

The University of Central Florida  
Marching Knights  
Drumline



**2011-2012**  
**Marching Percussion**  
**Handbook**



On behalf of the directors, section leaders, and staff of the Marching Knights, I would like to welcome and thank you for expressing interest in the UCF Drumline. Please carefully read the following material as this handbook will provide all necessary information for the audition procedures, band camp, and the upcoming football season.

To help prepare prospective and returning members for auditions and the marching season, we will host two Drumline Clinics prior to our audition camp and the official Band Camp in August. Details for summer activities are as follows:

**Clinic #1** – Saturday, June 11 from 10:00 a.m. to 5:00 p.m.

**Clinic #2** – Saturday, July 9 from 10:00 a.m. to 5:00 p.m.

**Audition/Drum Camp** – Thursday, August 11 through Sunday, August 14

**Band Camp** – Sunday, August 14 through Sunday, August 21

\*All events will begin at the Marching Knights Trailer (located at the southern end of parking lot B8; also called Band Storage – LS30 on the campus map).

Attending the clinics is your first step towards participating in the drumline next season. These initial 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 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 UCF Drumline.

Sincerely,

A handwritten signature in black ink that reads "Thad R. Anderson". The signature is written in a cursive, flowing style.

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# 2011-2012 Marching Knights 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 Marching Knights. It is highly recommended that all prospective MK percussionists read the following set of technical guidelines and rehearsal procedures so that all expectations will be clearly understood prior to arriving on campus.

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## Philosophy Statement

The marching percussion program at The University of Central Florida is designed to create a learning environment that is conducive to a high level of musical performance, while upholding the tradition of the Marching Knights and the University in the most dignified manner.

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## Playing Style

The best word to describe the general image or “look” of the UCF 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.

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## Rehearsal Expectations

Given the heavy time constraints of a normal MK 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 UCF 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 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 precise, clearly articulated section player.

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## 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 Marching Knights. Our weekly rehearsal schedule is as follows:

<b>Monday:</b>	5:00 p.m. – Drumline sectional 6:00 p.m. – Full band rehearsal
<b>Wednesday:</b>	5:00 p.m. – Drumline sectional 6:00 p.m. – Full band rehearsal
<b>Friday:</b>	5:45 p.m. – Meet to warm-up 6:00 p.m. – Full band rehearsal

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 storage trailer thirty minutes prior to rehearsal call times in order to allow comfortable time to travel to the practice location.

In addition to marching band, all drumline members must register for MUN 3444 (Percussion/Mallet Ensemble). This provides class credit for the weekly drumline sectional rehearsals.

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## Performance

The University of Central Florida Marching Knights perform regularly on a national, often televised, stage. As a result, every effort must be taken to ensure that all aspects of the MK 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 UCF 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 Marching Knights Staff that students have a positive experience, no matter their level of involvement, with The University of Central Florida Marching Knights. 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.

<b>Dynamic</b>	<b>Inner Beats</b>	<b>Accents (&gt;)</b>	<b>Full Accents (^)</b>
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 Details

Auditions for the drumline will take place on the first day of our drum camp, which begins on Thursday, August 11. The process will primarily consist of full-batter/ensemble playing but will also incorporate a “blind” audition to better evaluate individuals.

In order to establish the personnel for the drumline, we will not use a “trickle-down” process (i.e. if I don’t make tenors, I will try out for bass). Instead, players must select the instruments they would like to be considered for at the outset of the audition process (even if it is all four sections).

Audition material for the blind audition will consist of the following excerpts:

**Snare** – Letter “L” to the end of the Block Sequence

**Tenor** – Letter “L” to the end of the Block Sequence

**Bass** – Letter “K” to “M” (drum 2), letter “N” to the end of the Block Sequence

**Cymbals** – Demonstrate full crash, hi-hat, slide choke, and sizzle sounds

Additional details will be disclosed at the summer clinics.

