

Kansas State University

Marching Percussion Handbook

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Kansas State University Marching Band

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THE PROGRAM

With regular practice of the following program, you will be sure to improve yourself both as an individual and as a member of your ensemble. Remember, it is *your* responsibility to practice the program concept as outlined on these pages.

Always consider the following points when rehearsing on your own and as an ensemble:

- Practice daily for improvement.
- Play slowly at first, speeding up only after you are sure you are playing correctly.
- Use a metronome!
- Play in front of a mirror, paying particular attention to your style and technique.

TECHNIQUE

A) Posture

- a. Proper posture can only be maintained by:
 - i. Standing straight, poised and confident with the feet correctly positioned
 - ii. Keeping your drumsticks and mallets straight while at attention
 - iii. Holding your head up with both eyes focused straight ahead at all times
 - iv. Projecting a facial expression of both confidence and aggression
 - v. Exhibiting absolutely no movement at all while standing at attention

B) Establishing & Maintaining Proper Grip

- a. The hands are relaxed — no tension!
- b. The fingers do not come off the sticks
- c. The sticks act as a natural extension of the forearm
- d. The sticks are held at a comfortable elevation above the drum surface
- e. The sticks travel in a straight up and down motion
- f. *The beads are confined in the center of the drum head*
- g. Match Grip
 - i. Start by grasping the stick between the fleshy part of the thumb and the first joint of the index finger about 4 inches from the butt end of the stick. This point of contact is called the “fulcrum” and acts as a pivot point for the stick.
 - ii. Lightly wrap the remaining three fingers around the stick. Getting a relaxed feel from the back three fingers is very important!
 - iii. Avoid squeezing the stick unnecessarily
 - iv. The stroke is generated mostly by flexing the wrist and aided by fingers and forearm when needed.
 - v. This grip is used for the Tenors and is modified slightly for the Basses

vi. Tenors

1. When in the playing position, the stick should be angled slightly downwards towards the head, helping to avoid accidental contact with the rim of the drum.

vii. Bass Drums

1. There should be no extra mallet sticking out the bottom of the hand. This is to help get as much velocity behind the stroke as possible.
2. The forearm should be parallel to the ground and the mallets should be at about a 45-degree angle from the ground.
3. The stroke is generated from a rotation of the forearm with a slight wrist break.

h. Traditional Grip

i. Right hand

1. The right hand will hold the stick with the match grip described above

ii. Left hand

1. Start by grasping the stick in the webbing between your thumb and index finger on your left hand about 4 inches from the butt end of the stick. Similar to match grip, this is called the “fulcrum” and acts as a pivot point for the stick.
2. Wrap the ring finger and pinky underneath the stick.
 - a. The stick should rest on the cuticle of the ring finger
3. Lightly close the index finger and middle finger over the top of the stick.
 - a. The fleshy part of the thumb should meet the first joint of the index finger
4. The stroke is generated through a rotation of the left forearm, not from lifting the arm.
5. This grip is used for the Snares only.

C) Fingers

- a. The fingers will be developed and strengthened through various exercises. This will help to improve quality of sound, speed and endurance and will be accomplished by isolating each hand and turning the wrist as far as possible.

D) The Strokes

a. Legato Stroke

- i. A relaxed stroke
- ii. A smooth, ‘pendulum’-like motion
- iii. The bounce off the drum surface is very important
- iv. The fingers are relaxed, but remain on the stick

- b. Staccato Stroke
 - i. A strong stroke
 - ii. An aggressive motion, but with no tension.
 - iii. Beads pass each other close to the drumhead
 - iv. Involves playing ‘into’ the drum head
 - v. Fingers are applied to the stick with pressure

E) Using the Strokes

- a. Accent
 - i. Staccato
 - ii. Use various heights
 - iii. Legato
 - iv. Usually a solid three (3) inches
- b. Grace Note
 - i. Legato
 - ii. usually three (3) inches, depending on surrounding tap height
 - iii. Drops straight down (no raising the stick)

F) Cymbals

- a. Being the most visible section in the Drumline, it is important that every member of the cymbal line approaches everything the same way. Everything needs to look the same, from the visuals that we execute, to the crashes that we play.
- b. The finer aspects of the cymbal technique will be taught during summer camps and band camp. Please use this as a brief introduction to the cymbal technique.
- c. The Following positions have corresponding pictures that can be found in the back of the handbook.
- d. Set Position
 - i. Our Set Position is the most common position. We are in this position after being called to attention. See Figure I and Figure II
 - ii. It is important to stand with good posture, with the shoulders slightly back.
- e. Parade Rest
 - i. The most relaxed, yet still defined, position we have is known as Parade Rest. This position will be called out at various times. The position is a slightly more relaxed version of the Set Position. See Figure III
- f. Crash Position
 - i. The Crash Position our “playing position.” We will be in this position unless the music calls for something else. See Figure IV.
 - ii. Notice the cymbals are at a slight angle to the performers left side.
 - iii. We want to keep the cymbals as close together as possible. Figure V is an example of a bad crash position
- g. Hi-Hats
 - i. Another common position that we use is our Hi-Hat position. Our cymbals

are placed horizontally in front of our bodies. The cymbals should be parallel to the ground. See Figures VI and VII.

