TEXAS DRUMS

The University of Texas

Longhorn Band Drumline

2009-2010 Marching Percussion Handbook

THE UNIVERSITY OF
TEXAS
AT AUSTIN

On behalf of the directors, section leaders, and staff of the Longhorn Band, I would like to welcome and thank you for expressing interest in the Texas Drumline. Please carefully read the following material as this handbook will provide all necessary information for the summer clinics, audition procedures, band week, and the upcoming football season. To help prepare prospective members for auditions and the marching season, we will host three clinics that will take place on the following dates:

July 11
July 25
August 1

*All clinics are held in the Longhorn Band Hall (MBE 2.114).
Check-in will begin at 9:00 a.m. and each clinic will run until 5:00 p.m.

Attending these clinics is the first step towards auditioning for the drumline. The sessions will address techniques that are fundamental to all areas of marching percussion as well as materials found throughout this handbook. Please feel free to contact either the section leaders or me if you have any questions. We are all eager and excited about this upcoming season and we look forward to your participation in the Texas Drumline.

Sincerely,

Christopher Lizak
University of Texas Drumline Instructor
clizak@mail.utexas.edu

<u>2009-2010 Texas Drums Section Leaders</u>

Mark Rocha (snare) – mark@markrochadesigns.com

Michael Howell (tenor) – wmbhowell9659@mail.utexas.edu

David Webster (bass) – davewebby8917@yahoo.com

Gabbi Foytik (cymbal) – Gabrielle.Foytik@bba05.mccombs.utexas.edu

Lysa Garcia (cymbal) – lrgarcia@mail.utexas.edu

Sami Miller (cymbal) – smiller88@mail.utexas.edu

2009-2010
Texas Drumline Handbook

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Preface

The exercises, etudes, and warm-ups found in this handbook have been compiled in an effort to maintain a standard of performance and technique as it applies to the percussion section of the Longhorn Band. It is highly recommended that all prospective LHB percussionists read the following set of technical guidelines and rehearsal procedures so that all expectations will be clearly understood prior to arriving on campus.

Philosophy Statement

The marching percussion program at The University of Texas at Austin is designed to create a learning environment that is conducive to a high level of musical performance, while upholding the tradition of the Longhorn Band and The University in the most dignified manner.

Playing Style

The best word to describe the general image or "look" of the Texas Drumline, in performance or at rest, would be ***stoic***. This term implies a type of relaxed focus that is not easily shaken by outside distractions. For us, this translates to a generally neutral facial expression and strong but relaxed shoulders. You should look as if you have everything under control, regardless of performance demands.

Snares, tenors, and bass drums all play at the flattest angle possible. This is the first step to achieving our sound. It ensures maximum rebound from the drumhead, and a dark, fundamental based tone. The second part of this equation is the use of a heavy, legato stroke. When playing a drum, you should feel as though the sticks or mallets are sinking into the head, not crushing it. This analogy should help in avoiding a high velocity, pounding stroke. Let the weight of your hands and sticks do most of the work.

Rehearsal Expectations

Given the heavy time constraints of a normal LHB performance season, every effort must be made to maximize the amount of quality, on-task rehearsal time within each session. As a result, the rehearsal environment must be completely free of extraneous noise, talking, or disruptive behavior. Our work ethic is absolutely vital to our success.

A key component to successful rehearsing in the Texas Drumline is the use of a metronome. In order for the group to develop a consistent sense of time and rhythmic interpretation, every member of the ensemble must own a metronome and be intimately familiar with this device. On a more specific level, tempo, rhythmic interpretation, style and dynamics are all generated from the center of each section. These listening points are keenly in touch with the pulse of the metronome at all times during rehearsal. Tempo is then transferred to the surrounding players through the vocalization of

"duts." Furthermore, each player is responsible for listening carefully to the player inside of them for all of the elements of performance listed above. This process is known as listening in and, when properly executed, serves as the backbone of a precise, clearly articulated section player.

Weekly Rehearsal Schedule

Weekly rehearsals are one of the most important tasks that we do as a group. It is imperative that each member of the drumline creates a weekly schedule that caters to the routine of the Longhorn Band. Our weekly rehearsal schedule is as follows:

Mondays: 5:30 p.m. – Drumline sectional in the LBJ parking lot
6:30 p.m. – Set-up in fundamentals block in the bubble

Tuesdays: 6:15 p.m. – Meet to warm-up in the bubble
6:30 p.m. – Set-up in fundamentals block

Thursday: 5:30 p.m. – Drumline sectional in the LBJ parking lot
6:30 p.m. – Set-up in fundamentals block in the bubble

As a general rule, drumline members are expected to arrive to rehearsals and performances ten minutes in advance of the official call time. This enables time for a brief warm-up before playing with the entire band. It is also recommended that individuals arrive to the Band Hall thirty minutes prior to rehearsal call times in order to allow comfortable time to travel to the practice location.

Please note: This schedule may change/be altered slightly if there is an overwhelming conflict due to class schedules. When scheduling classes, please keep in mind this schedule and, if possible, do your best to allow for travel time.

Performance

The University of Texas Longhorn Band performs regularly on a national, often televised, stage. As a result, every effort must be taken to ensure that all aspects of the LHB presence exude the highest levels of professionalism, musicianship, and maturity. Any public performance, regardless of length or scope, will be approached in complete and total seriousness. As a member of the Texas Drumline, you will be expected to be alert, focused, on-task at all times during performance, whether that be on the field, in the stands or in parade. Remember, someone is always watching. Assume that every impression is the first.

Above all, it is the sincere hope of the entire Longhorn Band Staff that students have a positive experience, no matter their level of involvement, with The University of Texas Longhorn Band. The percussion program is only one aspect of a much larger entity, one that is deeply rooted in pride, tradition, and heritage. As a member of the organization, you will undoubtedly identify with these values, and will hopefully do your part to help preserve and maintain the spirit of this very storied organization.

Stick Heights

Accurate stick heights promote musical and visual uniformity within the percussion section. Each stick height refers to the distance between the bead and the playing surface:

Sforzando = 15" Stroke, which is initiated by the forearm
12" Stroke
9" Stroke
6" Stroke
3" Stroke
1" Stroke

Stick Height Chart

This chart provides guidelines for relating stick heights to dynamic markings indicated throughout parts. Although the stick height may be changed in various playing situations, this chart provides a constant frame of reference and is considered default.

Dynamic*	Inner Beats	Accents (>)	Full Accents (^)
Pianissimo (pp)	1"	N/A	N/A
Piano (p)	1"	3"	N/A
Mezzo Piano (mp)	1"	3"	6"
Mezzo Forte (mf)	3"	6"	9"
Forte (f)	3"	9"	12"
Fortissimo (ff)	6"	12"	15"

*A dynamic marking such as this: ***f – mp***, simply means that accents will be played at forte while taps will be at mezzo piano.

Audition Procedures

To be eligible to audition for the Texas Drumline you must first submit a Prospective Member Audition Form to the Longhorn Band Office. This form can be found on the following page. General LHB audition information can be found on this website:
http://lhb.music.utexas.edu/prospectives/auditions.php

Next, you must attend at least one of the three summer drumline clinics in order to receive an official invitation to Band Week (where the drumline auditions will take place). It is encouraged that you attend all three clinics as these are intended to help prepare prospective members for auditions and the Band Week experience. If you are unable to attend at least one of the clinics, you must submit a performance video on your instrument(s) of interest **prior to Friday, August 7**.

During Band Week, auditions for the drumline will begin on the afternoon of Tuesday, August 18 (keep in mind that both prospective and returning members are required to attend both audition days). "Day 1" of the audition process will consist of section playing auditions and a group marching

audition. At the end of the first day and after initial assessments have been completed, callbacks will be made for individuals to return to audition during "Day 2".

"Day 2" of the audition process will consist of a group warm-up, which will work similar to the routine used during the summer clinics (these warm-up procedures are an important part of assessing the "Day 2" audition). Prospective and returning members that have made it to this point will perform an individual audition and then we will hold additional section playing auditions as needed. This day will conclude with a meeting to announce the 2009-2010 Texas Drumline.

Tuesday, August 18 – "Day 1" – 6:00 p.m. @ the Band Hall

Section playing auditions
Group marching auditions
Call backs for "Day 2"

Wednesday, August 19 – "Day 2" – TBA

Group warm-up
Individual playing auditions
Section playing auditions (as needed)
Drumline set meeting

After the audition process is complete, if you find that you did not end up making the drumline, your Band Week is not necessarily over. There are additional ways to be involved in the Longhorn Band that include the Big Bertha Crew and the Big Flags Brigade.

You will find the individual audition excerpts in the next section of the handbook. Additional audition expectations and music excerpts will be discussed in further detail at the summer clinics.

The University of Texas Longhorn Band

2009 Prospective Member Audition Form

Name: _____
Mr./Ms. *Last* *First* *Middle*

Home Address: _____
Street *City* *State* *Zip Code*

Home Phone: (___) _____ Email Address: _____

High School: _____ Director: _____

Marching Instrument: _____ Concert Instrument: _____

Have applied to The University of Texas? ❑
Have been accepted to The University of Texas? ❑
Have been accepted to The School of Music?* ❑

Intended Major: _____

For **ALL MUSIC MAJORS: If you have been accepted into the School of Music, the preliminary audition is not required. Please return your Audition Form and you will be invited to Band Week.*

Membership in the Longhorn Band is determined by TWO auditions. The first is a preliminary audition performed for the directors. Once the preliminary playing audition (wind and percussion) or color guard audition is passed, the applicant will be invited to join us for Band Week - the week prior to the start of the fall semester. Here they will learn the Longhorn Band marching style and participate in a final marching/playing audition. After passing both auditions, the prospective member is admitted to the marching band program.

Wind preliminary audition: Full range chromatic scale, 12 major scales, a brief lyrical excerpt, and a brief technical excerpt to display your command of the instrument.	**Percussion preliminary audition:** A preliminary audition is not required of percussionists. They should return the Audition Form and plan to attend the percussion clinics held on Saturdays during the summer.
Color Guard preliminary audition: Submit a video (VHS or DVD ONLY) of a one-minute flag routine to music of your choosing. All color guard prospective members must attend at least one summer guard clinic.	

GUARD AND PERCUSSION: Please check our website for all summer guard and percussion clinic dates.

Please select only **ONE** of the following preliminary audition dates ***(WINDS ONLY):***

❑ Saturday, April 25, 2009 (10 a.m. – noon)
❑ Saturday, May 30, 2009 (10 a.m. – noon)
❑ Monday, June 1, 2009 (10 a.m. – noon)
❑ Saturday, June 6, 2009 (10 a.m. – noon)
❑ Saturday, July 11, 2009 (10 a.m. – noon)
❑ Saturday, July 25, 2009 (10 a.m. – noon)
❑ Send in an audition recording (received by LHB office no later than August 7, 2009)

Deadline for 2009 Longhorn Band auditions is August 7, 2009

If you are unable to travel to Austin for a playing audition please send a recording (tape or CD for WIND players ONLY). This recording must be received in the Band Office no later than August 7, 2009. Please be sure to enclose this Prospective Member Form with your recording.

Please return this form to:

The University of Texas at Austin
University Bands
1 University Station E3102
Austin, Texas 78712-0436

We will contact you via e-mail once we receive your audition form. - ***Hook 'em!***

Drumline Audition Rubric No. 1

Number: _____	**Instrument:** _____

	Superior **60 - 51**	**Advanced** **50 - 41**	**Proficient** **40 - 25**	**Basic** **24 – 0**
Timing **60%**	▪ Seamlessly switches between meters/feels ▪ Flawless rhythmic interpretation (not too open or to closed) ▪ Plays both on top of and behind the pulse as necessary, and on demand	▪ Switches meters with ease – little to no hesitation in the feet ▪ Plays in time; some ability to play on top and behind the beat ▪ Excellent rhythmic interpretation	▪ Visible variation in feet when switching feels ▪ Plays in time ▪ Some difficulty with interpretation depending on partial and meter	▪ Plays simple passages in time ▪ Little ability to switch between meters and feels ▪ General lack of awareness regarding rhythmic interpretation
Sound Production **40%**	**40 - 35**	**34 - 26**	**25- 13**	**12– 0**
	▪ Full-bodied rolls at all tempi ▪ Flam passages flawlessly executed at all tempi ▪ Superb stick control at all tempi and dynamic levels ▪ Superb quality of sound across all passages and tempi (full-bodied, not pinched or labored)	▪ Full-bodied rolls at most tempi ▪ Flam passages executed at most tempi ▪ Excellent stick control at all tempi and dynamic levels ▪ Excellent quality of sound across all passages and tempi (full-bodied, not pinched)	▪ Good roll quality at most tempi – lacks development of second note ▪ Flam passages pose difficulty, especially at fast tempi ▪ Unusual sticking patterns pose difficulty ▪ Quality of sound diminishes as tempo and difficulty are increased	▪ Average roll quality – markedly diminished in quality as tempo increases ▪ Lacks development of flam rudiments ▪ Common variations in sticking not in students repertoire ▪ Quality of sound greatly diminishes as tempi and difficulty are increased
Total	**Timing _____ + Sound Production _____ = Total _____**			

Comments:

Drumline Audition Rubric No. 2

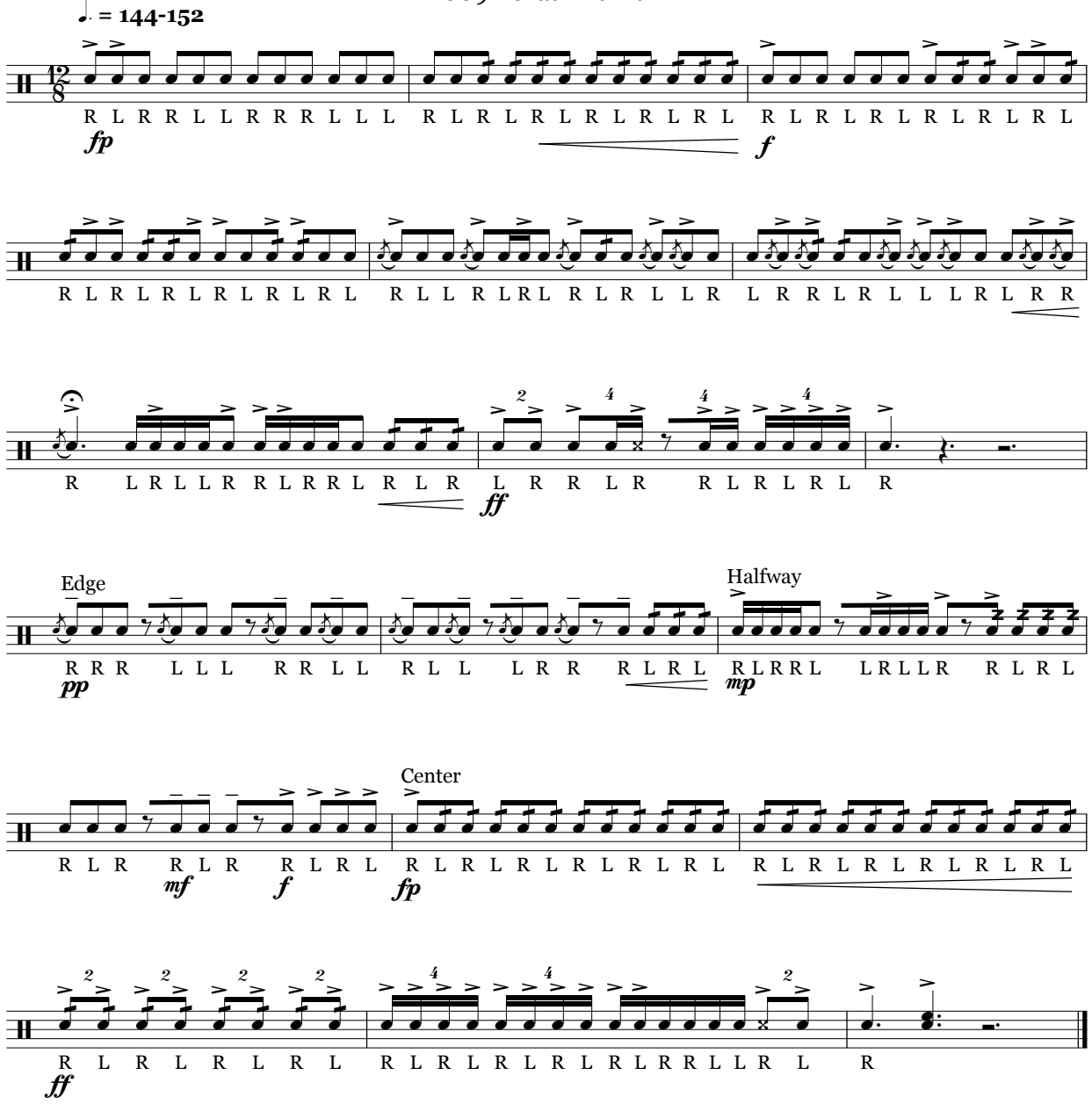
Name: _____ Number: _____	**Instrument: _____**

	Superior 75 - 61	**Advanced 60 - 41**	**Proficient 40 - 25**	**Basic 24 – 0**
Technique 75%	▪ Implement remains in same plane throughout initiation and execution ▪ Mastery of stroke mechanics (height-appropriate) ▪ Plays in appropriate zone at all times ▪ Creates maximum velocity into the head ▪ Adapts instantly to modifications in technique, and seamlessly switches between styles of technique	▪ Implement mostly remains in same plane throughout initiation and execution ▪ Understands and can demonstrate stroke mechanics (height-appropriate) ▪ Plays appropriate zone most of the time ▪ Creates good velocity into the head ▪ Adapts quickly to modifications in existing technique, and demonstrates some ability to adopt multiple approaches	▪ Implement generally remains in same plane throughout initiation and execution ▪ Basic understanding of stroke mechanics (height-appropriate) – execution lacking ▪ Plays in appropriate zone some of the time ▪ Creates average velocity into the head ▪ Adapts slowly to modifications in technique	▪ Implement rarely remains in same plane throughout initiation and execution ▪ Little to no understanding of stoke mechanics (height-appropriate) ▪ Does not play in appropriate zone ▪ Creates little velocity into the head ▪ Cannot adapt to modifications in technique
Performance 25%	**25 - 20**	**19 - 12**	**11- 6**	**5– 0**
	▪ Immaculate posture ▪ Focuses on stationary point at all times (stoic) ▪ Visible emotion appropriate to passage ▪ Does not communicate mistakes visually	▪ Excellent posture ▪ Focuses on stationary point frequently ▪ Visible emotion usually appropriate to passage ▪ Little visual communication of mistakes	▪ Good posture ▪ Usually focuses on stationary point ▪ Little visible emotion regardless of passage ▪ Visual communication of mistakes	▪ Average posture ▪ Rarely focuses on stationary point ▪ No visible emotion regardless of passage ▪ Communication of mistakes both visually and via posture
Total	**Technique _____ + Performance _____ = Total _____**			

Comments:

