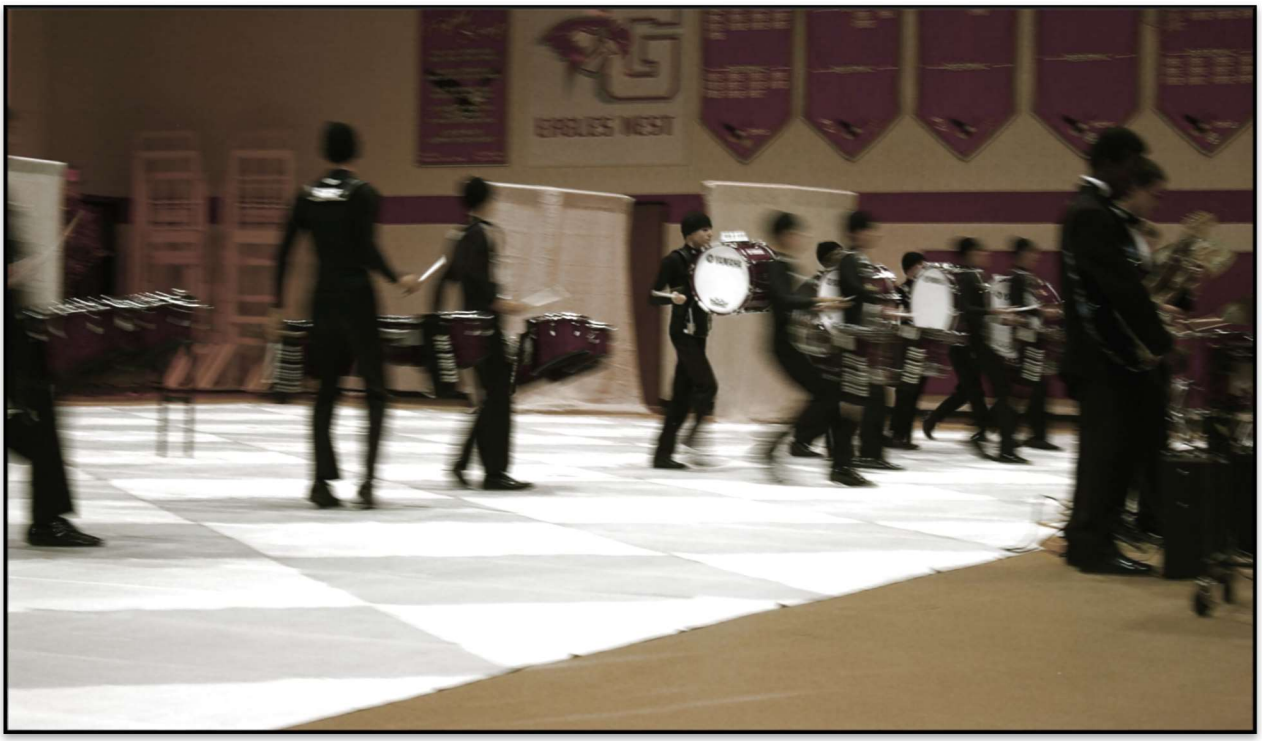
Godwin High School Drum Line

2020-2021



Please read all information.

If you have any questions, please ask.

"The most foolish question is the question not asked. "

General Membership Materials

The goal of the Godwin Marching Percussion Ensemble is to operate, behave, prepare, rehearse, and perform like a World Champion ensemble in **every** aspect – both on and off the field – with hard work, dignity, poise, professionalism, class and respect; regardless of competitive placement or outcome.

Talent

Your abilities on your instrument as well as your marching ability are critical to your success. It is equally important to see development and improvement from rehearsal to rehearsal and throughout the season. For your role in the drum line, your ability to move your feet and play at the same time (in time) is an integral part of your responsibilities to the ensemble.

Attendance

In order to maintain a high level of performance excellence, full attendance at all rehearsals is necessary. Attendance is taken at each camp and rehearsal. All conflicts and excused absence requests are communicated and approved by the Band Director.

Attitude

As with any team sport, chemistry is very important to success. Members of the marching percussion ensemble are professional, respectful, motivated, and responsible – holding themselves to the highest level of accountability at all times. A respect for each other, a trust in the staff, a desire to work hard every day, and a commitment to excellence, as well as the ability to adapt and be flexible are all critical aspects of being a successful member of this ensemble.

