

Clear Falls High School Drumline 2019

Audition Packet

Audition Material will be chosen from the following:

Battery	Front Ensemble
PR 2012 Basic Strokes 60 – 100 bpm	Yak-scents 70 – 120 bpm
8's Variations 80 – 120 bpm	Stick Control 70 – 130 bpm
Accent-Tap 80 – 120 bpm	Block Chord Accents 80 – 140 bpm
Gallop 100 – 160 bpm	Green Scales (all 12 major keys) 110 – 140 bpm
Tap Pyramid 80 – 100 bpm	Spatial Awareness 120 bpm
Paradiddles 80 – 160 bpm	Simple Strokes 50 - 120 bpm
TAD 2 120 – 160 bpm	
Excerpts (snare/tenor/bass) – written tempos	

Notes

- Attending pad camp/auditions is required to earn a competition spot.
- It is recommended that you audition for 1 battery instrument and keyboard to give yourself the best opportunity for earning a competition spot.
- Tempo ranges are included to give you a starting place, however, they can be slower to accommodate learning the music.
- Mr. Valdez will decide where you are placed for the season, even if you do not audition on that specific instrument. (Ex. Auditioned on Snare/Keyboard, but assigned bass drum based on audition)
- The more material you KNOW, the better chance you have of making an instrument you want to play.

PR 2012 Basic Strokes

8's (Legato)

When playing with legato stroke the motion of your stick will not stop. You will always rebound to the next height. Your best sound will come from the velocity of stroke along with a relaxed grip. Since this exercise is the foundation of your stroke, master every height and volume.



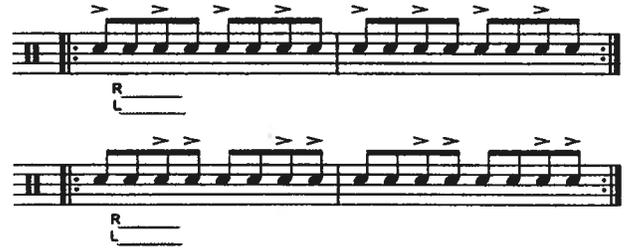
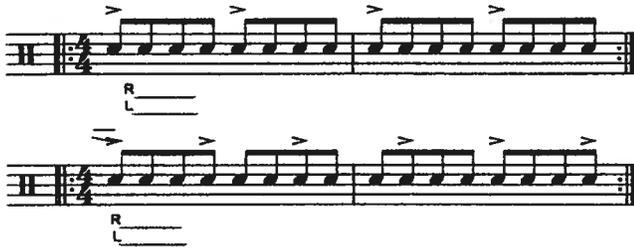
8's Crescendo/Decrescendo (Legato)

Shane Gwaltney



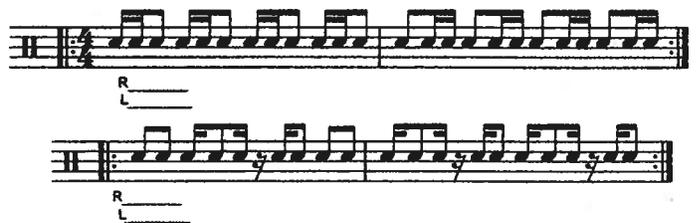
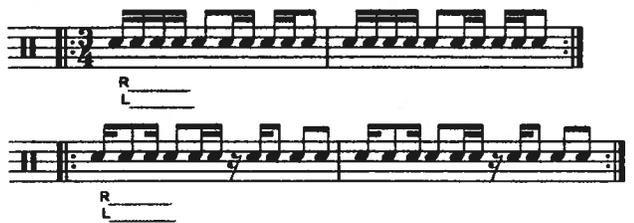
Accent Tap Variations (Marcato/Legato)

A marcato stroke will be defined as you stopping the stick without squeezing. This eliminates 'regripping' of the stick and allows 'tone' to continue since you don't stop the vibration, just the height.