Snare Etude

2009 Texas Drums



Tenor Etude

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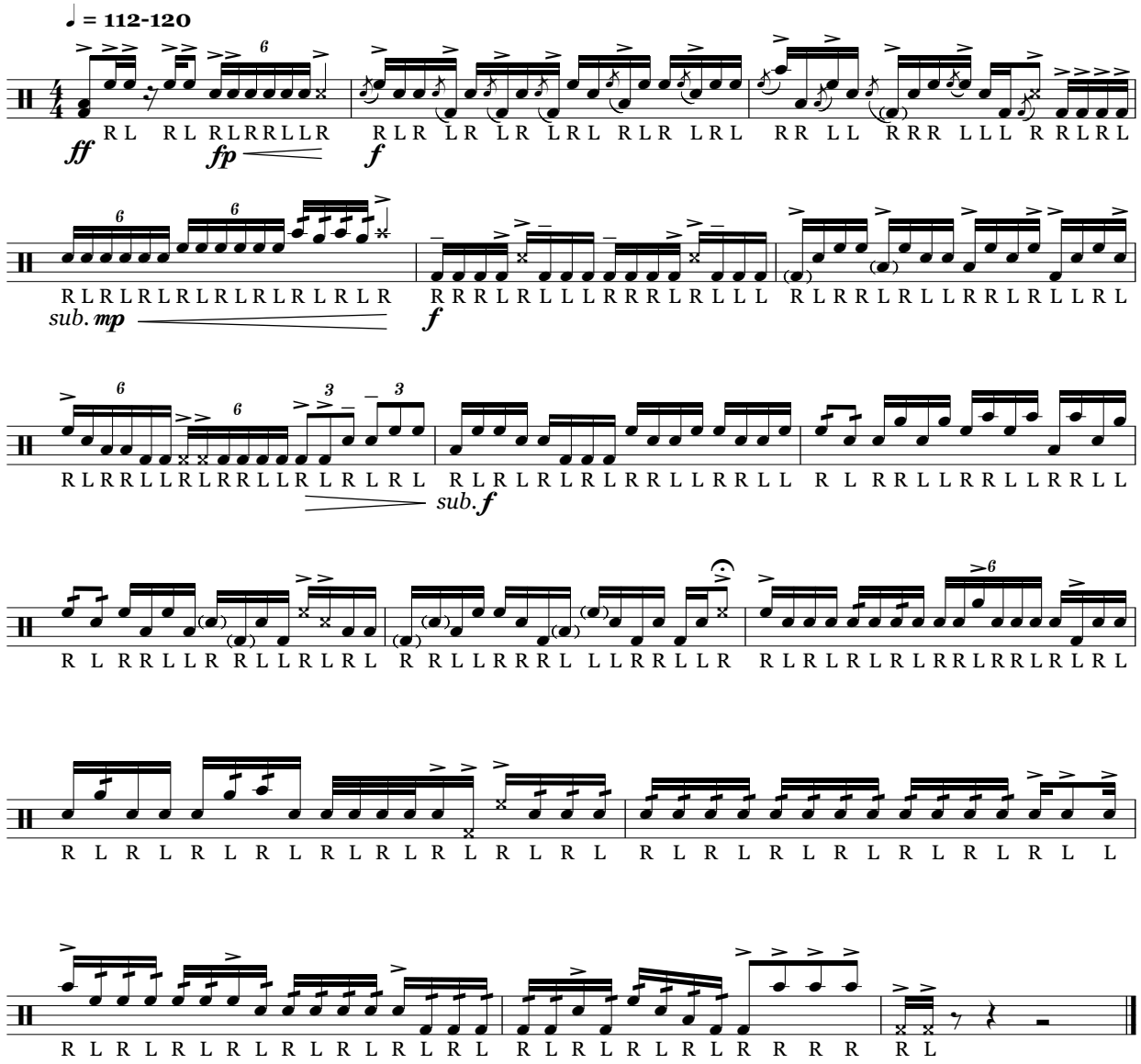
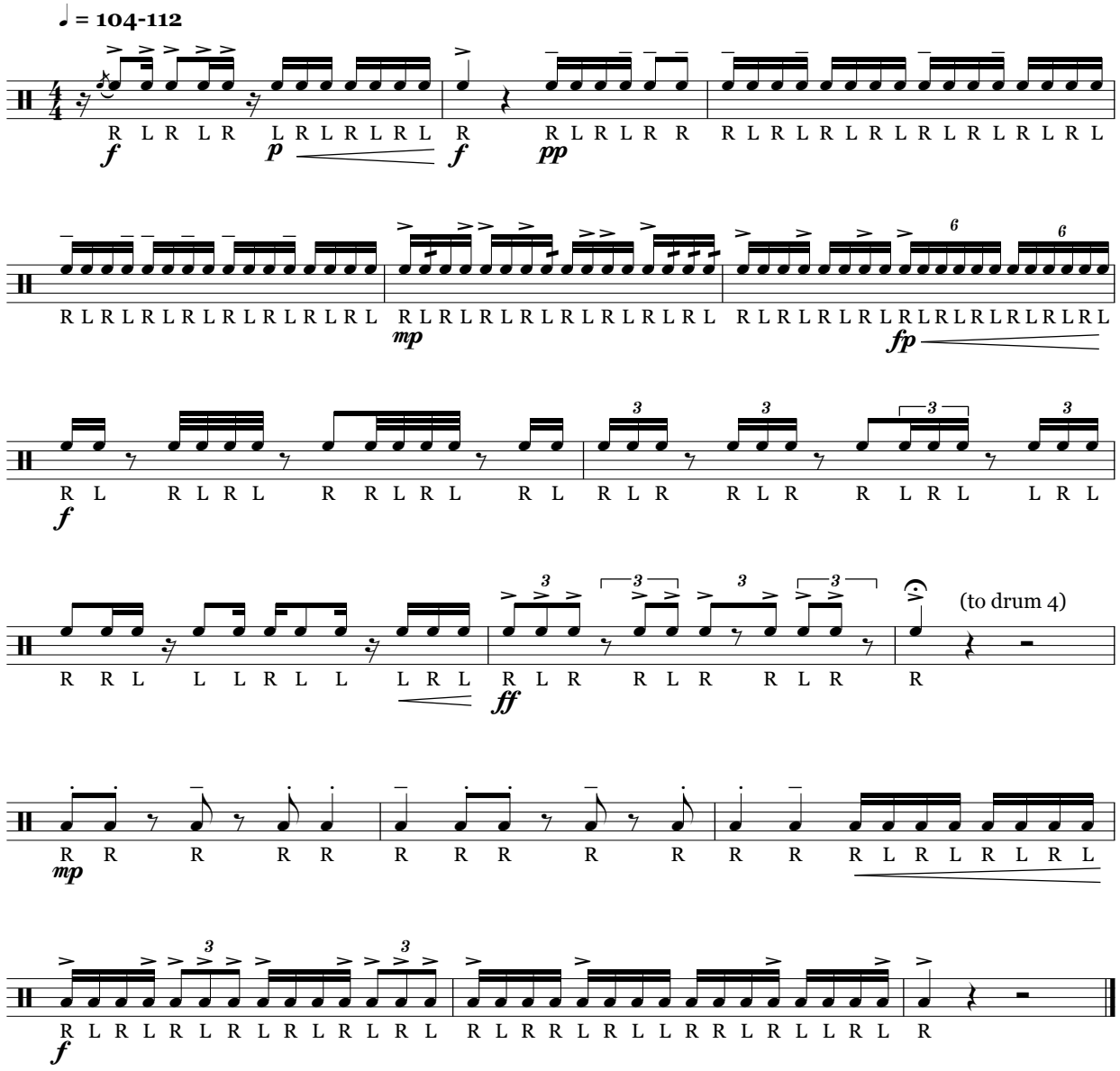


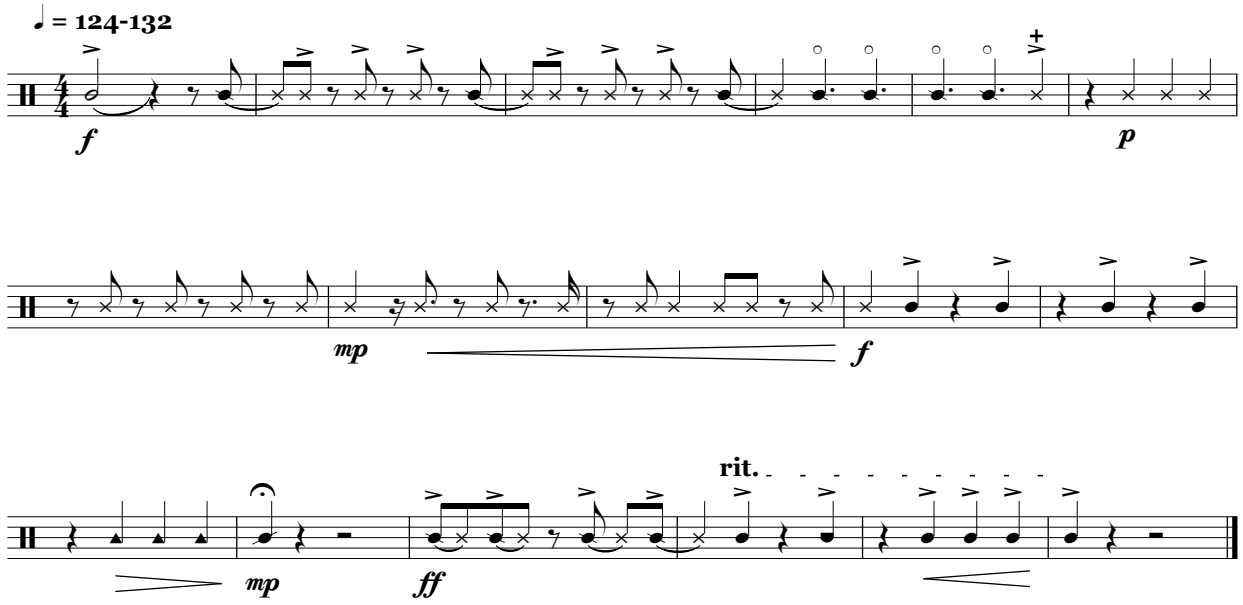
Bass Etude

2009 Texas Drums

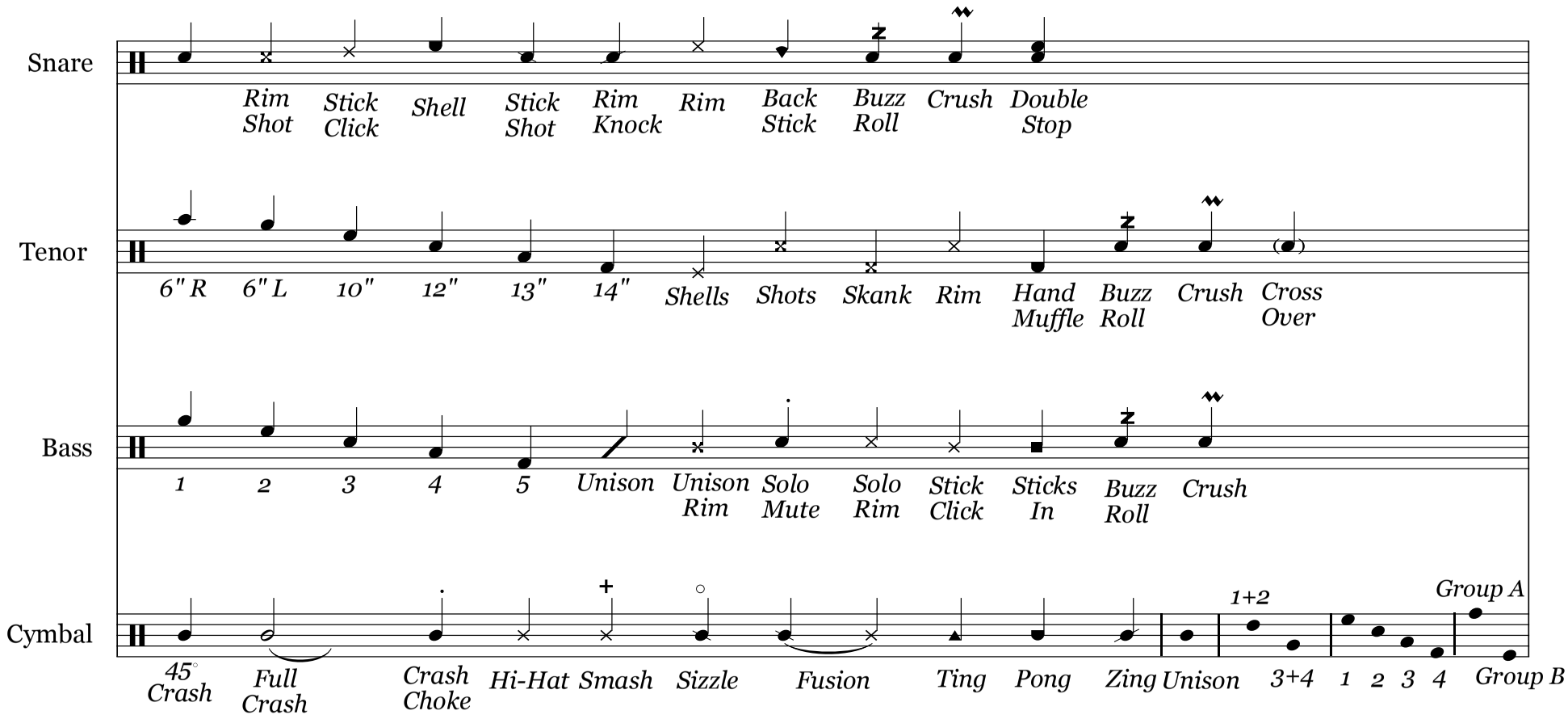


Cymbal Etude

2009 Texas Drums



Notation Key



Cymbal Visuals

FB = Flash Both
FR = Flash Right
FL = Flash Left
VC = Vertical Crash (for traditionals only)

Foundational Studies

The following portion of the technique packet consists of standard exercises that are considered customary practice within the contemporary marching percussion setting. These will primarily be used behind the scenes to develop sound production and to facilitate proper technique. These exercises will play an integral part of the development of the Texas Drumline and will set a foundation for our sound approach and ensemble playing.

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  - Double Stop Variations
  - Fill-Ins Variations
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  - Legato Add-Ons
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  - Duple Grid
  - Turnaround Grid
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  - Triples
  - 12/8 Doubles
- **Roll Studies:**
  - Pressure Studies No. 1 and No. 2
  - Duple Roll Subdivision
  - Ones, Twos, Fours
  - Triple Roll Subdivision
  - Roll Attacks
- **Metric Studies:**
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  - Modulation No. 1, No. 2, and No. 3
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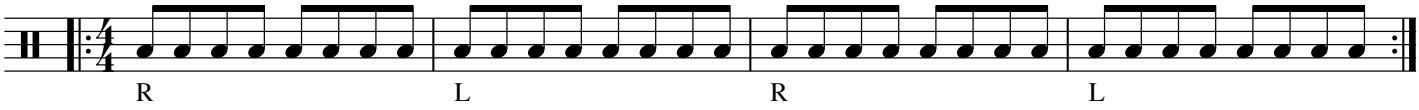
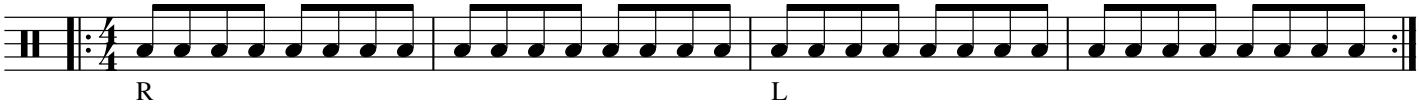
  - Paradiddle Breakdown
  - Double-Paradiddle Breakdown
  - Paradiddle-diddle Breakdown
  - Flam Accent Breakdown
  - Flam-a-diddle Breakdown