Body Basics

Posture

Aligning the body provides an environment where the individual will obtain the most information from instructors. The stillness of the body will translate into a mind that is focused.

Stand with feet shoulder width apart. Feet are turned out to a 45° angle. Knees are centered over the ankles. Hips are stacked on top of the knees and ankles. Abdominal muscles are engaged to prevent the hips from rolling forward. Shoulders are rolled back and down, which will open up hand positions to be palms flat towards the legs. Chest is open but not overly protruding. Ears are centered over the shoulders with the chin slightly tucked.

Body weight is centered. Energy from the body is shooting upwards through all the aligned parts. Awareness is elevated because of this. Breathing is much easier. Body is balanced and open to incoming signals, as well as aware of outgoing actions. The body should feel still but not stagnate. The breath cycles are normal and full.

The Grip

Bass Drums:

- Hand should grip at the base of the mallet
- Pad of the thumb should be in full contact with the sticks
- Index finger should be wrapped with no gap between the thumb and palm
- If a nail was driven into the thumbnail, it should pass directly through the middle of the shaft and connect to the index finger

Tenors:

- Fulcrum of the right hand is the bottom third of the stick, gripped with thumb and index finger
- The entire pad of the thumb should be in contact with the stick
- Index finger is wrapped around the stick with the top knuckle parallel to the thumb
- Middle, ring and pinky fingers are wrapped around the stick with maximum soft contact
- There should be an even pressure on the stick that allows it to vibrate

Snares (Right hand):

- Fulcrum of the right hand is the bottom third of the stick, gripped with thumb and index finger
- No gap between thumb and palm
- Middle, ring and pinky fingers are wrapped around the stick with maximum soft contact
- There should be an even pressure on the stick that allows it to vibrate

Snares (Left hand):

- Fulcrum is slightly lower than the bottom third of the stick, gripped between thumb and palm
- Connect thumb to first knuckle of index finger, creating a lowercase “t” shape
- All four fingers have natural curvature with the stick resting on the cuticle of the ring finger.

Body Position

Bass Drums:

- Forearm is parallel to the ground.
- Wrist should be an inch away from the rim creating a slightly inward angle.
- Mallet head should be 1” away from the head.
- Height of the drum should be adjusted so mallet is centered in the head.

Tenors:

- Beads of the stick should be a beads length away from the surface.
- Stick should follow natural curvature of the arm.
- Wrist should be rotated to a 45° angle.
- Zones should be in a straight line across the drums, about an inch away from the rim.
- Elbows should hang naturally at the sides.
- Set position is at a slightly downward angle.

Snares:

- Left forearm is parallel to the ground, hinging from the elbow allow the wrist to drop another inch.
- Two-finger gap from left/right stick and the rim.
- Set position in a slightly downward angle.
- Beads are as close together as possible without touching, and closest to the center of the head without touching.
- Straight line from elbow to bead in the right arm, left arm is relaxed hanging naturally.

Drum Line Dynamics/Heights

pp = 1.5'' ***p*** = 3'' ***mp*** = 4.5'' ***mf*** = 6'' ***f*** = 9'' ***ff*** = 12'' ***fff*** = 15''

0° 45° 90° with Arm

Marking Time

Marking time builds your coordination. You may not have your drum and harness at home, but you can certainly simulate that with a drum pad. It's best if you have a stand to put your pad on, but in a pinch you can put the pad on a surface and elevate it so that way it is at the proper playing height.

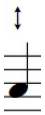
Practice ALL exercises with your feet moving in time.

Count:	**1**	**2**	**3**	**4**
Foot:	**Left**	**Right**	**Left**	**Right**

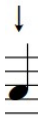
If the music is in 3/4, keep alternating your feet. All exercises will begin on the **LEFT** foot.

Stroke Types

Full Stroke: The bead starts in the "up" position.
Flick your wrist to strike the drum.
The bead ends in the "up" position.