MUSICAL STANDARDS

A) An understanding of the full dynamic range of levels:

- a. *pp* · 1 1/2 inches
- b. *p* · 3 inches
- c. *mp* · 4 1/2 inches
- d. *mf* · 6 inches
- e. *f* · 9 inches
- f. *ff* · 12 inches
- g. *fff* · 15 inches

B) Quality of Sound

- a. Achieved thorough:
 - i. Listening
 - ii. Balancing
 - iii. Committing to the high system mentioned above
 - iv. Playing a lot!

C) Reading Skills

- a. Because we learn a lot of music through out the year, and we often do not have a lot of time to learn the music before we perform it, it is important that you understand how to read music.
- b. Double and triple timing patterns
- c. Duple and triple roll sequencing
- d. Rudiments

D) Learning Music

- a. Not having music prepared is unacceptable. It is your responsibility to learn the music on your own and come to rehearsal prepared. Coming to rehearsal unprepared will result in not marching either halftime, pregame or both.

EXERCISES

The following exercises serve many purposes for us. Some of these exercises serve as warm-ups, some of them help develop technique, and many of them do both. Regular practice of these exercises will not only make you a better player, but it will help you understand the mechanics behind playing the instrument.

Always consider the following points when practicing these exercises on your own:

- Practice daily for improvement
- Practice all of these exercises at varying tempos
- Practice all of these exercises at varying heights
- Use a metronome!
- Practice in front of a mirror or record yourself while playing.

Legatos

Snare Drum

Marching Tenor Drums

Marching Bass Drum (1-6)

Marching Bass Drum (7-12)

Marching Cymbals

4

S. D.

T. D.

B. D.

B. D.

Cym.

8

S. D.

T. D.

B. D.

B. D.

Cym.

Stick Control

Snare Drum

R L R L

Marching Tenor Drums

R L R L

Marching Bass Drum

R L R L

2

S. D.

R R L L R R L L R R L L R R L L

T. D.

R R L L R R L L R R L L R R L L

B. D.

R R L L R R L L R R L L R R L L

4

S. D.

R L L R R L L R R L L R R L L R R L L

T. D.

R L L R R L L R R L L R R L L R R L L

B. D.

R L L R R L L R R L L R R L L R R L L

6

S. D.

R L R R L R L L R R L R L L R R L L

T. D.

R L R R L R L L R R L R L L R R L L

B. D.

R L R R L R L L R R L R L L R R L L

2

8

S. D.

T. D.

B. D.

R R L R L L R L R R L R L L R L
R L R L

R R L R L L R L R R L R L L R L
R L R L

R R L R L L R L R R L R L L R L
R L R L

10

S. D.

T. D.

B. D.

R R R L R R R L R R R L R R R L
R L R L

R R R L R R R L R R R L R R R L
R L R L

R R R L R R R L R R R L R R R L
R L R L

12

S. D.

T. D.

B. D.

R L L L R L L L R L L L R L L L
R L R L

R L L L R L L L R L L L R L L L
R L R L

R L L L R L L L R L L L R L L L
R L R L

14

S. D.

T. D.

B. D.

$\frac{3}{4}$ R R R L L L R R R L L L R R R L L L R R R L L L
 $\frac{4}{4}$ R

$\frac{3}{4}$ R R R L L L R R R L L L R R R L L L R R R L L L
 $\frac{4}{4}$ R

$\frac{3}{4}$ R R R L L L R R R L L L R R R L L L R R R L L L
 $\frac{4}{4}$ R

Tap Pyramid

Snare Drum

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R L R L R L R L R L R L R L

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Marching Tenor Drums

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R L R L R L R L R L R L R L

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Marching Bass Drum

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R L R L R L R L R L R L R L

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2

S. D.

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R R L L R R L L R R L L R R L L

```

T. D.

```

R R R R L L L L R R R R R L L L L

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B. D.

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R R L L R R L L R R L L R R R R L L L L

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4

S. D.

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R _____ L _____

```

T. D.

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R _____ L _____

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B. D.