Legato Studies

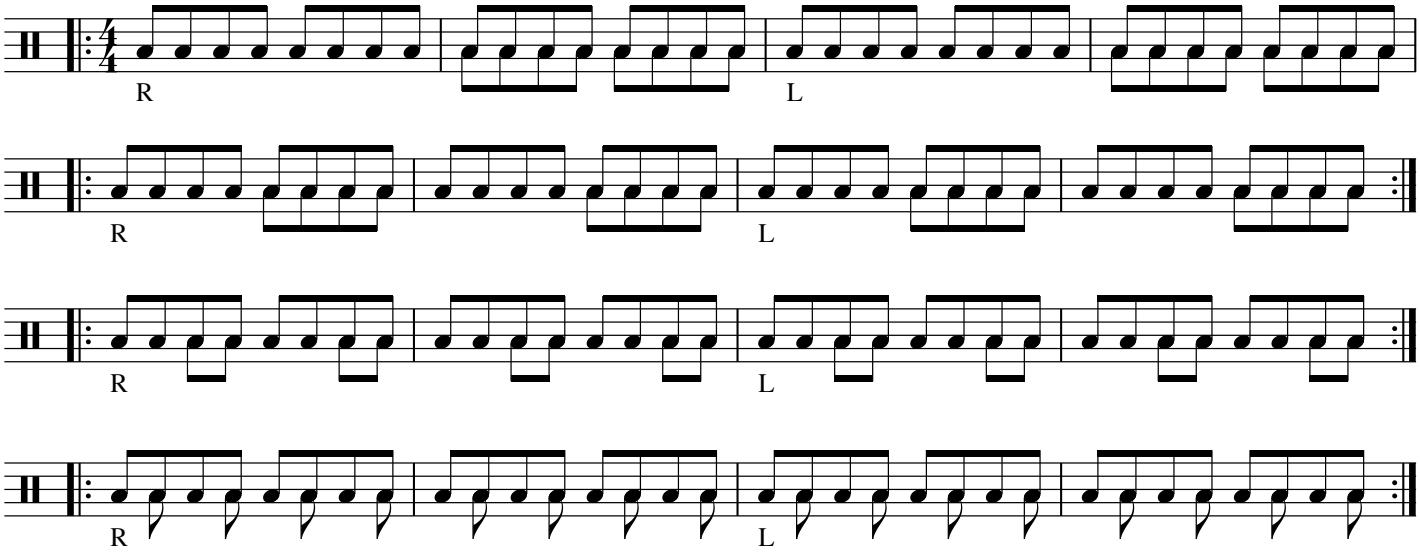
Eights



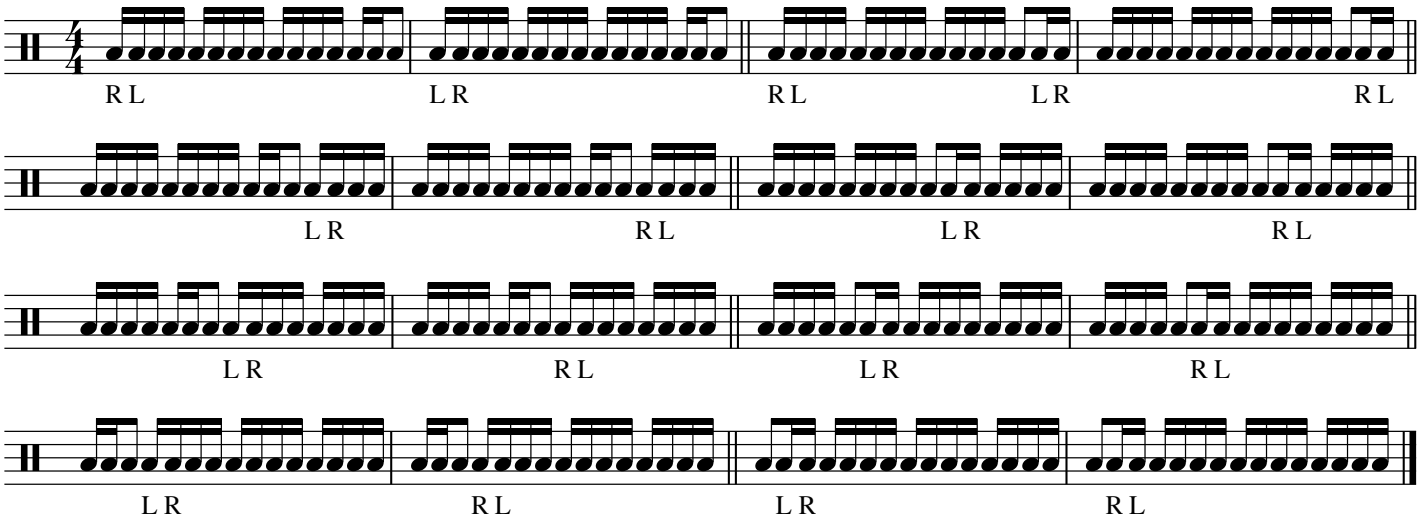
16 on a Hand



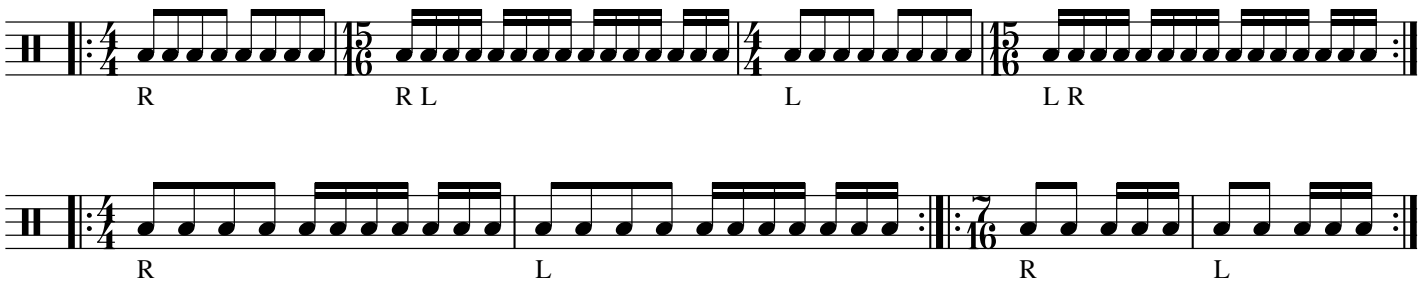
Double Stop Variations



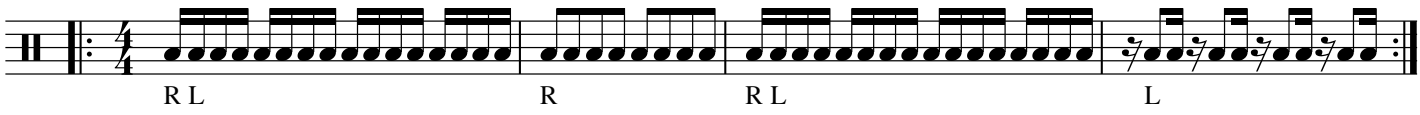
Fill-Ins Variations



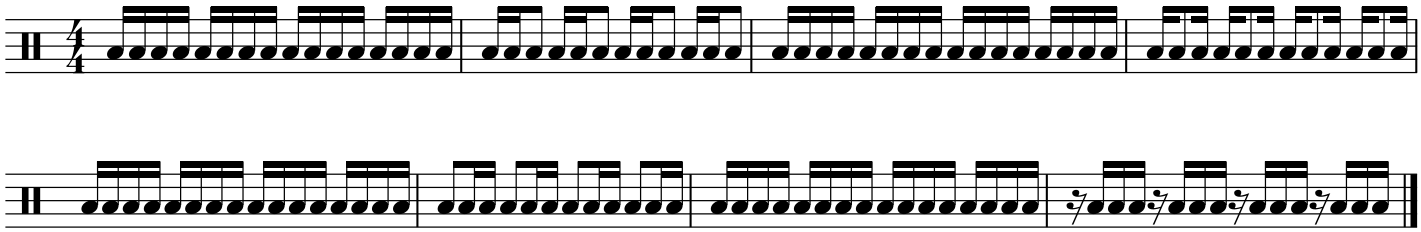
Turnaround



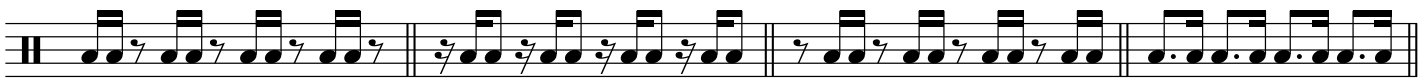
Time Check



Duple Timing



Variation 1:



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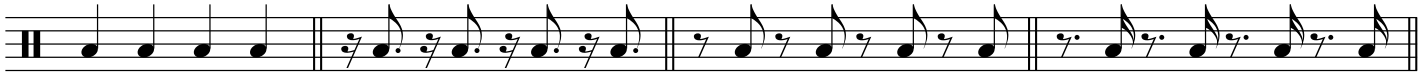
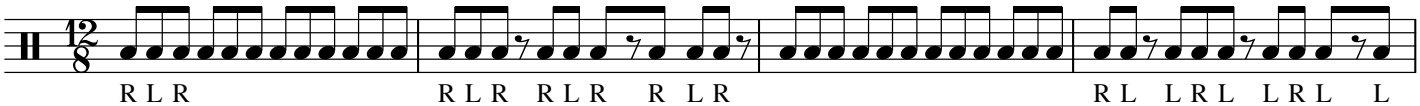
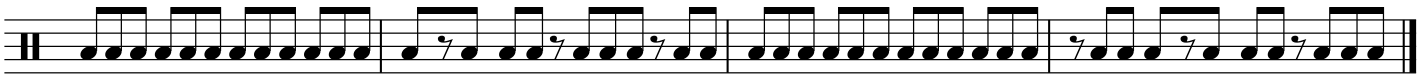
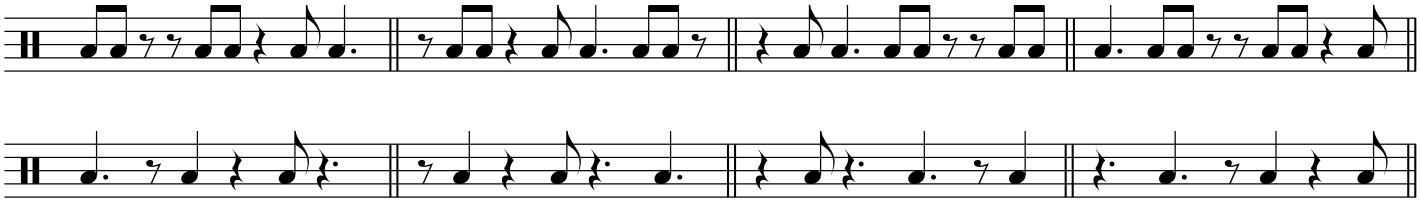


Triple Timing

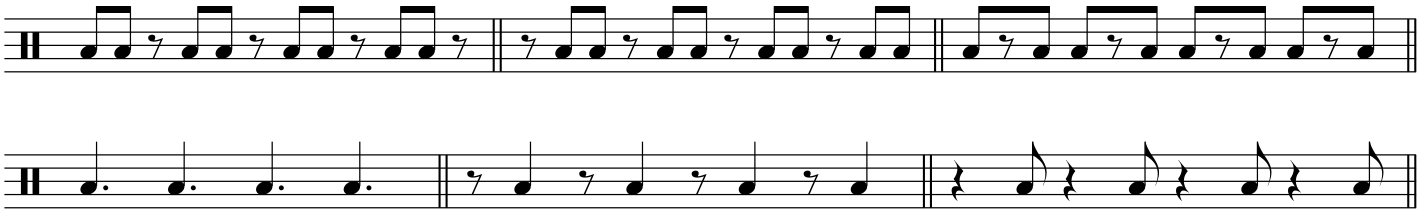




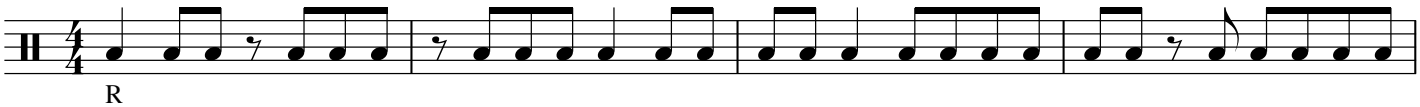
Variation 1:

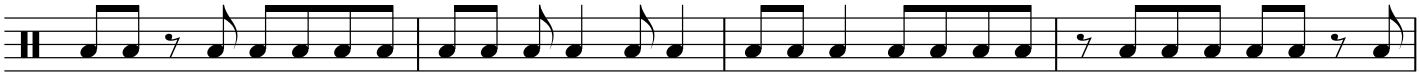


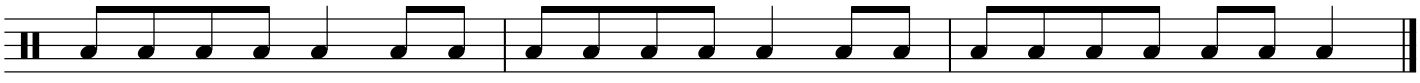
Variation 2:



Legato Add-Ons







Accent Studies

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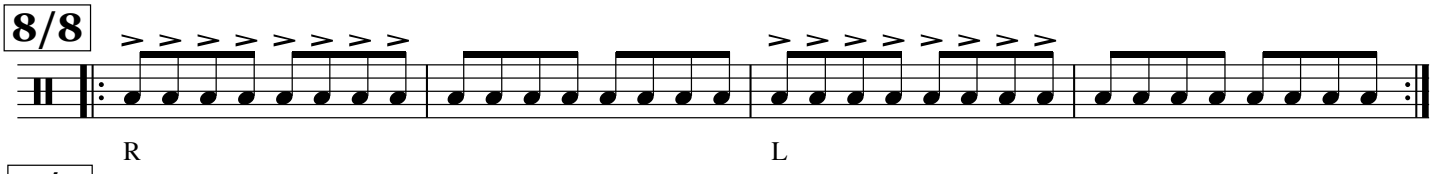

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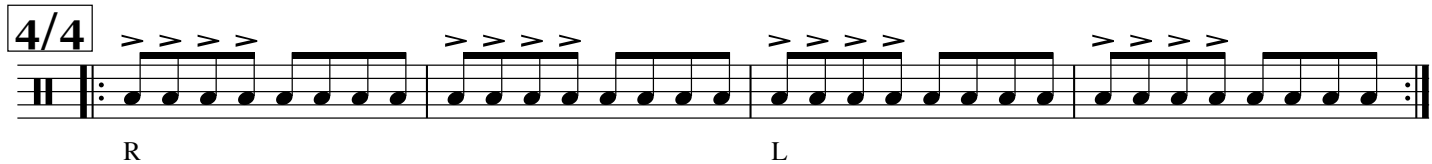

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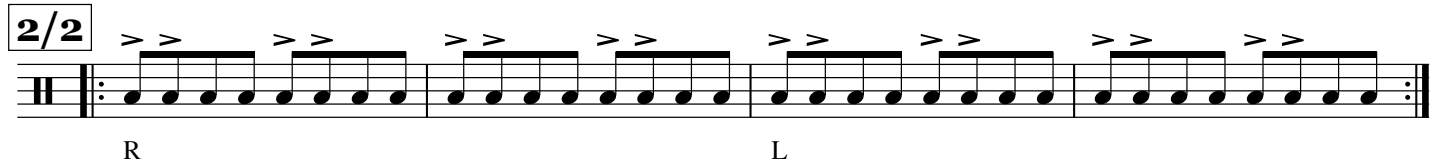
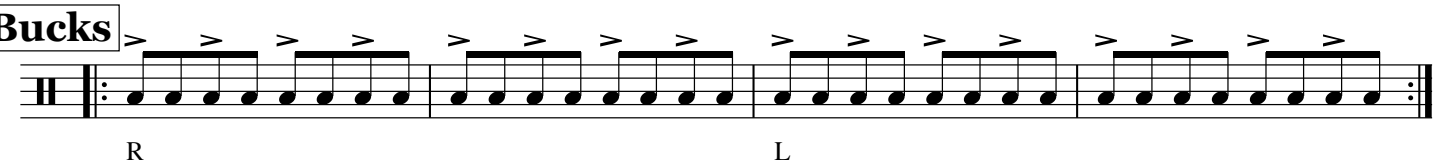


Bucks



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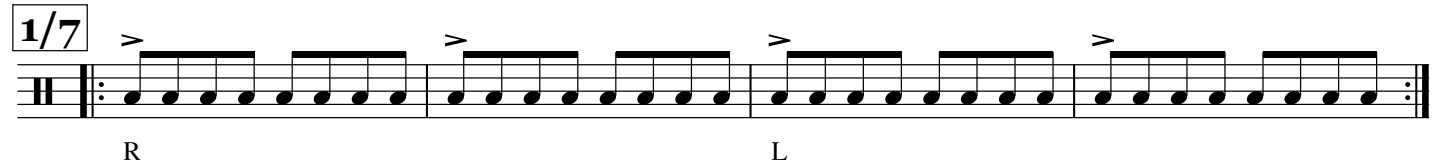

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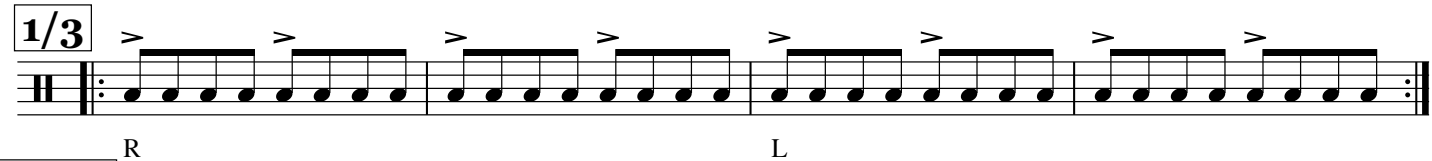
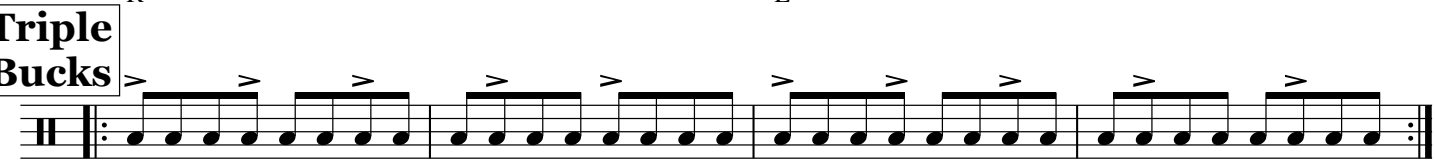


Triple Bucks



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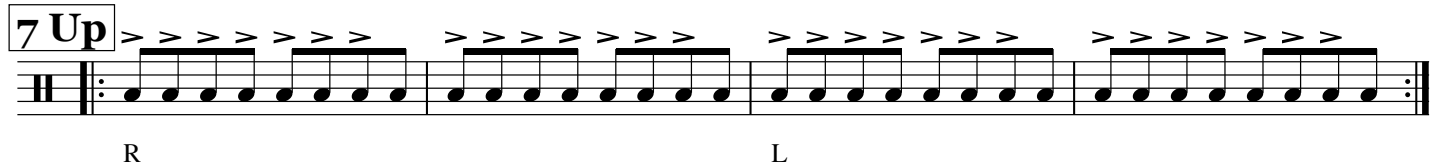
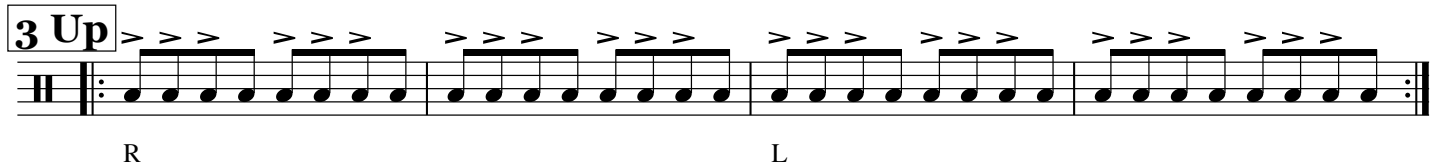
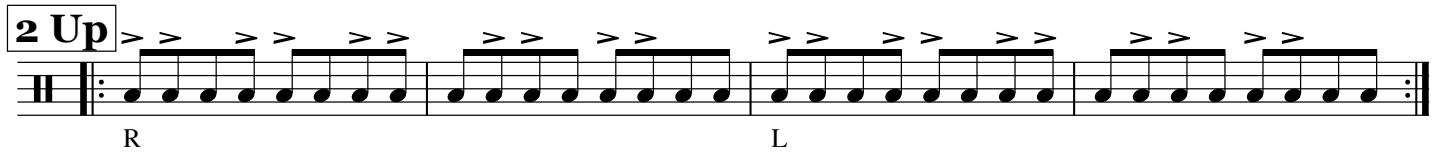