Down Stroke: The bead starts in the "up position.
Flick your wrist to strike the drum.
The bead ends in the "down" position. (as close to the surface as possible)



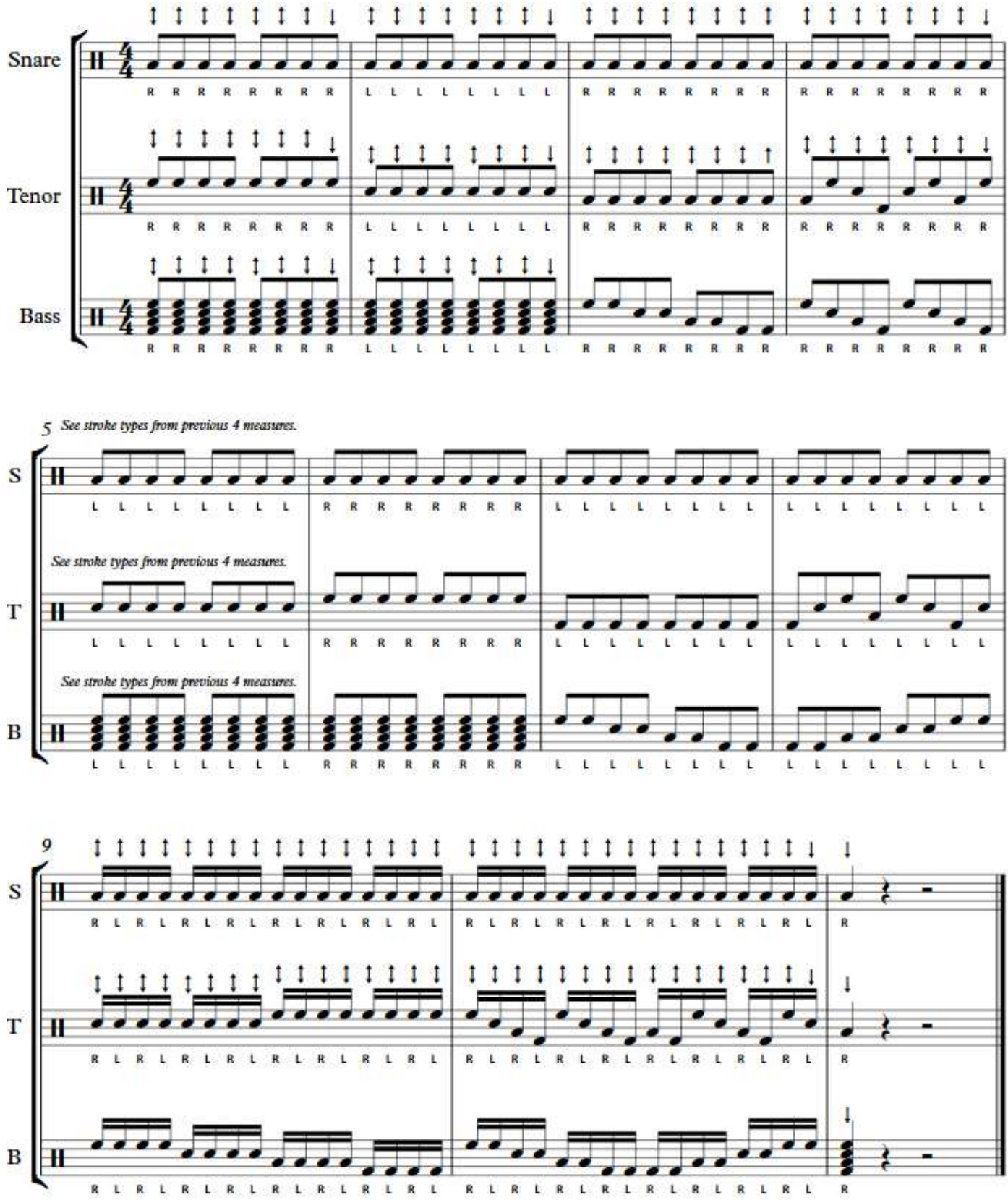
Up Stroke: The bead starts in the "down" position.
Flick your wrist to strike the drum.
The bead ends in the "up" position.

Tap Stroke: The bead starts in the "down" position.
Flick your wrist to strike the drum.
The bead ends in the "down" position. (as close to the surface as possible)

Before you jump into the music, please remind yourself to practice with the following things in mind:

1) A goal in mind for that session.
2) To review the technique portion before you practice the notes.
3) Our goal is to make music the same way from player to player.
4) If you're uncomfortable with a technique, video record yourself, compare it to Michael's video & make adjustments.
5) The work you <u>collectively</u> put in will equal the amount of progress you will make at band camp.