# Drumline Audition Rubric No. 1

Number: _____		Instrument: _____		
	<b>Superior</b> 60 - 51	<b>Advanced</b> 50 - 41	<b>Proficient</b> 40 - 25	<b>Basic</b> 24 - 0
60% Timing	<ul style="list-style-type: none"> <li>▪ Seamlessly switches between meters/feels</li> <li>▪ Flawless rhythmic interpretation (not too open or to closed)</li> <li>▪ Plays both on top of and behind the pulse as necessary, and on demand</li> </ul>	<ul style="list-style-type: none"> <li>▪ Switches meters with ease – little to no hesitation in the feet</li> <li>▪ Plays in time; some ability to play on top and behind the beat</li> <li>▪ Excellent rhythmic interpretation</li> </ul>	<ul style="list-style-type: none"> <li>▪ Visible variation in feet when switching feels</li> <li>▪ Plays in time</li> <li>▪ Some difficulty with interpretation depending on partial and meter</li> </ul>	<ul style="list-style-type: none"> <li>▪ Plays simple passages in time</li> <li>▪ Little ability to switch between meters and feels</li> <li>▪ General lack of awareness regarding rhythmic interpretation</li> </ul>
40% Sound Production	<ul style="list-style-type: none"> <li>▪ Full-bodied rolls at all tempi</li> <li>▪ Flam passages flawlessly executed at all tempi</li> <li>▪ Superb stick control at all tempi and dynamic levels</li> <li>▪ Superb quality of sound across all passages and tempi (full-bodied, not pinched or labored)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Full-bodied rolls at most tempi</li> <li>▪ Flam passages executed at most tempi</li> <li>▪ Excellent stick control at all tempi and dynamic levels</li> <li>▪ Excellent quality of sound across all passages and tempi (full-bodied, not pinched)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Good roll quality at most tempi – lacks development of second note especially at fast tempi</li> <li>▪ Unusual sticking patterns pose difficulty</li> <li>▪ Quality of sound diminishes as tempo and difficulty are increased</li> </ul>	<ul style="list-style-type: none"> <li>▪ Average roll quality – markedly diminished in quality as tempo increases</li> <li>▪ Lacks development of flam rudiments</li> <li>▪ Common variations in sticking not in students repertoire</li> <li>▪ Quality of sound greatly diminishes as tempi and difficulty are increased</li> </ul>
<b>Total</b>	<b>Timing</b> _____	<b>+ Sound Production</b> _____	<b>= Total</b> _____	

**Comments:**

# Drumline Audition Rubric No. 2

Name: _____		Number: _____		Instrument: _____	
Technique 75%	Superior 75 - 61	Advanced 60 - 41	Proficient 40 - 25	Basic 24 - 0	
	<ul style="list-style-type: none"> <li>▪ Implement remains in same plane throughout initiation and execution</li> <li>▪ Mastery of stroke mechanics (height-appropriate)</li> <li>▪ Plays in appropriate zone at all times</li> <li>▪ Creates maximum velocity into the head</li> <li>▪ Adapts instantly to modifications in technique, and seamlessly switches between styles of technique</li> </ul>	<ul style="list-style-type: none"> <li>▪ Implement mostly remains in same plane throughout initiation and execution</li> <li>▪ Understands and can demonstrate stroke mechanics (height-appropriate)</li> <li>▪ Plays appropriate zone most of the time</li> <li>▪ Creates good velocity into the head</li> <li>▪ Adapts quickly to modifications in existing technique, and demonstrates some ability to adopt multiple approaches</li> </ul>	<ul style="list-style-type: none"> <li>▪ Implement generally remains in same plane throughout initiation and execution</li> <li>▪ Basic understanding of stroke mechanics (height-appropriate) – execution lacking</li> <li>▪ Plays in appropriate zone some of the time</li> <li>▪ Creates average velocity into the head</li> <li>▪ Adapts slowly to modifications in technique</li> </ul>	<ul style="list-style-type: none"> <li>▪ Implement rarely remains in same plane throughout initiation and execution</li> <li>▪ Little to no understanding of stroke mechanics (height-appropriate)</li> <li>▪ Does not play in appropriate zone</li> <li>▪ Creates little velocity into the head</li> <li>▪ Cannot adapt to modifications in technique</li> </ul>	
Performance 25%	25 - 20	19 - 12	11 - 6	5 - 0	
	<ul style="list-style-type: none"> <li>▪ Immaculate posture</li> <li>▪ Focuses on stationary point at all times (stoic)</li> <li>▪ Visible emotion appropriate to passage</li> <li>▪ Does not communicate mistakes visually</li> </ul>	<ul style="list-style-type: none"> <li>▪ Excellent posture</li> <li>▪ Focuses on stationary point frequently</li> <li>▪ Visible emotion usually appropriate to passage</li> <li>▪ Little visual communication of mistakes</li> </ul>	<ul style="list-style-type: none"> <li>▪ Good posture</li> <li>▪ Usually focuses on stationary point</li> <li>▪ Little visible emotion regardless of passage</li> <li>▪ Visual communication of mistakes</li> </ul>	<ul style="list-style-type: none"> <li>▪ Average posture</li> <li>▪ Rarely focuses on stationary point</li> <li>▪ No visible emotion regardless of passage</li> <li>▪ Communication of mistakes both visually and via posture</li> </ul>	
Total	Technique _____ + Performance _____ = Total _____				

Comments:

# Notation Key

The notation key is organized into four horizontal staves, each representing a different drum part. The labels for each staff are positioned to the left of the staff.

