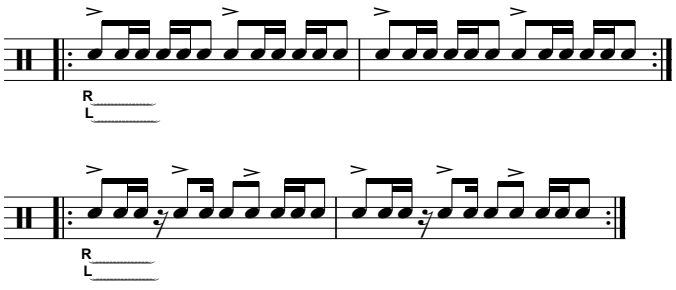
Push the stick just like 8's, but quicker velocity. With will help you get through the multiple strokes with the best quality. Rebound on the last note of grouping to prepare for next attack. Do not squeeze the stick on last note.

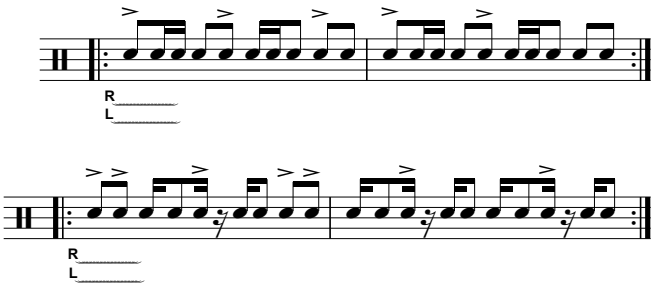




Accent Tap/Multiple Bounce Combo's (Marcato/Legato)

Combine the marcato stoke for accents with legato stroke on lower heights.
This will help prepare your wrist and fingers for flam and para-diddle type patterns.





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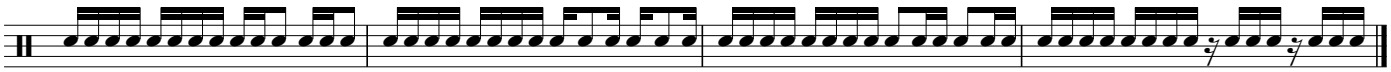
Combining Hands

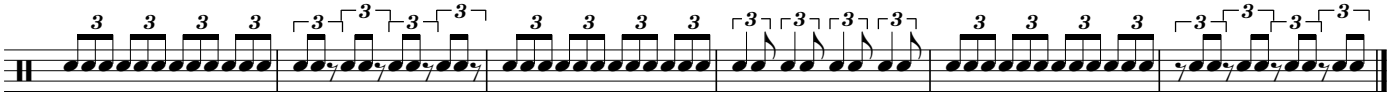
Shane Gwaltney

16th Timing

Consistent motion in each hand is the key to building timing skills.

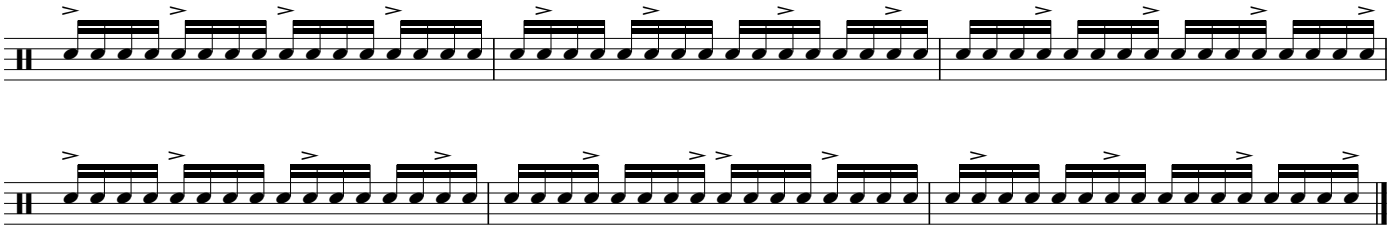


Triplet Timing



16th Accents

Use these patterns as a home base or check to add other skill sets to.
-add first diddle after accent, add 2 diddles after accent
-add flam on accent, add flam on every down beat



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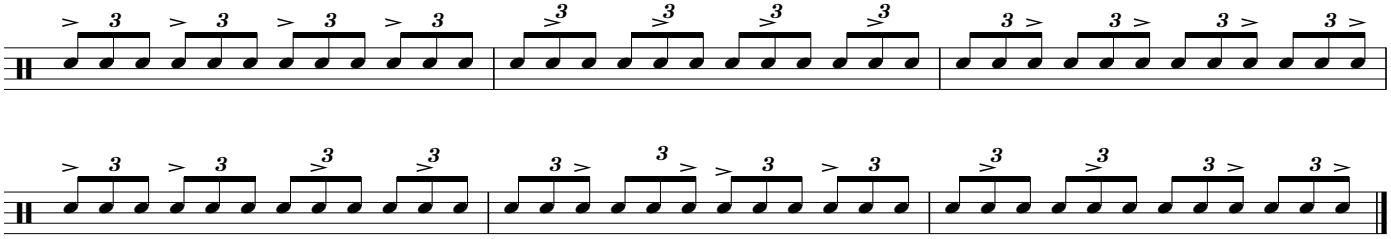
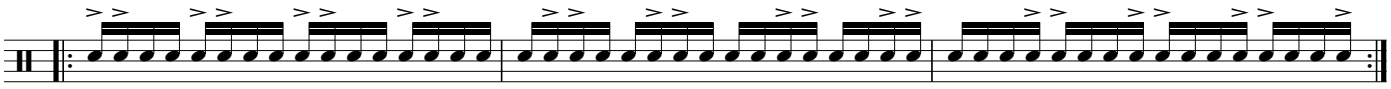


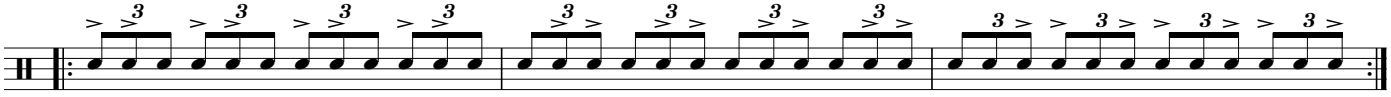
16th Double Accents

Apply the upstroke with both hands to achieve an even flow.
Both hands performing an accent tap skill set.