8 ON A HAND


Snare
Tenor
Bass
5
See stroke types from previous 4 measures.
S
T
B
9

DOUBLE BEAT 2020

13

S: R R R R R R R L R | L L L L L L L R L | R R R R R R R L R | L L L L L L L R L

T: R R R R R R R L R | L L L L L L L R L | R R R R R R R L R | L L L L L L L R L

B: R R R R R R R L R | L L L L L L L R L | R R R R R R R L R | L L L L L L L R L

17

S: R R R L R L L L R L | R R R L R L L L R L

T: R R R L R L L L R L | R R R L R L L L R L

B: R R R L R L L L R L | R R R L R L L L R L

19

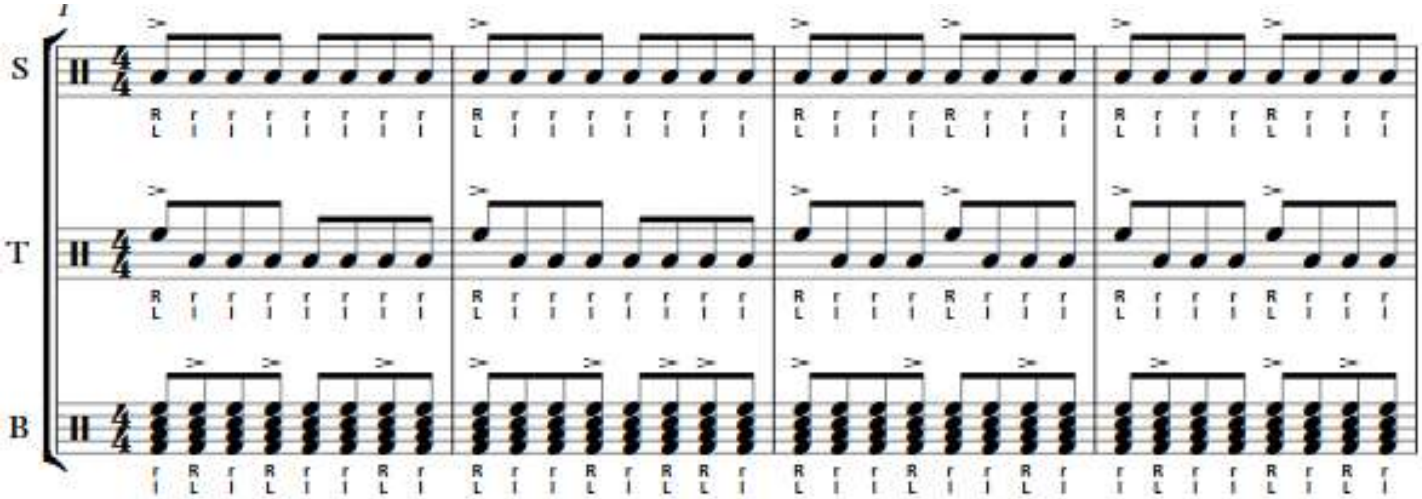
S: R R R L L L R R R L L L | R R L L R R L L R R L L | R

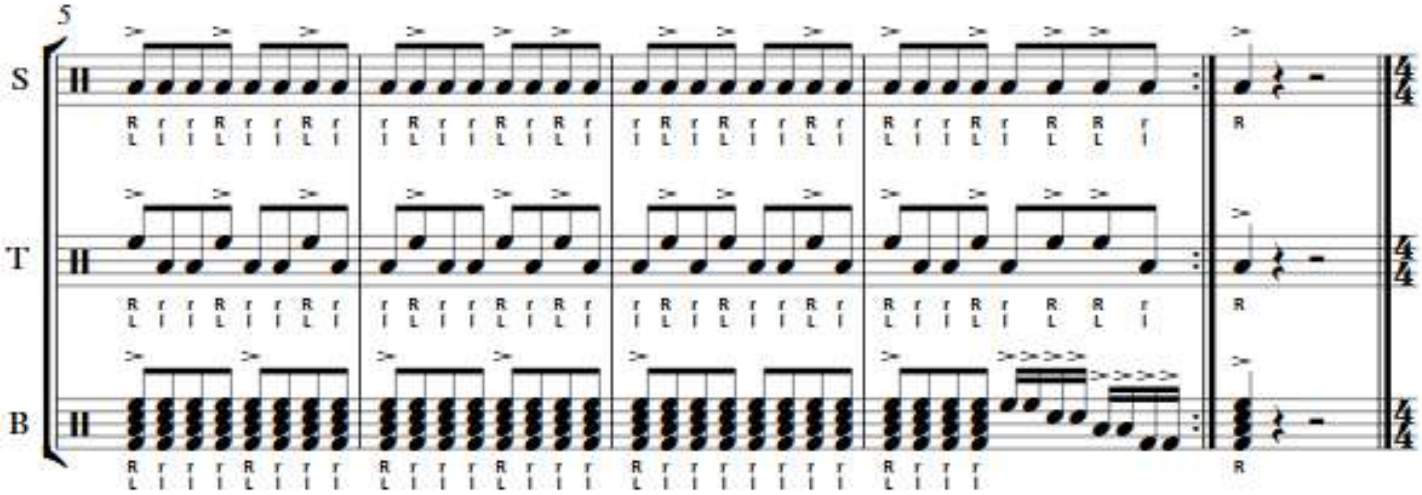
T: R R R L L L R R R L L L | R R L L R R L L R R L L | R

