

Dear 2017 YSU Marching Pride Drumline,

I am extremely excited to return as YSU's Drumline Coordinator for my 6th season. Each year holds further potential for the band's overall community and performance excellence.

Please be sure to read this handbook and the separate technique packet thoroughly. There is much information to be absorbed, and the more prepared we are, the better off we will be. The audition process is explained, along with general etiquette and "survival" tips that will make life easier. Vets are asked to re-familiarize themselves with each document.

YSU's band camp and performance schedule will be posted at ysubands.org. Please know that we traditionally use the extended afternoon break of one of our final camp rehearsals to replace the previous season's drumheads, so please plan on being there. Optional (but highly recommended) summer rehearsals are taking place on 6/17 from 1:00 to 3:00 PM, 7/1 from 1:00 to 3:00 PM, and 7/15 from 1:00 to 3:00 PM, where we will practice rehearsal etiquette, audition preparation, general playing technique, and even some early music. We will also be holding sectional times on Monday evenings throughout the semester from 8:00 PM to 9:30 PM (required for all members). Please keep a detailed calendar to avoid conflicts. I promise that doing so will save you time and stress in the future!

Thank you in advance for your cooperation, I look forward to meeting and working with all of you! If you have any questions after reading these packets, please email me at dylankollat@gmail.com.

With Pride,

Dylan Kollat

Equipment Use- Each of you will be given gear that you will be considered responsible for- an instrument and its corresponding hardware. Everything will be numbered so that damage outside of normal wear and tear can be accounted for. You will be held financially responsible for any damage, so please be extremely mindful of how you care for the gear provided to you.

Drum covers will remain ON the drums, with the exception being game day performances. Please keep the covers safely in the storage room, and put them back when the drums are packed up for the evening. When setting the drums down, you will carefully set them in whatever formation you happen to be in (be sure to quickly and efficiently dress the form). If you are not in formation, drums will be set in a neat line according to section. Carrier, stand, stick placement and drum spacing will be specified during camp. You are without question expected to set your drums down in an organized fashion EVERY time you are released. This is one small part of our care for the instruments, in addition to a public illustration of elite discipline and pride. Much more will be addressed the first day of camp.

Rehearsal/Attendance- You are required to notify all drumline instructors and Dr. Payne of any expected absences for us to consider at least four weeks in advance. No request after that time will be considered unless it is an emergency or personal illness. In the case of illness you MUST notify the three of us via email before rehearsal so that we are aware of what is happening. We make every effort to make reasonable accommodations- the key word being reasonable. Please thoughtfully consider what you are requesting before doing so.

In addition, ALL members are expected to make room for our weekly sectional time (see cover letter above.) If there is no way out of a permanent conflict please notify us immediately and we will inform you if accommodations can be made. If you are a music major, be sure that your teacher is aware of sectional times before they schedule your lesson.

Please be on time, 'nuff said.

Marching Lyres/Music Memorization- ALL snare and tenor drum players are required to purchase marching lyres. If Motter's does not have enough for everybody when they visit camp, it is your responsibility to obtain one via whatever alternate means is necessary. This is for the sake of unity and also for the sake of being able to learn drill and music simultaneously (we must be prepared to learn drill while reading music obtained on the same day.) It will be your responsibility to resize all music appropriately for the lyres, which can be done easily with Bliss' 1st floor copy machine. Lyres will remain on drums at ALL times excluding game days and other performances.

All music must be completely memorized (unless specified otherwise) the Thursday prior to game day. This gives you the opportunity to discover exactly what must be perfected for the Friday run-through, which will then enable you to play your very best the following Saturday. Lyres can not be used for performances, as you should be focused on balancing to your center neighbor and "playing clean," not having your mind buried in sheet music. Exceptions to this rule may take place, but only at the discretion of the instructors.

General "make your and our lives easier" survival rules

Please bring a binder with sheet protectors to your first day of camp (used for keeping track of full-sized music pages, before lyrics are obtained.) Clothespins are also a very good idea to prevent pages from flipping in the wind while outside.