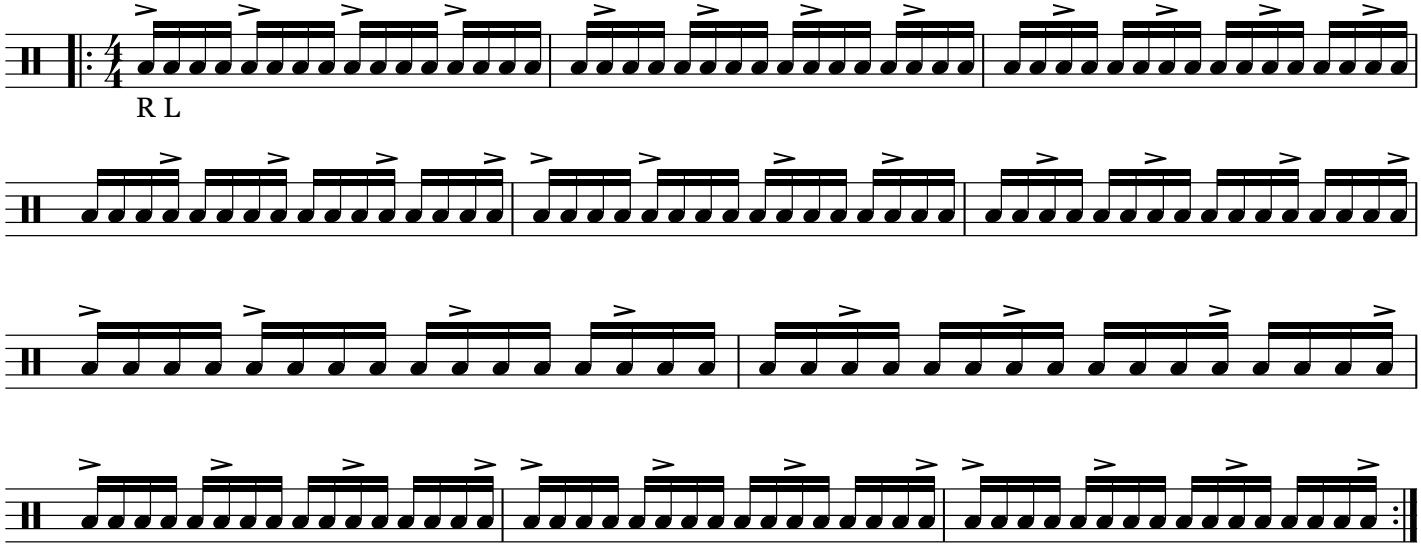
3 Up



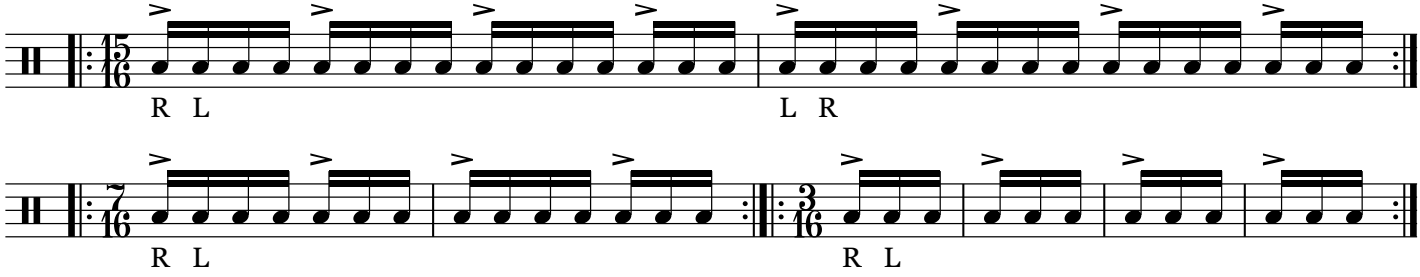
2 Up



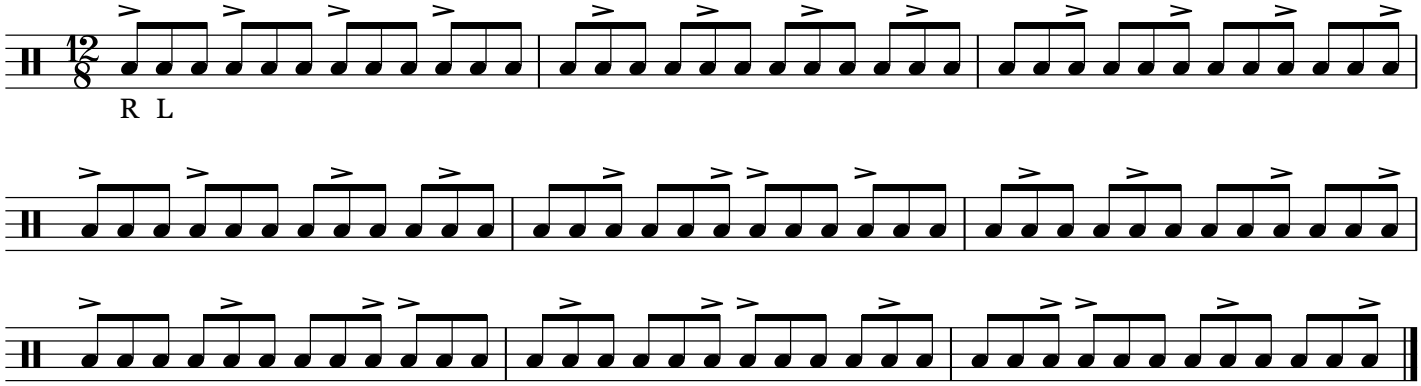
Duple Grid



Turnaround Grid

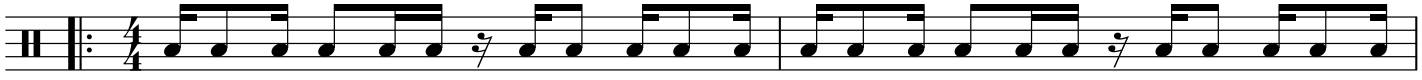


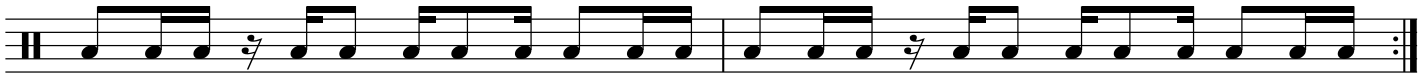
Triple Grid



Double and Triple Studies

Doubles





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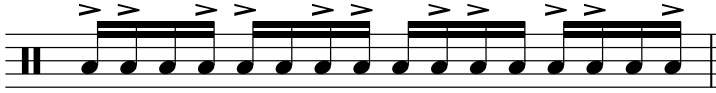

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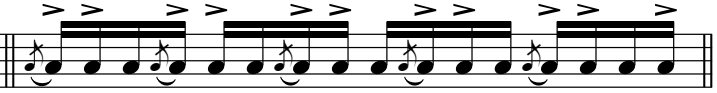
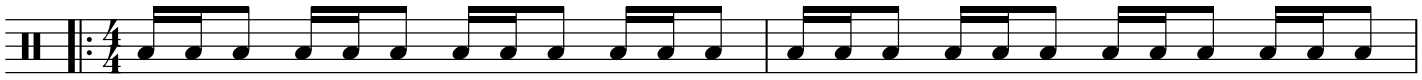
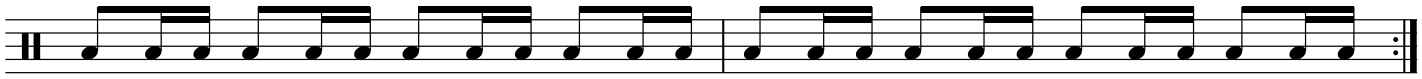


Triples





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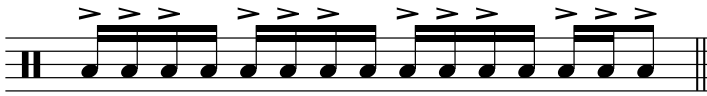

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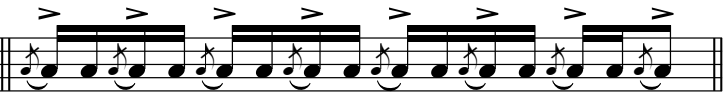
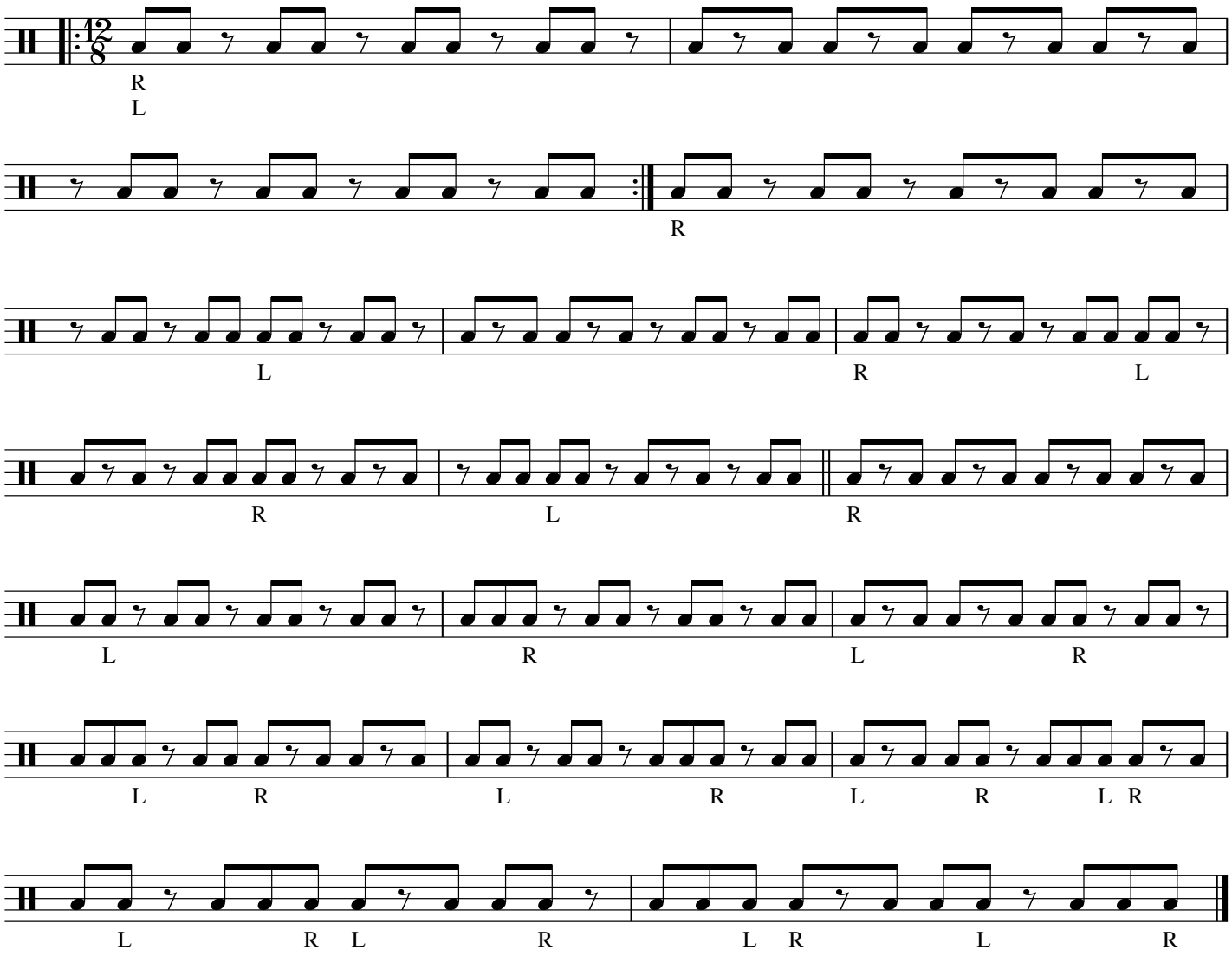
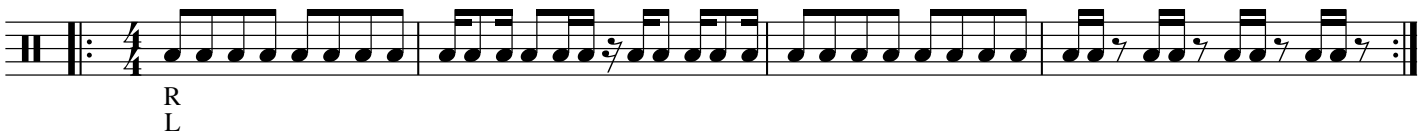


12/8 Doubles


12/8
R
L
R
L
R
L

Roll Studies

Pressure Study No. 1



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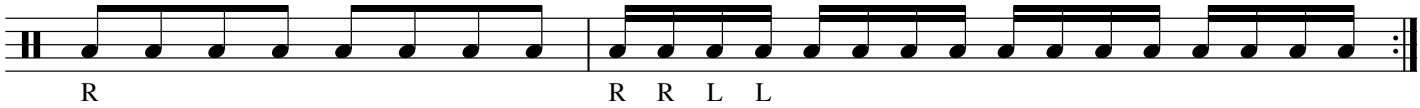
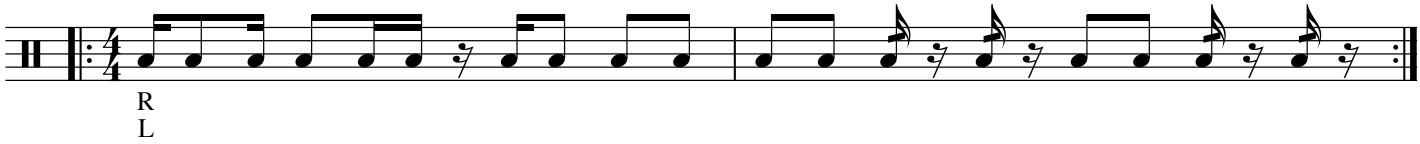
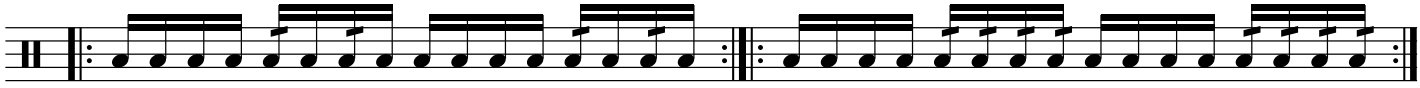


Pressure Study No. 2



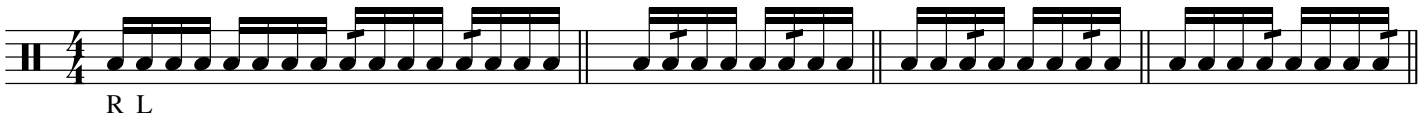
Variation A:
(insert into bar 2)

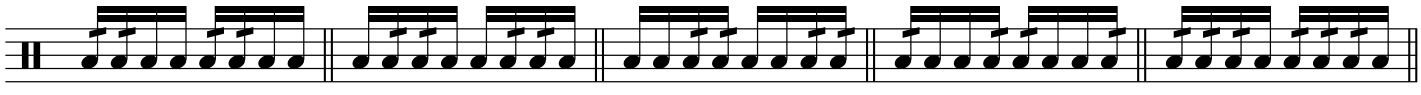
Variation B:
(insert into bar 2)

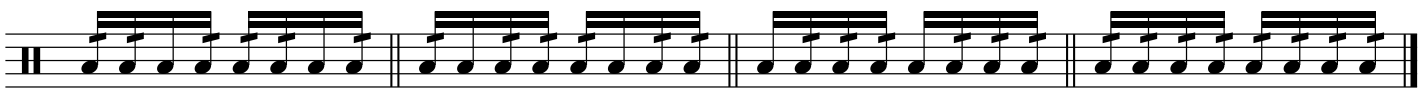


Duple Roll Subdivision

Variations
(insert into beats 3 and 4)

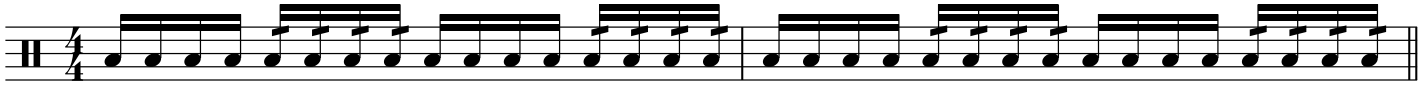




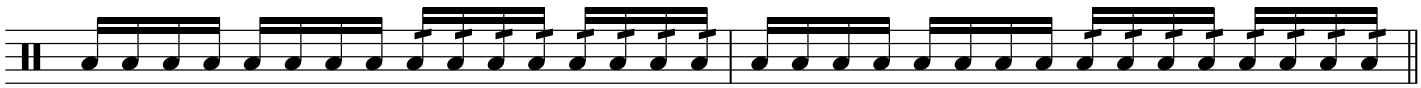


Ones, Twos, Fours

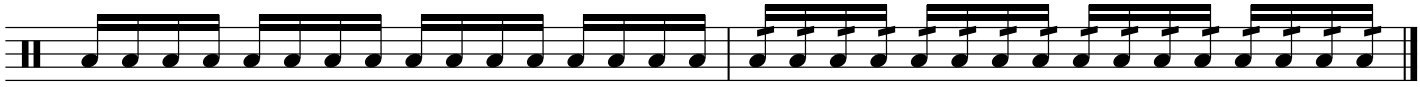
Ones and Ones:



Twos and Twos

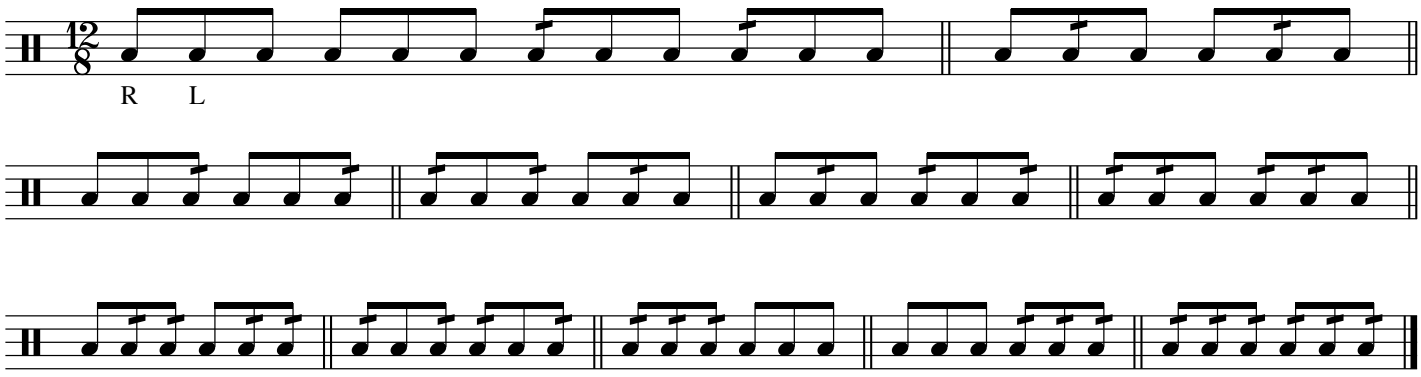


Fours and Fours



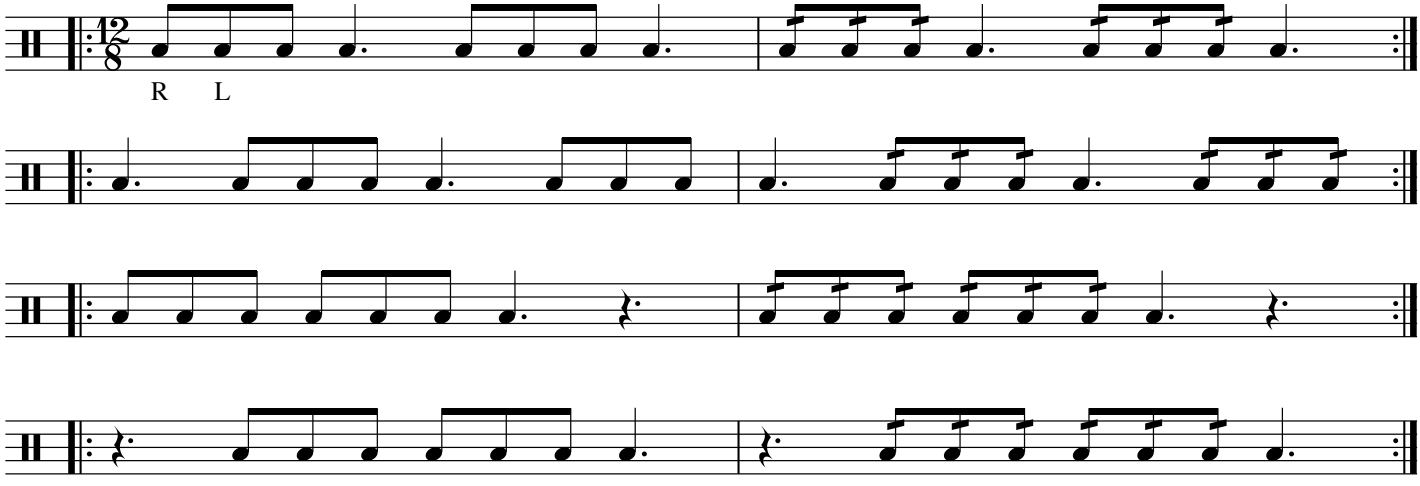
Triple Roll Subdivision

Variations inserts:



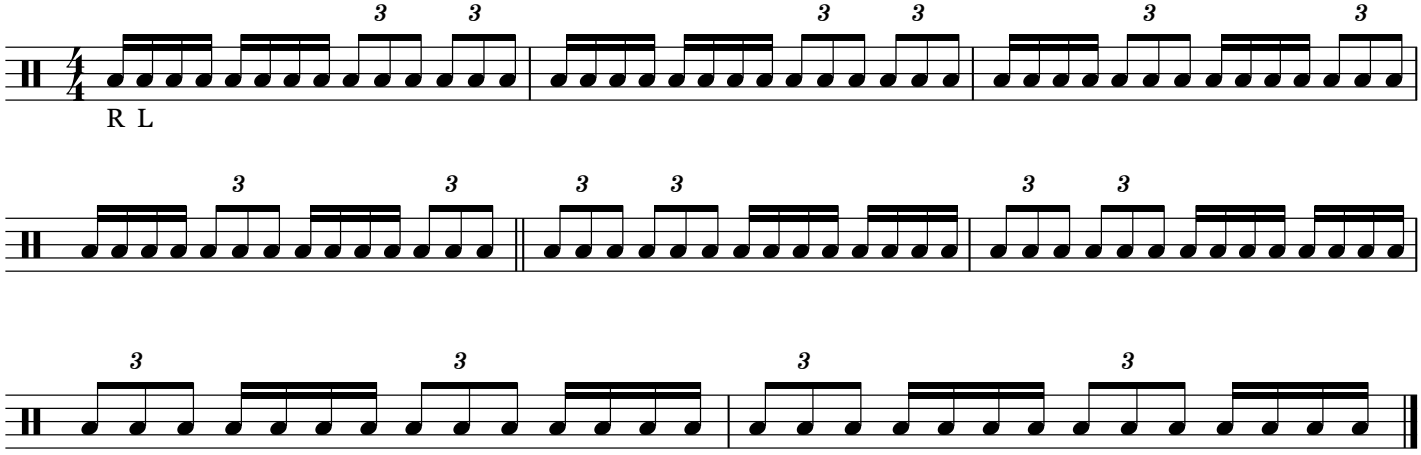
Roll Attacks

Play duple and triple

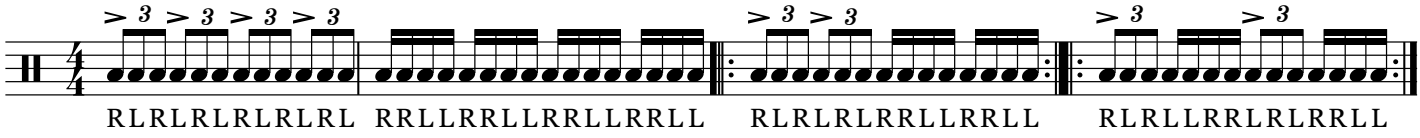


Metric Studies

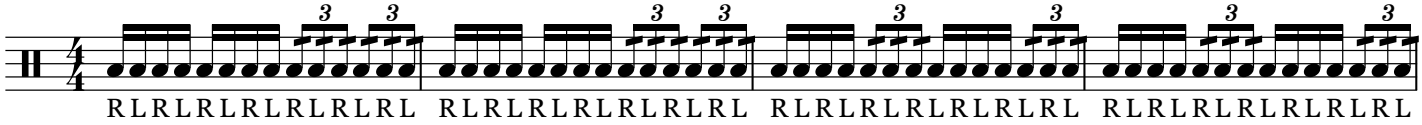
Hand Speed Shift



Modulation No. 1



Modulation No. 2



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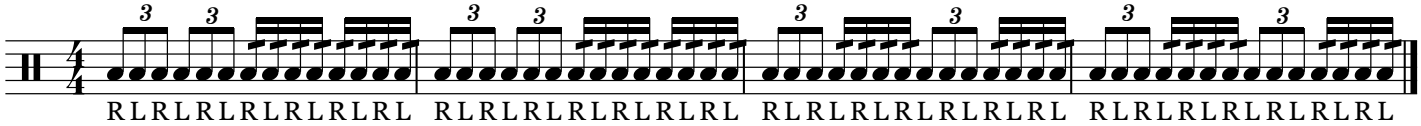
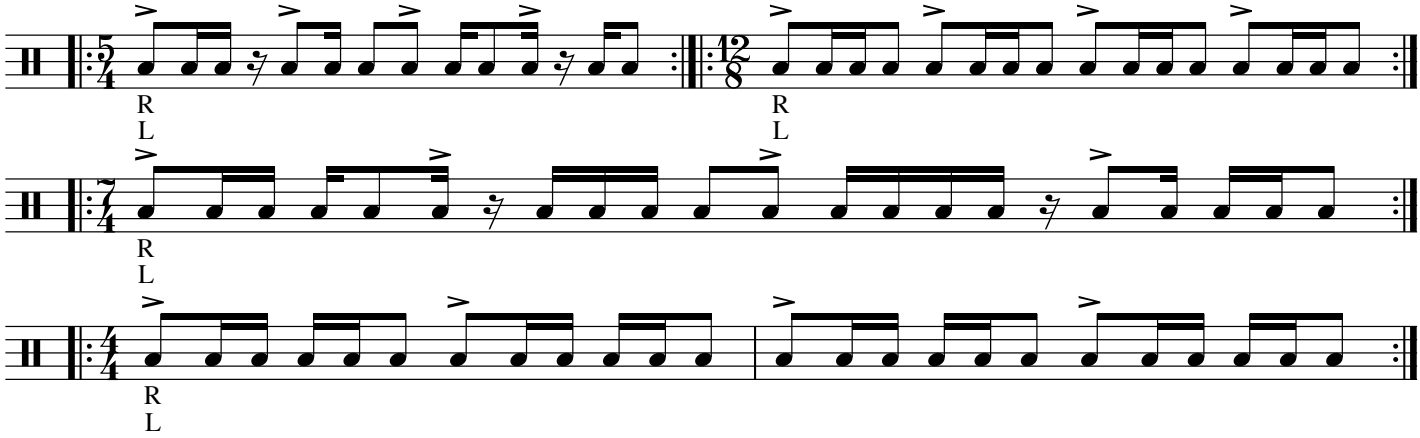
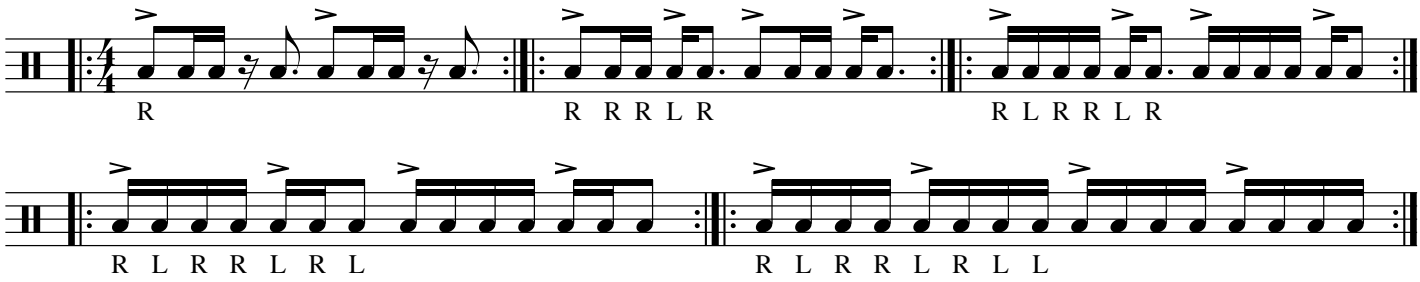


Hands-Seperate Studies

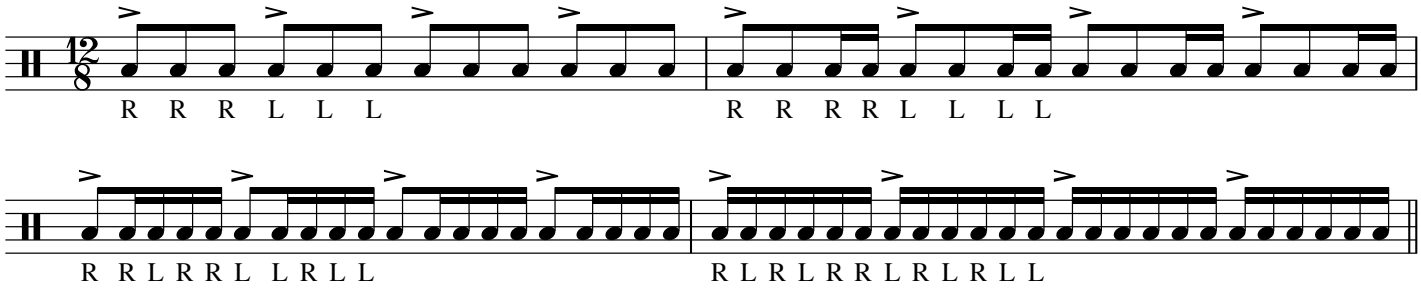
Add-Ons



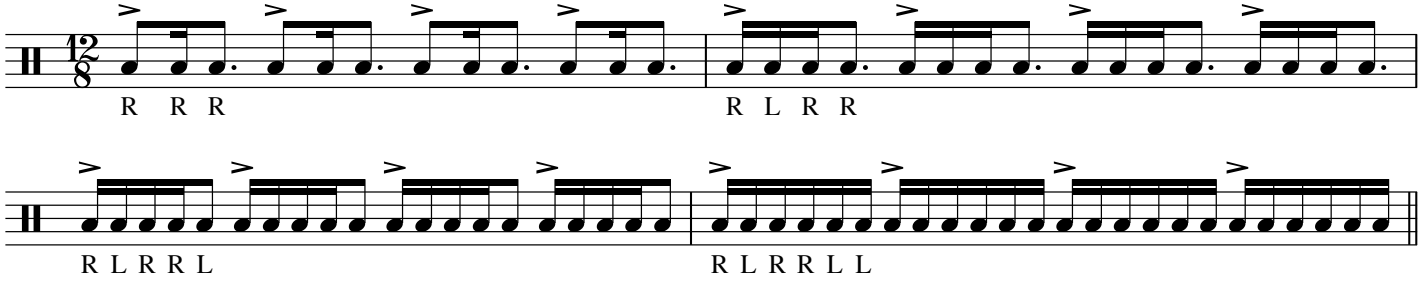
Paraddidle Breakdown



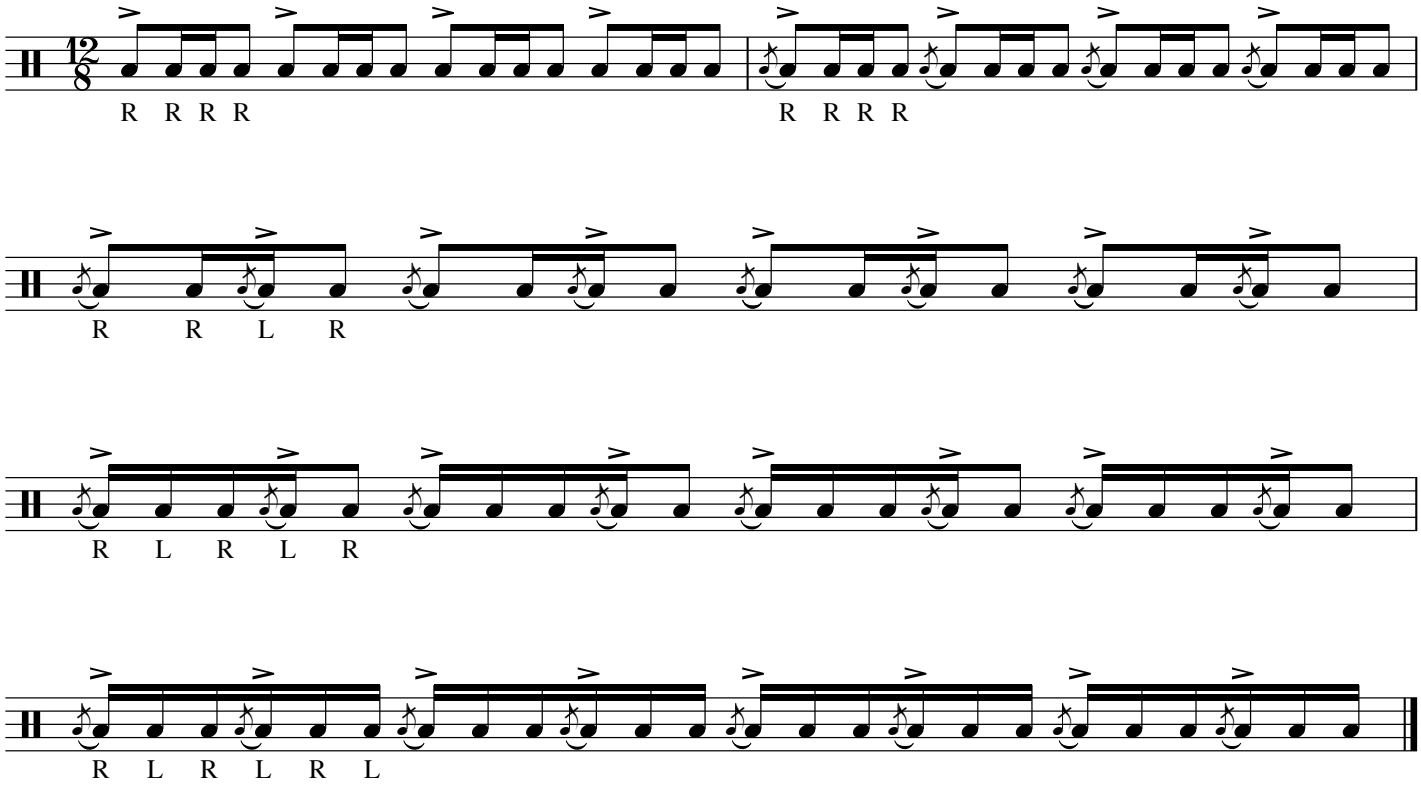
Double Paraddidle Breakdown



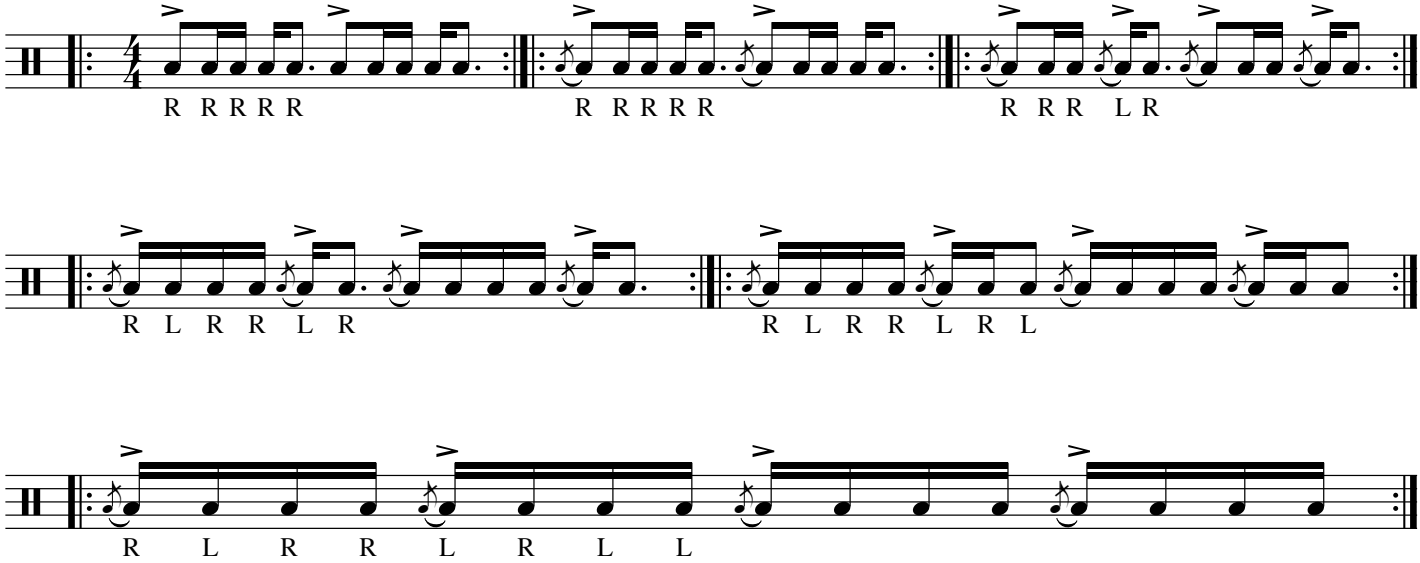
Paraddidle-diddle Breakdown



Flam Accent Breakdown



Flam-a-diddle Breakdown



Warm-Ups

These supplementary warm-ups are a culmination of our foundational studies. These etudes maintain the same fundamental aspects of sound production, technique, and ensemble skills but also incorporate a particular performance characteristic that we are attempting to achieve on a daily basis.

These warm-ups will primarily be used during the regular season when there is not a great deal of time to run multiple exercises before a rehearsal or game.