*Scrapes

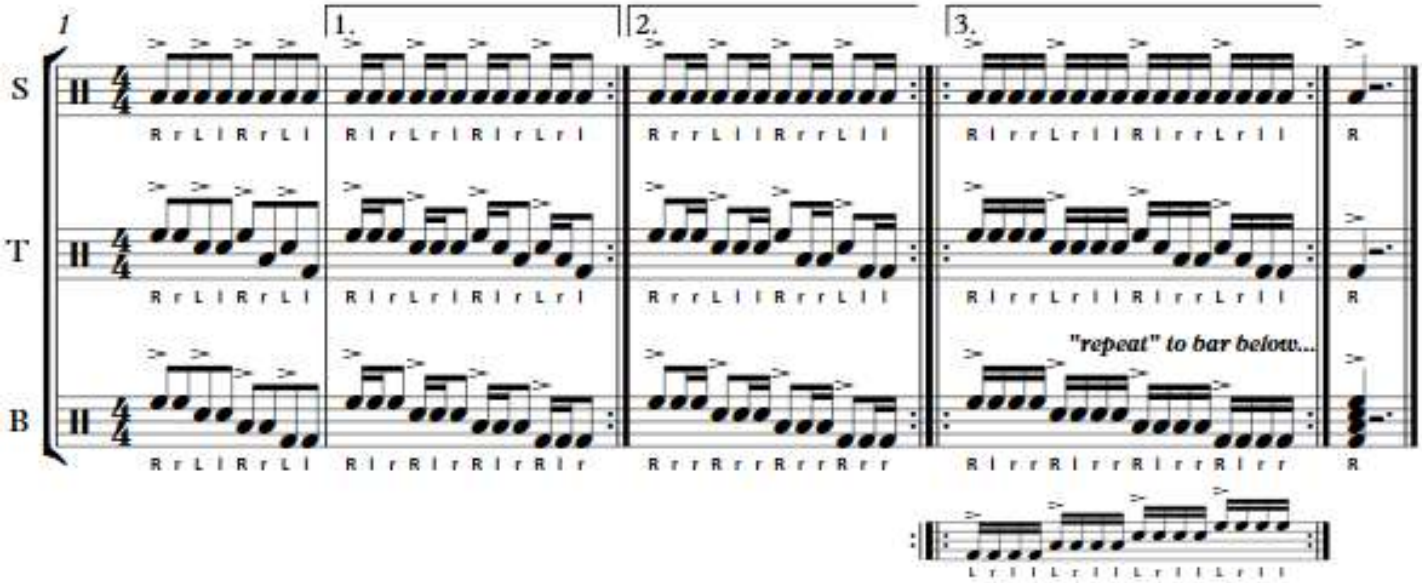
B: R L R L R L R L R L R L | R L R L R L R L L L | R

