NewsomePercussion

2022 Indoor Drumline Packet

Thank you for your interest in Newsome Percussion. Your interest in the ensemble and the activity has lead you to taking the first step in becoming a part of the group for this season. That first step is also the beginning of a process for you. Your success depends on how much effort you are willing to contribute throughout that process via preparation and dedication. You will find the methods, approaches, and concepts outlined in this manual to be beneficial to your success as well as your growth as a player, performer and Student.

THE THREE A'S

Accountability- If you hold yourself accountable both individually and in the group dynamic, you will maximize your potential for improvement and for reaching the goal of performing at the highest possible level.

Attitude- When your attitude is completely positive and you are eager to learn despite the challenges, you can- and will- achieve all of the goals you set for yourself.

Achievement- In the end, your achievement is the direct result of the level of your commitment to the two A's above. Your level of achievement will improve in direct proportion with your accountability and attitude.

Throughout the season, measure yourself against The Three A's. They are your standards; and your success will be a function of your commitment to them!

The exercises in this packet are designed to help you develop a solid foundation in modern percussion, as well as push the physical and mental abilities necessary to meet the demands of performing at a World Class level. This packet will serve as a reference to for you throughout the season.

In addition, these exercises will help us teach you how to become a better musician, performer and a stronger player. It will allow us to evaluate you on the following:

Sound Quality - Timing - Rhythmic Accuracy - Touch/Flow - Preparation - Presentation - Musicianship

These skill sets are very important, but perhaps what is more important than "knowledge" or "skill" is how you think and act. Some attributes that define the most successful students include:

Confident	Adaptive	Creative
Attentive	Persistent	Insightful
Diligent	Patient	Consistent
Skilful	Thoughtful	Accountable
Observant	Meticulous	Receptive
Self Aware	Amiable	Committed

These types of qualities will show us you the functions necessary to be a successful member of the Newsome Indoor Percussion Ensemble. We want to see you play your best, so relax, keep an open mind and be confident in the hard work you've put in to the process.

Look Strong Feel Confident Be Smart Play Clean

Supreme Mental Focus

The most important aspect to discuss in regards to your success is your mental approach. This covers many different elements, including your individual commitment to The Three A's, your confidence, and your mental and physical engagement.

An extremely talented player who isn't fully open to learning from the staff and playing his or her role in the ensemble will not be successful. If you make a mistake, make a big, confident mistake! When confidence is a habit and mindset, the corrections to the mistake will be built upon the right foundation. If being timid and nervous is a habit, any errors are twofold; adjustments can be made to solve the technical error, but further adjustments will have to be made to play with a solid, confident sound. This will take a timid player out of his "comfort zone", increasing the likelihood for more errors.

Nothing but your maximum effort is acceptable. Are you making a conscious effort to play every height, every stroke, and every entrance the right way? If a rep just ended and it wasn't perfect, what can you do to actively contribute to a better rep? Likewise, are you making your best effort to execute your physical demands? Is your pulse, posture, communication and body carriage done with conscious effort? If you are tired and worn out from a long rehearsal, are you going to actively engage yourself to your fullest potential anyway to make the last few reps count? This may seem like a mental and physical overload, and it should be repeated that playing world class ensemble is not easy. However, it truly comes down to having the right mental approach from day one.

Those who show up with this approach and consistently apply it are much more likely to find that good mental and physical stamina are simply a habit as a result of this mindset. The benefits of this hard work will always pay off in the long run.

LEVELS OF LISTENING

Level I: Listening to your own sound production and constantly maintaining a consistent alignment with musical standards (timing, quality of sound).

Level II: Listening to your own segment (subsection) and maintain a consistent alignment with musical standards.

Level III: Listening to the battery ensemble in regards to timing, clarity, dynamics, balance, and blend while maintaining a consistent alignment with musical standards.

Level IV: Listening to the entire percussion ensemble, incorporating Levels I – III to enhance the full ensemble's timing, balance, blend, rhythmic interpretation, expression, range of dynamics, and phrasing.

Make Music, Not Noise

In our activity, it is simple to forget that we are trying to make highly artistic music together at an extremely high level. It is also simple to get too wrapped up in technique or the latest rudiment combo, permutation, etc. Although we will be looking for people with chops and a high level of understanding, we need competent musicians. Rhythmic accuracy and control are the building blocks to achieving our goals, but a mature, musical ear is just as important. The more "dialed in" your ears are, the more you can blend, balance and play "clean". Listening to a diverse palette of music will help this process. Step out of your comfort zone and listen to some new music. Find some music you can chop out to that is not what you normally listen to.

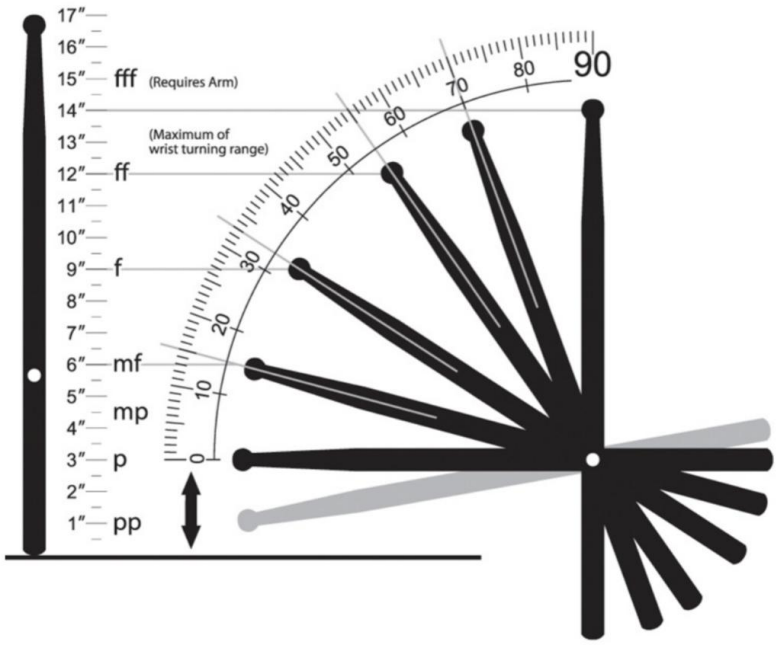
General Battery Approach

As you play, try to stay completely relaxed from your waist up. We need to play with the top half of our body, while the bottom half gets us where we need to go. A high level of chops, gained by using accurate technique, allows you to play relaxed. When you play, you should also try to breathe comfortably and naturally. Never hold your breath for any amount of time as it is not needed and robs your muscles of oxygen. By learning to breathe naturally while playing, you will achieve a more relaxed, healthy sound that can be easily repeated.

Grip:
You will need a “closed” hand that is relaxed. The term “closed” refers to the look of your hands. Your hands begin with all fingers on the stick with out gripping too tightly. Gripping too tightly will not let the stick/mallet speak and resonate in your hand. It can also cause injury by absorbing too much of the implement’s vibrations while giving you a thin, choked off sound. A proper, relaxed grip, will give you a full sound that is easy to control and make music with. At first, the fingers are used in tandem with the wrist, working only to allow the stick to breathe in your hand and not obstructing any bounce or flow needed. They are used more and more as dexterity is required for roll passages and/or single strokes that are very fast. As you add the use of your fingers, always be mindful that each stroke is initiated from the wrist and aided by the fingers, not the other way around. You need to use your large muscle groupings (wrist and forearm) before you begin to use your small muscle groupings (fingers and muscles in the back of your hand).

Snares: We'll discuss your left hand in more detail with Zerick and Patri.

Stroke:
All strokes are initiated from the wrist. The use of forearm or fingers is an addition to your natural wrist stroke. The wrist turn will raise/lower the stick/mallet leading with the bead/ head. Never the other way around as that will cause a whip motion. All music that is 3-12 inches is played with only wrist strokes. With that, the forearm and fingers will “give” a little to ensure a relaxed sensation but are never initiating the stroke. The fingers in combination with the wrist will conquer the faster passages together. Forearm may be added at extreme tempos to push a roll or wrist stroke, but the initiation still begins with the wrist and the bead/head of the stick/mallet. At 15 inches, there is the addition of forearm to the normal wrist stroke. This adds weight to the higher height while using more meat to move the stick for confidence in your accuracy. Visual volume, will be approached the same way. Visual volume is when we play over 15 inches. After the stick reaches a 90 degree angle in relation to the drum head (15 inch stroke), it stops turning and we add a slight bit of forearm. Then we add more arm, still initiating with the wrists, while our arms go up and out a little for our visual volume moments. All of this in an effort to make us look big when we play big. Our technique will already make us sound big. While using a proper stroke, do not stop the stick if not needed. When needed, do so with the least amount of tension possible.



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”

NewsomeIndoorPercussion | **Performance**Audition

WGI judges are looking for a few major things when they watch your performance one is "Performance Analysis" (how well do you achieve what you're attempting) and "General Effect" (how well does what you're playing relate to the show audience. Similarly, during auditions, we are looking for how well you play as an individual and also how well you relate to the rest of the ensemble and/or audience. Conveying a musical thought into an entertaining musical and visual performance at a high level is not an easy task and our performance quality extends beyond just notes and dots. Being able to communicate and connect with the audience requires us to emote, maintain eye contact and express the tone of the music through our body language and facial expressions.

For this audition we will ask you that you react to the situations below through body language, facial expression and any means you have possible without saying a word or moving your arms/legs. You will also be given a few "surprise" situations that we will want you to react on the fly.

1. - You just learned that you hit the power ball and won 27 million dollars.
2. - Your favorite tv show was just cancelled.
3. - You're the most confident person in the world.
4. - You're home alone and you hear a window break late at night.
5. - You're driving home from school and your favorite song just came on the radio.
6. - You're having staring contest with the staring contest champion of the world.
7. - There are ants in your pants.
8. - Someone challenged you to a game that you're a master of and you know you'll win.
9. - You're at dinner before prom and the waiter spilled a tray of food and drinks on you.
10. - You're about to take the floor for World Class Finals in Dayton and the UD arena is sold out.

Tips: Visualize the scenarios. Try your best to be as genuine as possible. Think big, we need to see these expressions from 20 - 40 feet away. Believe in what you are doing and put yourself in the scenario. Practice in a mirror and see what see what you look like and what is most effective.

Manchops 201

s.gwaltney

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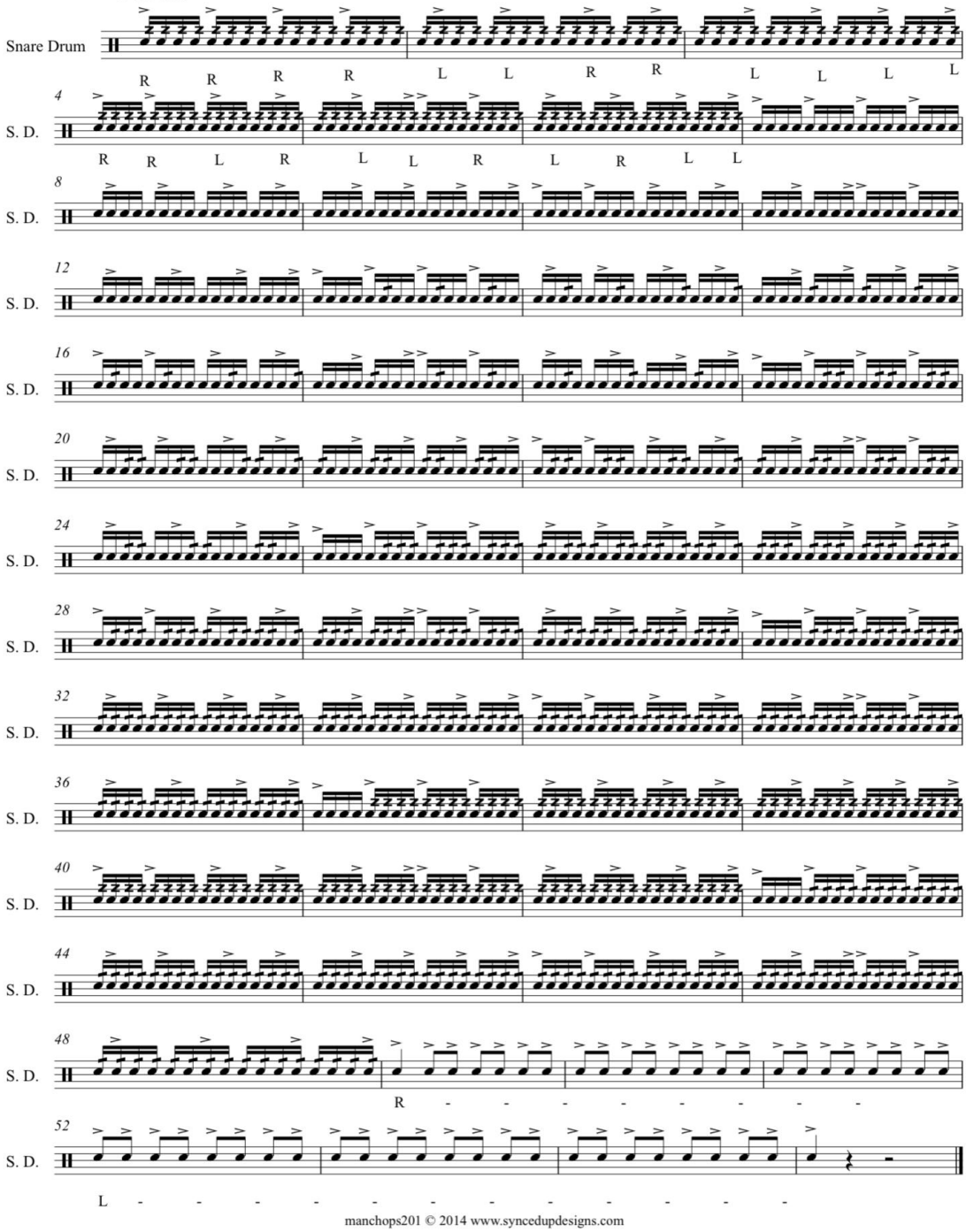
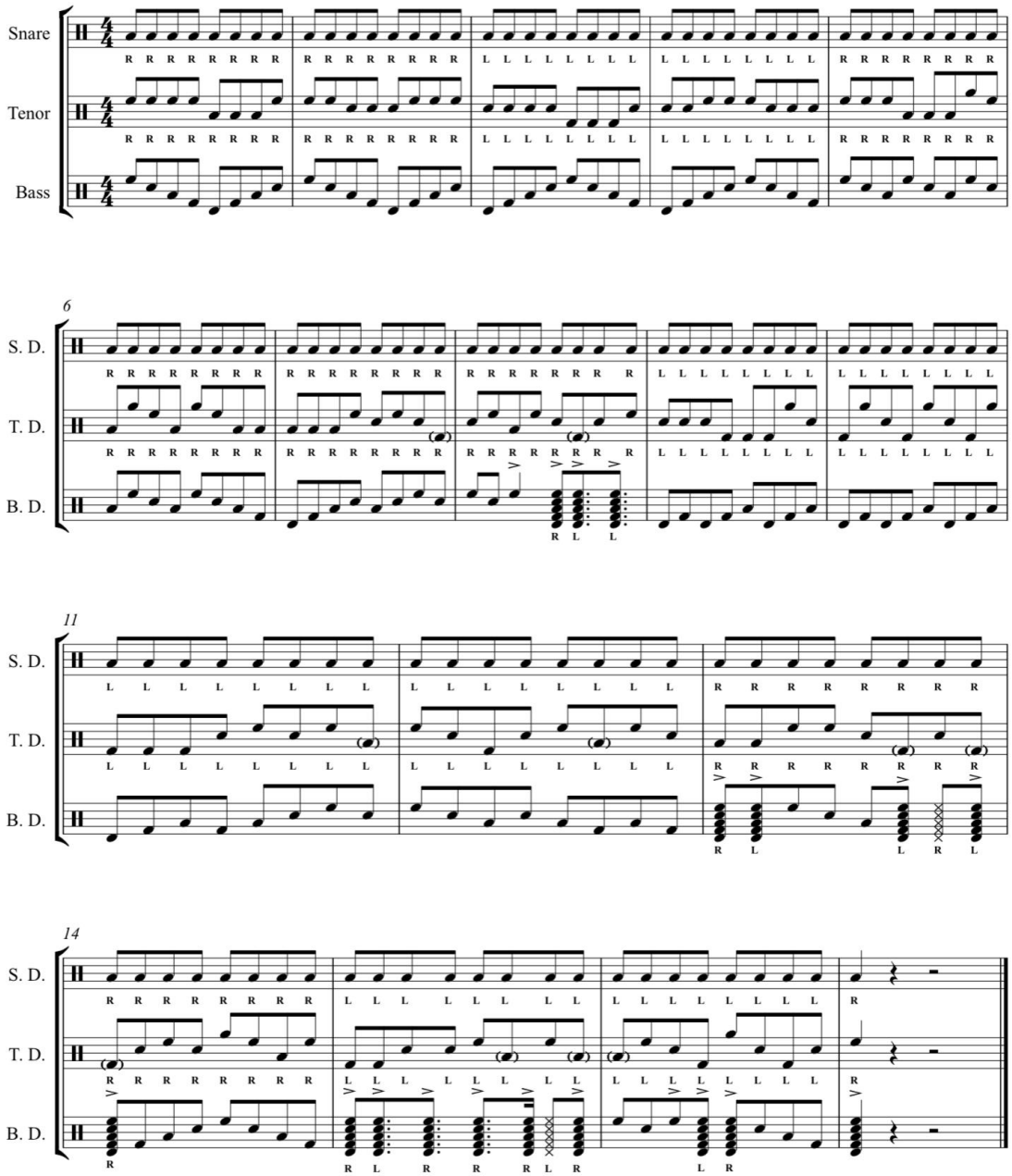


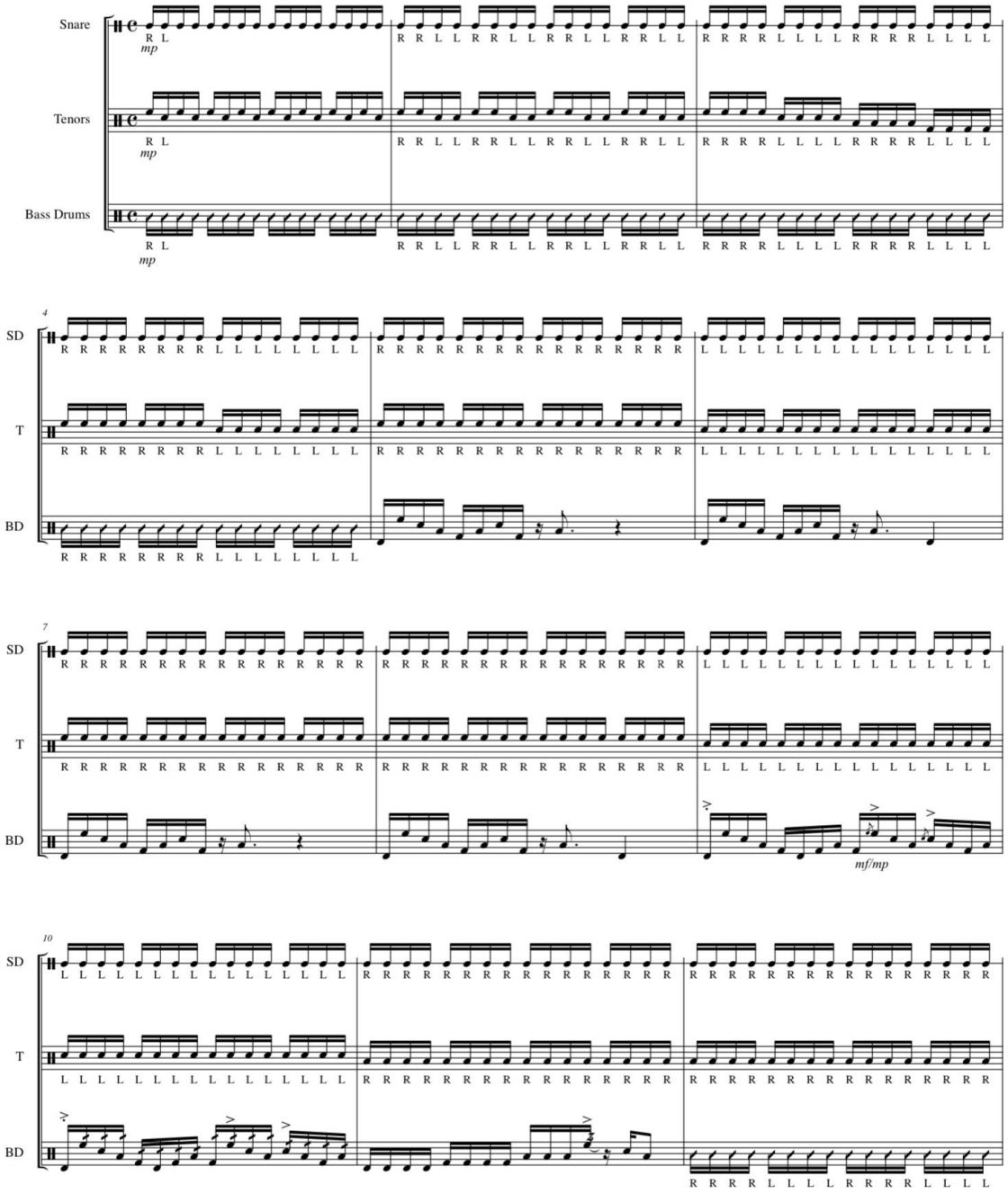
Newsome 8s

Zerick Randolph

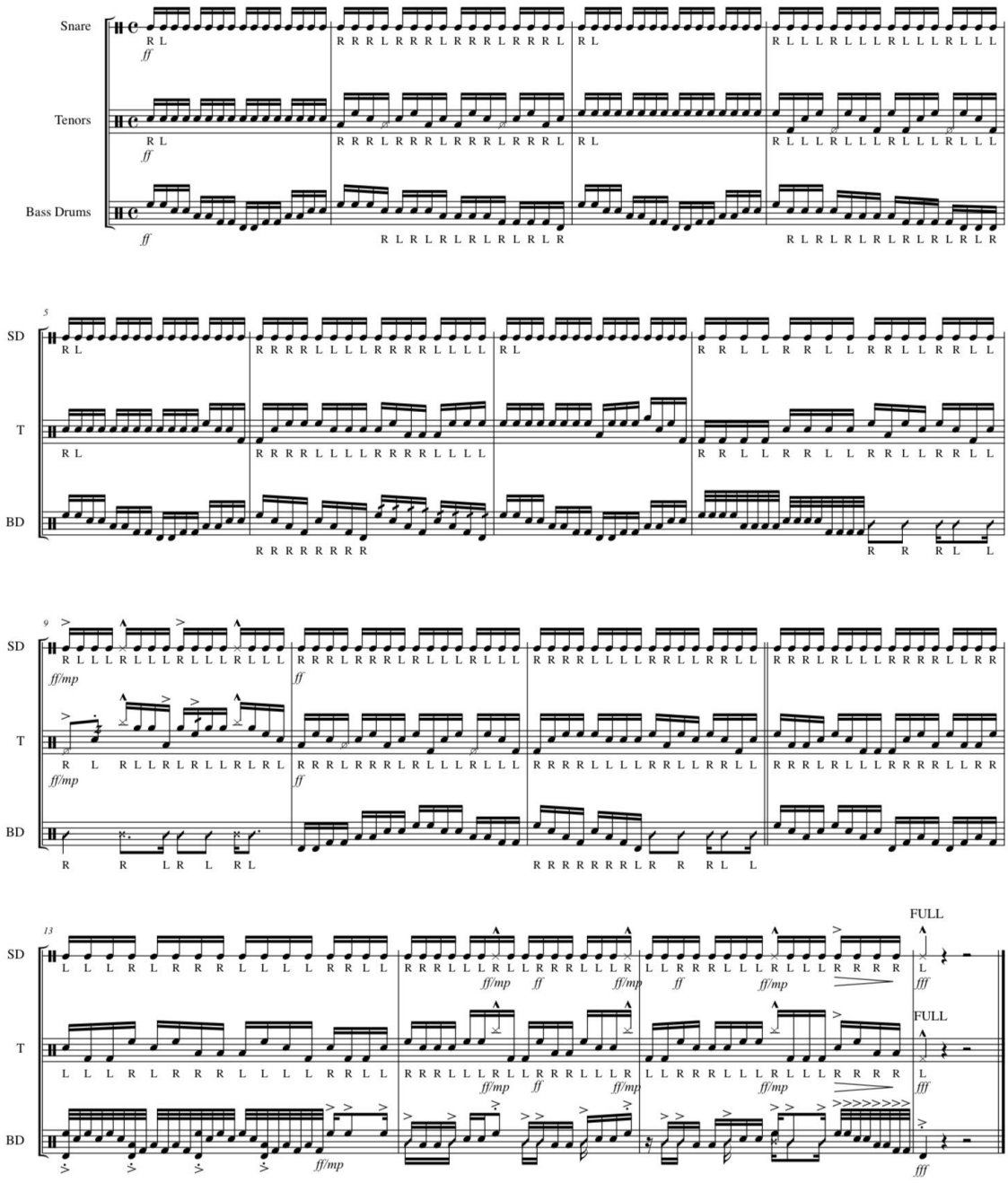


Tap Pyramid

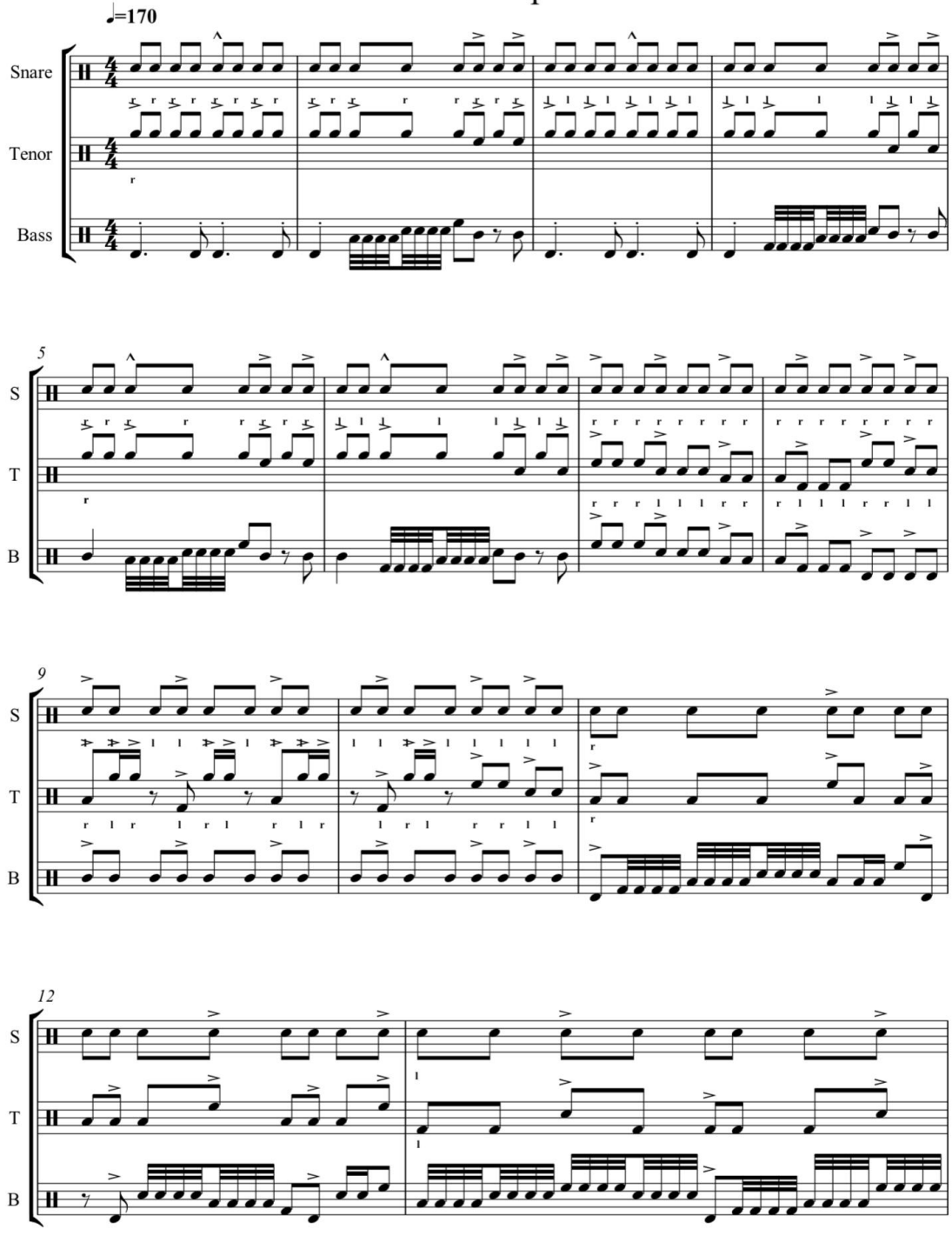
Infinity Percussion 2015

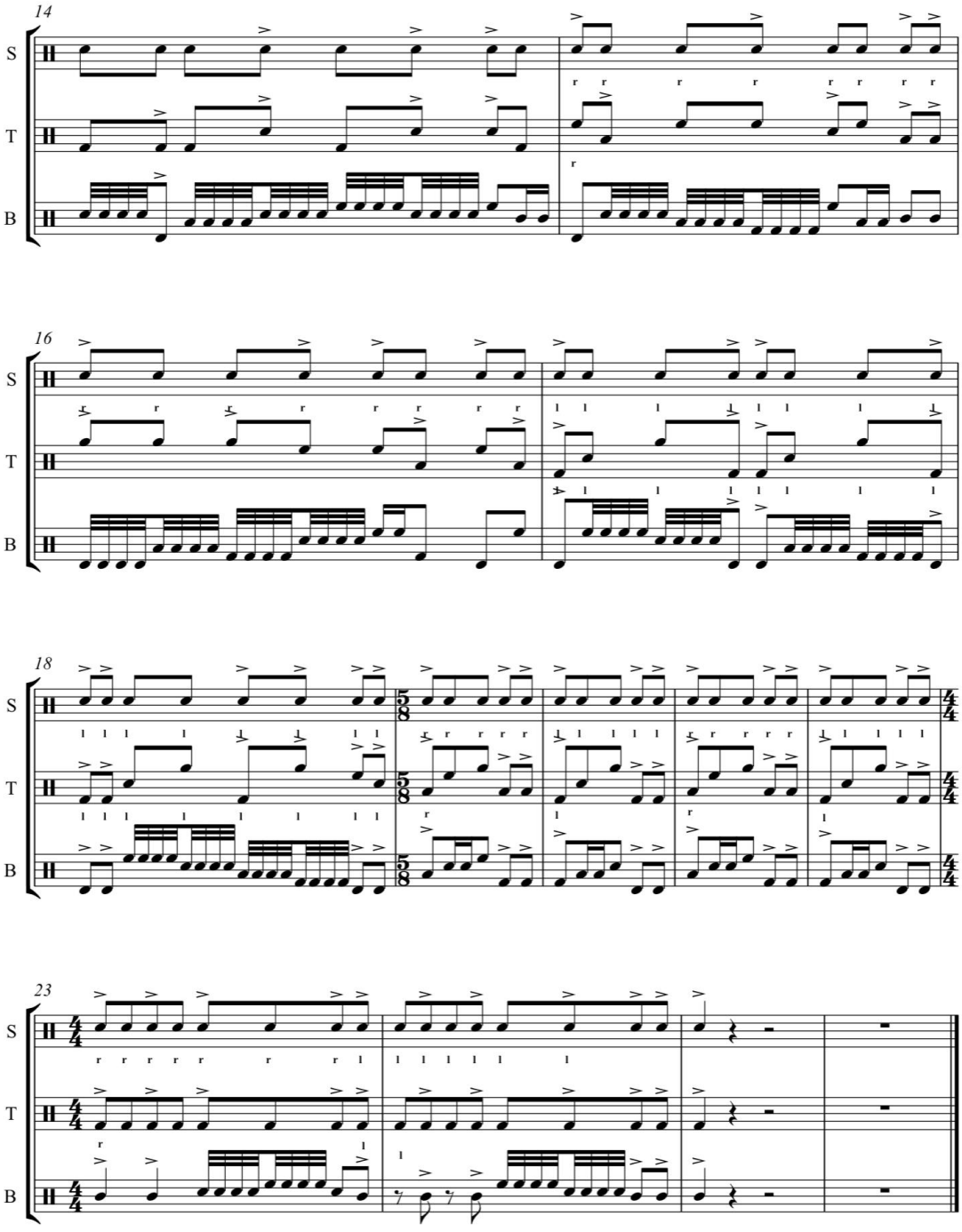


Stick Control



accent/tap

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B
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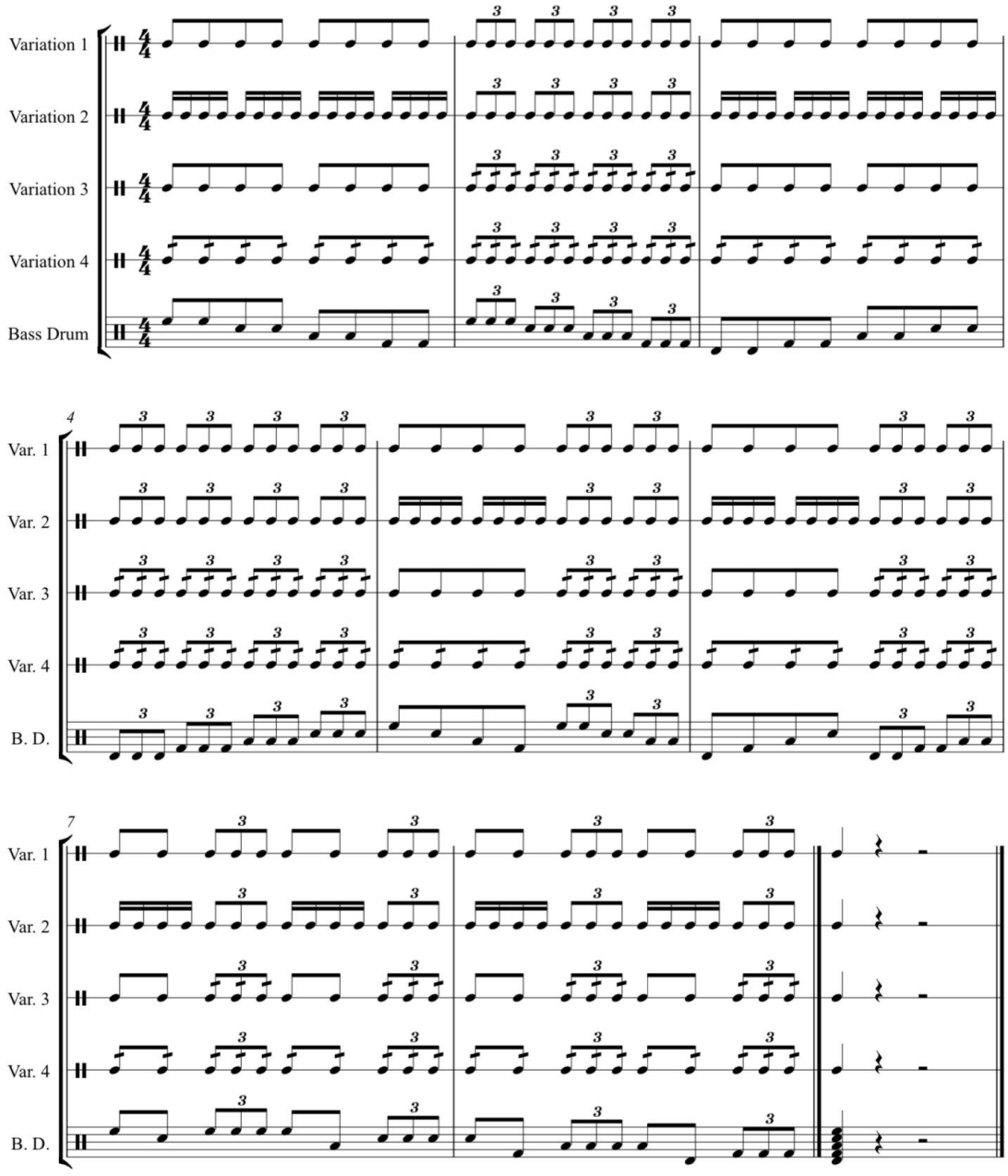
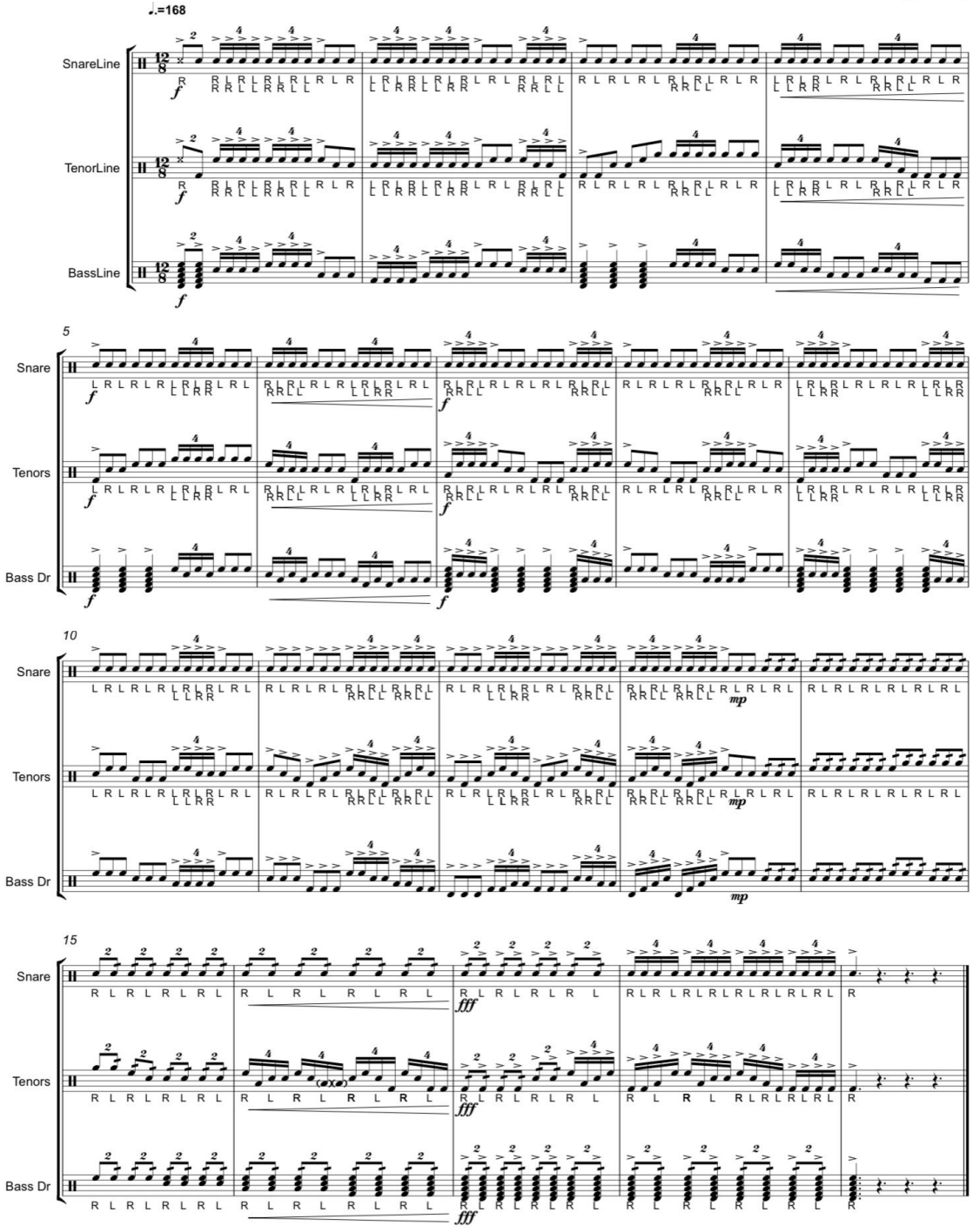
Motion Change

Arr. Zerick Randolph



Smooth Motions

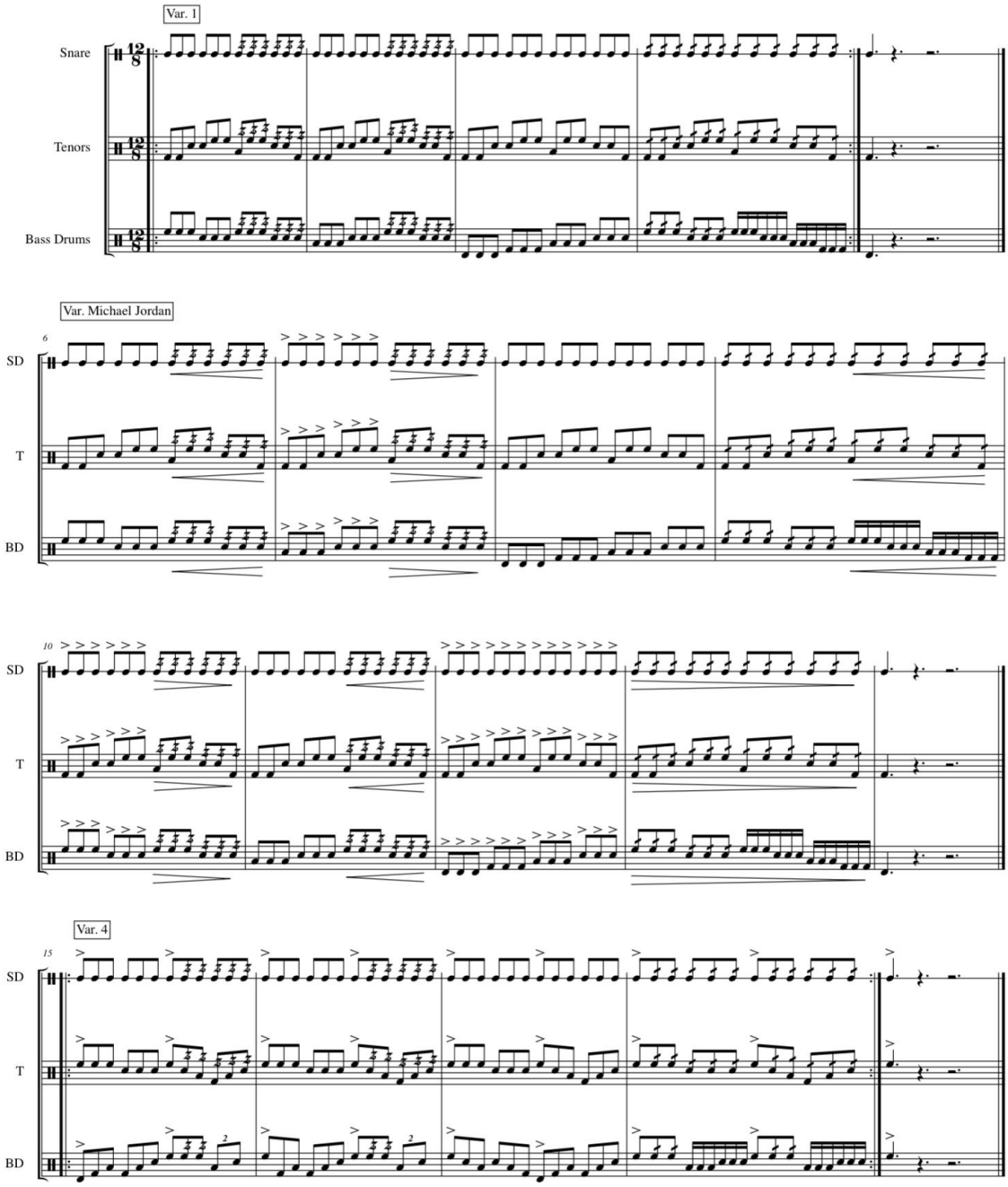
s.gwaltney

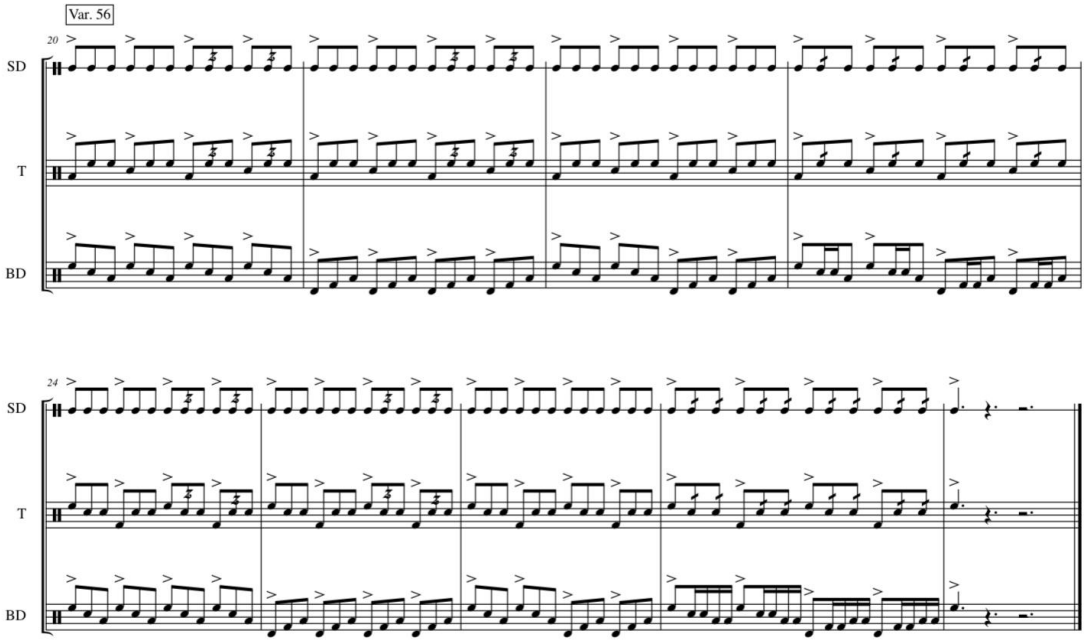


Each variation will include:
- RH buzzes/diddles only
- LH buzzes/diddles only
- As written

Roll Variations

* TN - 1 drum and around
BD - Unison and split




Var. 56
20
SD
T
BD
24
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T
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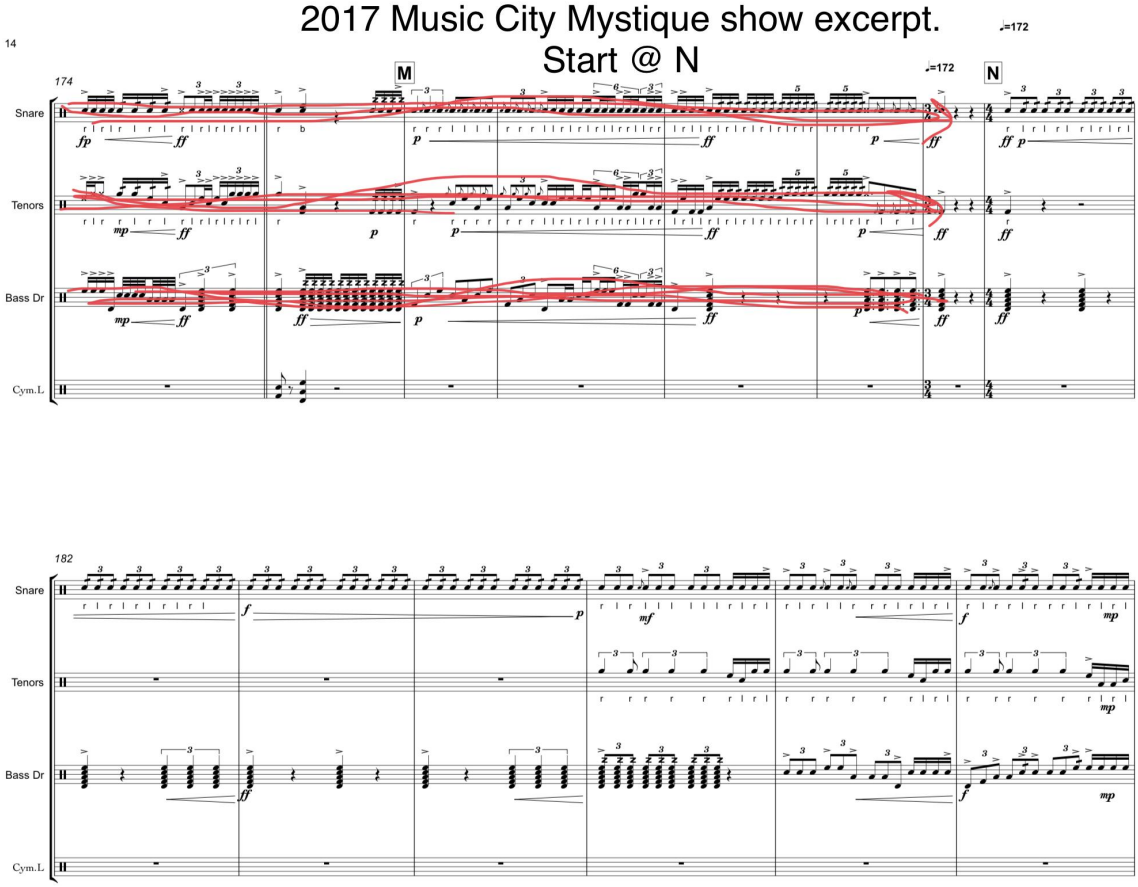
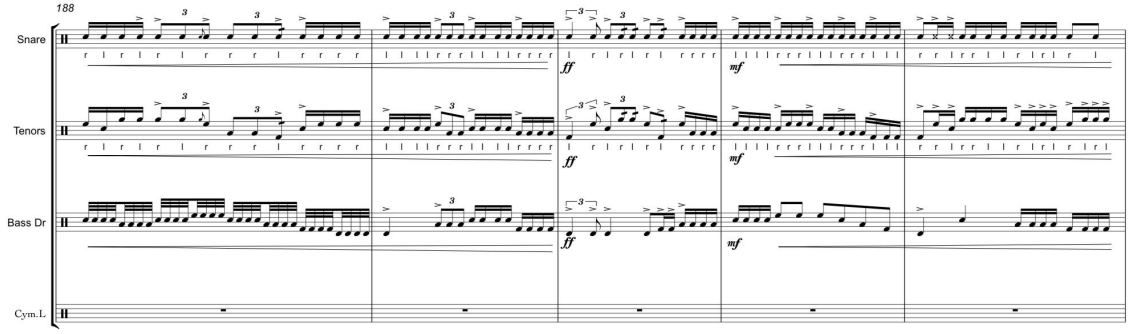
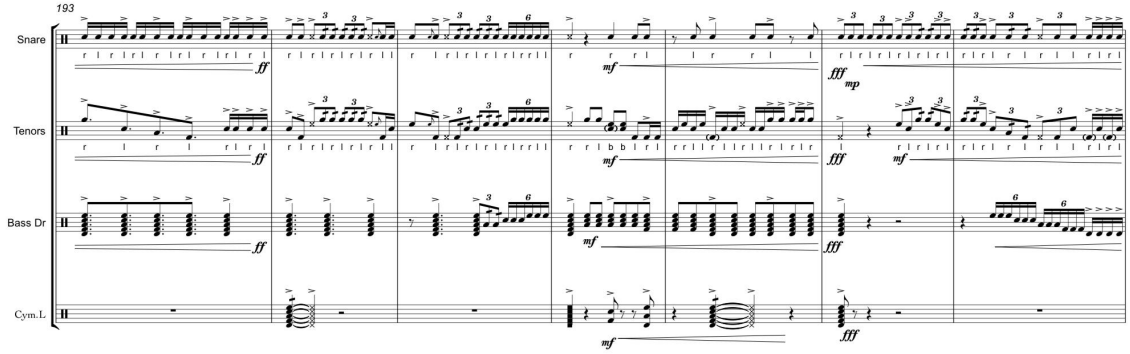
2017 Music City Mystique show excerpt.
Start @ N




188
Snare
Tenors
Bass Dr
Cym.L


193
Snare
Tenors
Bass Dr
Cym.L

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♩ = 125

200

Snare

Tenors

Bass Dr

Cym.L

210

Snare

Tenors

Bass Dr

Cym.L