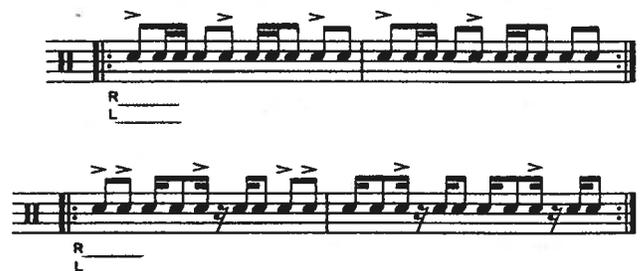
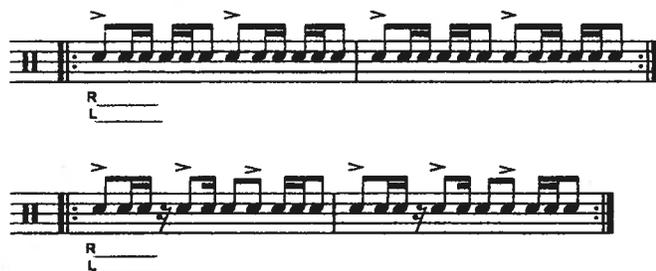
Multiple Bounce Variations (Legato)

Push the stick just like 8's, but quicker velocity. With will help you get through the multiple strokes with the best quality. Rebound on the last note of grouping to prepare for next attack. Do not squeeze the stick on last note.



Accent Tap/Multiple Bounce Combo's (Marcato/Legato)

Combine the marcato stroke for accents with legato stroke on lower heights. This will help prepare your wrist and fingers for flam and para-diddle type patterns.



Gallop

Taha Ahmed

Musical score for 'Gallop' (measures 1-4). The score is arranged in a 4-measure grid. It features six staves: SnareLine, TenorLine (labeled 'Around the Drums'), TenorLine (labeled 'Out Scrapes'), TenorLine (labeled 'In Scrapes'), BassLine (labeled 'Unison'), and BassLine (labeled 'Split'). Each staff contains rhythmic notation and corresponding R/L (Right/Left) patterns. The R/L patterns for the SnareLine are:
Measure 1: R R L R R L R R L R R L
Measure 2: R L L R L L R L L R L L
Measure 3: R R L R R L R L L R L L
Measure 4: R R L R R L R L L R L L
The BassLine 'Split' pattern is:
Measure 1: R R L R L L
Measure 2: L R L R R L
Measure 3: R R L R L L
Measure 4: L R L R R L

5

Musical score for 'Gallop' (measures 5-8). The score is arranged in a 4-measure grid. It features six staves: Snare, Tenors (four staves), BassDr, and BassDr. Each staff contains rhythmic notation and corresponding R/L (Right/Left) patterns. The R/L patterns for the Snare are:
Measure 1: R R L R L L R R L R L L
Measure 2: R R L R L L R R L R L L
Measure 3: R R L R L L R R L R L L
Measure 4: R R L R L L R R L R L L
The BassDr pattern is:
Measure 1: R R L L R
Measure 2: R L L R R L
Measure 3: R L R
Measure 4: L R R L R
The bottom BassDr staff has additional markings:
Measure 1: R R
Measure 2: (R) (R)
Measure 3: R R
Measure 4: (R) (R)

Snares

Technique Exercises

2017 Spirit of Houston Drumline

Legatos

$\text{♩} = 108-132$

The Legatos exercise consists of four staves of music. The first staff is in 4/4 time with a tempo of 108-132. It features a sequence of eighth-note triplets, each marked with a '3' above the notes and a 'p' (piano) dynamic below. The second staff continues with eighth-note patterns, alternating between 'R' (right) and 'L' (left) drum strokes, marked with a 'ff' (fortissimo) dynamic. The third staff includes eighth-note patterns with 's' (snare) markings above, marked with a 'mf' (mezzo-forte) dynamic. The fourth staff continues with similar eighth-note patterns and 's' markings. The exercise concludes with a final eighth-note pattern and a quarter rest.

Tap Pyramid

$\text{♩} = 86 - 100$

The Tap Pyramid exercise consists of four staves of music. The first staff is in 4/4 time with a tempo of 86-100. It features a sequence of eighth-note patterns, each marked with a '1' above the notes, indicating a tap. The second staff continues with similar eighth-note patterns, marked with '1' above the notes. The third staff includes eighth-note patterns with '1' markings above. The fourth staff concludes with eighth-note patterns and '1' markings, ending with a quarter rest.