BUCKY DIDDLES

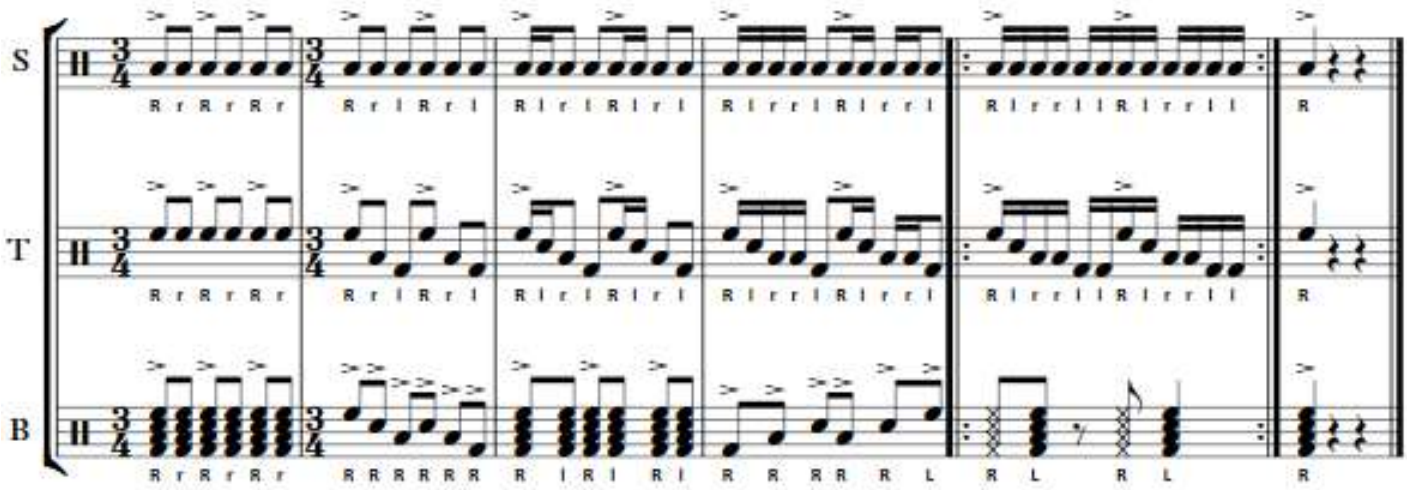




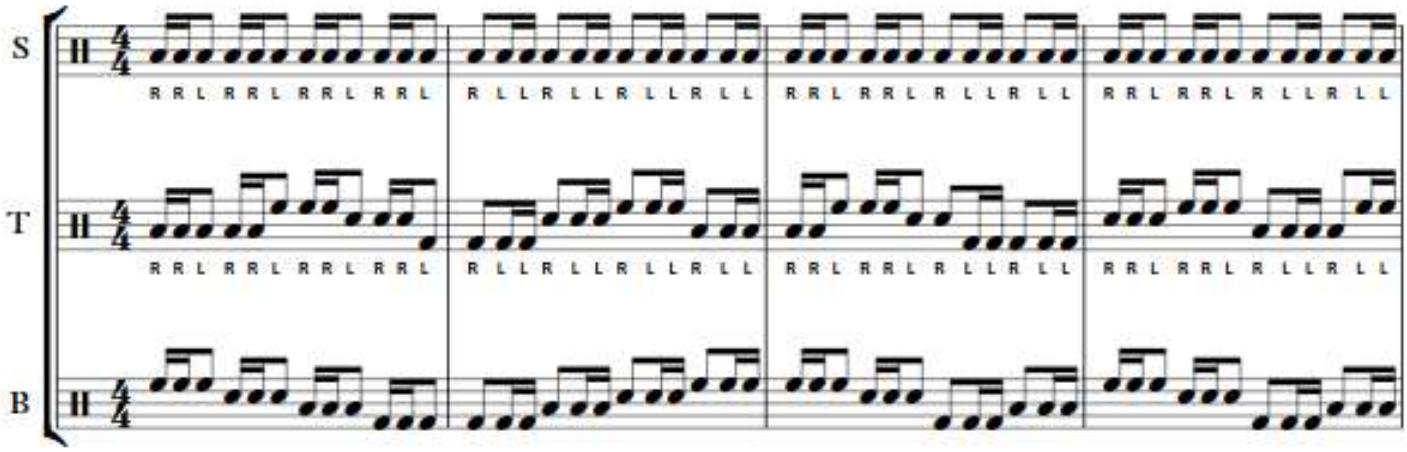
PARADIDDLE BREAKDOWN

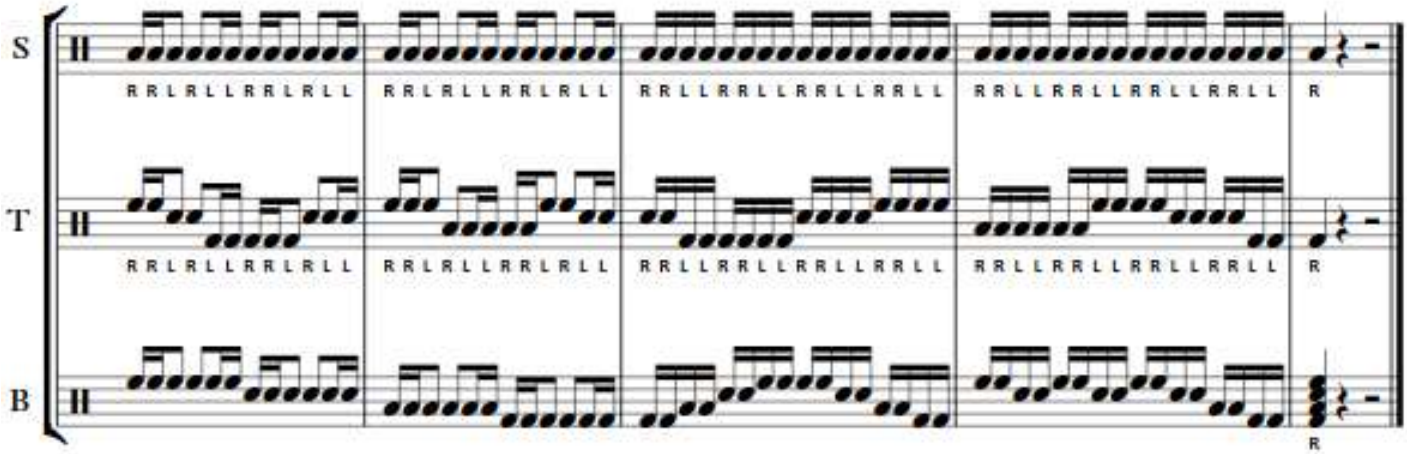