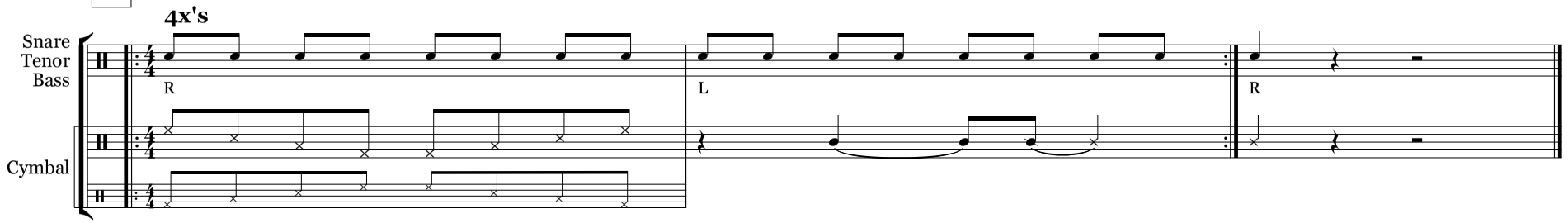
- **One** - Legatos
- **Two** – Syncopated Variations
- **Three** – Accent/Tap
- **Four** – Stick Control
- **Five** – Double/Triple Beat
- **Six** – Diddles/Rolls/Flams

One

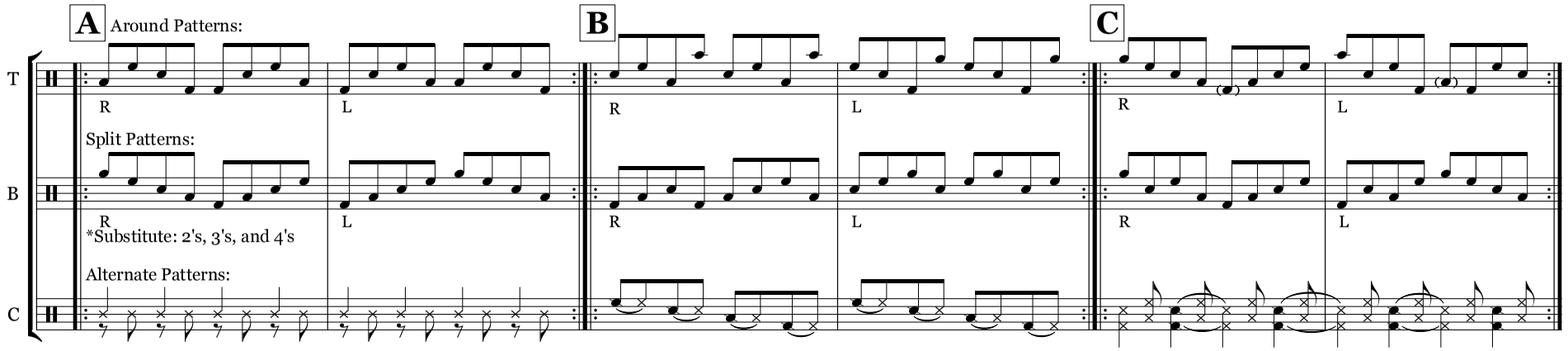
Legatos

1 Eights

4x's



A Around Patterns:

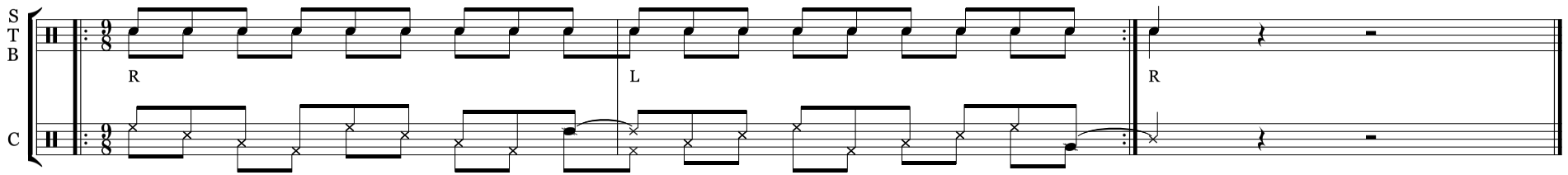


B

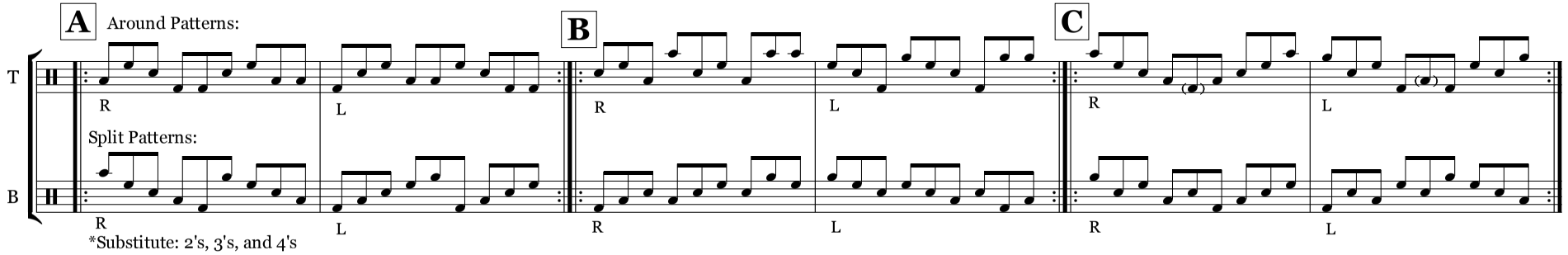
C

2 Nines

4x's



A Around Patterns:



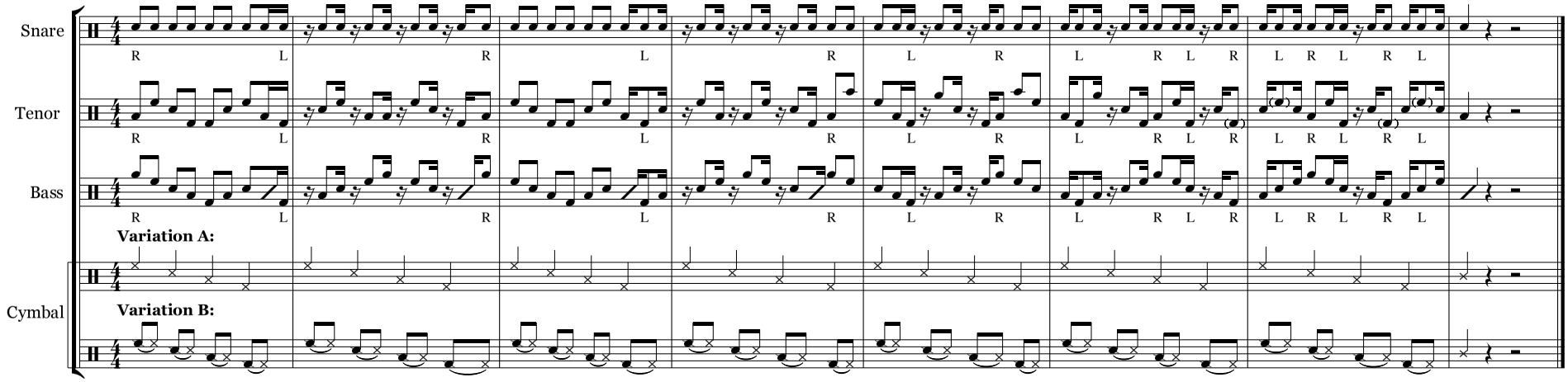
B

C

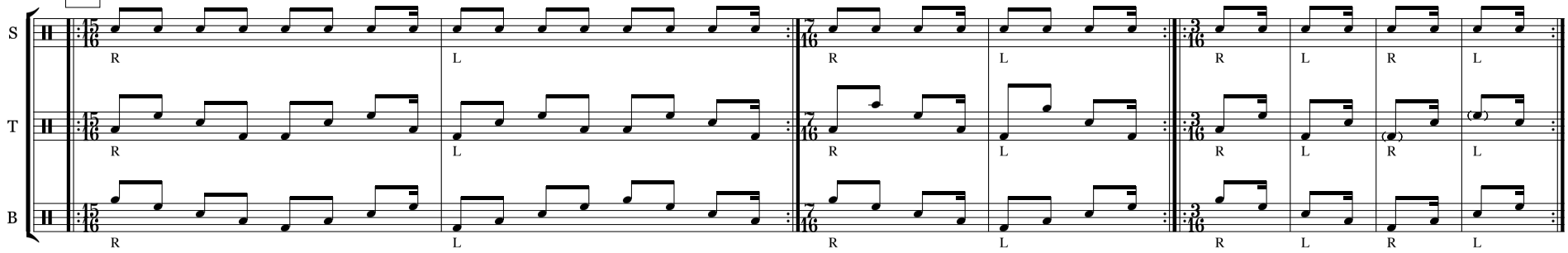
Two

Syncopated Variations

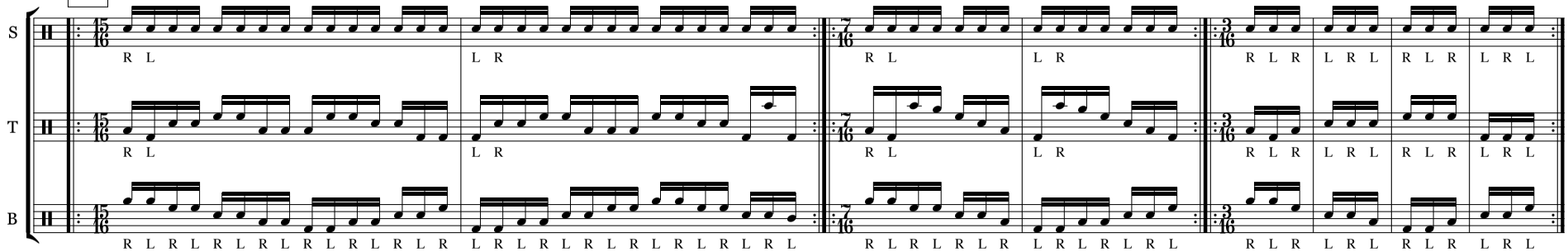
Common-time check:



