

FAU DRUMLINE GENERAL GUIDELINES

Thank you for your interest in FAU's Drumline! Here are few guidelines that you should look over so that you understand what is expected.

Timing

Timing is a crucial part of every musician, but it is even more crucial for a marching drum line! We carry a great responsibility for the marching band that uses us to centralize the pulse in the group. Do not forget to practice **rudiments** and know them well. Be careful that you are playing them correctly, both rhythmically and dynamically, and know what your tendencies are. Don't practice faster than you can handle, it will only cause injury and bad habit.

ALWAYS PRACTICE WITH A METRONOME. It is the foundation to developing a sense of timing and rhythmic accuracy. **Good timing starts from the ground up**, meaning it is important that your feet are the source of the pulse, and that the hands follow them, not the other way around.

Strokes

In rudimental playing there are four stroke types, and they are easily defined by the position of the stick before and after a note is played:

1. Down stroke: starts high, ends low
2. Up stroke: starts low, ends high
3. Full stroke: starts high, ends high
4. Tap stroke: starts low, ends low

Defining and using these four different strokes allows for visual uniformity and prevents wasted motion.

Stick Heights

Extreme detail is a part of every marching percussion gig. Because so, there are exact inch references for each dynamic. These definitions are merely reference points and need to be flexible for each need. Below is a basic reference of stick heights

1. *pp*- 1 inch
2. *p*- 3 inches
3. *mp*- 6 inches
4. *mf*- 9 inches
5. *f*- 12 inches
6. *ff*- 15 inches

Sticking

"Right Hand Lead" is the default sticking pattern, where the right hand plays every down beat and eighth note in a sixteenth note pattern, while the left hand plays the "e" and "a". Continuous Eighth note patterns are similar, right hand on the downbeat and left on the "and". Triplets

alternate RLR LRL, etc. The instructor and section leaders will clarify any ambiguous stockings situations. **WRITE IN THE NEW STICKING WHEN PRESENTED.**

Chops

This is a college drumline. You must have a certain amount of chops to participate. Your chops will determine how well you contribute to the ensemble. That does not mean you have to know the Cadets '09 snare break, or every stick trick in the business, but you should be at a level where you can play "medium/high demand" music well for an extended amount of time.

Warm Ups FAU

to be prepared from 60-180 bpm, at every dynamic from piano (3") to forte (12")

Matt Nichols

Warm up 1: "Eighths"

Drum set notation for Warm Up 1: "Eighths". The score is written for Snare, Tenor, and Bass drums in 4/4 time. The Snare part consists of eighth notes. The Tenor part consists of eighth notes. The Bass part consists of eighth notes. The notation is repeated for 12 measures.

Warm Up #2: "Doubles and Triples"

Drum set notation for Warm Up #2: "Doubles and Triples". The score is written for Snare, Tenor, and Bass drums in 4/4 time. The Snare part consists of eighth notes. The Tenor part consists of eighth notes. The Bass part consists of eighth notes. The notation is repeated for 12 measures.

14

Drum set notation for Warm Up 3: "Doubles and Triples". The score is written for Snare, Tenor, and Bass drums in 4/4 time. The Snare part consists of eighth notes. The Tenor part consists of eighth notes. The Bass part consists of eighth notes. The notation is repeated for 12 measures.

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Warm Up #3: "Diddles 16ths"

25

The musical score is organized into three horizontal staves, each with a label on the left: 'Snare', 'Tenors', and 'Basses'. Each staff contains 12 measures of music. The 'Snare' staff uses a single line with a 'C' time signature and a '4' indicating the number of beats per measure. The 'Tenors' staff uses a single line with a 'C' time signature and a '4' indicating the number of beats per measure. The 'Basses' staff uses a single line with a 'C' time signature and a '4' indicating the number of beats per measure. The notation for all three parts is identical, featuring a series of eighth notes and rests. The 'Snare' part begins with a single eighth note, followed by a series of eighth notes and rests. The 'Tenors' part begins with a single eighth note, followed by a series of eighth notes and rests. The 'Basses' part begins with a single eighth note, followed by a series of eighth notes and rests. The notation is consistent across all three staves, indicating a unified rhythmic pattern for all three drum parts.

30

Snare

Tenor

Bass

This musical score is for three drum parts: Snare, Tenor, and Bass. It is divided into four measures by vertical bar lines. The Snare part is written on a single staff with a treble clef and a key signature of one flat. The Tenor and Bass parts are written on two staves with a bass clef and a key signature of one flat. The Snare part features a steady eighth-note pattern in the first two measures, followed by a more complex pattern in the last two measures. The Tenor and Bass parts provide a rhythmic foundation with various patterns, including eighth and sixteenth notes, and rests.