Accent-Tap

$\text{♩} = 116-152$

The Accent-Tap exercise consists of five staves of music. The first staff is in 4/4 time with a tempo of 116-152. It features a sequence of eighth-note patterns, each marked with an accent (>) above the notes. The second staff continues with similar eighth-note patterns, marked with accents above the notes. The third staff includes eighth-note patterns with accents above the notes. The fourth staff continues with similar eighth-note patterns, marked with accents above the notes. The fifth staff concludes with eighth-note patterns and accents, ending with a quarter rest.

Paradiddles

Kevin Murray
SCV '93

Snare Drum 
R L R R L R L R L L R L R L R R L R L R L L R L R R L R L R L L R L R R R L R

4
S.Dr. 
L R L L R L R R L R L L R L R L R R L L R L R R L R L R R L R L L R R L R L L R L L

7
S.Dr. 
R L R R L R L R L L R L R L R L R L L R R L R R L L R L R L R R L L R L R R

10
S.Dr. 
L R L L R R L R L 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 R

13
S.Dr. 

TAD 2

Valdez

Triplet Rolls

Snareline
p - mf

Tenorline
p - mf

Bass Drums
p - mf

Triplet Diddle

S. Dr.

T. Dr.

B. Dr.

Triplet Accent

S. Dr.

T. Dr.

B. Dr.

f - p

Triplet Accent Diddle

S. Dr.

T. Dr.

B. Dr.

Triplet Accent Diddle

S. Dr.

T. Dr.

B. Dr.

rare

C J = 144+

snare

43 *f* *mf* *f*

47 *p* *f* *p* *f* *mp* *accel.*

R LRLRL

51 *f* *p* *ff*

edge to center

D J = 170

L R L RLRLLLRRL

55 *fff*

RLRLLLRRL

30

rare

Tenors

A

J = 116

f *p* *f*

RLRLRLR LRLRLRL RLRRLRLRLR

6 RRLRLLRLRLRLR LLLRLRLRL RLRRLRLLLRRL RLRLLRRLRLL

10 LRLRLRLRLLRL L L R

14 LRLRLR LRLRLRLRLRLLRLL

[]

Bass

Bass

A ♩ = 110-120

5

B

8

C

12

D

15

Stick Control

This exercise focuses on many "real world" issues. First, it focuses on getting a good double-stroke, but notice that the double strokes are always on two different pitches. This stroke is a necessity (look at ragtime music or *Porgy and Bess*, for example). Make sure you hear no difference in rhythm between the alternating bars and the double-stroke bars. Keeping a relaxed legato stroke throughout will help with this. The next stick control issue is in the $\frac{7}{8}$ section. Here you must "bring out" or raise the dynamic of each hand. You can accomplish this by firming up the fulcrum and playing a faster stroke or by simply raising the stroke height of that hand. Either way, you need to avoid flams.

$\text{♩} = 70 - 130$

Keyboard

r l r l etc r r l l r r l l r r l l r l r l etc

r r l l r r l l r r l l r l r l etc r r l l r r l l r r l l

r l r l etc r r l l r r l l r r l l "bring out" right hand

"bring out" left hand hands "equal"

r r l l etc

Block Chord Accents

Now we will work on accents in a block chord setting using four mallets. As with the previous accent exercises, the performer should focus on playing the unaccented notes with a consistent sound. Again, the accents should be higher strokes, not faster, harsher strokes. Make sure to play from the wrist, with relaxed elbows; don't use arm strokes for this exercise. This exercise will also introduce another basic harmonic progression: I - vi - ii7 - V7 - I. For more on progressions, please refer to the basic theory appendix on page 220.

$\text{♩} = 80 - 152$

Keyboard

The exercise is written for keyboard in 4/4 time. It consists of four staves of music, each showing a different chord: I, vi, ii7, and a sequence of I, vi, ii7, V7, I. Each chord is played as a block chord with a downward accent on every note. The tempo is marked as quarter note = 80-152.

Green Scales played in all 12 Major Keys

$\text{♩} = 80-140$

Mrb.

Green with Shaping

Mrb.

Spatial Awareness

$\text{♩} = 120-180$

Mrb.

Mrb.

Mrb.

©

Mrb.

Mrb.

Mrb.

Mrb.

$\text{♩} = 50-150$

Simple Strokes

BUWPE 2010

Marimba

A

Mar.

5

B

Mar.

10

C

Mar.

15

D

Mar.

20

E

Mar.

23