1 **Legatos** - substitute accents and flams

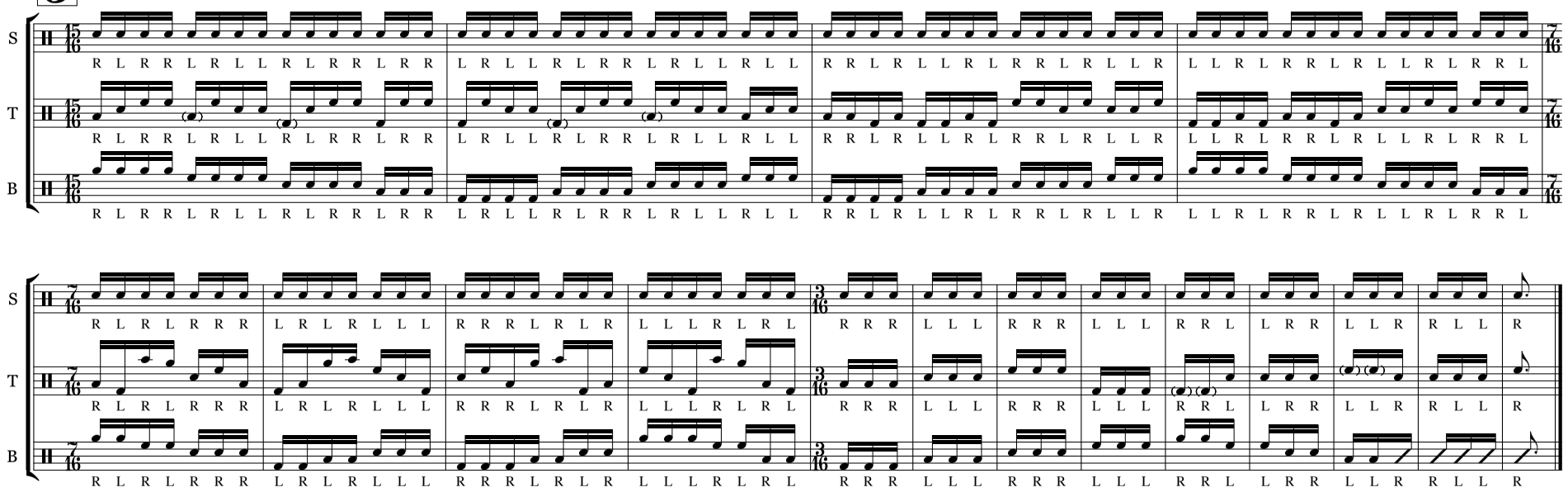


2 **Hand-to-Hand** - substitute accents, flams, and diddles

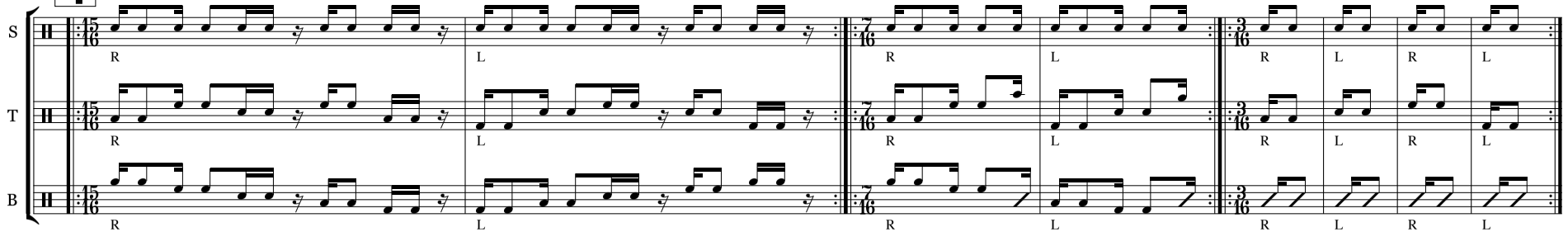


Two

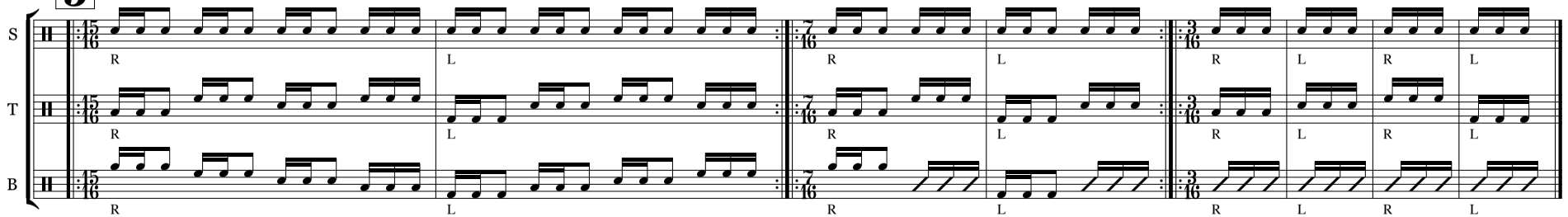
3 Stick Control



4 Double Beat

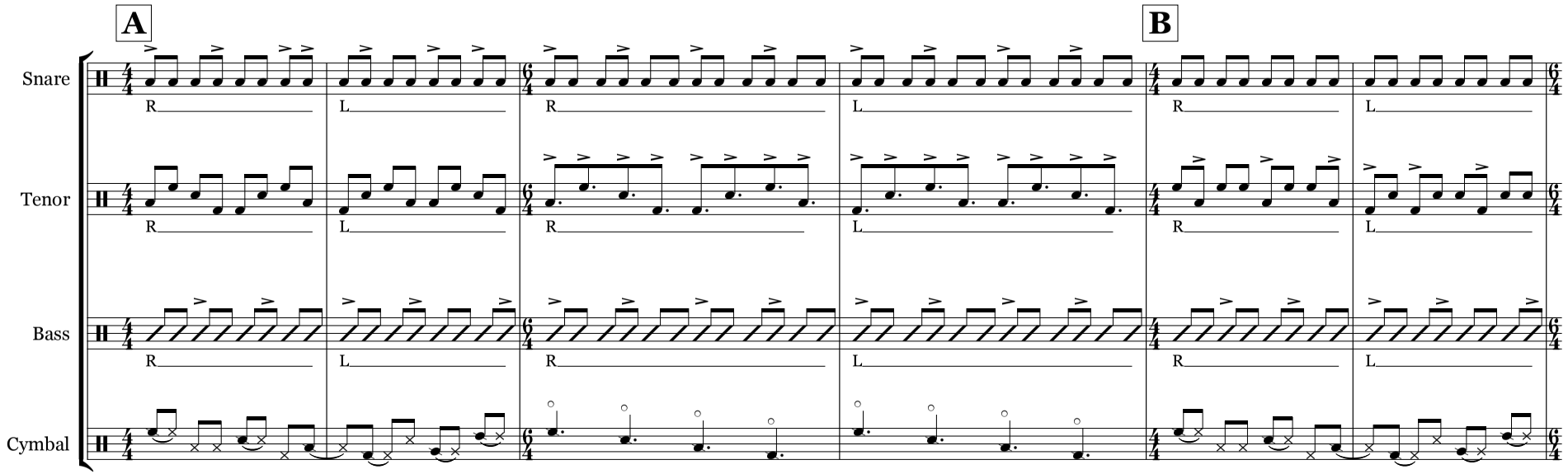


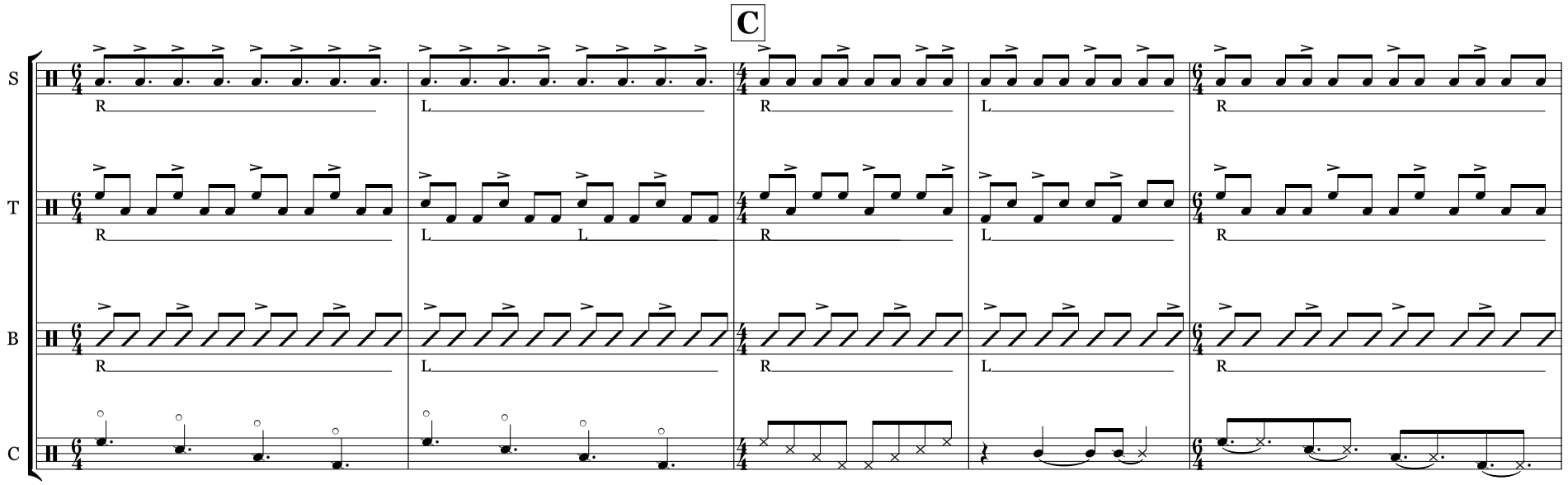
5 Triple Beat



Three

Accent/Tap





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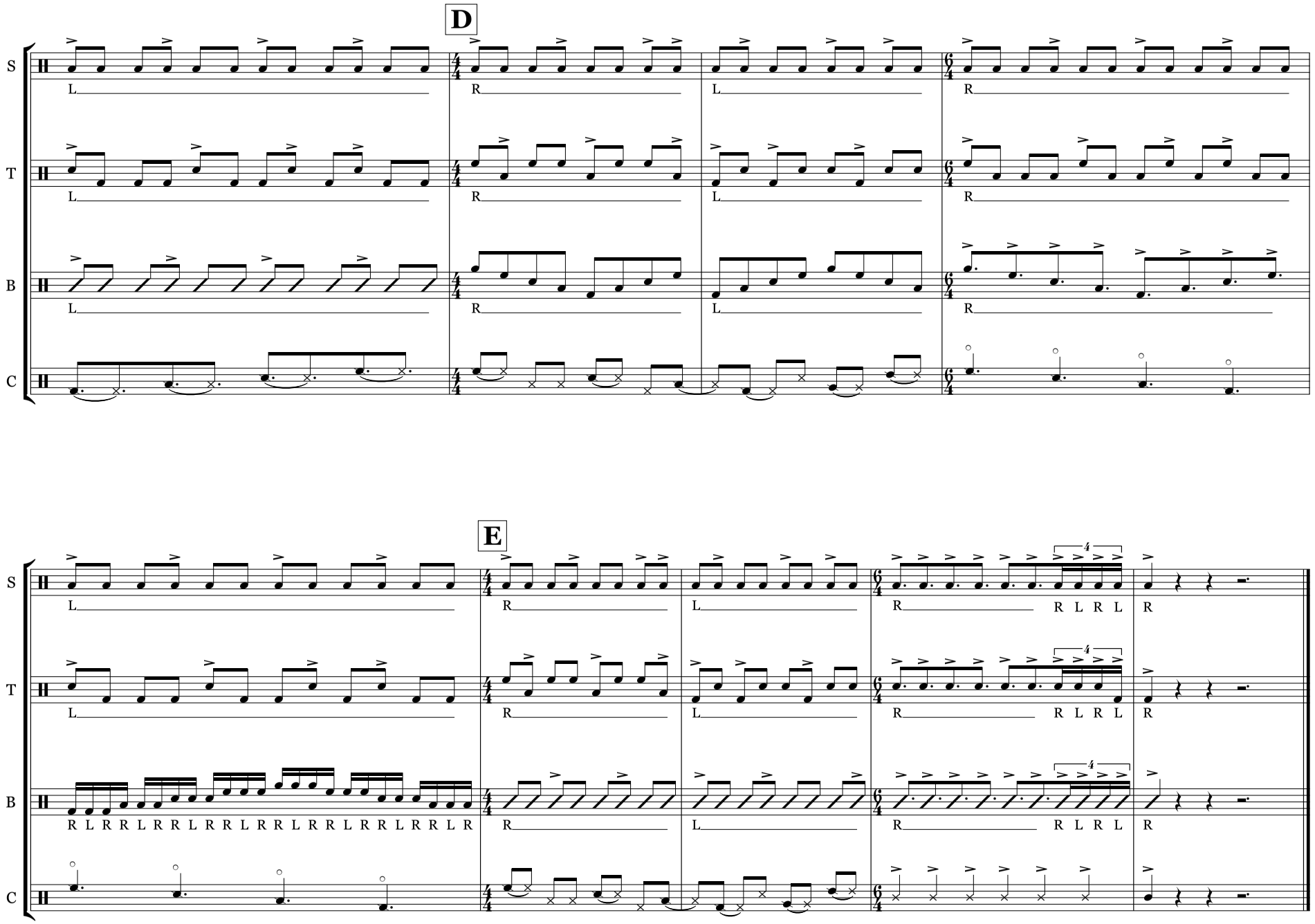
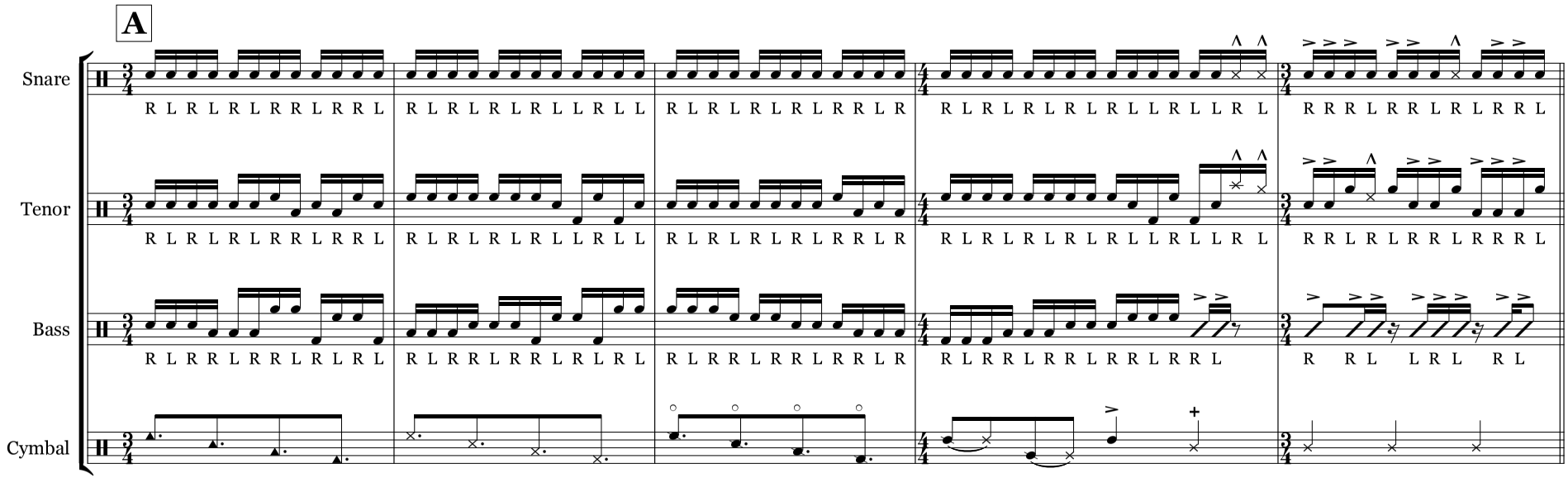
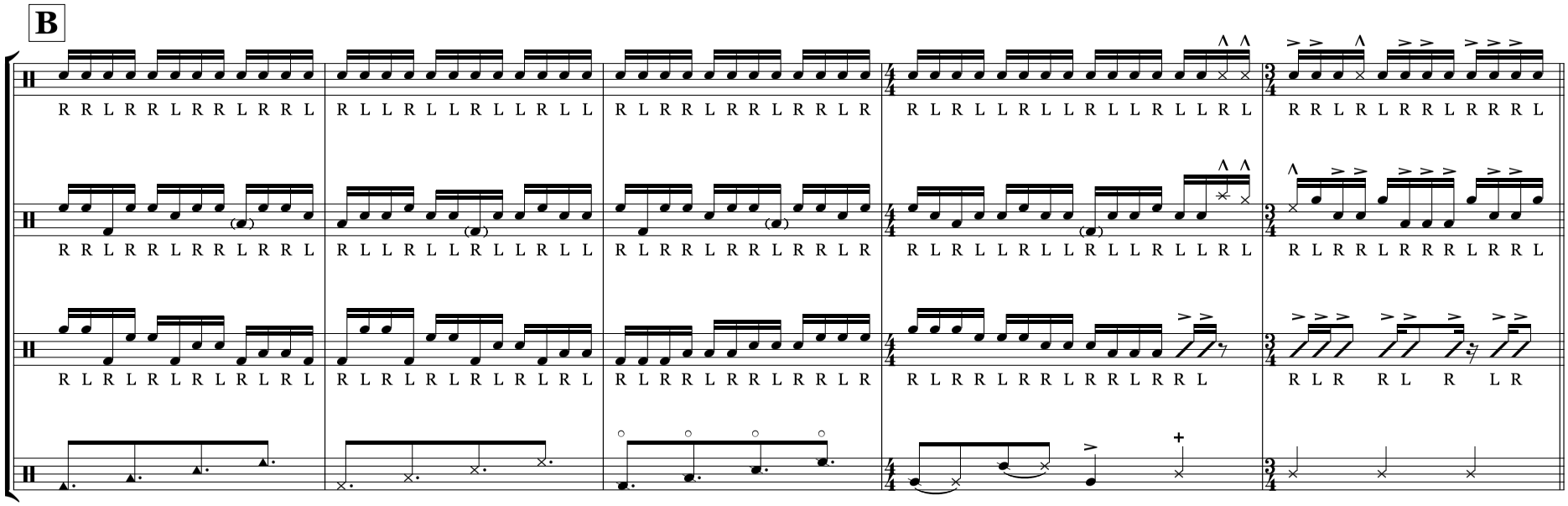