- Snare:** This staff shows various techniques including Rim Shot, Rim Click, Stick Click, Shell, Stick Shot, Rim Knock, Back Stick, Buzz Roll, Crush Roll, Double Stop, and another Crush Roll.
- Tenor:** This staff includes techniques such as 6" R, 6" L, 10", 13", 14", Shells, Skank Rim, Hand Muffle, Buzz Muffle, Crush Roll, and another Crush Roll.
- Bass:** This staff features techniques like 1, 2, 3, 4, 5, Unison Rim, Solo Mute, Solo Rim, Stick Click, Sticks In, Buzz Roll, and Crush Roll.
- Cymbal:** This staff includes techniques such as 45° Crash, Full Crash, Crash Choke, Hi-Hat Smash, Sizzle Choke, Slide-choke, Ting, Pong, Zing, Unison 3+4, Unison 1 2 3 4, and Group A.

# 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 Marching Knight Drumline and will set a foundation for our sound approach and ensemble playing.

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# Legato Studies

## Eights



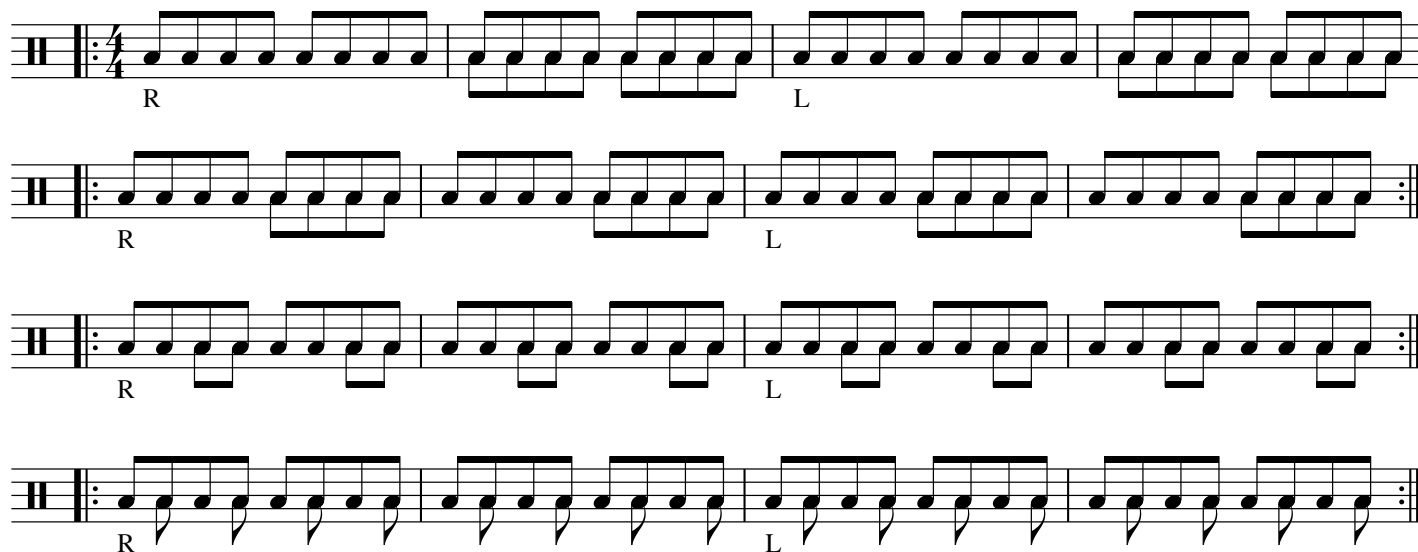
Musical notation for the 'Eights' exercise. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of eighth-note runs. The first and third measures are labeled 'R' (Right hand), and the second and fourth measures are labeled 'L' (Left hand).