34

Snare

Tenor

Bass

38

Warm Up #4: "Triplet Diddle"

Snare

Tenor

Bass

42

Snare

Tenor

Bass

46

Snare

Tenors

Basses

7-measure rest for Snare and Tenors in measures 46, 47, and 48.

Warm Up #5: "Stick Control"

51

Snare

Tenors

Basses

7-measure rest for Snare and Tenors in measures 51, 52, and 53.

54

Snare

Tenors

Basses

7-measure rest for Snare and Tenors in measures 54, 55, and 56.

FAU '17-'18 Warm Up #6 "Accent Tap Boogie"

Matt Nichols

Snare Tenors Bass Cymbals

10

SLIDE

UNISON

16

CRASH

16

Savage '10

10 Savage

S
Q
B
C

5

9

13

17

21

CRASH

CHOKO

Nichols

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FAU "Groovus Owlms"

because we can.

Matthew Nichols

The first system of musical notation consists of four staves. The top staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The second staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The third staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The bottom staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The system concludes with a double bar line and repeat signs.

The second system of musical notation consists of four staves. The top staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The second staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The third staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The bottom staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The system concludes with a double bar line and repeat signs.

The third system of musical notation consists of four staves. The top staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The second staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The third staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The bottom staff is a treble clef with a 4/4 time signature, featuring a series of eighth notes with accents. The system concludes with a double bar line and repeat signs.

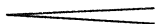
Snare Drum

Furious D

♩ = 180



f

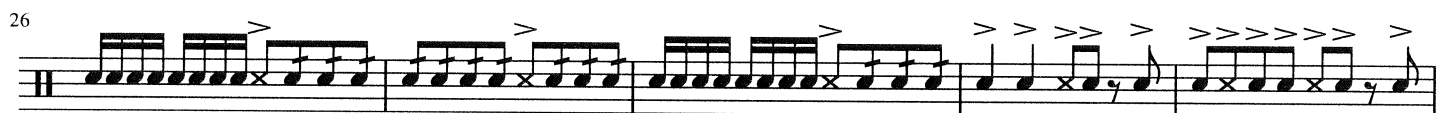


LIKE THIS!



r l r r l r l l

r l r r l r l l



r l r r l r l l

r l r r l r l l

L L L R L L R L L



r l r r l r l l r l r l

Bass Drum

Furious D

$\text{♩} = 180$

1 *ff* *p* *f*

8 *p* *f* *p* *f*

13 *p*

19 Like This! *ff*

25

30

The image displays a musical score for a bass drum part, titled 'Furious D'. The tempo is set at 180 beats per minute, indicated by a quarter note symbol followed by '= 180'. The notation is written on a single staff with a double bar line at the beginning. The rhythm is complex, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The score is divided into measures, with measure numbers 1, 8, 13, 19, 25, and 30 marked at the beginning of their respective lines. Dynamic markings such as *ff* (fortissimo), *p* (piano), and *f* (forte) are used to indicate changes in volume. Some notes are marked with an accent (>). In measure 19, two notes are marked with an 'x' and the text 'Like This!' is written above them. The notation includes various rhythmic patterns, including eighth-note runs, sixteenth-note patterns, and rests. The staff is a single line with a double bar line at the end of the piece.

Furious D

Tenor Drums

4

7

10

14

17

21

24

27

31

TD

R R R R B r r l l r r l l r r l l r r l l r r l l r r l l B r r l l r r l l r r l l

r r l l r r l l r r l l r r l l r r l l r r l l r r l l r r l l r r l l

r r l l r r l l r r l l r r l l r r l l r r l l r r l l r r l l r r l l

r r l l r r l l r r l l r r l l r r l l r l r l b b b b b b p r r l l r r l l r l l r r l l

r r l l r r l l r l l r r l l r r l l r r l l r l l r r l l r r l l r r l l

r r l l r r l l r l l r r l l r r l l r r l l r r l l r r l l r r l l R

r r l l r r l l r l l r r l l r r l l r r l l r r l l r r l l r r l l

r r l l r r l l r l l r r l l r r l l r l l r r l l r l l r l l r l l r l l

r r l l r r l l r l l r r l l r r l l r l l r l l r l l r l l r l l

R l l r r l l R l l r r l l R L R L R L R L R L R L R L R L R

Cymbals

Furious D

♩ = 180

f

This block contains the first ten measures of the piece. The tempo is marked as ♩ = 180. The notation is on a single staff with a cymbal icon at the beginning. Measures 1-2 have a dotted quarter note followed by a quarter rest. Measures 3-4 have a dotted quarter note followed by a quarter rest. Measures 5-10 feature eighth-note patterns: measures 5-6 have eighth notes on the first and third beats with eighth rests on the second and fourth; measures 7-8 have eighth notes on the first, second, and fourth beats with eighth rests on the third and fifth; measures 9-10 have eighth notes on the first, second, and fourth beats with eighth rests on the third and fifth. The dynamic *f* is written below the first measure.