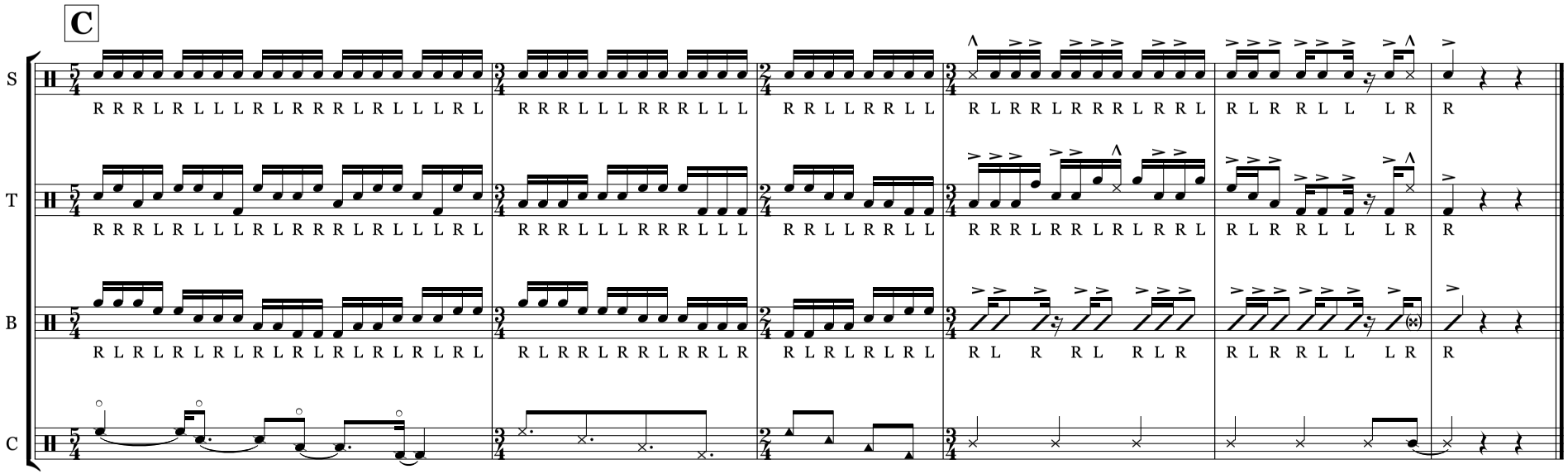
Four

Stick Control



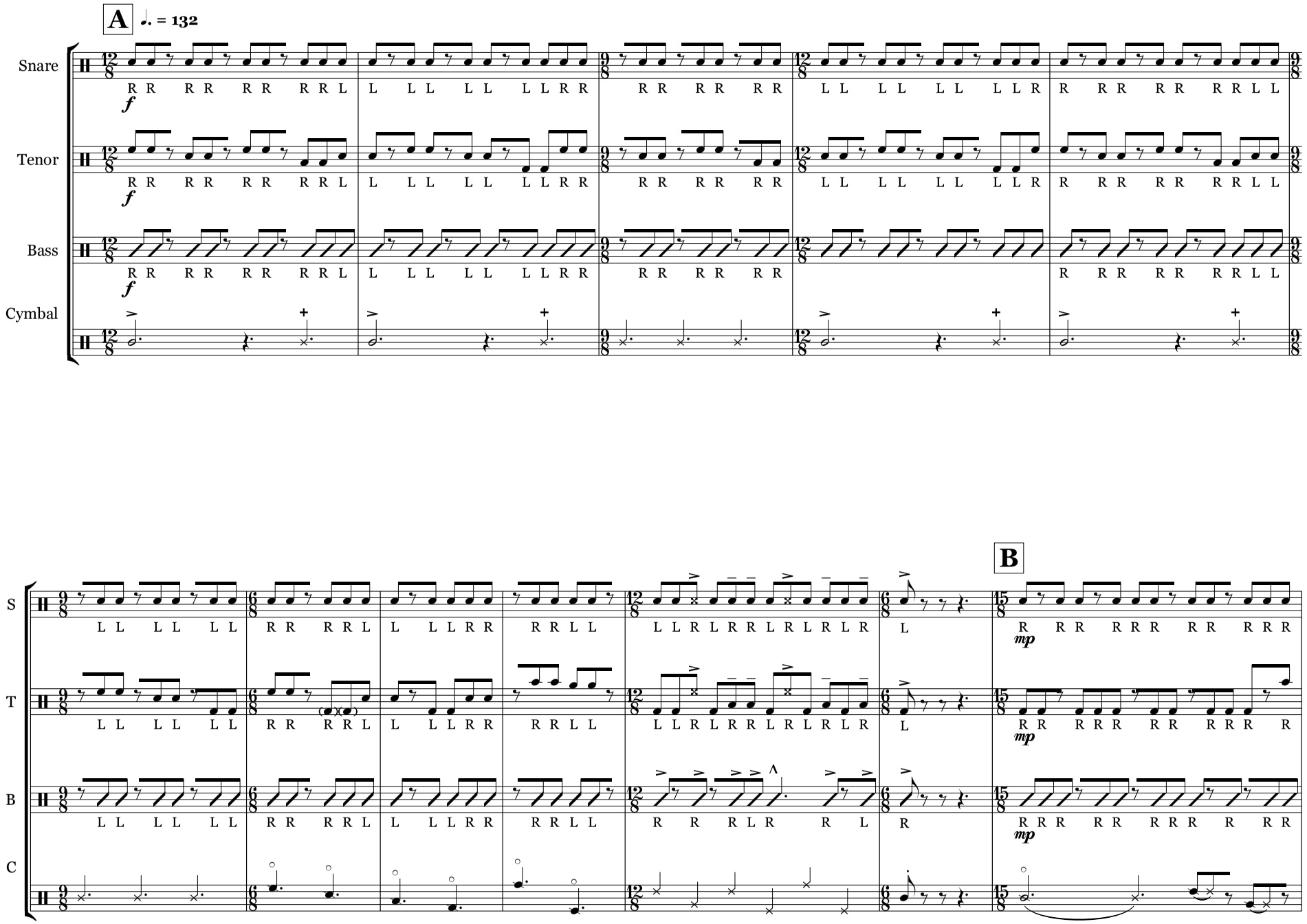


Four



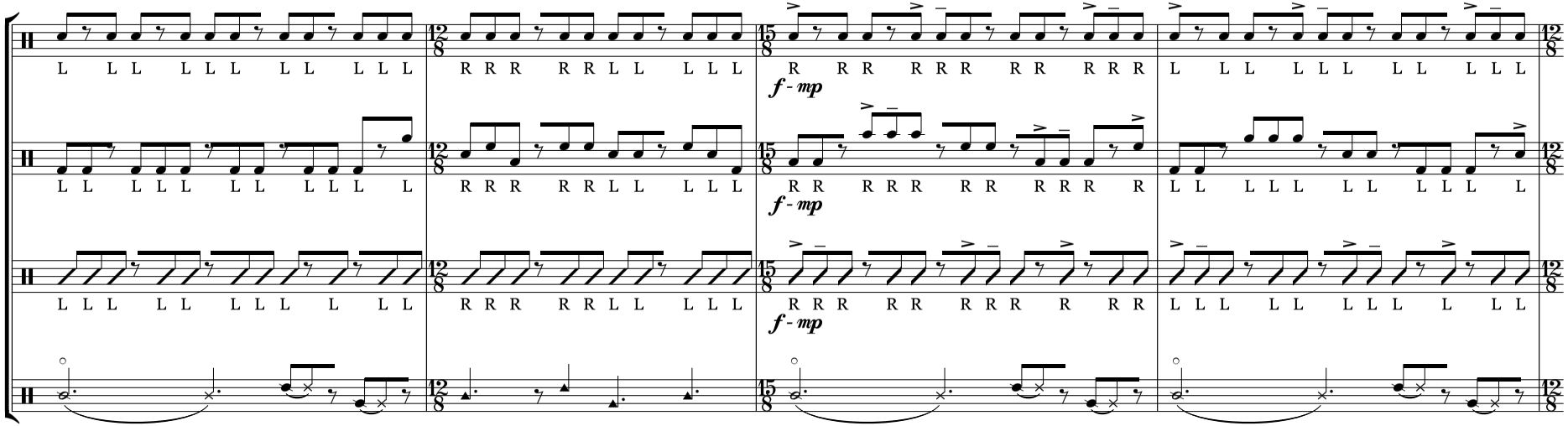
Five

Double/Triple Beat

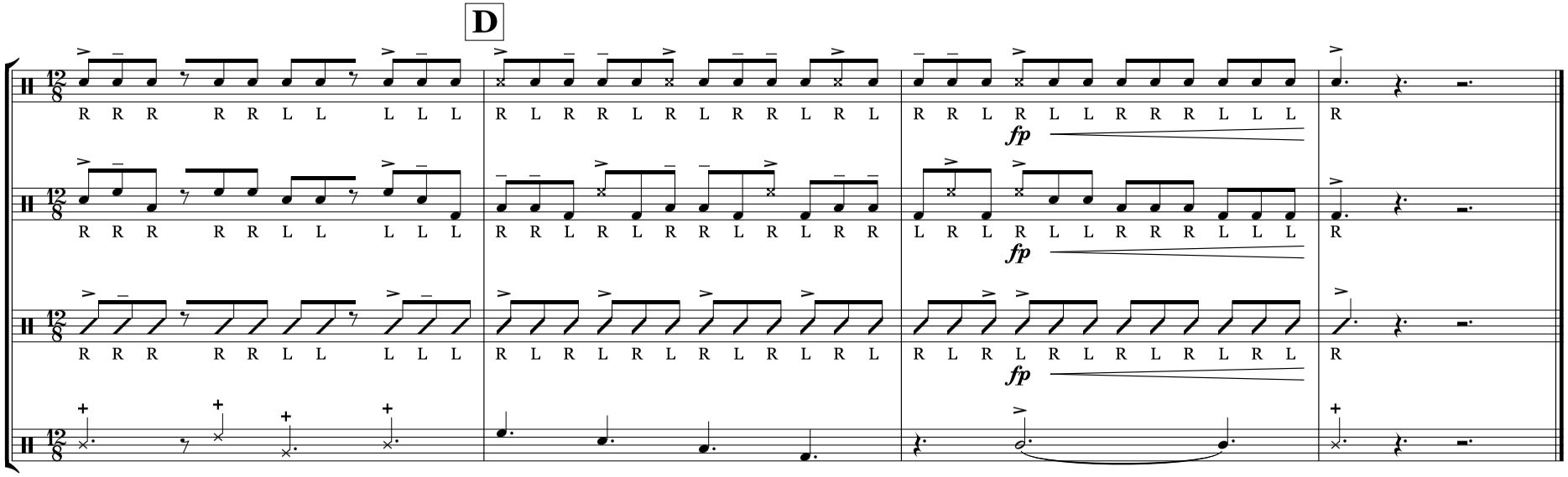


Five

C



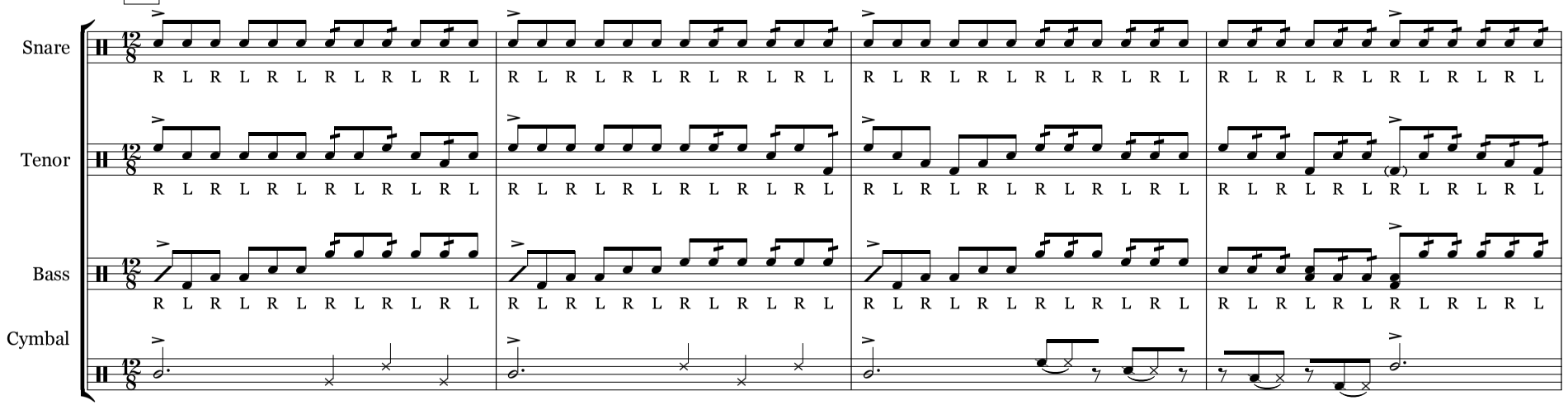
D



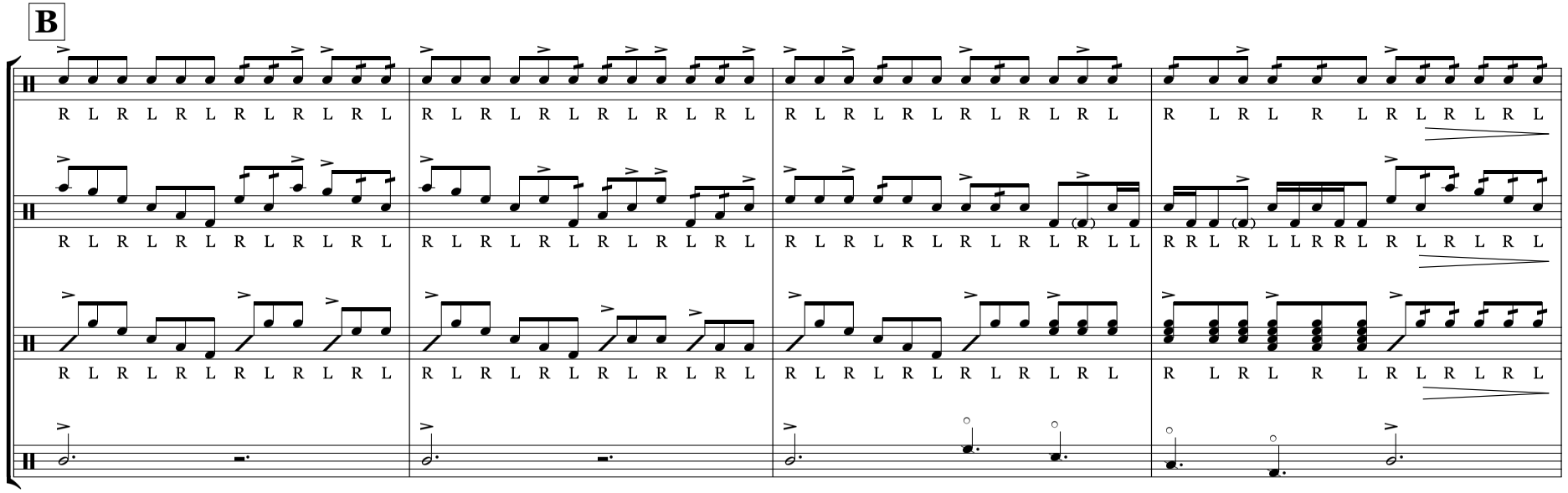
Six

Diddles/Rolls/Flams

A

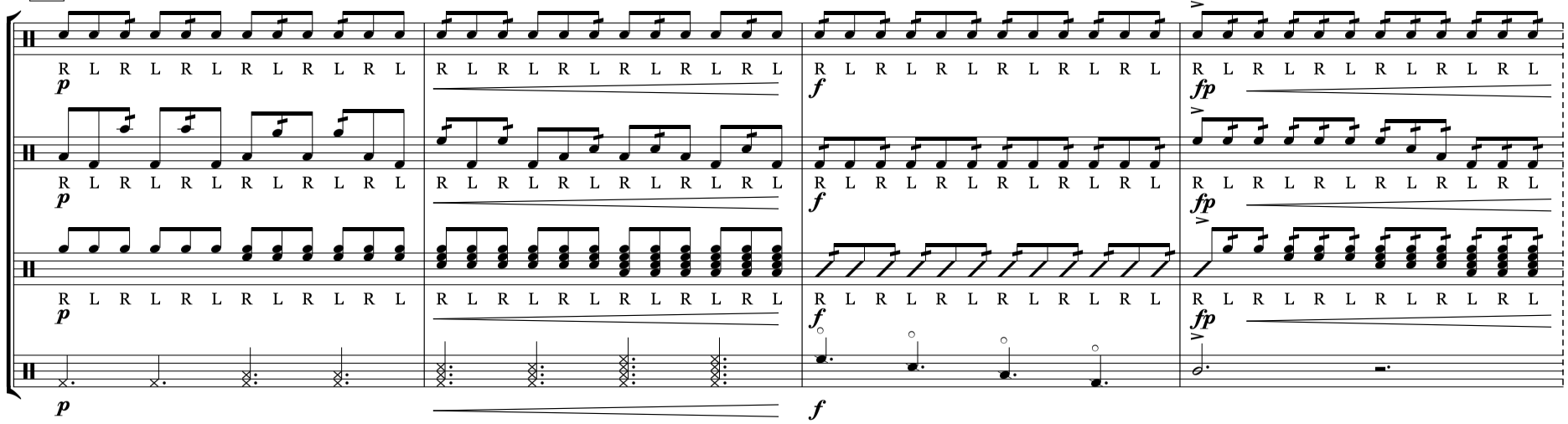


B

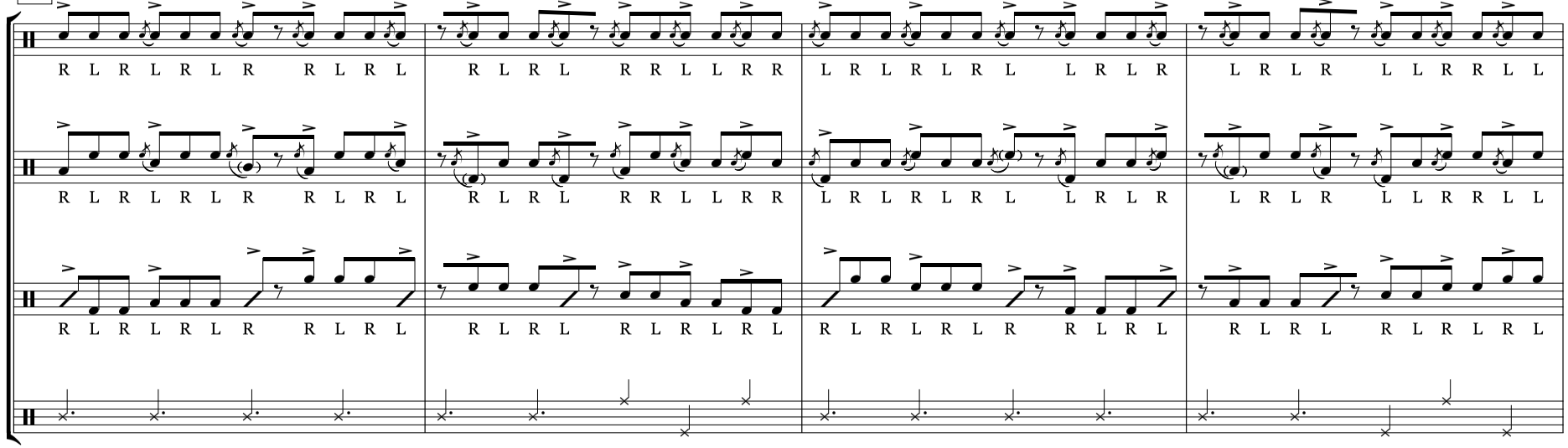


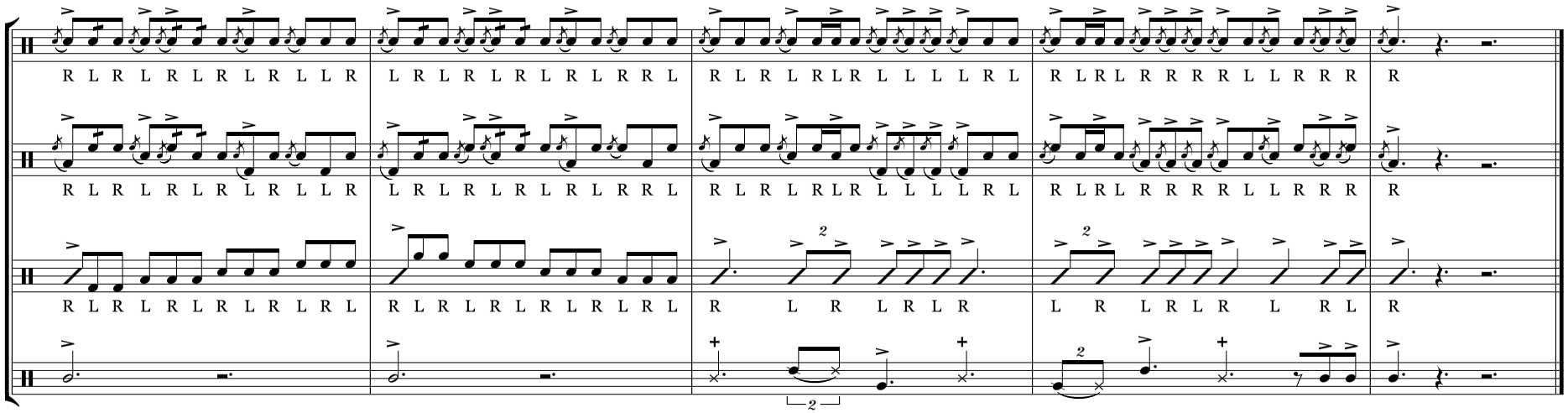
Six

C

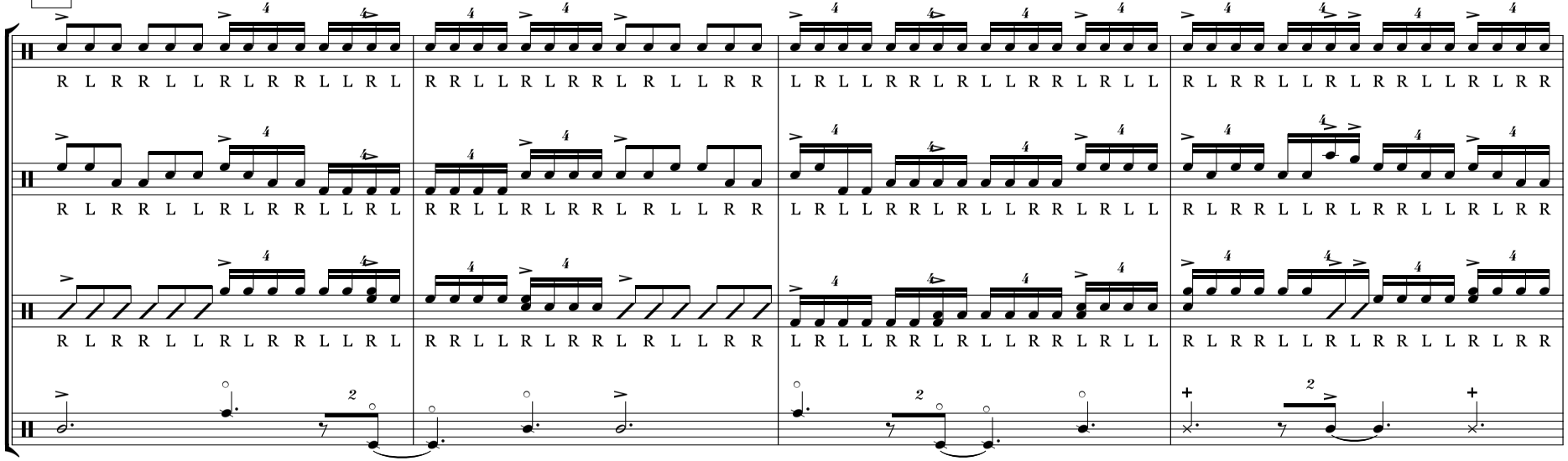

S
T
B
C
R L R L R L R L R L R L
p
f
fp

1 Flams

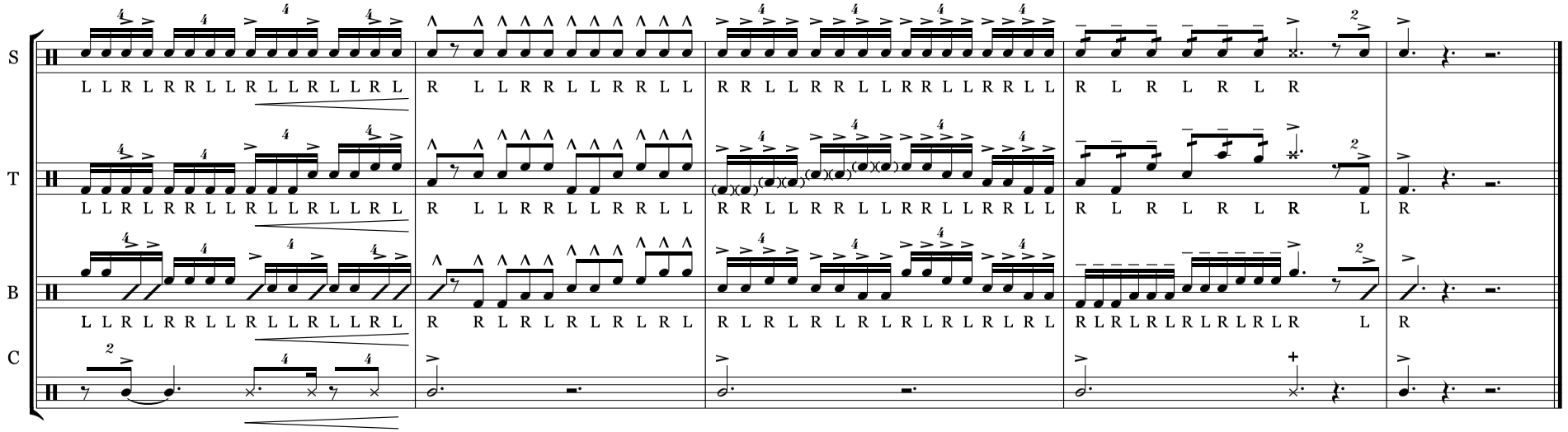

S
T
B
C
R L R L R L R R L R L
L R L R L R L L R L R L
L R L R L R L L R R L L



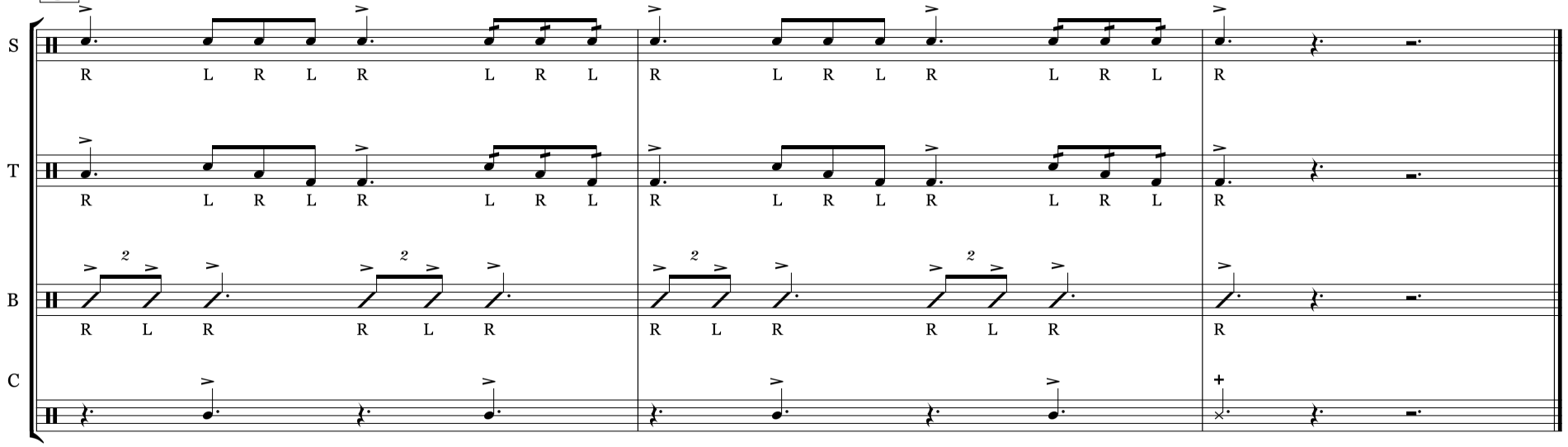
2 Para-diddle-diddles



Six



3 Roll-Off



A special thank you to our corporate sponsors that play a key role in our day-to-day activities. We greatly thank you for making all that we do possible: