

THE UNITED STATES ARMY



OLD GUARD FIFE AND DRUM CORPS

★★★ *Washington, D.C.* ★★★

Drumline Legend

- Articulation Guide
- Expression Guide
- Implement Manuals & Positions

TOG Drumline Legend

Articulation Guide

Unaccented



Interior notes that make up the majority of rhythms and rudiments. Considered to be the foundation of dynamic spectrum. Often referred to as "taps".

Tenuto



Implied/Agogic accent meant to emphasize a note. Falls between an accented note and an unaccented note. Usually used to notate idiomatic expression of rudiments or to facilitate certain stroke patterns.

Accent



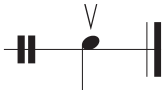
Most common articulation used to emphasize certain notes or beats. Should be noticeably different from the taps in regards to volume.

Marcato



Should stick out of the dynamic texture. These can be conceptualized as being equal to an accent in the next dynamic up. Usually the peak of a phrase or strain.

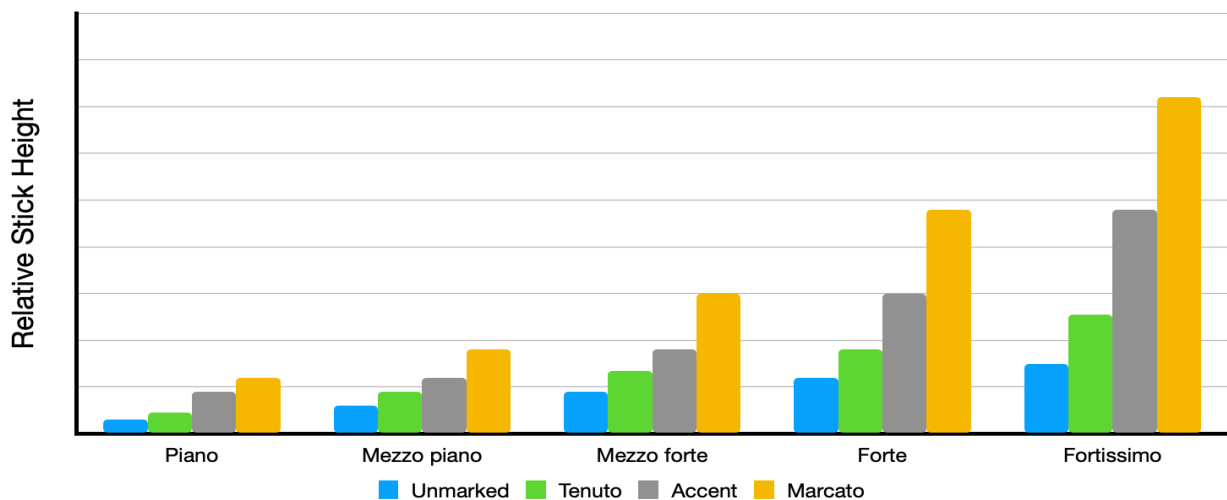
Up-bow



Extremely loud regardless of governing dynamic. Should be used to place intense emphasis on any note or group of notes. Usually only used once in a movement or tune.

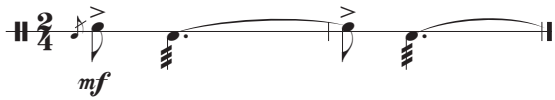
All articulations are played relative to their governing dynamic except for the Up-bow."V"

Dynamic Effects of Applied Articulations

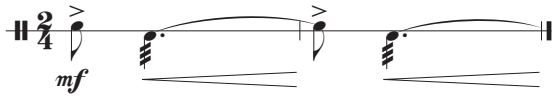


Expression Guide

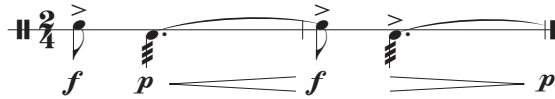
Crescendos & Decrescendos

A 

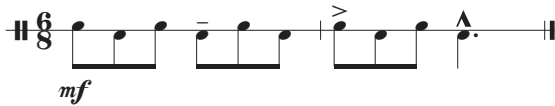
-The figures in example A should be played using the appropriate idiomatic expression within the governing dynamic.

B 

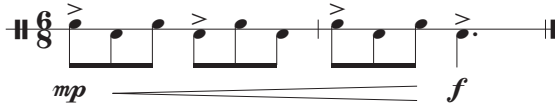
- Example B should be interpreted as two 15 stroke rolls but starting at the dynamic of an unarticulated note with a preparatory movement commensurate with the starting dynamic.

C 

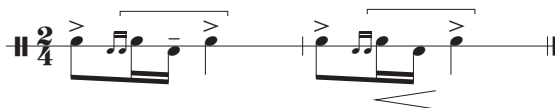
- Example C illustrates when a crescendo or decrescendo is marked with either a dynamic or an articulation. The first 15 stroke roll would start at the unaccented height of *piano* and crescendo all the way up to *forte* while the second 15 stroke roll is marked with an articulation indicating that it should be started from the height of an accented note at *forte* and decrescendo down to *piano*.

D 

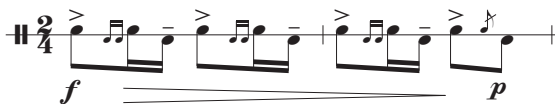
- Example D should be played with each downbeat increasing in volume as dictated by the articulations within the governing dynamic. In this passage the unarticulated notes should not change in volume.

E 

- Example E should be played as a crescendo where the relationship between accented notes and unaccented notes remains the same while both of them increase in volume and stick height.

F 

- Often, figures like example F that have fewer than 4 notes can be notated differently but sound the same. Since the crescendo in the second bar does not have any dynamics at the beginning or end it would be played the same as the first bar.

G 

- Example G illustrates how articulations can be applied within a crescendo or decrescendo to remind the player of idiomatic expressions whilst gradually changing dynamic. This is usually done when the idiom in question contrasts with the overall dynamic trajectory. Lesson 25s tend to have an upward inflection but should be within the gradual reduction of volume as governed by the decrescendo.

½ s: Abbreviated as **HR** (half right) and **HL** (half left)

-With hands in playing position, the right wrist will move into maximum extension to position the stick at a 45° angle to the drumhead.

-The left hand will supinate until the stick is positioned at a 45° angle to the drumhead.



Arms do not move as the wrists are the primary joints for these movements.

Fulls: Abbreviated as **FR** (full right) and **FL** (full left)



-Lift the right stick up and out pivoting with the elbow while including external rotation of the shoulder joint until stick is perpendicular to the marching surface with bead pointing upwards.

-Lift the left stick up and out with maximum supination while externally rotating the shoulder until stick is perpendicular to the marching surface with the bead pointing upwards. For most people this will cause your left elbow to bend and move anteriorly and distally.

When viewed from the front:

-On both sides, your hands should be set just outside of your shoulder when at the full position with the sticks being in equal distance for your body's sagittal plane.

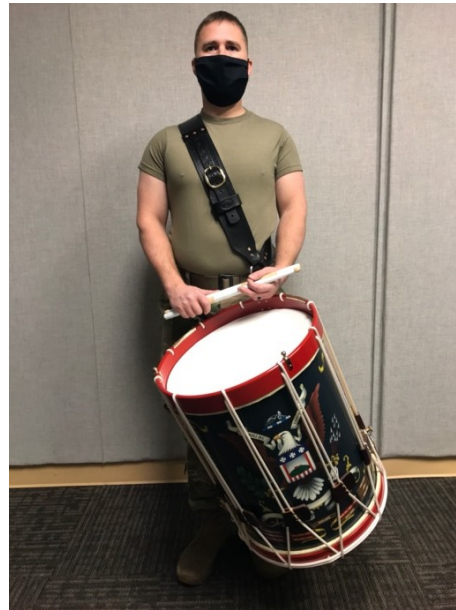
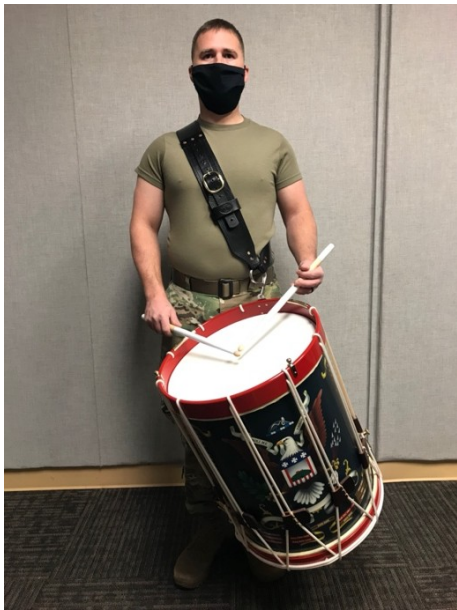
-The beads of the sticks should be no lower than the performers eyes and no higher than the top of their head. Each stick should be at the same elevation from the marching surface.

Playing Position: (below left)

-With wrists in a neutral position, hold the beads of the stick in the center of the drumhead without touching each other. Neither the distance from bead to bead nor the distance from the beads to the drumhead should exceed 1.5 inches.

-The shaft of the drumstick should be as close to the hoops of the drum, centered on the rim guards, without touching the hoop. This can be approximated as one finger distance between

- The sticks should be angled so that an approximately equal portion of each stick can be seen as viewed from the front of the performer. This can be accomplished by maintaining a neutral wrist position.



Position of Attention: (above right)

-Sticks should be held together with the left-hand stick behind the right-hand stick. The beads of the sticks should be flush with the butts and there should be no gaps in between the shafts.

-The left hand will rest on the hoop via the first pinky knuckle while the right hand is held above the hoop high enough for the pinky finger to reach the rim guard when extended.

-The sticks should match the angle of the drumhead in their orientation sloping both forward and to the right.

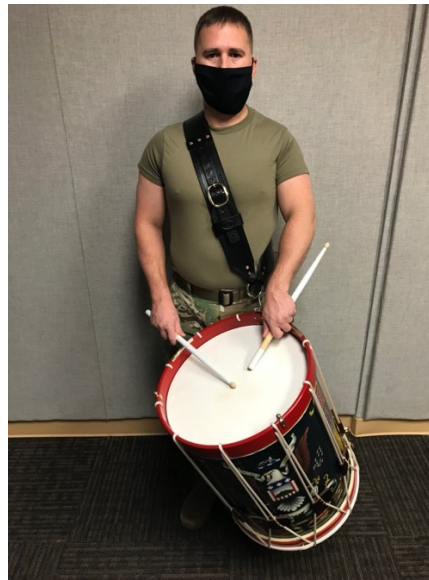
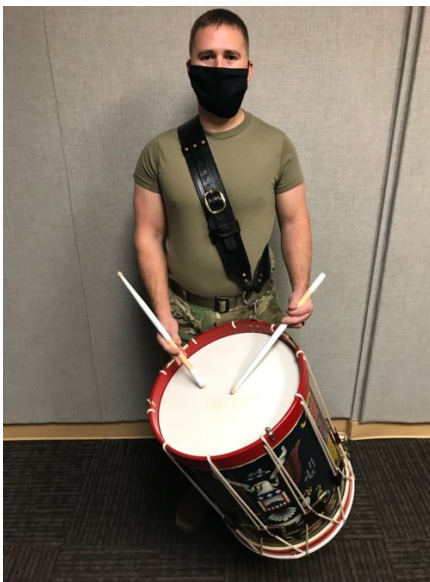
-Both hands should grip the pair of sticks in the same manner as when playing, with the thumb of the right hand on the back and fingers wrapped around and the thumb and index finger in the left touching each other above the sticks.

Back Sticking:

-When executing a back stick, the butt of the stick should strike the drumhead approximately halfway between the hoop and the center of the head. This technique is more focused on the visual aspect and not as much the production of sound.

-The right hand will allow the butt of the stick to move forward by opening the fingers and moving the hand slightly forward simultaneously. The left hand will rotate the butt of the stick up and over by turning the hand over and closing the fingers around the stick as if playing matched grip.

-Back sticking in bolt hands should be done with minimal vertical movements while keeping the sticks in line with the normal playing position angles.



Grip:

-Mallets will be held in a fist with the thumb on the side contacting the index finger. The fulcrum, which is the pinky and ring finger combined, should grasp the mallet as far back from the mallet head as is comfortable. This can be referred to as “Swiss grip”. It is understood that as tempos increase, and figures become denser the players fulcrum can move forward to facilitate execution.



Position of Attention:

-With a Swiss grip, the hands and bottom of the mallets rest on the rims of the drum adjacent to the carry hooks. The head of the mallets should rest on the player's shoulders, centered on the bass drum sling.



Playing Position:

-With the mallets centered on the drumhead the player's upper arms should be perpendicular to the marching surface and the angle formed by the wrist and mallet should be no less than 90°.



$\frac{1}{2}$ s: Abbreviated as $\frac{1}{2}$ R (half right) or $\frac{1}{2}$ L (half left)

-With the mallets in playing position, the right or left mallet will spin towards player one full 360° rotation. While this happens, the hands remain in playing position while the fingers will open to allow the mallets to spin with the fulcrum being between the thumb and first knuckle of the index finger.



Overheads: Abbreviated as **RO** (right overhead) or **LO** (left overhead)

-From playing position, the hand(s) will move away from the drumhead and upwards clear the rim of the drum. Once above the drum the head of the mallets will be brought back towards the forehead then swung outwards and back down towards the drumhead. The shoulder and elbow are the primary joints for this movement the wrists and hands should remain unchanged.



(Right overhead shown above)

Double Overhead/Butterfly: Abbreviated as **DO** and **B**

-Using the same technique stated in the “Right/Left Overhead”, the player sends both mallets up and over the drum concluding back at the playing position. This movement of the mallets/arms should happen at the same time with a continuous, fluid motion.



(Double overhead shown above)

Ups and Downs: Abbreviated as **U** and **D**

-From the playing position the head of the mallet(s) spin 360° towards the player while moving the hands up to the shoulders. Then, spin the head of the mallets 360° away from the player while bringing hands back down to the playing position. This should be executed in a continuous and smooth motion.

Post: Abbreviated as **P**

1. From the position of attention: The head of the mallet(s) spins 360° away from the player and stops in the center of the rim. Half of the mallet should be above with the other half being below the rim. The hand and mallet form a 90° angle.
2. From the playing position: The head of the mallet(s) spins 360° towards the player while the hands move upwards and stop in the center of the rim. Half of the mallet should be above with the other half being below the rim. The hand and mallet form a 90-degree angle.



(Post shown above)

Big Prep: Abbreviated as **Prep**

-Starting from playing position both mallets are extended out and back from the drum in a rounded pathway then brought back into the head with a symmetrically inverted pathway. This is a continuous movement, and the path of the mallet head should trace the shape of a teardrop. This allows the player to utilize space and not rush the entrance of a figure or phrase. Depending on tempo/rests, the “Prep” visual can be large or small and should be a fluid motion.

Right/Left Nick Swing: Abbreviated as **RN** or **LN**

1. One hand will move out and up similar to a right/left hand overhead. The other hand will move out and down behind the players back. If viewing the visual from behind the player, the mallets should form an “S” shape with one mallet up and the other down.
2. The mallet that is up continues the overhead motion back to the playing position. The mallet that is down then moves upward and executes the same technique used in the “overhead” visual.



Ripples, right to left / left to right: Abbreviated as **R Rip L** or **L Rip R**

-Depending on which hand or side the ripple starts, one mallet spins upward and then immediately downward. This is then repeated in the opposite hand. For example: The right hand starts the visual on the downbeat and the left hand starts the visual on the “and” of the beat. The path of the mallets should go from playing position to above the center of the rim and should be performed as high as possible depending on tempo and duration of space.