```

R _____ L _____

```

2

6

S. D. T. D. B. D.

L R

R L R L R L R L R L R L R L

8

S. D. T. D. B. D.

L L

R R L L R R L L R R L L R R R L L L

10

S. D. T. D. B. D.

R L R

12

S. D. T. D. B. D.

L

R L R L R L R L R L R L R L R L R L

14

S. D.

T. D.

B. D.

R R L L R R L L R R L L R R R R L L L L R R R R L L L L

16

S. D.

T. D.

B. D.

R L R

18

S. D.

T. D.

B. D.

L R

Bucks

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

choke

5

S. D.

L

T. D.

L

B. D.

L

Cym.

choke

2

7

S. D.

T. D.

B. D.

Cym.

R

R

R

choke

Snyder Dubs

$\text{♩} = 160$

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

S. D.

T. D.

B. D.

Cym.

3

5

2

7

S.D. R R R L R R L L L R L L L R L

T.D. R R R L R R L L L R L L L R L

B.D. R R R L R R L L L R L L L R L

Cym. x x x x x x x x x x x x

9

S.D. R R R R L R L L L L R L L L R L

T.D. R R R R L R L L L L R L L L R L

B.D. R R R R L R L L L L R L L L R L

Cym. x x x x x x x x x x x x

11

S.D. R L R R L L R L R R L L R R L L R

T.D. R L R R L L R L R R L L R R L L R

B.D. R L R R L L R L R R L L R R L L R

Cym. x x x x x x x x x x x x

Sanford Double Beat

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

This section of the musical score consists of four staves. The top staff is for the Snare Drum, featuring a continuous eighth-note pattern with a sixteenth-note rest every two measures. The second staff is for the Marching Tenor Drums, showing a similar pattern but with a different rhythmic feel. The third staff is for the Marching Bass Drum, which provides a steady bass line. The bottom staff is for the Marching Cymbals, indicated by 'X' marks on the notes. The score is divided into two measures by a vertical bar line.

3

S. D.

T. D.

B. D.

Cym.

This section shows the continuation of the musical score. The staves for Snare Drum, Marching Tenor Drums, and Marching Bass Drum remain the same. The Marching Cymbals staff has changed, with the 'X' marks now appearing on the first and third beats of each measure. The measure is again divided by a vertical bar line.

2

5

S. D.

T. D.

B. D.

Cym.

This section contains two measures of music. Measure 5 starts with a forte dynamic. The timpani (T.D.) and bass drum (B.D.) play eighth-note patterns. The snare drum (S.D.) plays sixteenth-note patterns. The cymbals (Cym.) play eighth-note patterns. Measure 6 begins with a dynamic change. The timpani and bass drum continue their patterns. The snare drum changes to a sixteenth-note pattern. The cymbals play eighth-note patterns.

7

S. D.

T. D.

B. D.

Cym.

This section contains one measure of music. The snare drum (S.D.) and bass drum (B.D.) play eighth-note patterns. The timpani (T.D.) and cymbals (Cym.) play eighth-note patterns. The cymbals end with a sustained note.

Triple Beat

Snare Drum

R R R R R L L L L

Marching Tenor Drums

R R R R R L L L L

Marching Bass Drum

R R R R R L L L L

Marching Cymbals

x. x. x. x. x. x. x. x. x. x.

3

S. D.

R R R R R

T. D.

R R R R R

B. D.

R R R R R

Cym.

x. x. x. x. x. x. x. x. x.

5

S. D.

L L L L L R R R R R

T. D.

L L L L L R R R R R

B. D.

L L L L L R R R R R

Cym.

x. x. x. x. x. x. x. x. x.

2

7

S. D.

T. D.

B. D.

Cym.

L L L

L L L

L L L

L L L

L L

L L

R

R

R

R

Choo Choo



5



9



13



Triplet Rolls

The sheet music consists of three staves, each with four measures. The first staff is for Snare, Tenor, Marching Bass Drum, and Bass. The second staff is for S. D., T. D., B. D., and B. D. The third staff is for S. D., T. D., B. D., and B. D. Measures 1-2 show standard triplet rolls. Measure 3 shows more complex patterns, including sixteenth-note rolls and eighth-note rolls. Measure 4 shows eighth-note rolls and sixteenth-note rolls.

Snare $\frac{12}{8}$

Tenor $\frac{12}{8}$

Marching Bass Drum $\frac{12}{8}$

Bass $\frac{12}{8}$

S. D. $\frac{12}{8}$

T. D. $\frac{12}{8}$

B. D. $\frac{12}{8}$

B. D. $\frac{12}{8}$

S. D. $\frac{12}{8}$

T. D. $\frac{12}{8}$

B. D. $\frac{12}{8}$

B. D. $\frac{12}{8}$

2

8

S. D.

T. D.

B. D.

B. D.

10

S. D.

T. D.

B. D.

B. D.

13

S. D.

T. D.

B. D.

B. D.

16

S. D.

T. D.

B. D.

B. D.

16th Timing



4



7



10



13



16



20



23



Triplet Timing

A musical score consisting of four staves of music. The first staff starts with a 4/4 time signature. The second staff begins at measure 5. The third staff begins at measure 9. The fourth staff begins at measure 11. Each staff contains eighth-note patterns. Measures 1-4 show eighth-note triplets (three notes per beat). Measures 5-8 show eighth-note pairs followed by eighth-note triplets. Measures 9-12 show eighth-note pairs followed by eighth-note pairs. Measures 13-16 show eighth-note pairs followed by eighth-note pairs, with some eighth-note pairs grouped by vertical lines.

4

5

9

11