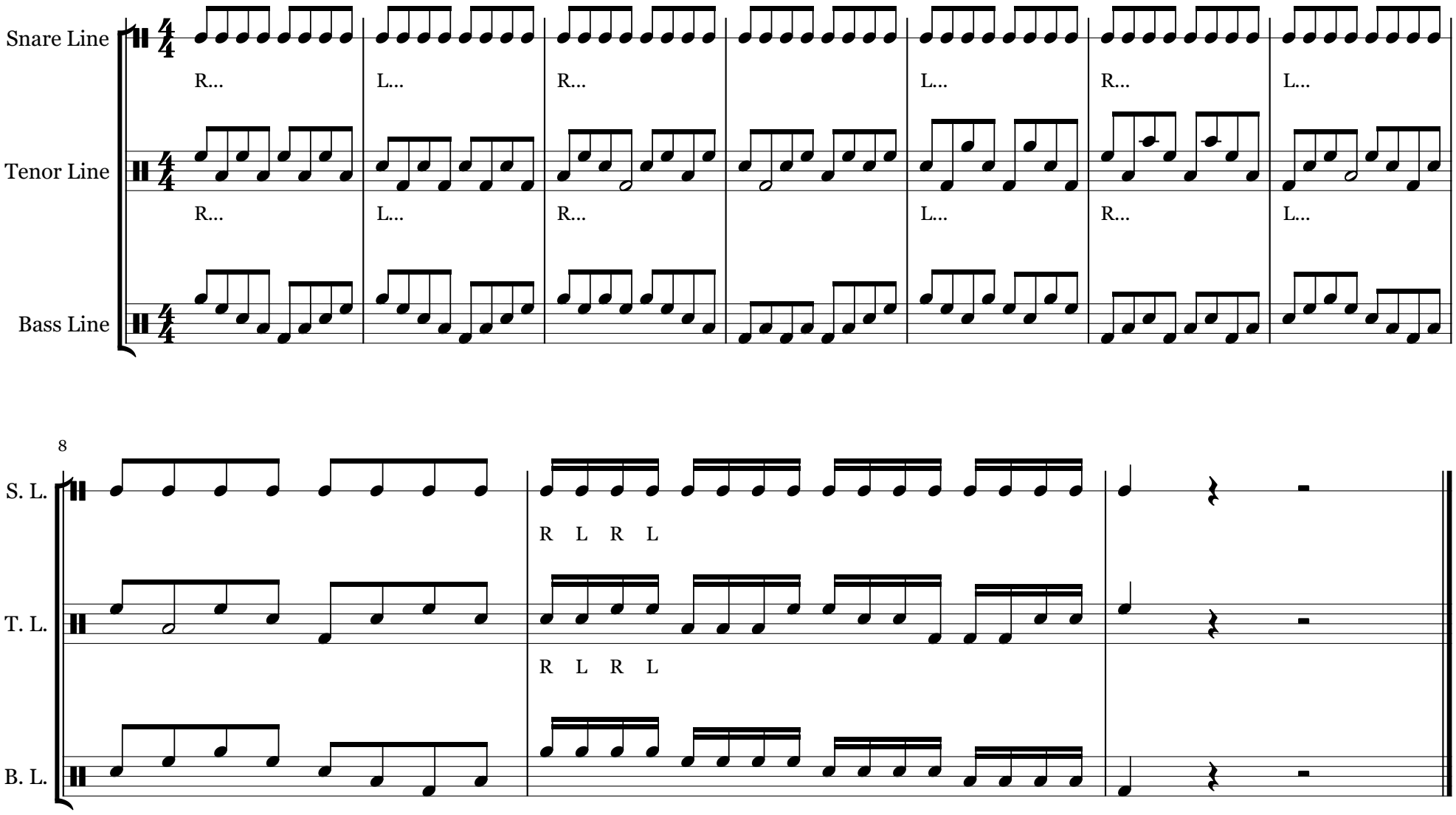


Triplet Double Accents

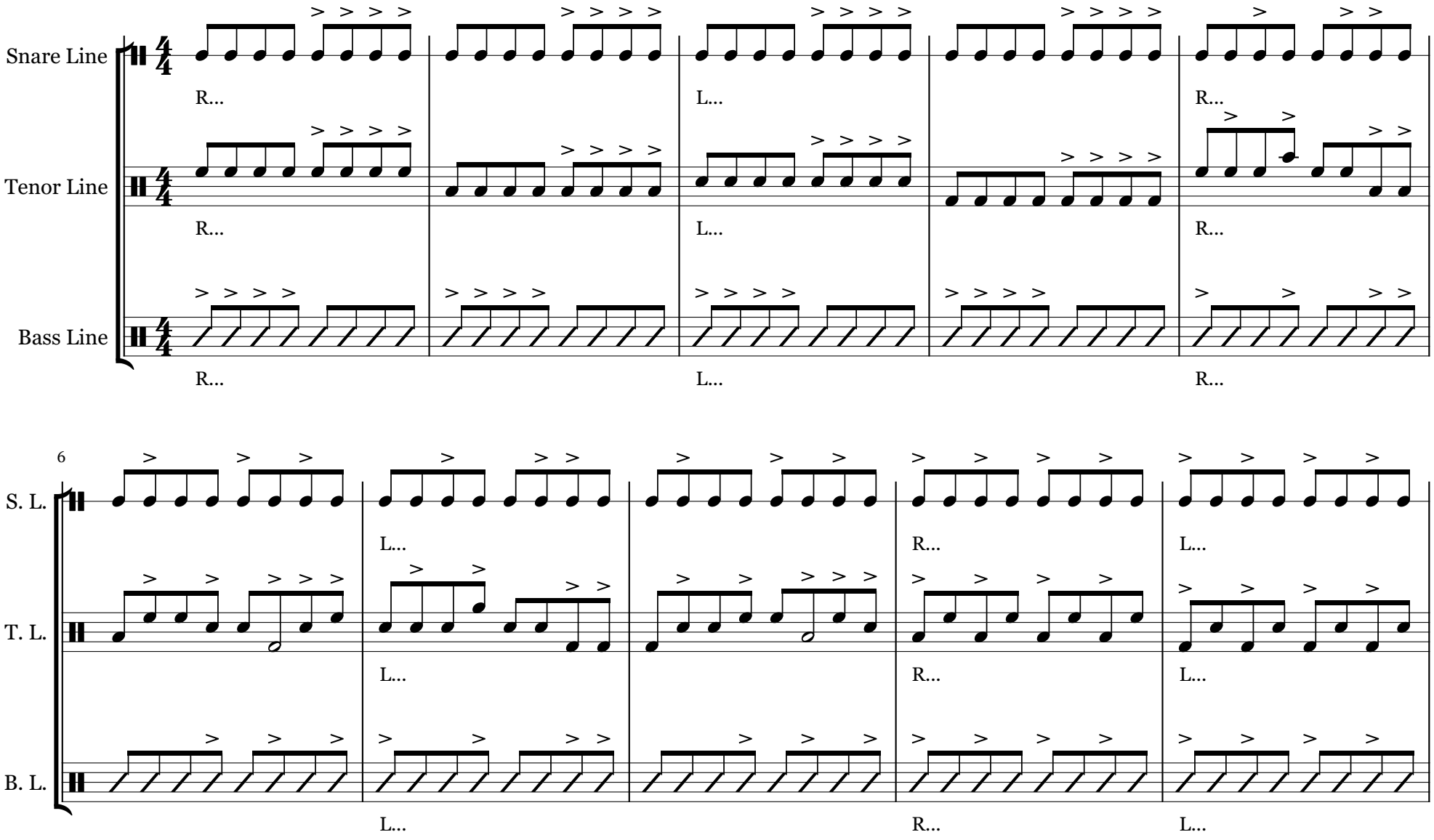
The second accent in the grouping will rebound to same height while the first accent will stop to prepare for the following tap.

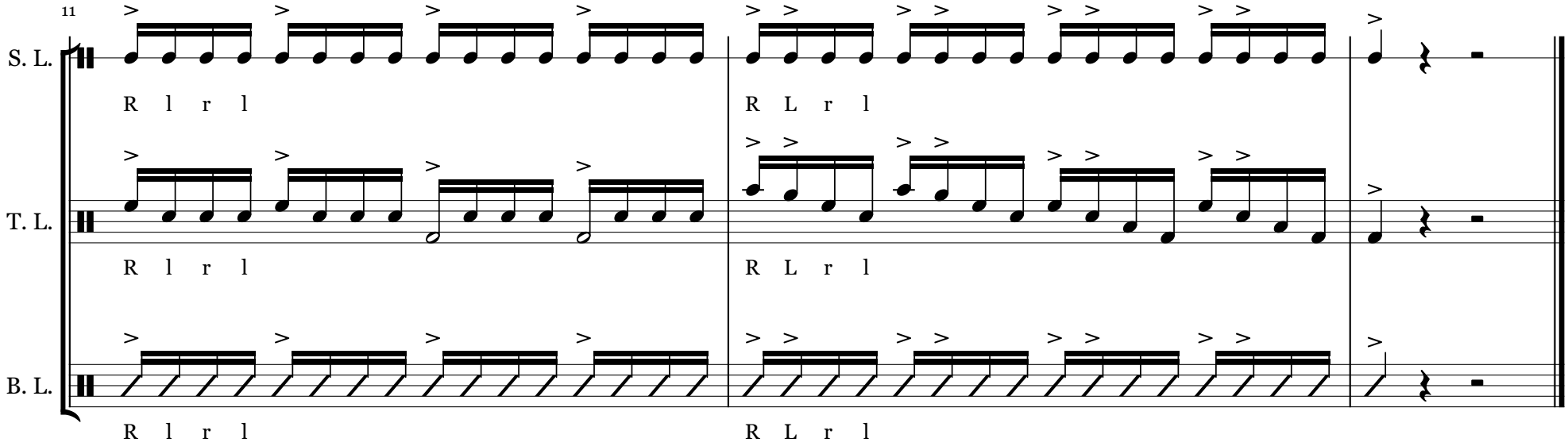


EMC 8-8-16


Snare Line
Tenor Line
Bass Line
R...
L...
R...
L...
R...
L...
R...
L...
R...
L...
R...
L...
8
S. L.
T. L.
B. L.
R L R L
R L R L

EMC Accent Tap

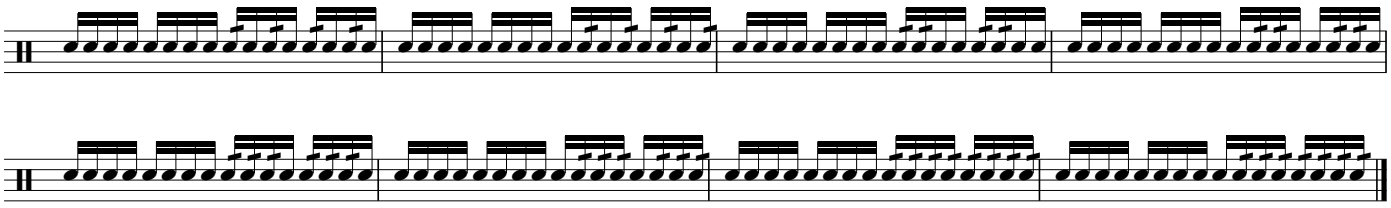



11
S. L.
R l r l
R L r l
T. L.
R l r l
R L r l
B. L.
R l r l
R L r l

Basic Roll Patterns

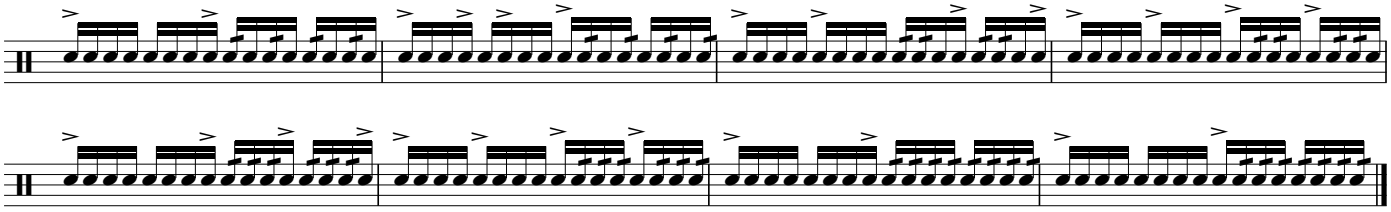
16th Rolls

When playing rolls, keep a consistent amount of pressure on the check and diddles.
Do not lift higher than the established hand motion when adding the diddle.

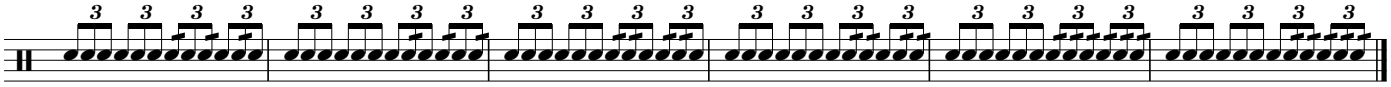


16th Rolls W/Accents

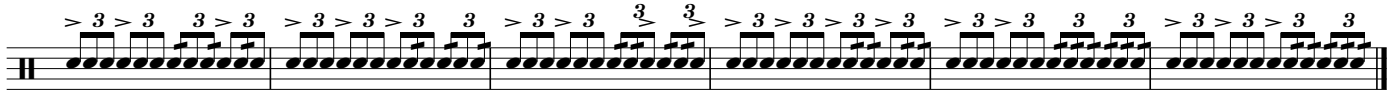
Add the marcato technique to stop the stick on accents to prepare for the tap.