11

This block contains measures 11-16. Measures 11-12 continue the eighth-note pattern from the previous block. Measures 13-14 have a quarter note followed by a quarter rest. Measures 15-16 have a dotted quarter note followed by a quarter rest. The notation includes cymbal icons at the beginning of measures 11, 13, 15, and 17.

20 LIKE THIS!

This block contains measures 20-27. Measures 20-21 have a quarter note followed by a quarter rest. Measures 22-27 feature a continuous eighth-note pattern: eighth notes on the first, second, and fourth beats with eighth rests on the third and fifth. The instruction "LIKE THIS!" is written above measure 20. The notation includes cymbal icons at the beginning of measures 20, 22, 24, 26, and 28.

28

This block contains measures 28-32. Measures 28-29 have a quarter note followed by a quarter rest. Measures 30-31 have a dotted quarter note followed by a quarter rest. Measure 32 has a dotted quarter note followed by a quarter rest. The notation includes cymbal icons at the beginning of measures 28, 30, 32, and 34.

"O"
for the Nu Series

Matthew Nichols

Score for Soprano (S), Tenor (T), Bass (B), and Cymbal (C) in 4/4 time. The piece is marked *ff* (fortissimo) for the first three measures and *p* (piano) for the fourth measure. The Soprano and Tenor parts feature rapid sixteenth-note runs with accents. The Bass part features a steady eighth-note pattern. The Cymbal part features a series of cymbal strokes marked with 'x'.

Score for Soprano (S), Tenor (T), Bass (B), and Cymbal (C) in 4/4 time. The piece is marked *f* (forte) and *mf* (mezzo-forte). The Soprano and Tenor parts feature rapid sixteenth-note runs with accents. The Bass part features a steady eighth-note pattern. The Cymbal part features a series of cymbal strokes marked with 'x'. The instruction "(L stick on head)" is written above the Soprano part.

Score for Soprano (S), Tenor (T), Bass (B), and Cymbal (C) in 4/4 time. The piece is marked *f* (forte). The Soprano and Tenor parts feature rapid sixteenth-note runs with accents. The Bass part features a steady eighth-note pattern. The Cymbal part features a series of cymbal strokes marked with 'x'. The instruction "(L stick on head)" is written above the Soprano part.

13

split

17

ff

ff

ff

20

fine

to W

W
for the Nu Series

Matthew Nichols

The musical score is written for four parts: Soprano (S), Tenor (T), Bass (B), and Cymbal (C). The time signature is 4/4. The piece is divided into measures, with measure numbers 6, 10, and 13 indicated. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and percussion symbols.

Measure 6: The Soprano part begins with a forte (*f*) dynamic, playing a series of eighth notes. The Tenor part plays a series of eighth notes. The Bass part plays a series of eighth notes. The Cymbal part plays a series of eighth notes.

Measure 10: The Soprano part continues with a series of eighth notes. The Tenor part plays a series of eighth notes. The Bass part plays a series of eighth notes. The Cymbal part plays a series of eighth notes.

Measure 13: The Soprano part continues with a series of eighth notes. The Tenor part plays a series of eighth notes. The Bass part plays a series of eighth notes. The Cymbal part plays a series of eighth notes.

16

Handwritten musical score for measures 16-18. The score is written on four staves. The top staff contains a series of eighth notes with accents. The second staff contains a series of eighth notes with accents. The third staff contains a series of eighth notes with accents. The bottom staff contains a series of eighth notes with accents. The score is marked with 'RLRRLRLRLRLRL' and 'RLRRLRLRLRLRL'.

19

Handwritten musical score for measures 19-21. The score is written on four staves. The top staff contains a series of eighth notes with accents. The second staff contains a series of eighth notes with accents. The third staff contains a series of eighth notes with accents. The bottom staff contains a series of eighth notes with accents. The score is marked with 'RLRRLRLRLRLRL' and 'RLRRLRLRLRLRL'.

22

Handwritten musical score for measures 22-23. The score is written on four staves. The top staff contains a series of eighth notes with accents. The second staff contains a series of eighth notes with accents. The third staff contains a series of eighth notes with accents. The bottom staff contains a series of eighth notes with accents. The score is marked with 'RLRLRLRLRLRLRLRLRLRL' and 'RLRLRLRLRLRLRLRLRLRL'.

24

Handwritten musical score for measures 24-26. The score is written on four staves. The top staff contains a series of eighth notes with accents. The second staff contains a series of eighth notes with accents. The third staff contains a series of eighth notes with accents. The bottom staff contains a series of eighth notes with accents. The score is marked with 'ff' and '3'.