On game days, drums MUST be clean and sticks freshly taped. When re-taping used sticks, tear off any shredded tape on the neck of the stick and replace. Simply "covering up" old tape with new will cause it to shred even more quickly, damaging your YSU-paid sticks and requiring you to re-tape sooner than would otherwise be necessary. Since it is expensive to outfit each member with several pairs of sticks per season, we reserve the right to revoke your privilege to use them if we feel they are not taken care of properly. In that case, you would be required to pay for your own sticks for the rest of the season.

Respect for hierarchical authority is expected. Follow the orders of those above in the chain-of-command to help us operate efficiently. There are times in life when you should think independently, and there are times when it is best to sacrifice personal ego for the success of the group. Knowing which circumstances call for which mode of thought is part of becoming an adult (and ironically makes you a more independent person given that you understand the nuances of both extremes and how to operate between them.)

The YSU drumline must travel together whenever possible. This ensures that we will all be ready (and on time) together without leaving anybody behind.

It is a good idea to carry a drum key/tools with you in your backpack at all times when with the Marching Pride- any last minute height adjustments to our carriers must be done on your own time, as we will likely be busy tuning drums on game day. Self sufficiency on all counts is expected, so please be mindful of this.

Along the lines of self sufficiency, you are individually responsible for the success of the group. Conversely, it is your responsibility to support each and every member in the struggle for excellence. We are all "in this together" as friends and family and we have to WANT everybody to have the best possible experience for the collective and well-being of individuals and the group.

Keeping a positive attitude is helpful not just for your own sake, but also for the sake of those around you. :)

YSU 2017 Audition Information

Non-percussion majors are only required to audition on cymbals and bass drum, but may also choose to try-out for snare or tenors (or both) in addition to the required instruments. The written excerpts can be found at ysubands.org.

Percussion majors are required to audition on all four instruments.

You will be given a sheet to indicate your preferred instruments from one (highest preferred) to four (lowest preferred.) This will enable us to balance the success of your audition with your desired instrument.

When playing the written excerpts, please follow the repeat signs ad-infinity (keep repeating over and over until you are stopped and asked to move on.) You will be given time to switch between instruments and parts. Please bring your own sticks and music. Tempo ranges are listed by each part- **you MUST prepare with a metronome, as a click will be used with a Megavox loudspeaker during the audition.** We will choose a tempo for you to play within the ranges listed. **You will be expected to mark time.**

If auditioning for snare or tenors, **you will also be asked to play an unwritten slow-fast-slow double-stroke roll** for about 30-35 seconds, beginning very slowly, gradually accelerating to your fastest (clean) speed, before gradually settling back to your original tempo. If auditioning for tenors, this exercise will only be played on drum 1.

There is no preferential treatment of vets over rookies. Rest assured that the instruments you choose to audition for, the score of your audition, and your professionalism and attitude will be used as the primary determinants of instrument placement.

Finally, when you arrive for the audition, you will be given an opportunity to disclose any medical information that may inhibit your ability to perform in the Marching Pride (for example, scoliosis if you plan on holding a heavy set of tenors, etc. This is so we are aware of any potential injuries before they are able to happen.) You will also be asked to inform us of any school conflicts you may have throughout the season. Please do your best to work these conflicts out ahead of time before auditions. Your ability to regularly rehearse with the group is considered hand-in-hand with your ability to perform on each instrument. Commitment is a necessity in the YSU Drumline and in life.

See below for the requirements specific to your major and what you choose to audition for.

Though the writing below may seem "cold" please keep in mind that it is written to be precise and clear so that there is no confusion as to what is required for each person

auditioning. This section covers all possibilities in terms of what is expected. See the general audition information above if the "unwritten" exercises are confusing. Also, please do not hesitate to email me at dylankollat@gmail.com if you have any questions whatsoever.