Triplet Rolls

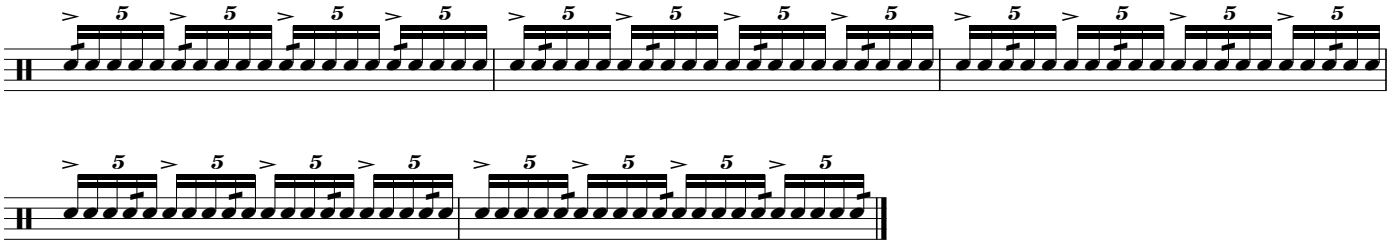


Triplet Rolls W/Accents

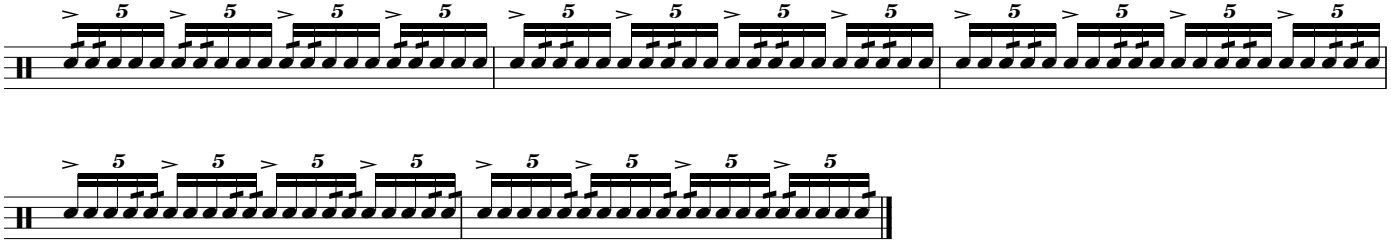


5's with Traveling Diddle

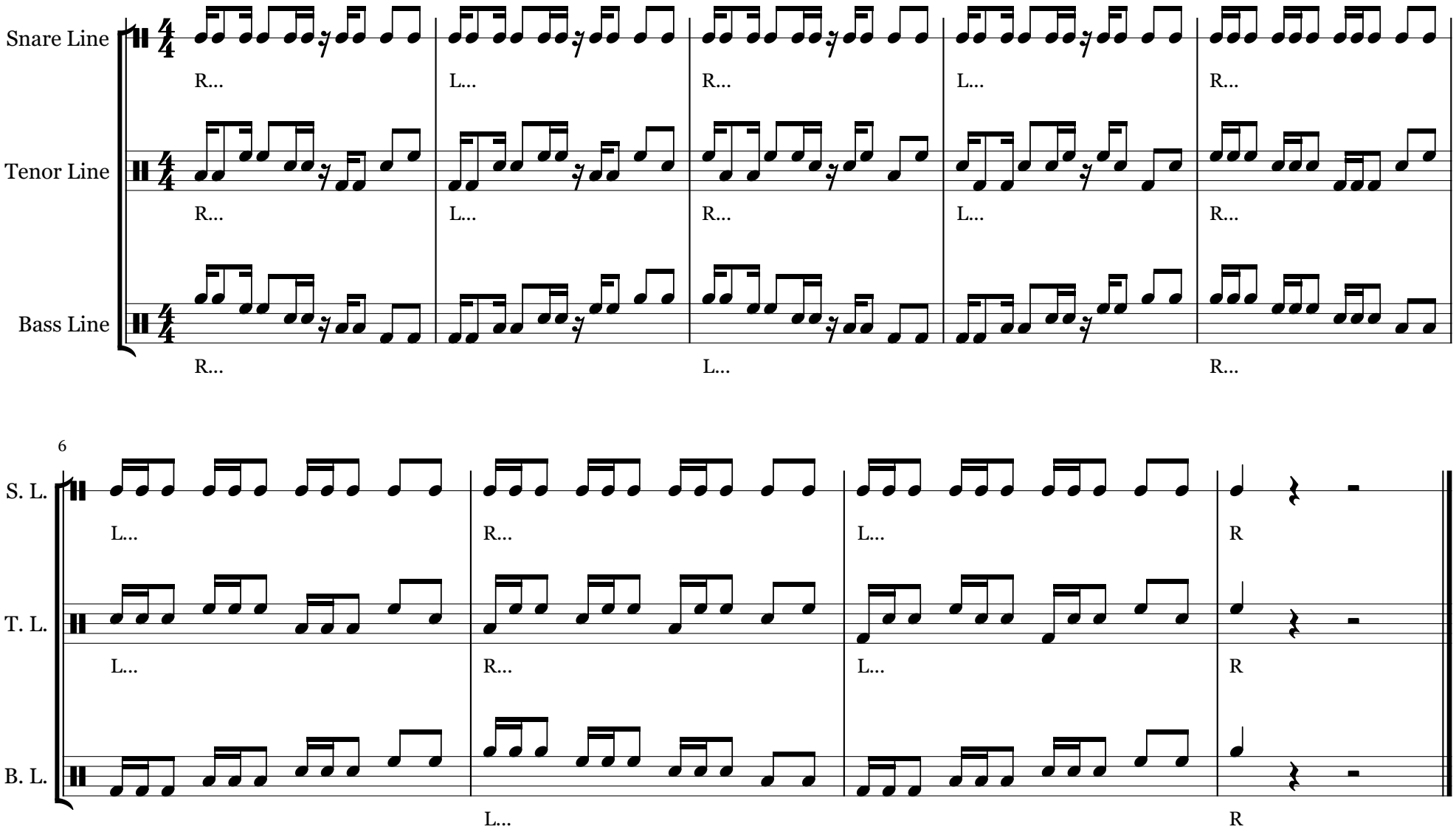
Using a 5 pattern forces you to be thoughtful of your taps in between accents.



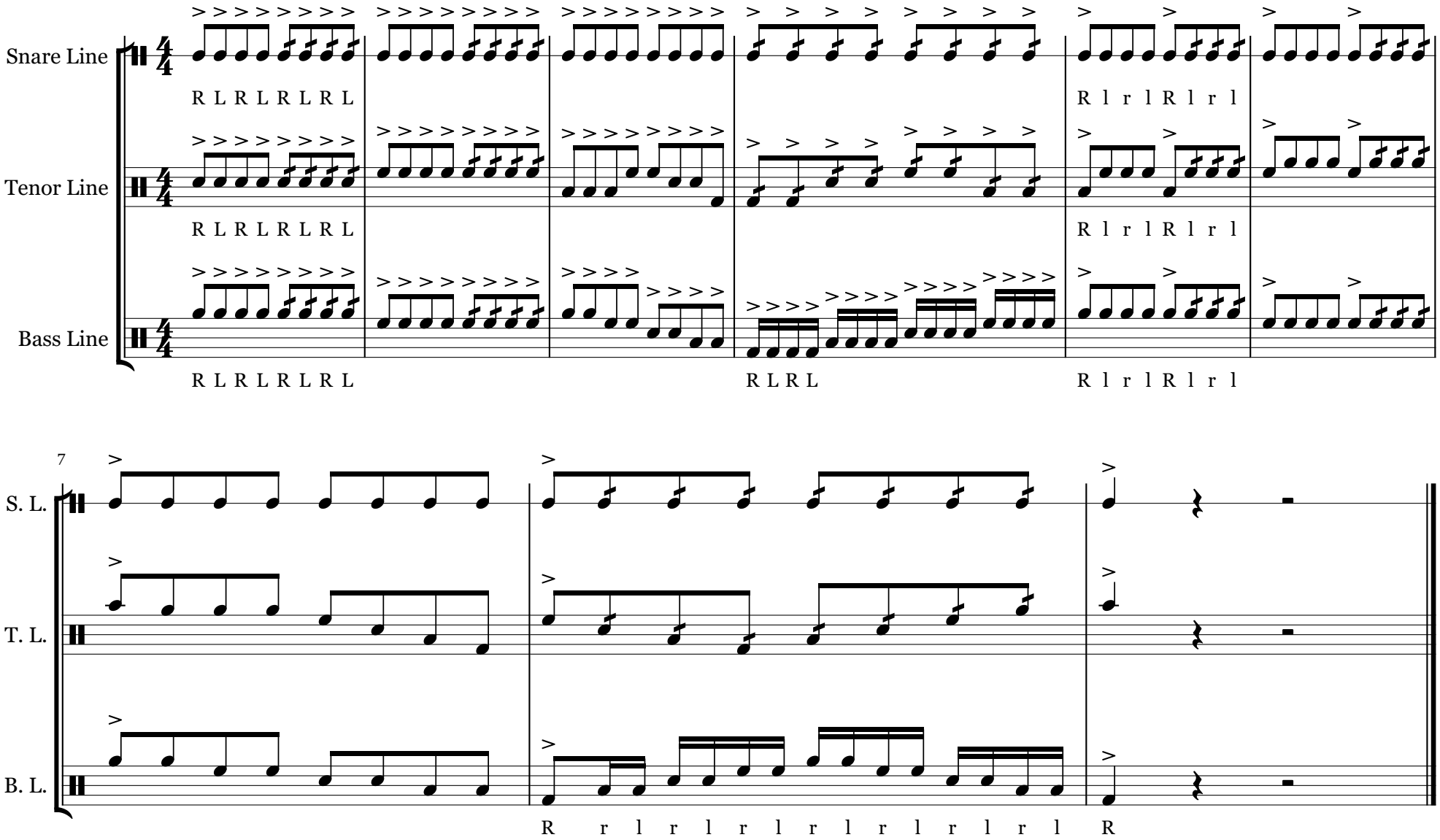
5's with Traveling Diddle Addition



EMC Double/Triple Beat

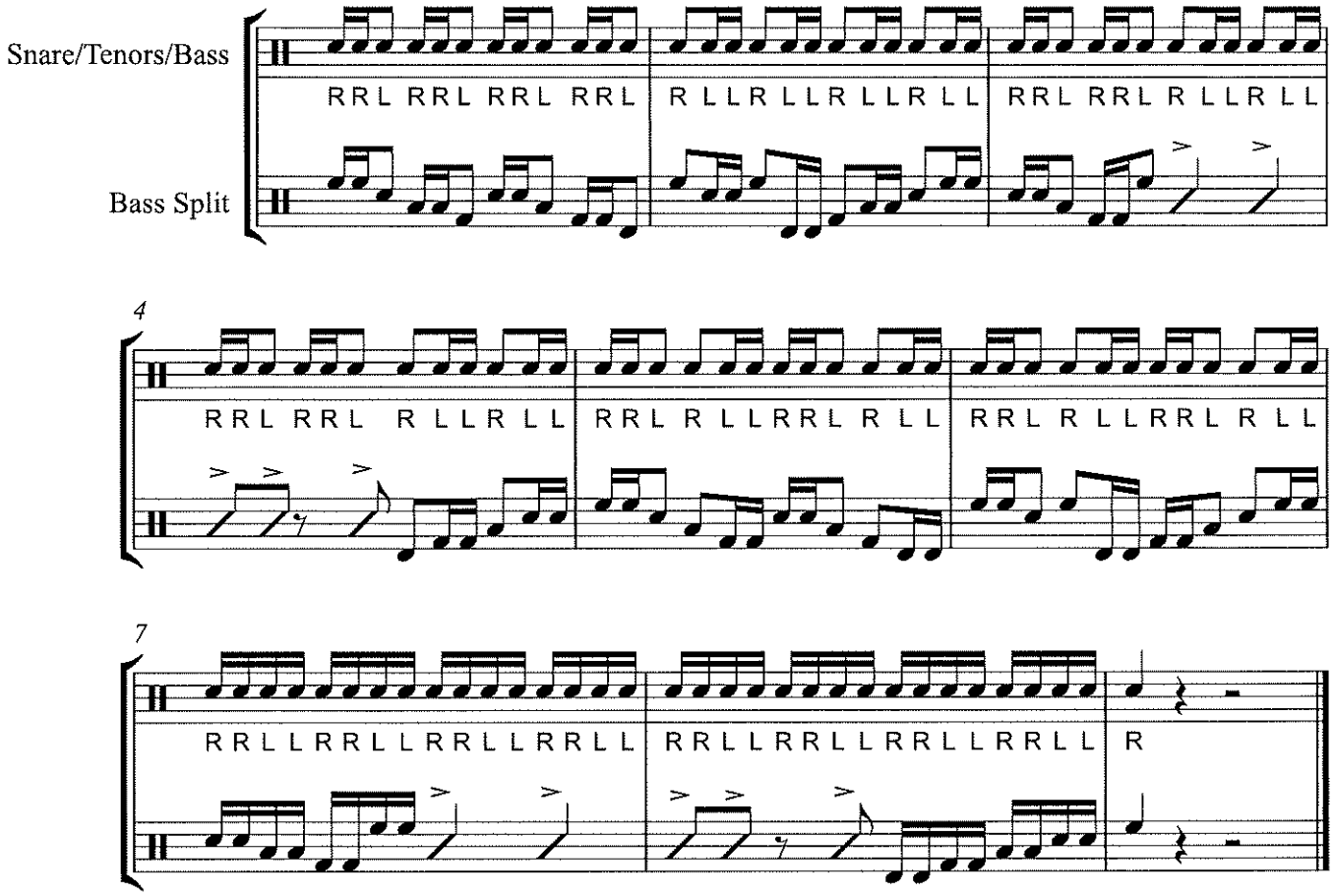


EMC Chicken and a Roll

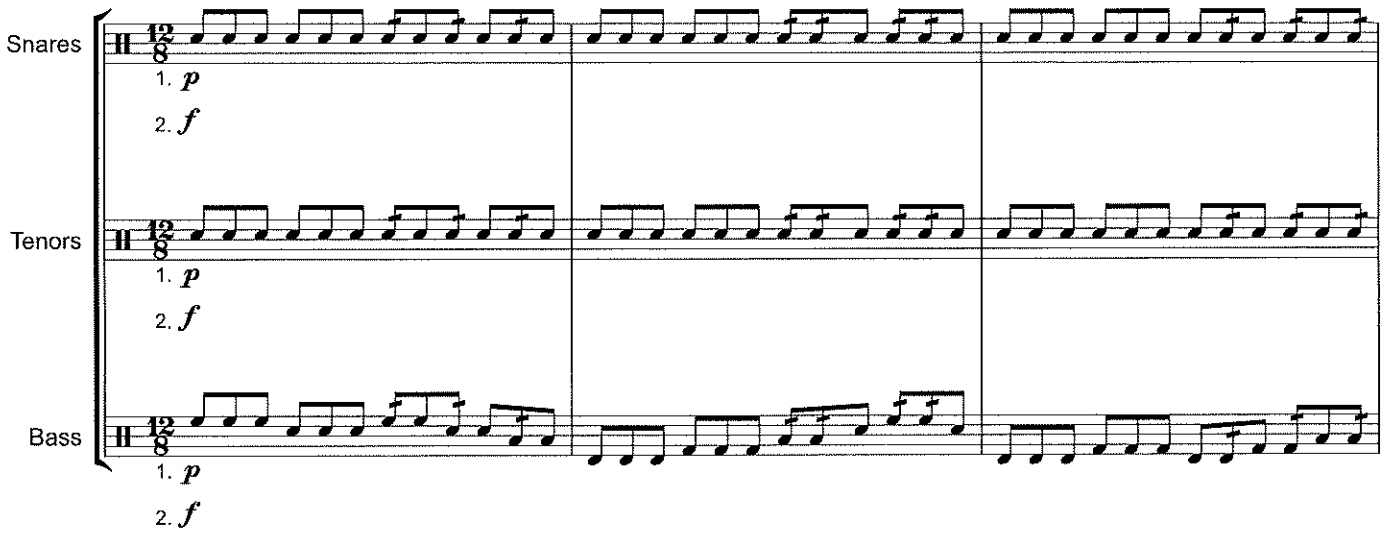


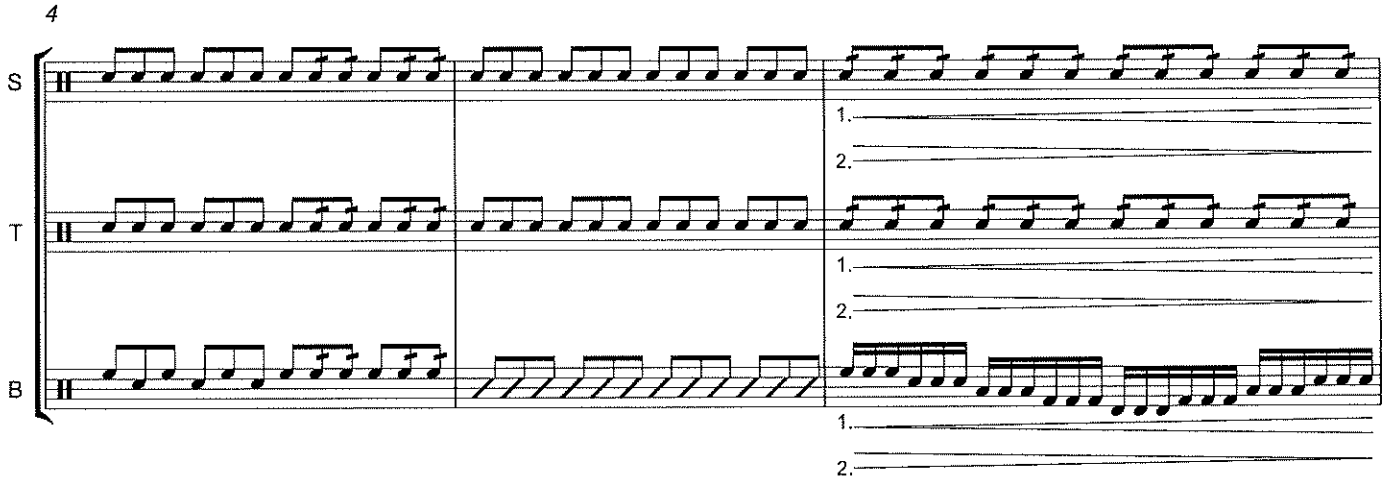
Gallup

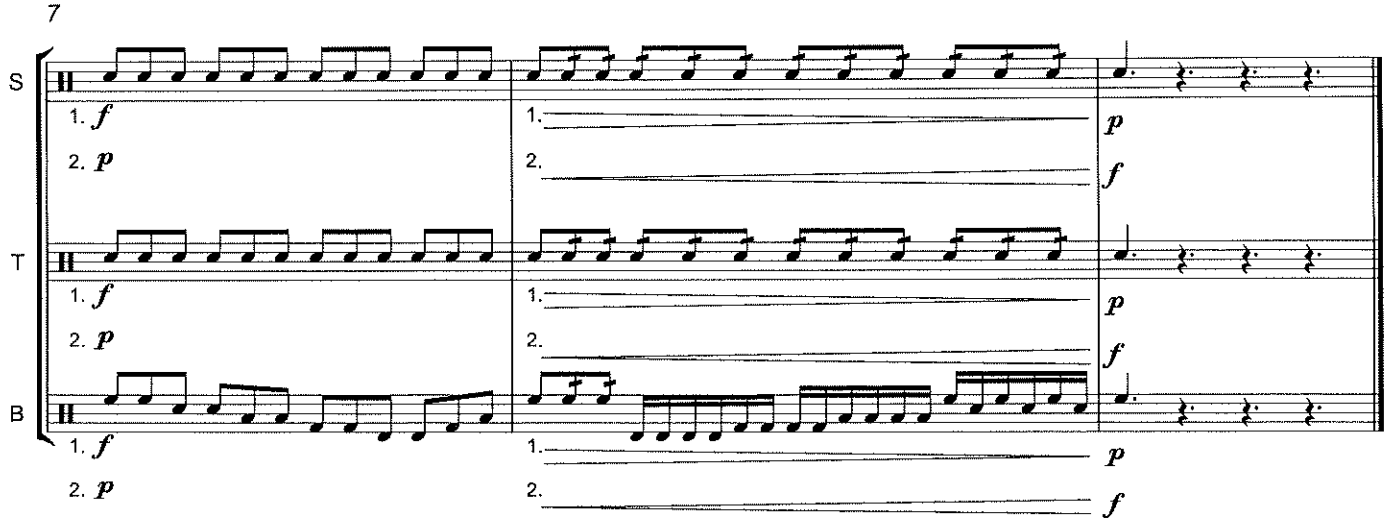
Traditional



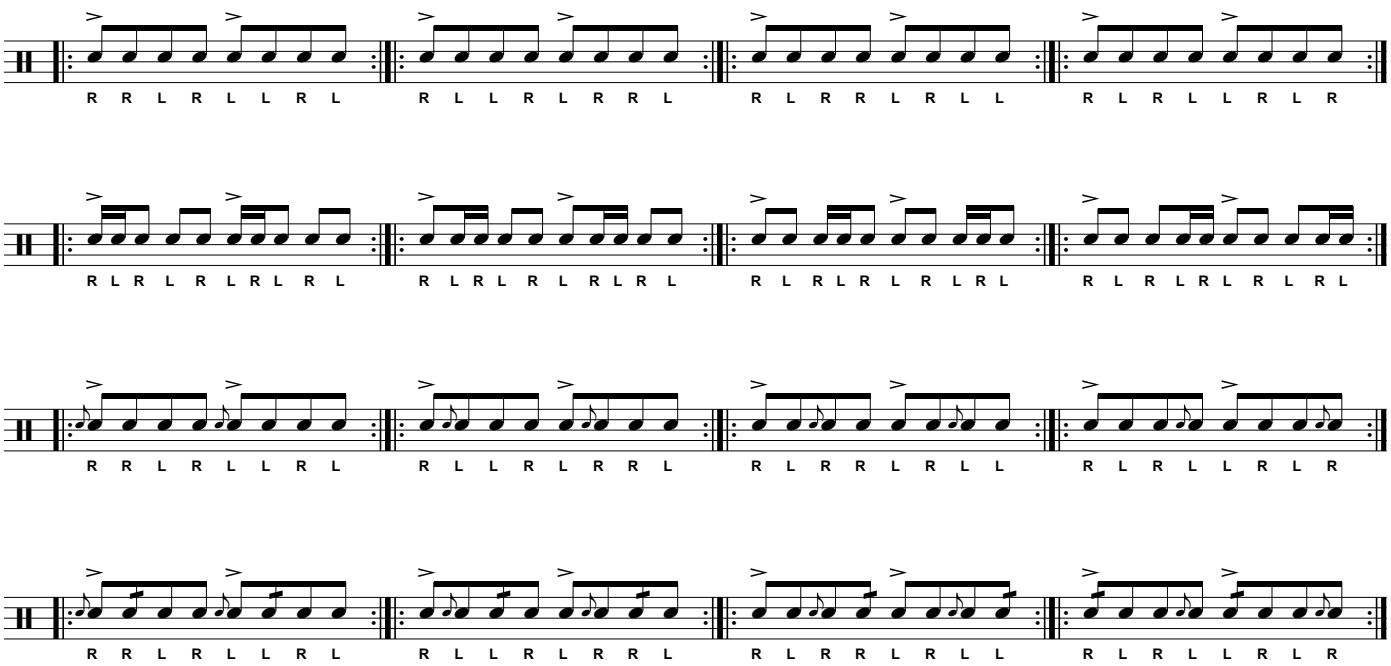
Driplet Tiddle



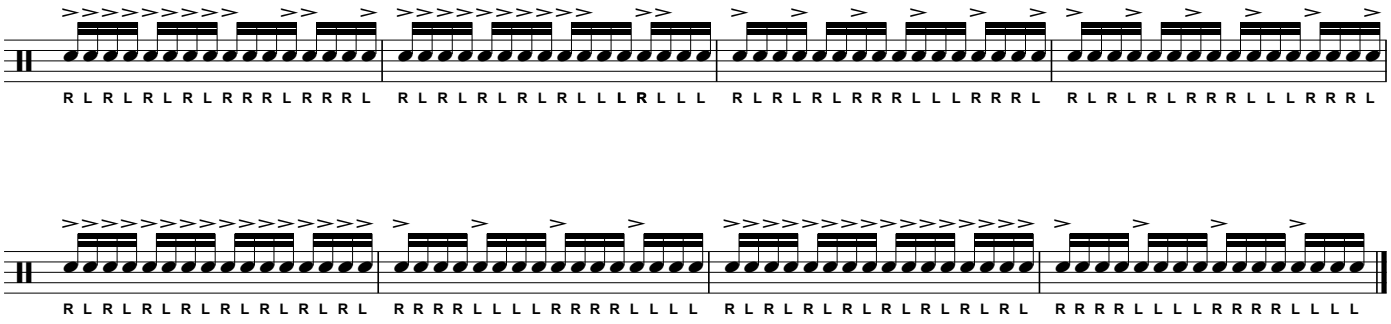




8th Note Stick Control

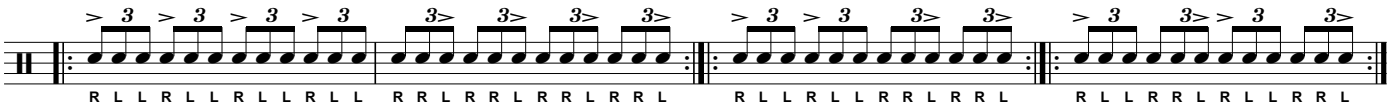


16th Note Stick Control



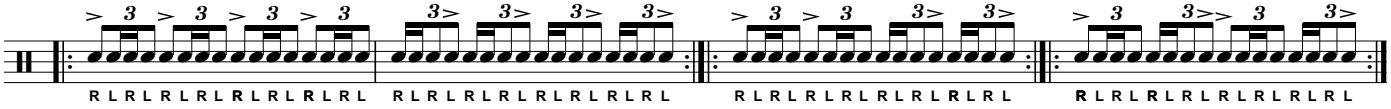
Triplet Stick Control-1

This pattern can also be reversed. Playing the second pattern first.



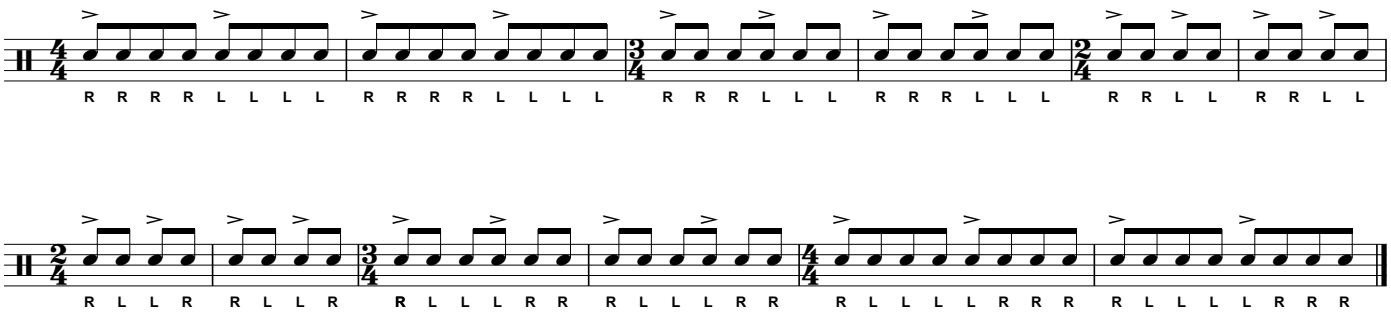
Triplet Stick Control-2

This pattern can also be reversed. Playing the second pattern first.

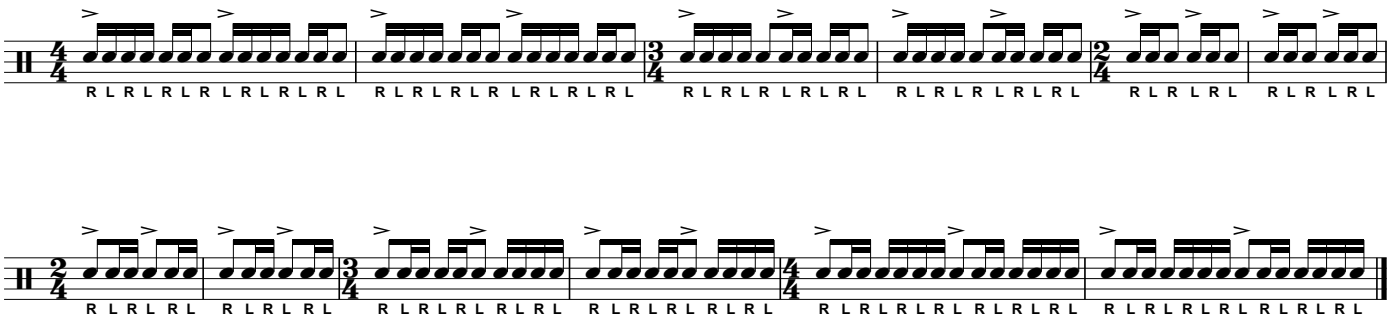


4-3-2-2-3-4

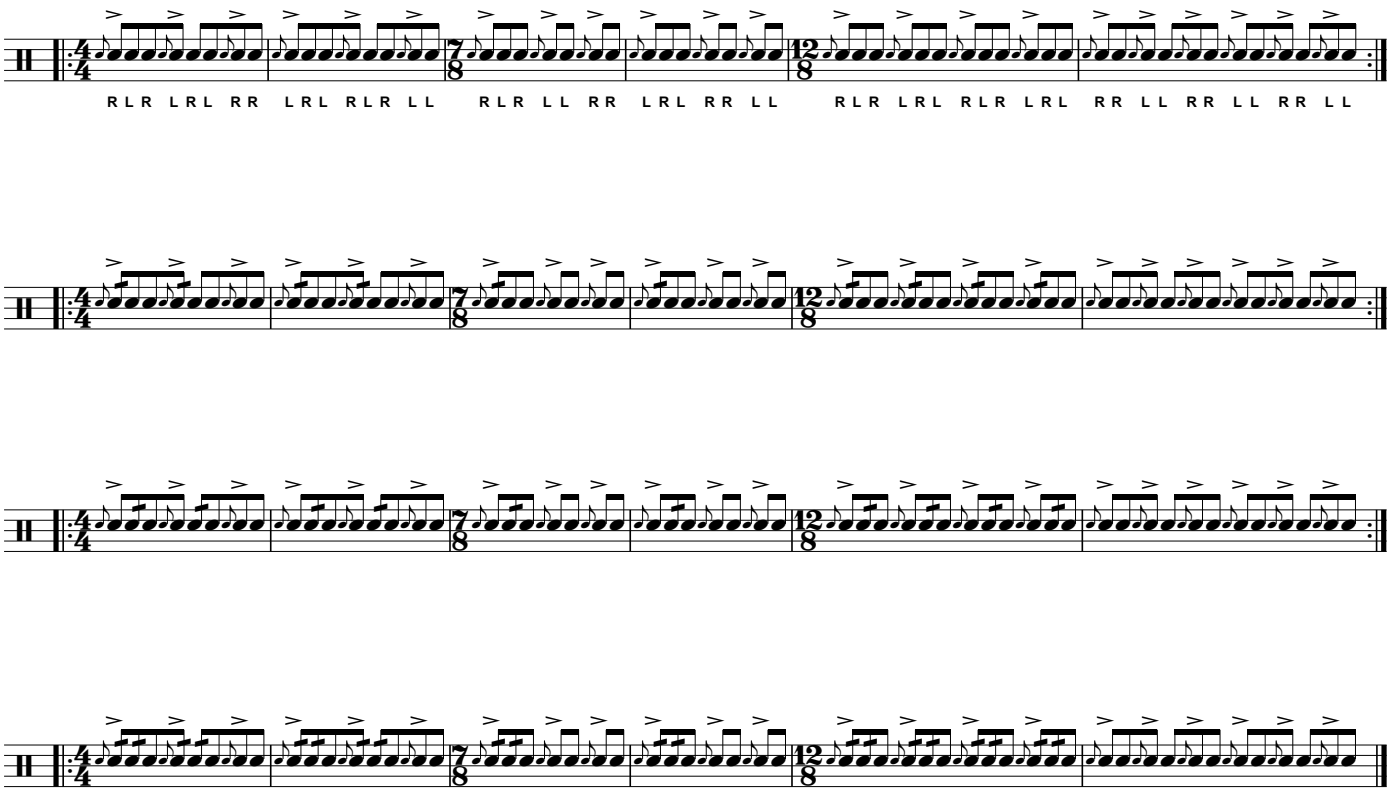
Add flams for flam tap or invert flam tap motion



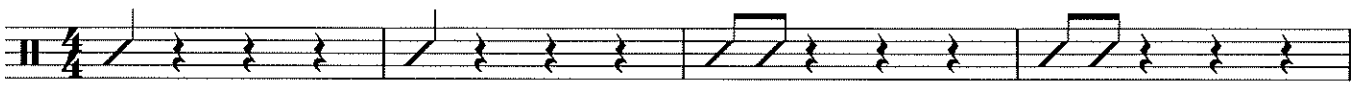
4-3-2-2-3-4 Fill In



Flam Spree

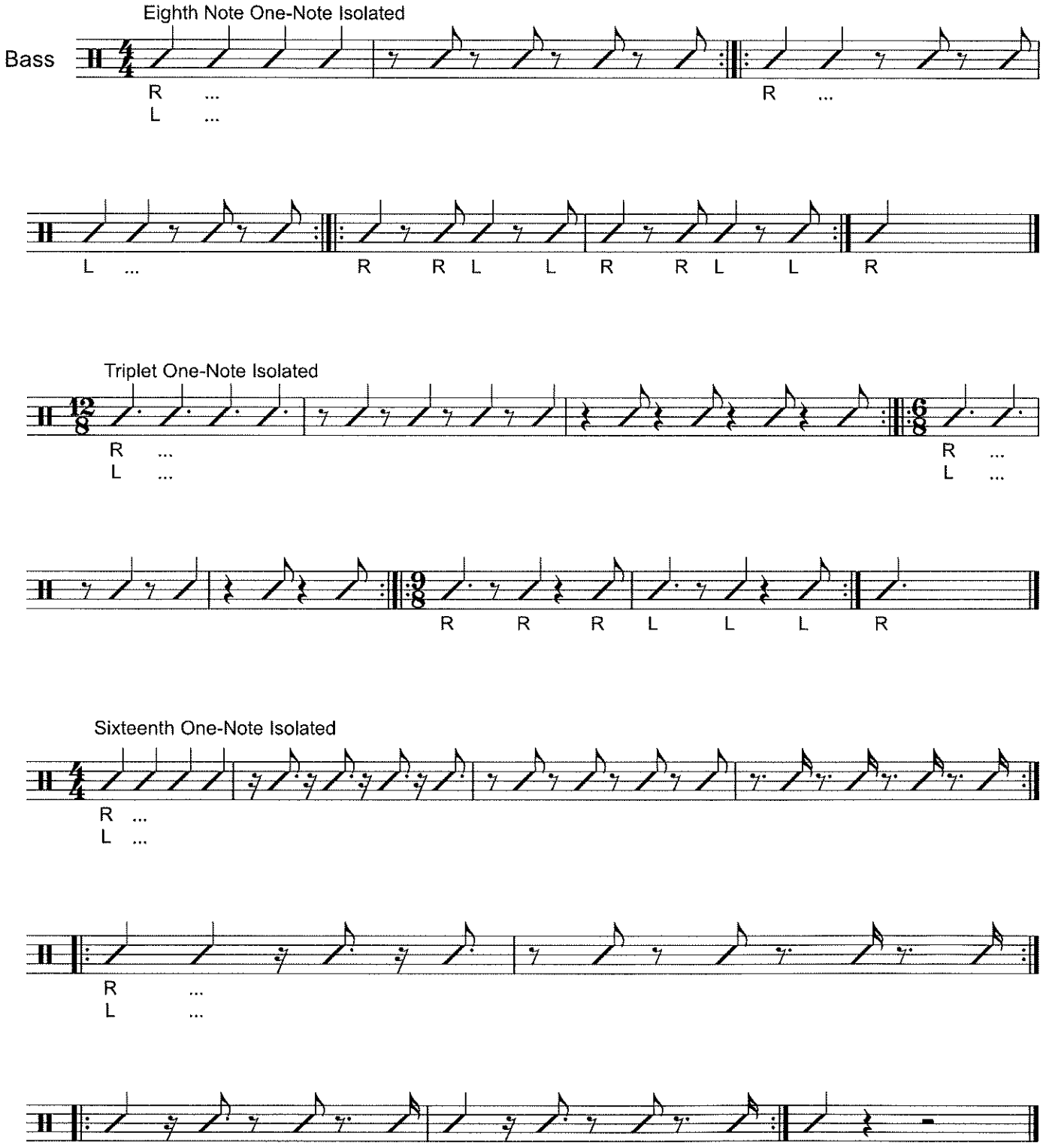


Attacks

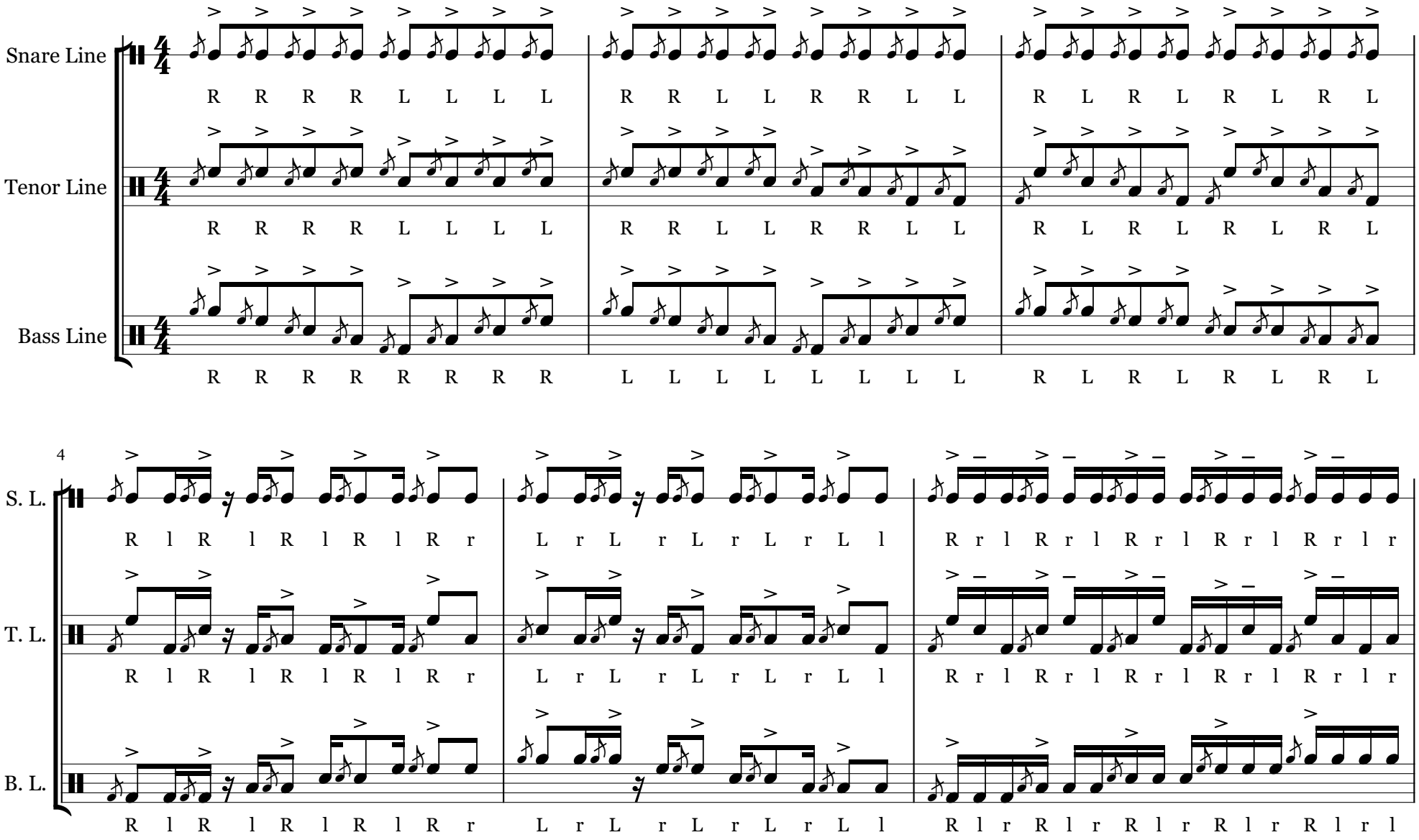


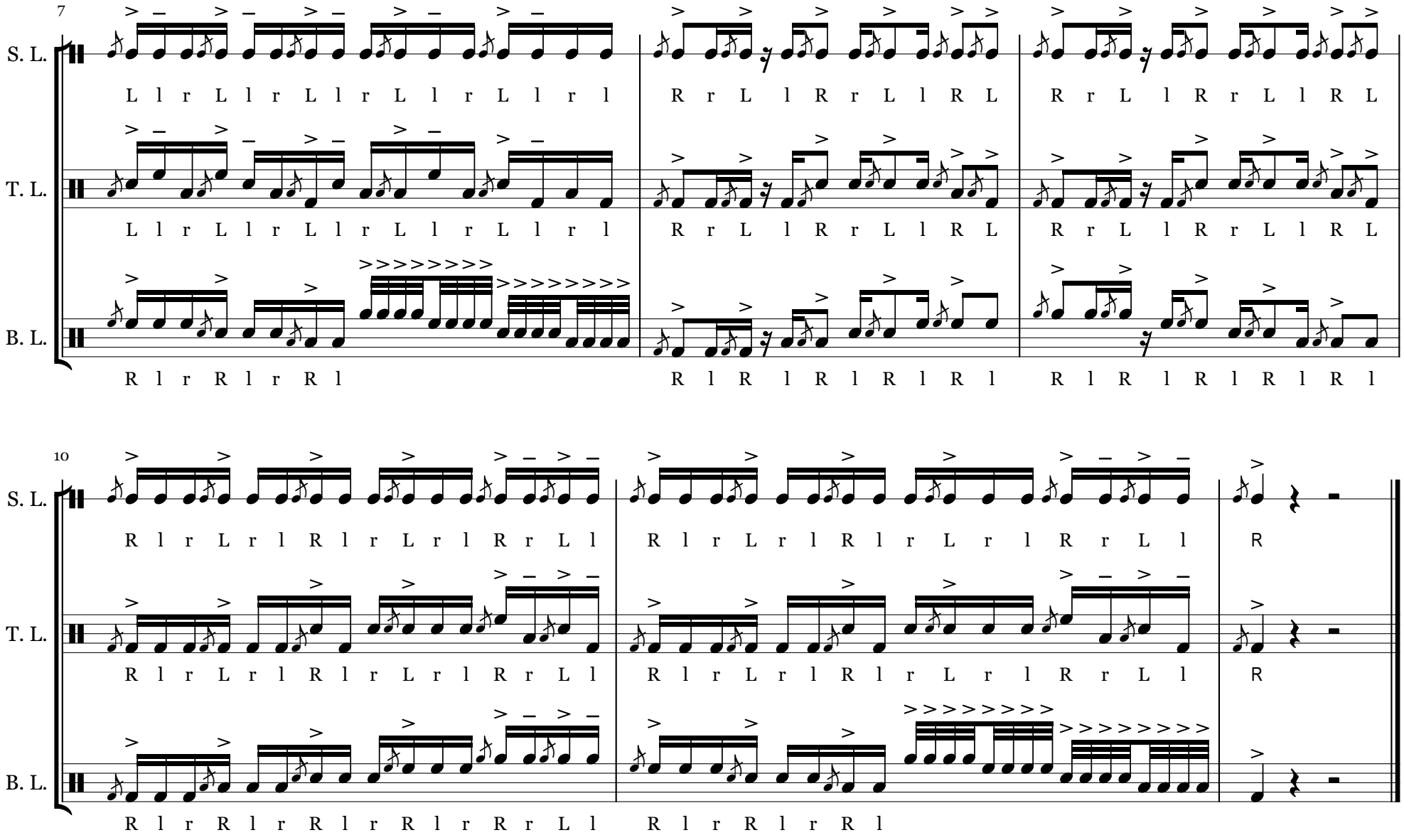
5

Isolated Timing



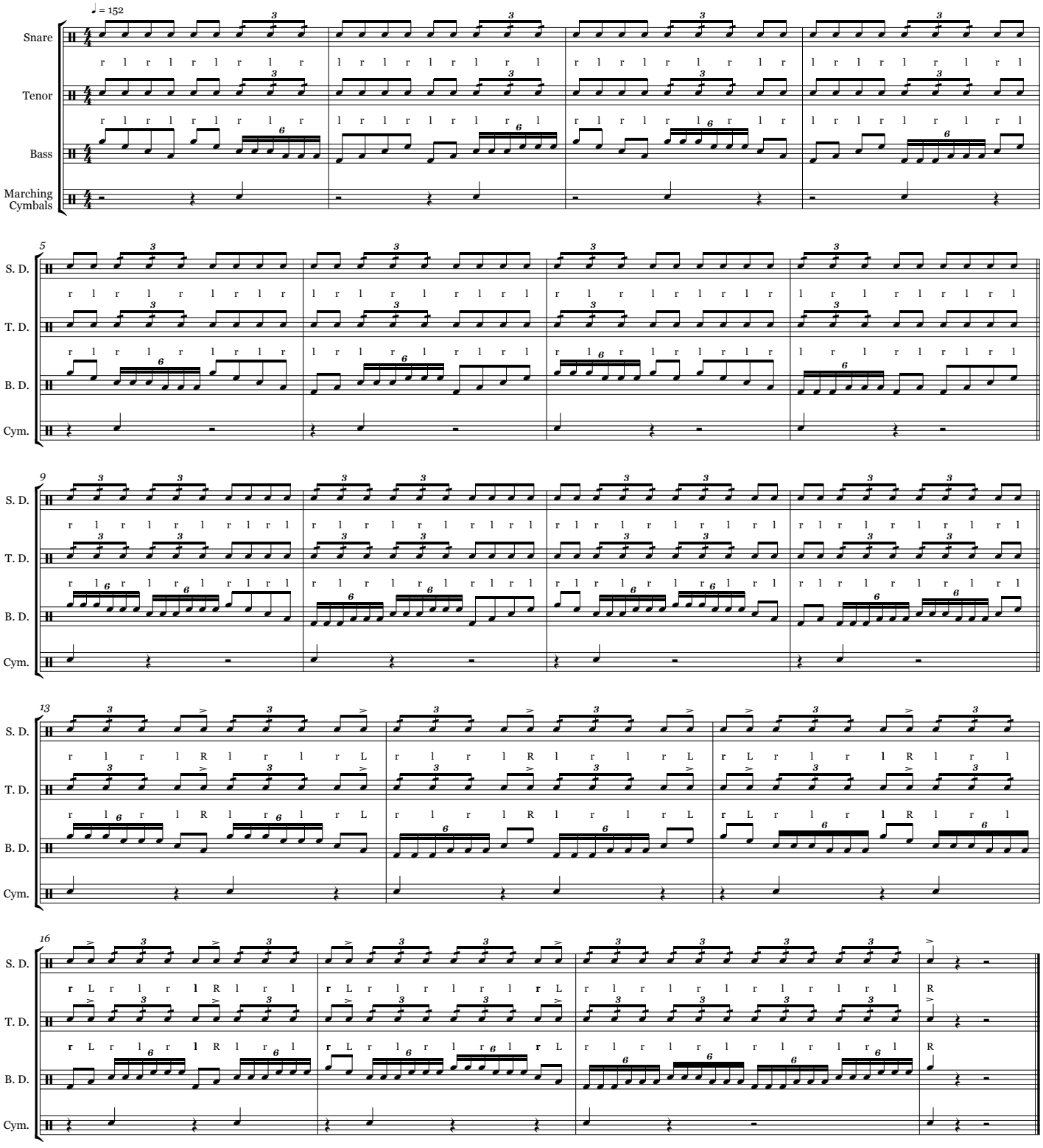
EMC Flams


Snare Line
Tenor Line
Bass Line
R R R R L L L L
R R L L R R L L
R L R L R L R L
R R R R R R R R
L L L L L L L L
R L R L R L R L
4
S. L.
T. L.
B. L.
R l R l R l R l R r
L r L r L r L r L l
R r l R r l R r l R r l R r l r


7
S. L.
T. L.
B. L.
L l r L l r L l r L l r L l r l
R r L l R r L l R L
R r L l R r L l R L
R l r R l r R l
R l R l R l R l R l
R l R l R l R l R l
10
S. L.
T. L.
B. L.
R l r L r l R l r L r l R r L l
R l r L r l R l r L r l R r L l
R
R l r R l r R l r R l r R r L l
R l r R l r R l

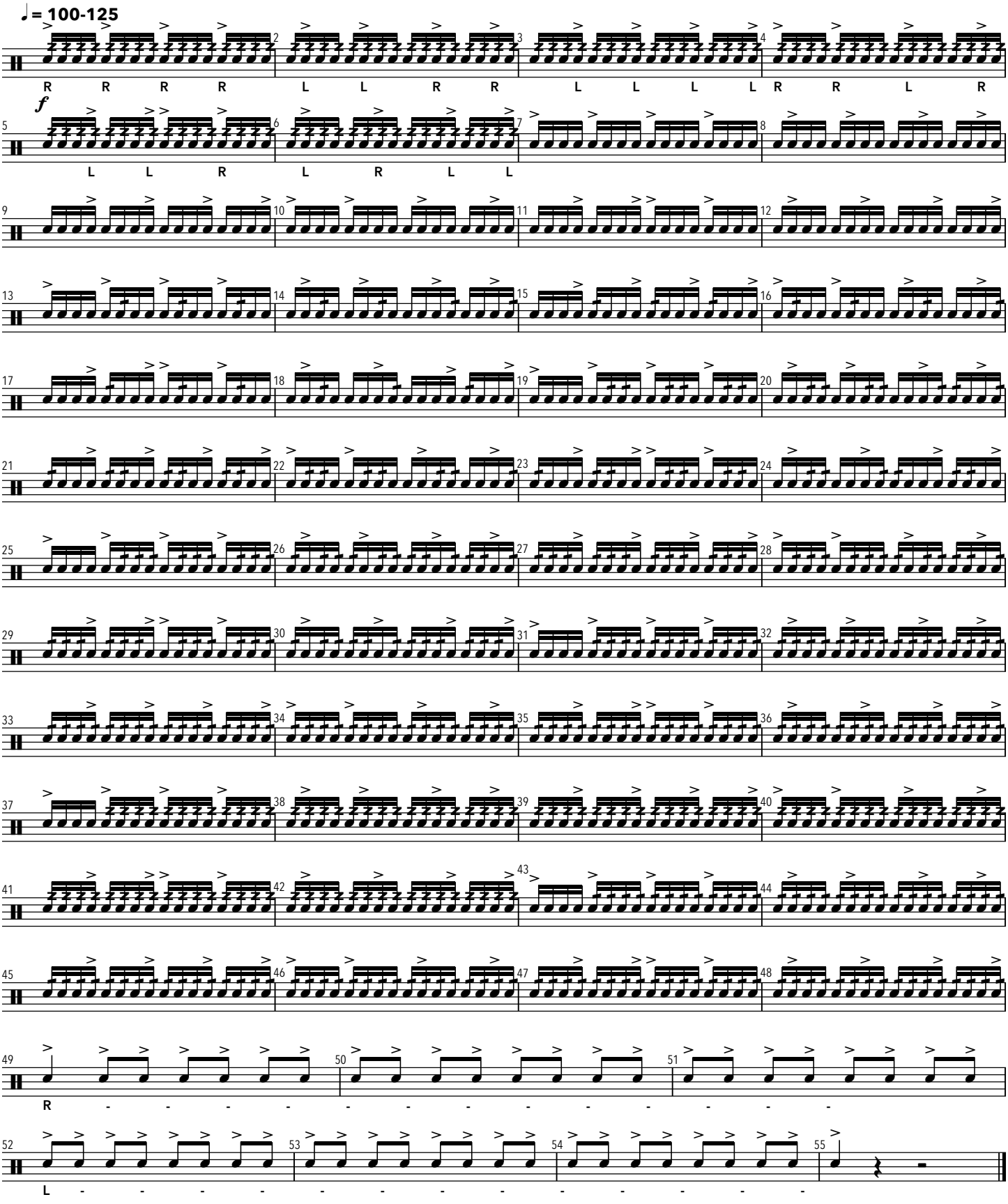
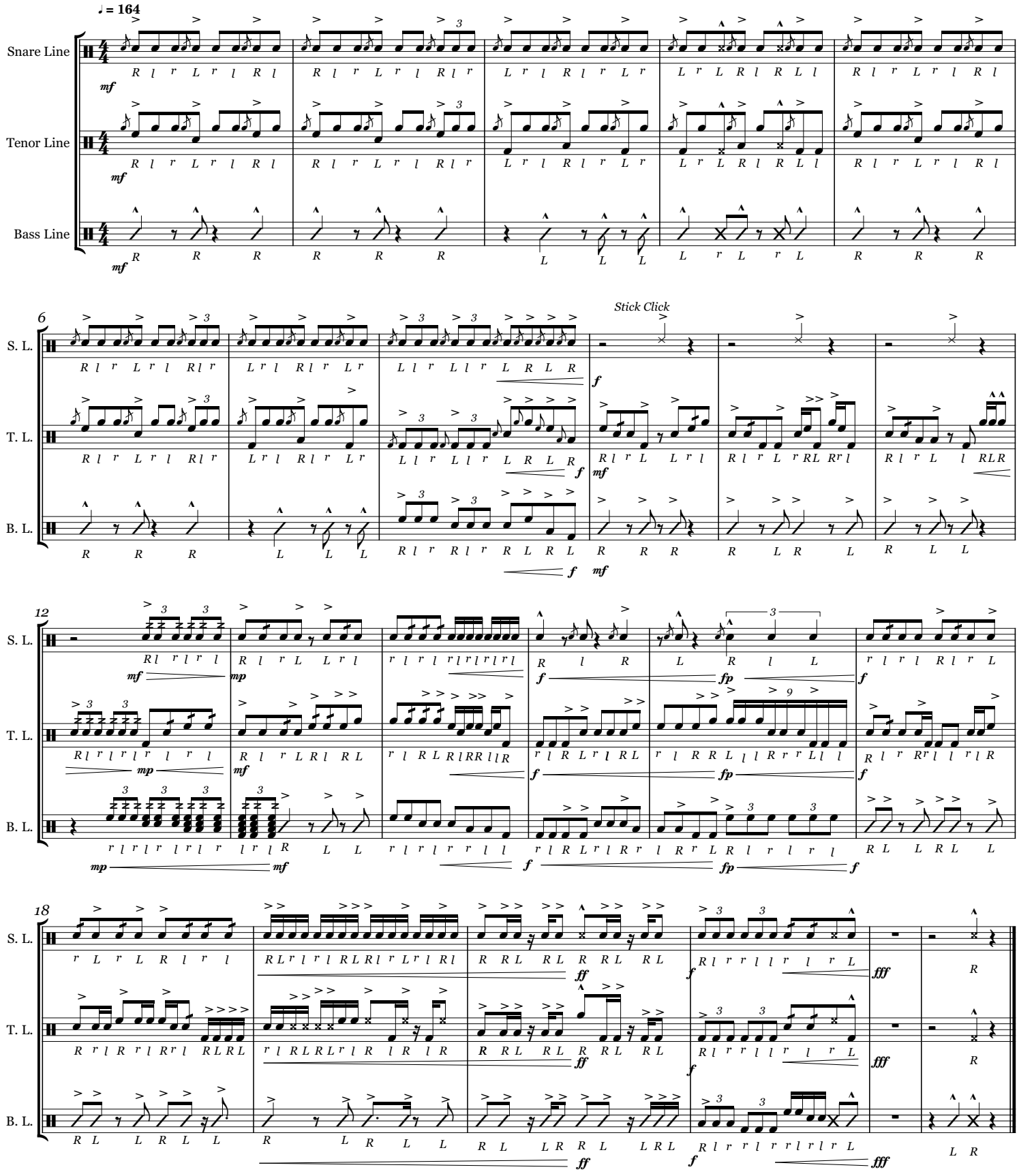
Motion Change

Jami' Fennell



Chops 201

Shane Gwaltney



Cherokee Bluff HS Audition Excerpt