## 16 on a Hand



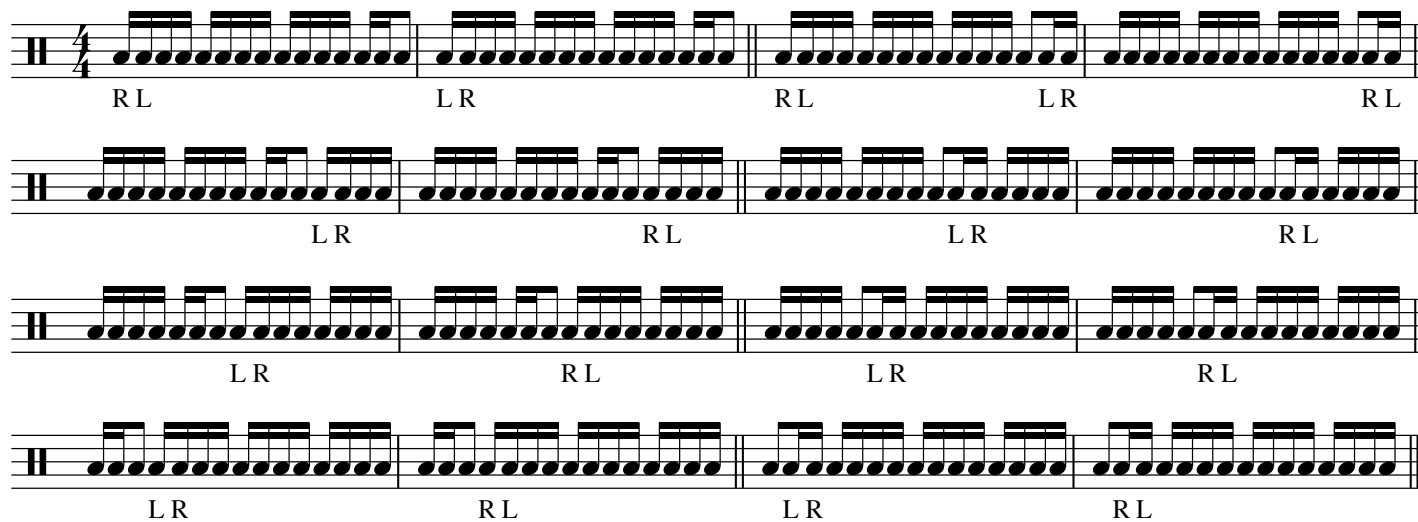
Musical notation for the '16 on a Hand' exercise. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of continuous eighth-note runs. The first two measures are labeled 'R' (Right hand), and the last two measures are labeled 'L' (Left hand).

## Double Stop Variations



Musical notation for the 'Double Stop Variations' exercise, consisting of four staves in 4/4 time with repeat signs. Each staff shows a sequence of eighth-note runs with double stops. The first and third staves are labeled 'R' (Right hand), and the second and fourth staves are labeled 'L' (Left hand).

## Fill-Ins Variations



Musical notation for the 'Fill-Ins Variations' exercise, consisting of four staves in 4/4 time with repeat signs. Each staff shows a sequence of eighth-note runs with fill-in patterns. The first and third staves are labeled 'RL' (Right-Left), and the second and fourth staves are labeled 'LR' (Left-Right).

# Turnaround

Musical notation for the Turnaround exercise. It consists of two staves. The first staff has four measures: the first and third are in 4/4 time with a 'R' label below; the second and fourth are in 15/16 time with 'RL' and 'L' labels below. The second staff has three measures: the first is in 4/4 time with an 'R' label; the second is in 4/4 time with an 'L' label; the third is in 7/16 time with 'R' and 'L' labels below.

# Time Check

Musical notation for the Time Check exercise. It consists of one staff with four measures. The first three measures are in 4/4 time with 'RL', 'R', and 'RL' labels below. The fourth measure is in 7/8 time with an 'L' label below.

# Duple Timing

Musical notation for the Duple Timing exercise, first staff. It consists of one staff with four measures of continuous eighth-note patterns in 4/4 time.

Musical notation for the Duple Timing exercise, second staff. It consists of one staff with four measures of continuous eighth-note patterns in 4/4 time, ending with a final measure in 7/8 time.

Variation 1:

Musical notation for Variation 1. It consists of one staff with four measures of eighth-note patterns in 4/4 time, featuring a mix of beamed eighth notes and eighth notes with stems.

Variation 2:

Musical notation for Variation 2. It consists of one staff with four measures of eighth-note patterns in 4/4 time, featuring a mix of beamed eighth notes and eighth notes with stems.

# Triple Timing

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

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

## Variation 1:

Variation 1 musical notation consisting of two staves of eighth-note patterns.

## Variation 2:

Variation 2 musical notation consisting of two staves of eighth-note patterns.

# Legato Add-Ons

R

L

Legato Add-Ons musical notation consisting of a single staff of eighth-note patterns.

# Accent Studies

8/8

R

L

4/4

R

L

2/2

R

L

Bucks

R

L

1/7

R

L

1/3

R

L

Triple Bucks

R

L

7 Up

R

L

3 Up

R

L

2 Up

R

L

## Duple Grid

Musical notation for the Duple Grid in 4/4 time. The notation consists of four staves, each starting with a double bar line and a repeat sign. The first staff is labeled "R L" and contains a sequence of rhythmic patterns: four groups of eighth notes (RLRL) followed by four groups of eighth notes (RLRL). The second staff contains eight groups of eighth notes (RLRL). The third staff contains four groups of eighth notes (RLRL). The fourth staff contains eight groups of eighth notes (RLRL) and ends with a double bar line and repeat sign.

## Turnaround Grid

Musical notation for the Turnaround Grid. The first staff is in 15/16 time, labeled "R L" and "L R", and contains a sequence of rhythmic patterns: four groups of eighth notes (RLRL) followed by four groups of eighth notes (RLRL). The second staff is in 7/16 time, labeled "R L" and "R L", and contains a sequence of rhythmic patterns: four groups of eighth notes (RLRL) followed by four groups of eighth notes (RLRL). The notation includes double bar lines and repeat signs.

## Triple Grid

Musical notation for the Triple Grid in 12/8 time. The notation consists of three staves, each starting with a double bar line and a repeat sign. The first staff is labeled "R L" and contains a sequence of rhythmic patterns: four groups of eighth notes (RLRL) followed by four groups of eighth notes (RLRL). The second staff contains eight groups of eighth notes (RLRL). The third staff contains eight groups of eighth notes (RLRL) and ends with a double bar line and repeat sign.

# Double and Triple Studies

## Doubles

First line of musical notation for the 'Doubles' section. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music begins with a repeat sign. The first measure contains a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The second measure contains eighth notes E5, F#5, G5, and A5. The third measure contains quarter notes B4, C5, and D5, followed by a quarter rest. The fourth measure contains eighth notes E5, F#5, G5, and A5. The fifth measure contains quarter notes B4, C5, and D5, followed by a quarter rest. The sixth measure contains eighth notes E5, F#5, G5, and A5. The seventh measure contains quarter notes B4, C5, and D5, followed by a quarter rest. The eighth measure contains eighth notes E5, F#5, G5, and A5. The piece ends with a double bar line.

R L

Second line of musical notation for the 'Doubles' section. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music begins with a repeat sign. The first measure contains eighth notes G4, A4, B4, and C5. The second measure contains eighth notes D5, E5, F#5, and G5. The third measure contains eighth notes A5, B5, C6, and D6. The fourth measure contains eighth notes E6, F#6, G6, and A6. The fifth measure contains eighth notes B6, C7, D7, and E7. The sixth measure contains eighth notes F#7, G7, A7, and B7. The seventh measure contains eighth notes C8, D8, E8, and F#8. The eighth measure contains eighth notes G8, A8, B8, and C9. The ninth measure contains eighth notes D9, E9, F#9, and G9. The tenth measure contains eighth notes A9, B9, C10, and D10. The piece ends with a double bar line.

R L

Variation 1:

Variation 2:

Two lines of musical notation for the variations of the double study exercises. The first line is labeled 'Variation 1' and shows a sequence of eighth notes with accents (>) on each note. The second line is labeled 'Variation 2' and shows a sequence of eighth notes with accents (>) on each note, with a fermata over the final note.

## Triples

First line of musical notation for the 'Triples' section. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music begins with a repeat sign. The first measure contains a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The second measure contains eighth notes E5, F#5, G5, and A5. The third measure contains quarter notes B4, C5, and D5, followed by a quarter rest. The fourth measure contains eighth notes E5, F#5, G5, and A5. The fifth measure contains quarter notes B4, C5, and D5, followed by a quarter rest. The sixth measure contains eighth notes E5, F#5, G5, and A5. The seventh measure contains quarter notes B4, C5, and D5, followed by a quarter rest. The eighth measure contains eighth notes E5, F#5, G5, and A5. The piece ends with a double bar line.

R L

Second line of musical notation for the 'Triples' section. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music begins with a repeat sign. The first measure contains eighth notes G4, A4, B4, and C5. The second measure contains eighth notes D5, E5, F#5, and G5. The third measure contains eighth notes A5, B5, C6, and D6. The fourth measure contains eighth notes E6, F#6, G6, and A6. The fifth measure contains eighth notes B6, C7, D7, and E7. The sixth measure contains eighth notes F#7, G7, A7, and B7. The seventh measure contains eighth notes C8, D8, E8, and F#8. The eighth measure contains eighth notes G8, A8, B8, and C9. The ninth measure contains eighth notes D9, E9, F#9, and G9. The tenth measure contains eighth notes A9, B9, C10, and D10. The piece ends with a double bar line.

R L

Variation 1:

Variation 2:

Two lines of musical notation for the variations of the triple study exercises. The first line is labeled 'Variation 1' and shows a sequence of eighth notes with accents (>) on each note. The second line is labeled 'Variation 2' and shows a sequence of eighth notes with accents (>) on each note, with a fermata over the final note.

# 12/8 Doubles

Musical staff 1: 12/8 time signature, first measure with notes and rests.

R  
L

Musical staff 2: 12/8 time signature, second measure with notes and rests.

R

Musical staff 3: 12/8 time signature, third measure with notes and rests.

L

R

L

Musical staff 4: 12/8 time signature, fourth measure with notes and rests.

R

L

R

Musical staff 5: 12/8 time signature, fifth measure with notes and rests.

L

R

L

R

Musical staff 6: 12/8 time signature, sixth measure with notes and rests.

L

R

L

R

L

R

L R

Musical staff 7: 12/8 time signature, seventh measure with notes and rests.

L

R

L

R

L

R

L

R

# Roll Studies

## Pressure Study No. 1



R  
L

Variation:



R

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



R

R R L L

## Pressure Study No. 2



R  
L

Variation A:  
(insert into bar 2)

Variation B:  
(insert into bar 2)



## Duple Roll Subdivision

Variations  
(insert into beats 3 and 4)



R L



# Ones, Twos, Fours

Ones and Ones:



Twos and Twos



Fours and Fours



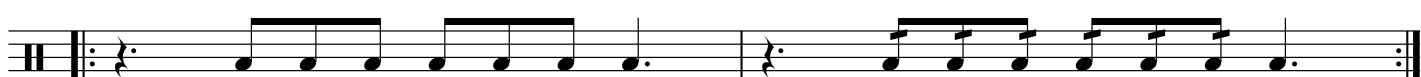
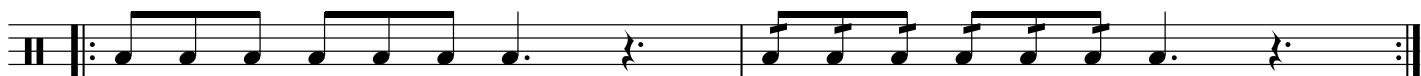

# Triple Roll Subdivision

Variations inserts:



# Roll Attacks

Play duple and triple



# Metric Studies

## Hand Speed Shift

Hand Speed Shift musical notation in 4/4 time. The piece consists of three staves of music. The first staff begins with a double bar line and a 4/4 time signature, followed by the letters 'R L' below the staff. The music features a sequence of eighth notes with triplets of eighth notes interspersed. The second and third staves continue the rhythmic pattern with similar triplet structures.

## Modulation No. 1

Modulation No. 1 musical notation in 4/4 time. The piece consists of a single staff of music. It features a sequence of eighth notes with accents (>) and triplets of eighth notes. The notation includes repeat signs and first/second endings. Below the staff, the following rhythmic patterns are listed: RLRLRLRLRLRL, RLLRRLRLRLRL, RLRLRLRLRLRL, and RLRLRLRLRLRL.

## Modulation No. 2

Modulation No. 2 musical notation in 4/4 time. The piece consists of a single staff of music. It features a sequence of eighth notes with triplets of eighth notes interspersed. Below the staff, the following rhythmic patterns are listed: RLRLRLRLRLRL, RLRLRLRLRLRL, RLRLRLRLRLRL, and RLRLRLRLRLRL.

## Modulation No. 3

Modulation No. 3 musical notation in 4/4 time. The piece consists of a single staff of music. It features a sequence of eighth notes with triplets of eighth notes interspersed. Below the staff, the following rhythmic patterns are listed: RLRLRLRLRLRL, RLRLRLRLRLRL, RLRLRLRLRLRL, and RLRLRLRLRLRL.

# Hands-Separate Studies

## Add-Ons

Three staves of musical notation for 'Add-Ons' exercises. The first staff is in 5/4 time, the second in 7/4 time, and the third in 4/4 time. Each staff contains two measures of music with accents and fingerings. The first two staves have a 'R' above the first measure and a 'L' below the first measure. The third staff has a 'R' above the first measure and a 'L' below the first measure.

## Paraddiddle Breakdown

Two staves of musical notation for 'Paraddiddle Breakdown' exercises. The first staff is in 4/4 time and contains three measures of music with accents and fingerings. The second staff is in 4/4 time and contains two measures of music with accents and fingerings. Fingerings are indicated by 'R' and 'L' below the notes.

## Double Paraddiddle Breakdown

Two staves of musical notation for 'Double Paraddiddle Breakdown' exercises. The first staff is in 12/8 time and contains two measures of music with accents and fingerings. The second staff is in 12/8 time and contains two measures of music with accents and fingerings. Fingerings are indicated by 'R' and 'L' below the notes.

## Paraddiddle-diddle Breakdown

Two staves of musical notation for 'Paraddiddle-diddle Breakdown' exercises. The first staff is in 12/8 time and contains two measures of music with accents and fingerings. The second staff is in 12/8 time and contains two measures of music with accents and fingerings. Fingerings are indicated by 'R' and 'L' below the notes.

## Flam Accent Breakdown

R R R R                      R R R R

R R L R

R L R L R

R L R L R L

## Flam-a-diddle Breakdown

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

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

R L R R L R L L

# 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** – Sixteenth-note Timing
- **Five** – Stick Control
- **Six** – Double/Triple Beat
- **Seven** – Diddles/Rolls/Flams
- **Eight** – Duple Rolls/Samba
- **2011 Block Sequence**

# One

Legatos

## 1 Eights

4x's

### A Around Patterns:

### Split Patterns:

R

L

\*Substitute: 2's, 3's, and 4's

Alternate Patterns:

## 2 Nines

4x's

### A Around Patterns:

### Split Patterns:

R

L

\*Substitute: 2's, 3's, and 4's

# TWO

## Syncopated Variations

### Common-time check:

Common-time check:

Snare  
Tenor  
Bass  
Cymbal

Variation A:  
Variation B:

### 1 Legatos - substitute accents and flams

S  
T  
B

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

S  
T  
B



# Three

Accent/Tap

**A**

Section A consists of four staves: Snare, Tenor, Bass, and Cymbal. Each staff begins with a box labeled 'A' and a '4/4' time signature. The Snare staff contains a rhythmic pattern of eighth notes with accents and 'L' markings. The Tenor staff contains a similar pattern with accents and 'L' markings. The Bass staff contains a pattern of eighth notes with accents and 'L' markings. The Cymbal staff contains a pattern of eighth notes with accents and 'L' markings, including some notes with 'x' marks.

**B**

Section B consists of four staves: Snare, Tenor, Bass, and Cymbal. Each staff begins with a box labeled 'B' and a '4/4' time signature. The Snare staff contains a rhythmic pattern of eighth notes with accents and 'L' markings. The Tenor staff contains a similar pattern with accents and 'L' markings. The Bass staff contains a pattern of eighth notes with accents and 'L' markings. The Cymbal staff contains a pattern of eighth notes with accents and 'L' markings, including some notes with 'x' marks.

C

This musical score is for a vocal ensemble consisting of Soprano (S), Tenor (T), Bass (B), and Chorus (C), accompanied by piano. The score is written in a single system with four staves for the voices and a grand staff for the piano accompaniment. The piano part includes a right-hand staff with a treble clef and a left-hand staff with a bass clef. The vocal staves are labeled S, T, B, and C from top to bottom. The score features a variety of musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piano accompaniment includes complex rhythmic patterns, such as sixteenth-note runs and triplet figures, and is marked with *f* in several places. The vocal parts have lyrics written below the notes, and the Chorus part includes some lyrics that are partially obscured by the piano accompaniment. The score is divided into measures by vertical bar lines, and the piano part includes a key signature change to one flat (B-flat) in the first measure of the first system.

S

T

B

C





# Five Stick Control

**A**

Section A of the drum set score for 'Five Stick Control'. It consists of four staves: Snare, Tenor, Bass, and Cymbal. The Snare staff shows a rhythmic pattern of RLLRLRRRLR. The Tenor staff shows a pattern of RLLRLRRLL. The Bass staff shows a pattern of RLLRLRRLL. The Cymbal staff shows a pattern of RRLRRLLRRL. The score includes various musical notations such as accents (^), slurs, and dynamic markings.

**B**

Section B of the drum set score for 'Five Stick Control'. It consists of four staves: Snare (S), Tenor (T), Bass (B), and Cymbal (C). The Snare staff shows a rhythmic pattern of RLLRLRRRLR. The Tenor staff shows a pattern of RLLRLRRLL. The Bass staff shows a pattern of RLLRLRRLL. The Cymbal staff shows a pattern of RRLRRLLRRL. The score includes various musical notations such as accents (^), slurs, and dynamic markings.

Five

C

The musical score is arranged in four horizontal staves, labeled S, T, B, and C from top to bottom. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The S staff contains rhythmic notation consisting of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The T staff features a melodic line with slurs and accents. The B staff contains rhythmic notation similar to the S staff. The C staff features a melodic line with slurs and accents. The score is divided into four measures by vertical bar lines. The first measure shows the initial rhythmic and melodic patterns. The second measure continues these patterns with some melodic development. The third measure shows further melodic and rhythmic complexity. The fourth measure concludes the piece with a final melodic flourish and a double bar line.

# Six

Double/Triple Beat

**A** ♩. = 152

Snare

Tenor

Bass

Cymbal

**B**

S

T

B

C



# Seven Diddles/Rolls/Flams

**A**

Musical score for Section A, featuring four parts: Snare, Tenor, Bass, and Cymbal. The score is written in 12/8 time. The Snare part consists of a continuous eighth-note pattern: R L R L R L R L R L R L R L. The Tenor part consists of a continuous eighth-note pattern: R L R L R L R L R L R L R L. The Bass part consists of a continuous eighth-note pattern: R L R L R L R L R L R L R L. The Cymbal part consists of a continuous eighth-note pattern: R L R L R L R L R L R L R L. The score includes various rhythmic notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like accents (>) and slurs. The Cymbal part also includes 'x' marks indicating cymbal crashes.

**B**

Musical score for Section B, featuring four parts: Snare, Tenor, Bass, and Cymbal. The score is written in 12/8 time. The Snare part consists of a continuous eighth-note pattern: R L R L R L R L R L R L R L. The Tenor part consists of a continuous eighth-note pattern: R L R L R L R L R L R L R L. The Bass part consists of a continuous eighth-note pattern: R L R L R L R L R L R L R L. The Cymbal part consists of a continuous eighth-note pattern: R L R L R L R L R L R L R L. The score includes various rhythmic notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like accents (>) and slurs. The Cymbal part also includes 'x' marks indicating cymbal crashes.

Seven

**C**

Musical score for 'Seven' (C) featuring Soprano (S), Tenor (T), Bass (B), and Contralto (C) parts. The score is written in a system with four staves. The Soprano part begins with a piano (*p*) dynamic and includes a fermata. The Tenor part includes a fortissimo (*fp*) dynamic. The Bass part includes a forte (*f*) dynamic. The Contralto part includes a piano (*p*) dynamic. The score contains rhythmic notation, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord marked with a fermata.

**I** Flams

Musical score for 'I Flams' featuring Soprano (S), Tenor (T), Bass (B), and Contralto (C) parts. The score is written in a system with four staves. The Soprano part includes a forte (*f*) dynamic. The Tenor part includes a fortissimo (*fp*) dynamic. The Bass part includes a forte (*f*) dynamic. The Contralto part includes a piano (*p*) dynamic. The score contains rhythmic notation, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord marked with a fermata.



Seven

The musical score for 'Seven' is arranged for five parts: Soprano (S), Tenor (T), Bass (B), Contralto (C), and an accompaniment part. The score is written in a single system with five staves. The Soprano, Tenor, and Bass parts feature rhythmic notation with accents and dynamics. The Contralto part has a similar rhythmic pattern. The accompaniment part includes a melodic line with dynamics and fingerings. The score is divided into four measures. The first measure shows the Soprano and Tenor parts with a '2' and '7' fingering. The second measure shows the Soprano and Tenor parts with a '2' and '7' fingering. The third measure shows the Soprano and Tenor parts with a '2' and '7' fingering. The fourth measure shows the Soprano and Tenor parts with a '2' and '7' fingering. The accompaniment part includes a melodic line with dynamics and fingerings.

# Eight Duple Rolls/Samba

6 to 3  
9 to 3

Snare  
Tenor  
Bass  
Cymbal

Detailed description: This musical score is for a percussion ensemble. It features four staves: Snare, Tenor, Bass, and Cymbal. The Snare and Tenor parts are marked with '6 to 3' and '9 to 3' respectively, indicating specific rhythmic patterns. The Snare part consists of a series of eighth notes with accents, while the Tenor part features a similar pattern with a different rhythmic feel. The Bass part is a simple eighth-note line. The Cymbal part consists of a series of eighth notes with accents. The score is divided into two systems, each containing four measures.

6 to 3

S  
T  
B  
C

Detailed description: This musical score is for a percussion ensemble, similar to the one above. It features four staves: Snare (S), Tenor (T), Bass (B), and Cymbal (C). The Snare part is marked with '6 to 3'. The Tenor part features a series of eighth notes with accents. The Bass part is a simple eighth-note line. The Cymbal part consists of a series of eighth notes with accents. The score is divided into two systems, each containing four measures.

# 2011 Block Sequence

UCF Marching Knights Drumline

**A** ♩. = 152

Snare  
Tenor  
Bass  
Cymbal

**B**  
S  
T  
B  
C



**D** ♩ = 124

Musical score for section D, measures 1-12. It features four staves: Soprano (S), Tenor (T), Bass (B), and Contralto (C). The S and T staves have lyrics "R L R L R L R L R L" and "R L R L R L R L R L" respectively. The B and C staves contain rhythmic patterns and notes. The music is in 4/4 time with a tempo of 124 beats per minute. Dynamics include accents (>) and fortissimo (f).

**E**

Musical score for section E, measures 13-24. It features four staves: Soprano (S), Tenor (T), Bass (B), and Contralto (C). The music continues with similar rhythmic and melodic patterns as section D. Dynamics include accents (>) and fortissimo (f).





Sheet music for four parts: S, T, B, and C. The music is written in 4/4 time and includes dynamic markings such as  $f$  and  $mf$ . The notation features complex rhythmic patterns with many sixteenth notes and rests. Fingerings are indicated by numbers 1-5. The parts are labeled S, T, B, and C at the bottom.

**K**  $\text{♩} = \text{♩}$

Sheet music for four parts: S, T, B, and C. This section is marked with a 'K' and a tempo change to  $\text{♩} = \text{♩}$ . The music continues with complex rhythmic patterns, including accents and slurs. The parts are labeled S, T, B, and C at the bottom.

S  
T  
B  
C

L 12 to 5 step size

S  
T  
B  
C

M

Musical score for section M, featuring four staves (S, T, B, C) with rhythmic notation and dynamic markings. The score includes dynamic markings such as *ff* and *p*, and a "SHIFT" instruction. The notation consists of rhythmic patterns with accents and slurs.

N

Musical score for section N, featuring four staves (S, T, B, C) with rhythmic notation and dynamic markings. The score includes dynamic markings such as *ff* and *p*, and a "SHIFT" instruction. The notation consists of rhythmic patterns with accents and slurs.