Percussion Majors auditioning for Cymbals, Bass, Snare, and Tenors

1. Play the written cymbal excerpt. Repeat until we stop you.
2. Play the written bass drum excerpt, with rim ostinatos. Repeat until we stop you, then play without the rim ostinato. Repeat until stopped.
3. For snare drum, play the accent tap exercise "all up" at fortissimo, 15" height. Repeat until stopped. Then play the accent tap exercise as written, accents at 12" and taps at 3." Repeat until stopped.
4. For tenors, play the written "tenor" Double Beat exercise, repeat until stopped. Finally, play the unwritten slow-fast-slow double stroke roll only on drum 1 for 30-35 seconds before stopping.

Non-Percussion majors auditioning for Cymbals and Bass

1. Play the written cymbal excerpt. Repeat until we stop you.
2. Play the written bass drum excerpt, with rim ostinatos. Repeat until we stop you, then play without the rim ostinato. Repeat until we stop you.

Non-Percussion majors choosing to audition for Cymbals, Bass, and Snare

1. Play the written cymbal excerpt. Repeat until we stop you.
2. Play the written bass drum excerpt, with rim ostinatos. Repeat until we stop you, then play without the rim ostinato. Repeat until we stop you.
3. For snare drum, play the accent tap exercise "all up" at fortissimo without accents or taps, 15" height. Repeat until stopped. Then play the accent tap exercise as written, accents at 12" and taps at 3." Repeat until stopped. Play the written "tenor" Double Beat exercise, but only play it on a snare drum. Repeat until stopped. Finally, play the unwritten slow-fast-slow double stroke roll (on a snare drum) for 30-35 seconds before stopping.

Non-Percussion majors choosing to audition for Cymbals, Bass, and Tenors

1. Play the written cymbal excerpt. Repeat until we stop you.
2. Play the written bass drum excerpt, with rim ostinatos. Repeat until we stop you, then play without the rim ostinato. Repeat until we stop you.
3. For tenors, play the "snare drum" accent tap exercise all up at fortissimo without accents or taps, 15" height, only on drum 1. Repeat until stopped. Then play the accent tap exercise as written, accents at 12" and taps at 3," only on drum 1. Repeat until stopped. Play the written "tenor" Double Beat exercise, with the around pattern. Repeat until stopped. Finally, play the unwritten slow-fast-slow double stroke roll, only on drum 1, for 30-35 seconds before stopping.

Non-Percussion majors choosing to audition for Cymbals, Bass, Snare, and Tenors

1. Simply follow the instructions for percussion majors above.

Audition Excerpt Notes/Tips

See below for advice in playing each excerpt. It is absolutely necessary to re-iterate, however, that everything written in the technique packet is crucial to playing the audition exercises properly. Please don't "skimp" on learning that information.

Cymbals Excerpt, Crash Types- Study the cymbal portion of the technique packet, playing each crash type in accordance to the instructions. Be sure to "set" on beat three of each measure.

Bass Drum Excerpt, Grid Partial- Play with an acute sense of time/strong rhythmic accuracy (metronome) with the rim, so that when you play without the rim, the individual drum hits are performed just as precisely. Play with velocity and get a full sound, but stay relaxed.

Snare/Tenor excerpt, Accent-Tap- Play initially without accents or taps "all up" at fortissimo, or 15" heights. Strive for a fast velocity/relaxation, excellent timing, and full sound quality. When playing the accents or taps once we have you move on, accents should be at 12" and taps should be **strictly** at 3". Strive for the same "color" of sound, regardless of dynamic level. The depth of tone should not weaken, even if the dynamic is intended to be lower at 3". To do this, you must maintain a fast stick velocity no matter the height.

Tenor/Snare Excerpt, Double Beat- Depending on the speed you are practicing, play this anywhere from mp to f, or 6" to 12" heights. Pay extremely close attention to mathematically precise timing, a relaxed rebound, sound quality, etc. At slow tempos, each stroke should be controlled from mostly wrist with slight forearm following the rebound of the beat, to primarily middle of the hand/back fingers/wrist at the fastest tempos.

Tenor/Snare Excerpt, Slow-Fast-Slow Double Stroke Rolls- Begin very slowly, rebounding up with both hands and keeping the second note of each double the same volume, color, and height as the first. Remain gradual as you accelerate tempo, do not "skip" medium speeds to get to the fast diddles. Decelerate to your original speed in the same manner, completing this task in about 30-35 seconds. This is not written on the excerpt page, but is clarified above if you are unsure of what is expected.

Good Luck auditioning! We wish you the best. Again, please email me at dylankollat@gmail.com if you have any questions. If there are any frequent comments

or uncertainties, they will be addressed in a group email.

YSU Drumline Technique Packet 2017

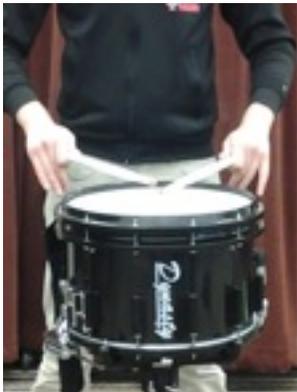


YSU's Approach to Drumming

We work at YSU to incorporate techniques idiomatic to the marching activity but that are also selectively applicable to other genres of music and styles of playing. (Percussion studio members need not fear that their hands will be “ruined” by playing in the marching band.) It is important to recognize however that every technique has its pros and cons, especially when adapting to different contexts. Just like in any other ensemble, percussionists must be flexible when it comes to playing in the drumline, jazz ensemble, orchestra, concert band and wind ensemble, solo marimba, etc. Your career will depend on your ability to adapt to many different musical situations. Performing in the YSU drumline in conjunction with other ensembles will enhance your ability to do so. Please embrace this reality! This section will give a general overview of technique- we will deal with specifics at camp and throughout the season. We **MUST** be unified in our approach if we want any chance of playing together, so please take these notes to heart. Overall grasp of these techniques will heavily influence audition placement.

Listening/Ears- It goes without saying that every facet of our technique is a means to an end. This end is the **sound** that we produce. The YSU drumline will always strive to create a warm, full sound at all dynamic levels. In most cases, listening to the sound you produce will enable you to make decisions about your technique before your instructors even address you. If your rolls sound choked or uneven, be sure to address any tension or hand to hand inconsistency. If 8's sound thin or weak, it is often a symptom of not using enough velocity in your stroke. As an obvious rule of thumb, if you are not playing together with your center neighbor, **listening** and adjusting will be your best tool to solve the problem. Snares and tenors will almost always listen towards center (solely the person next to them.) If drill formations have snares or tenors in a line front to back, then listening responsibilities shift to the person behind you (in this case, the back-most player is “center.” For basses and cymbals, listening responsibilities are more situational. Each player has to be responsible for their own individual parts and how they fit within the larger scheme of the music. After that is understood, all players have to begin to understand the parts of the players around them, much like in any large or chamber ensemble. **Listening** enables players to balance and blend with the full ensemble.

Grip- All sections use matched grip. In modern rudimental drumming the fulcrum (point on the stick where it will rebound most easily) is held primarily by the middle finger and thumb, with the rest of the fingers fully curled around the stick and facilitating its movement. There will be no “pinky trails” where the back fingers fly off the stick. In certain contexts it is ok if the back fingers come off slightly to allow for rebound during fast rolls, but this should not be overt or indicate tension. Unfortunately, this is far too common among young players and can cause injury if used excessively. Moving on, the butt of the stick will rest in the fleshy part of the hand. This runs contrary to more “refined” techniques for orchestral



Incorrect pinky grip. **DON'T** do this.



Fingers curled (relaxed) with the butt of the stick resting on the fleshy part of the hand. (correct)

playing where we generally want as little flesh on the stick as possible to allow for more head/implement resonance. However, in the marching world, the necessity for control, power and speed trumps those subtleties.

In terms of how the hands lay, we play with an “American” approach that lies between “German” grip (palms completely flat) and “French” grip (thumbnail facing up). Playing with this grip allows a compromise between the dichotomies of control vs. rebound and wrist vs. finger use. In addition, since the stick lies in the fleshy part of the hand, the slight turnover allows the stick to stay in line with the forearm, facilitating more efficient use of energy. (Science!) To be sure you are close to the turnover necessary, hold the stick in your hand with German grip and turn your thumb to a 45 degree angle- your nail should face approximately towards your neck/face/etc.

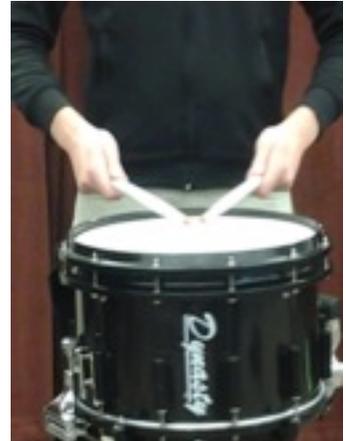
Regarding hand position, we will have individual comments and suggestions during camp, but the sticks’ angle should be matched to the center photo below.



German Grip (palms flat, not what we use)



American Grip (the grip we use throughout the season, thumbs at a 45 degree angle.)



French Grip (thumbnails facing up, not what we use)

Rebound Stroke- Our generic “all-up” 8-on-a-hand stroke. Begin with the stick up, hit the drum, and have it return to the same position without stopping in between. The kinesthetic sensation you experience should be that of throwing the stick at the head with as much velocity as possible within the first inch of distance that the stick travels, then having it return back up at lighting speed. To practice this concept, pretend you are holding a stick in your hand and quickly “flick” your hand down and back into its original position. If you want to see it in action, simply watch any DCI drumline play [legatos](#), etc.

Down Stroke- Similar to above, but the **weight** of your hand allows the stick to stop at a specified 3” or 6” height after striking the drum. (Though, a down-stroke can **begin from any height or point.**) There is no sensation of work or tension to accomplish this- no forceful motion is necessary. “Allow” the stick to stop and it will stop. The difference is how far the stick is allowed to rebound upwards before having to travel back down to hit the drum again. Please be sure to understand this **relaxed** concept before moving on. When playing accented down-strokes above 12,” we will embrace a modified moeller stroke (gasp!!!) that incorporates a slight “whip” motion initiated with the forearm, then followed by the wrist and stick. More will be explained in rehearsal, but it is primarily a minimized version of the Moeller technique that Jojo Mayer demonstrates on his [“Secret Weapons for the Modern Drummer”](#) DVD. It is not necessarily the “best” or only technique for playing drums, but it IS often generalizable to drum set playing, older rudimental contexts, and a myriad of additional circumstances in ensemble or solo performance. Watch the linked video above but keep in mind that our approach to this technique will be streamlined with less “whip” and less “out” motion for our own purposes. Please keep this in mind while preparing your audition and be ready to adapt to our specifications in rehearsal.

Tap Stroke- Essentially rebound strokes at 3” to 6” tap height, whatever is designated for the music at hand. Again, these are primarily REBOUND strokes, simply beginning and ending at a lower height, so don’t approach the stroke any differently at 3” than you would at 12.” The important thing to remember is that power and clarity at 3” are still extremely important. Striving for a “beefy” tap sound while playing at a true 3” is something that we will no doubt address frequently, so put the time in now to lessen how much it will need to be discussed. In keeping with our Bruce Lee theme, a [link](#) to his one-inch “tap stroke” seems appropriate. Just remember to **rebound** (not demonstrated in the video).

Muscle groups- This section doesn’t list anatomically exact muscle groups, but is more about approximating the general usage of shoulders, upper arm/body, forearm, wrist and fingers in the context of executing singles, double, and triples.

8-on-a-hand- 80-90% wrist with 10-20% forearm at generic tempos from approximately 80-140 bpm. This facilitates an “all up” approach without forcing the wrist to do all of the work. Forearm helps absorb the shock of high tension kevlar heads. It is very helpful,

but overdoing it can cause tension in the shoulders/elbows, less rebound in context of height, etc. Use wisely, not blindly, like anything else in life. In addition, our technique for 8's will shift to include more wrist and fingers (with less arm) as the tempo increases.

Doubles/Triples- About the same amount of wrist and forearm used in 8-on-a-hand, but with a healthy additional dose of back-finger control. Practice this control by playing double beat on a pillow and forcing your middle/back fingers to develop strength. If you use too much wrist or arm without utilizing fingers, tension will set in and your 2nd and 3rd notes will weaken while the tempo fluctuates. This technique is also applicable to slow and medium roll speeds.

Rolls- Roll technique, like anything, adjusts with tempo. Slow to medium triplet based rolls move on a continuum from mostly wrist/slight forearm to wrist/slight forearm + fingers. Once you get to triplet rolls at about 170+ bpm, the fulcrum has transitioned to the front of the hand (pointer finger, thumb, slight middle finger), very little wrist, and primarily forearm with the back fingers lightly **relaxing** contact off of the stick to allow for rebound and consistent doubles. The same techniques mentioned above are also obviously applied to 16th note, quintuplet, etc. based rolls at varied tempi.

Playing Area- Snares and basses will by default play in the dead center of the head. There will be times when we ask to play off center or on the edge for color changes, but we will specify when necessary. Tenors will play about 1 to 2 inches from the rim to ensure maximum volume and resonance from all drums. On the low 3 drum (right-most drum) the right hand and left hand will be set with the right forming the cap and the left forming the stem of an offset "T" shape. Same goes for the left-most 4 drum, but the hands switch. The left hand forms the cap and the right hand is the stem.



Tenor set position and general playing area



Left-most 4 drum "offset-T" playing area and hand position



Right-most 3 drum
"offset-T" playing area
and hand position



High spock drum = dead center.
Low spock drum = slightly off
center

Heights- We use an approximated ppp-pp= 1," p=4," mp=6," mf=9," f=12," ff=15," and fff=24" height system to help unify dynamics and heighten visual appeal. There are few things more incredible than seeing a battery play the same height from person to person, especially during larger-than-life "impact" moments. **Remember** that physically, heights have little to do with dynamics apart from the distance you have to manipulate the stick's velocity. **Velocity** is what truly alters dynamic levels. In our context, since we work to drum with a high amount of velocity in all strokes be they 3" or 12," the dynamic-height association works and gets us "in the ballpark" with uniformity. There will be instances when we will ask for nuances outside of the codified heights above, so please be flexible. In addition, please don't let a dogmatic adherence to heights bleed into your musical lives outside the marching arena.

Specific Instruments- Everything written above is applicable to snare drum and tenors. Pay attention to playing areas for tenors to understand movement around the drums. An approach to sound production that produces a dark, full sound carries across all instruments.

Bass Drum

Many thanks to Keith Bailey (Capital Regiment 2009, Glassmen 2010 and Glassmen 2011 Bass drum section leader) for assisting me with some of the bass drum techniques and concepts below.

Set Position- Hold the mallets vertically against the section of the bass drum hoop closest to the player.

Grip and Technique- Bass mallets are held roughly the same way as snare and tenor players. (Handles rest in the "cushy" part of the hand with fingers wrapped around and in contact with the mallet, still relaxed.) The differences that result are an

accommodation of the drum being turned sideways. In playing position, the forearms will always be parallel to the ground and the mallets will be held at a 45 degree angle to the forearm, mallet-heads directly in the center of the drum, with the handles roughly parallel to the head. Elbows will be held away from the body (just enough to allow the mallet to strike the drumhead without cracking against the hoop.)

We approach playing similarly to what we would do on snare drum or tenors- a “playing from the bead” sensation of rebound coming from the beater of the mallet. The stroke is a combination of both wrist-turn (knocking on a door) and forearm rotation, (turning a door-knob) where the upstroke away from the drumhead should form a quarter-circle outline, visible from the hand and diminishing at the elbow. The mallet should be parallel to the ground at full-extension before coming back up to strike the drum, and the back-fingers should almost constantly support and be in contact with the mallet for power and control.

Cymbal Set-Positions- There are additional sounds that will be written and explained once the cymbal line is set, but for now, here are the essentials. Thanks to Dan Danch for his contribution here to the 2014 packet, now adapted separately for 2017.

Set Position (Attention)- Inside cymbal bells are centered at the hips with heels together and back straight.

Standard (or default) playing position- The top edges of the cymbals are at about the same height as the bridge of your nose, held opposite each other and forming an upside-down V shape (45 degree angle) with a minuscule gap at the corner. Do not allow the cymbals to rest against the body or arms- they should hang freely apart from contact with the hands/cymbal pads.

Center (or mid-body) playing position- Left cymbal is below, right cymbal above, centered directly to the lower sternum, and forming a parallel 45 degree angle to the ground.

Crash Types

Please note that in most cases, you will either return to the playing position that each crash begins with or get set for the next specific crash type, generally within the next count or two (depending on tempo.)

Standard Crash-standard playing position- (cymbals should already be in an upside-down V shape at a 45 degree angle) bring the top of the cymbals apart, making the cymbals vertical and parallel. Following that, crash the bottom edges of the cymbals first, following through with the top edges. These separate actions should all be executed very quickly to create one seamless motion.

Tap Crash-standard playing position- The top inside edge of the right cymbal very quickly strikes the “very” edge of the left cymbal, using only the wrist. Allow resonance until the music requires you to dampen with your forearms.

Straight Crash-center playing position- Pull the right cymbal back and directly across the bottom part of your neck, still parallel with the opposite plate. Drive the right cymbal across and crash immediately after the bell of the right has crossed the left cymbal bell.

Angle Crash-center playing position- Same concept as the straight crash, except the right cymbal will be raised diagonally up and to the left (straight arm) at approximately a 45 degree angle before crashing.

Liberty Crash- center playing position- Similar to the two previous crash types, the key differences being: raise the right cymbal up, keeping it vertical/creating a straight line with the arm up and down. Allow your hand to drop/push but keep the cymbal vertical and allow the crash itself to “align” the right cymbal back to being parallel as it continues down and to the right, passing the hip.

Final Thoughts

Metronome Use- ALL individual practice MUST be done with a metronome. In this era of cheap cell phone apps, there is little reason not to have one. Additionally there is a highly functional online metronome [here](#).

If you are practicing drumline charts or exercises without a click, you are missing out on benefits easily gained through pressing the metronome’s “start” button. While I am not saying that all practice should be done with a metronome, or that good cannot result in practicing without one, I hear far too many students practicing charts just to learn the notes when they should be learning AND cleaning in the process (this saves EVERYBODY’s time!). Not cleaning on individual practice time effectively wastes our sectional blocks as we are forced to repeatedly clean the simplest of passages. For those reasons alone, I feel mildly insane as I type this section. The best scenario is to set a metronome onto the subdivision of the notes you happen to be playing. This way, your playing can become “mathematically perfect” or at least as close as you can reasonably expect yourself to play **as long as** you hold yourself to that standard. With limited rehearsal time, efficiency is extremely important. If you want me to write the most exciting parts possible, your commitment to practicing with a click will play a large part in allowing me to write challenging music.

Performance Intensity- One of our primary goals as musicians is to communicate a feeling or mood. If we are executing the music at a high level, obviously we are communicating via sound, but we cannot forget the importance of communicating visually through presence in our posture, competence in marching, and even facial expression.. A drumline that looks boring, sounds boring.. while a drumline that is committed to the present moment communicates passion and creates a **vibe**, or presence, to be reckoned with. A great example of this can be seen [here](#), particularly

on the impacts shortly after the timestamp. Check out a [DCI](#) show this summer, there are several that happen in the Pittsburgh, Akron, and Canton areas relatively near Youngstown, and seeing a “lot” performance up close will really help you experience lines with **presence**. Live shows provide some of the most inspiring opportunities to learn.. thus I encourage you to attend as many as you can!