PARADIDDLE-DIDDLES

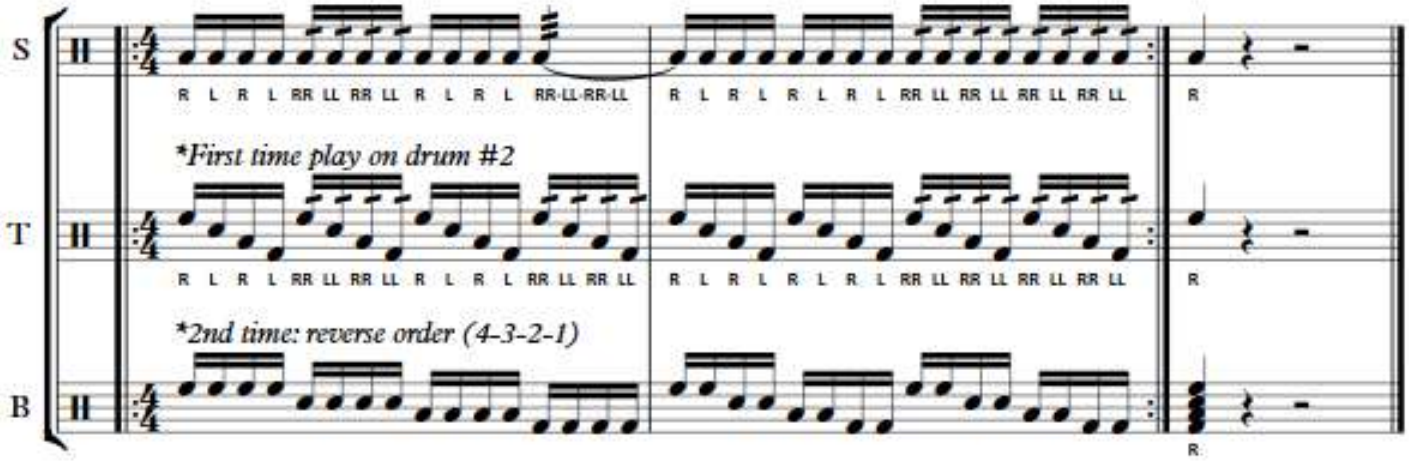


GALLOP

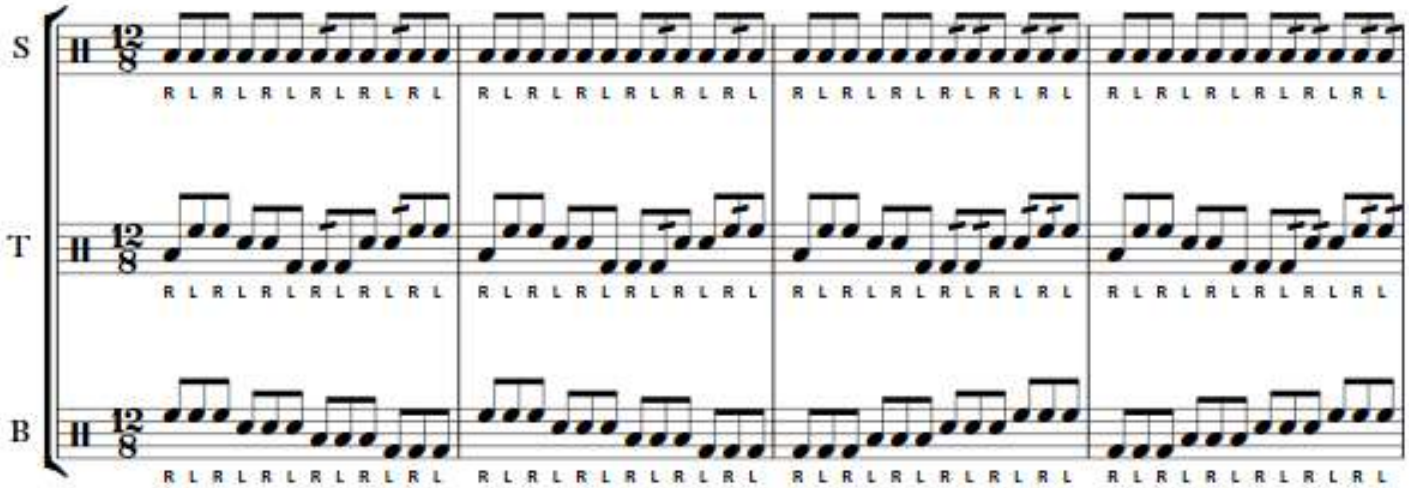


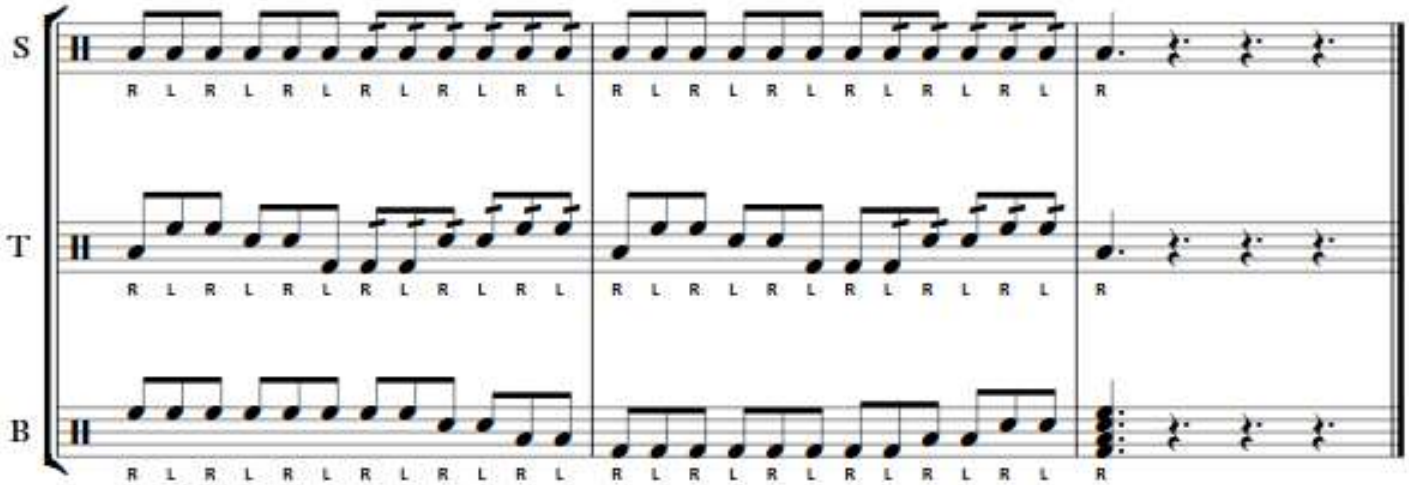


HIGGA-DIGGA-BURR



TRIPLET ROLLS





Individual Section Resources

Snare Drums: Santa Clara Vanguard 2003, 2004, 2009

Tenor Line: Cadets 2000-2005

Bass Drums: Cadets 2000-2005