Thank you for your interest in auditioning for the Brookwood High School Percussion Section. Understand that auditioning does not ensure that you will have a place in the percussion section. Additionally, you will be placed on the instrument that your skills will help best serve the ensemble despite what you may have played in the past or what you want to play, the group comes first. Staying true to this "group first" mentality during the audition process is incredibly important and expected of everyone who tries out for the group. By showing up and auditioning for the drumline or front ensemble, you must agree to participate even if you are not assigned the role you may have initially wanted.

Important information

- Drumline/Front Ensemble Camp will take place April 18-22 after school from 3:30 – 5:00.
- You must show up if you want to audition, send an email to Mr. Ardovino if you cannot make it.

Audition Material:

Prepare the following attached pieces for your audition. Auditionees must be able to play every exercise at various tempos and heights with a metronome and while marking time.

Technique:
• Students should be familiar with the basic technique used for all percussion

Familiarity with the correct technique will be the most important factor in determining placement on the drumline. There are countless helpful videos to help you with technique and with many of the exercises.

1. Eight on a Hand
2. Sanford Double Beat
3. Check Patterns
4. Stick Control
5. Essential 40 Rudiments

• The following rudiments are required of all who audition: double stroke roll, flam, flam accent, paradiddle, double paradiddle, paradiddle-diddle, five stroke roll, single drag tap, flam tap. More advanced auditionees may be asked to play additional rudiments other than those listed here.

Required Materials:

Practice pad, drumsticks, metronome, 3 ring binder, pencil, highlighters

Communication:

Please check the website on the "forms" tab and "latest news" tab to see the latest information regarding drumline auditions.

Good luck to you as we prepare to make this years' edition of the Brookwood High School Drumline memorable. Please contact me via my email if you have any questions, concerns, or comments.

Taylor Barnett dlbarnett@tcss.net Eric Ardovino ejardovino@tcss.net

Technique

The purpose of this "Technique" is to provide the performer with the most efficient and tension-free means in order to produce the best possible quality of sound.

The Three Technique Keys

1. **Hold the Stick/Mallet with your fingers and thumb at all times**

2. **Play from the wrist** (while adhering to #1)

3. **Use the rebound** (while adhering to #1 and #2)

The Five Grip Guidelines

1. **Natural Curve of the Hands** - All fingers and thumb should assume their natural position as if the arm was hanging down by the side. Relaxation of the hand and fingers is of upmost importance for grip maintenance.

2. **Starting Position** - The beginning position as defined for any given instrument.

3. **Sticks/Mallets are an Extension of the Forearm** - Implements should not assume adjacent angles from the forearm in their approach to the instrument.

4. **Relaxed Elbows** - Elbows should rest comfortably in a direct lie downward from the shoulder. Avoid body contact or extending away from the body since this will cause tension.

5. **Bead Placement** - For Snares and Tenors, as close together as possible without touching the head. For Bass Drums, as close to the head as possible without touching the head. All other instruments, over the defined location/playing zone. Bead placement is critical in order to produce an even sound from hand to hand.

The Five Stroke Guidelines

1. **Grip Maintenance** - Constantly reinforce all guidelines for proper grip maintenance as outlined above.

2. **Path of the Stick/Mallet** - Straight up and down. Eliminate any circular or slicing motions.

3. **Bead Moves First** - All stick motion is initiated from the bead. The arm should move naturally as result of turning the wrist.

4. **Height of Rise Consistency** - Duplicating the exact height of every stroke.

5. **Control of the Opposite Stick/Mallet** - If the right hand is playing, the left must remain in the starting position. If the left hand is playing, the right must remain in the starting position.

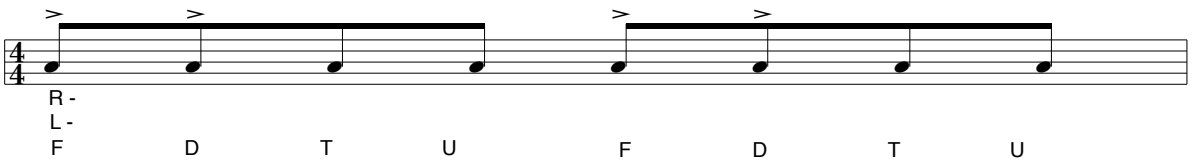
Basic Strokes

Full Stroke - The Stick/Mallet starts and ends in the “Up” position

Down Stroke - The Stick/Mallet ends in a position that is lower than the up position

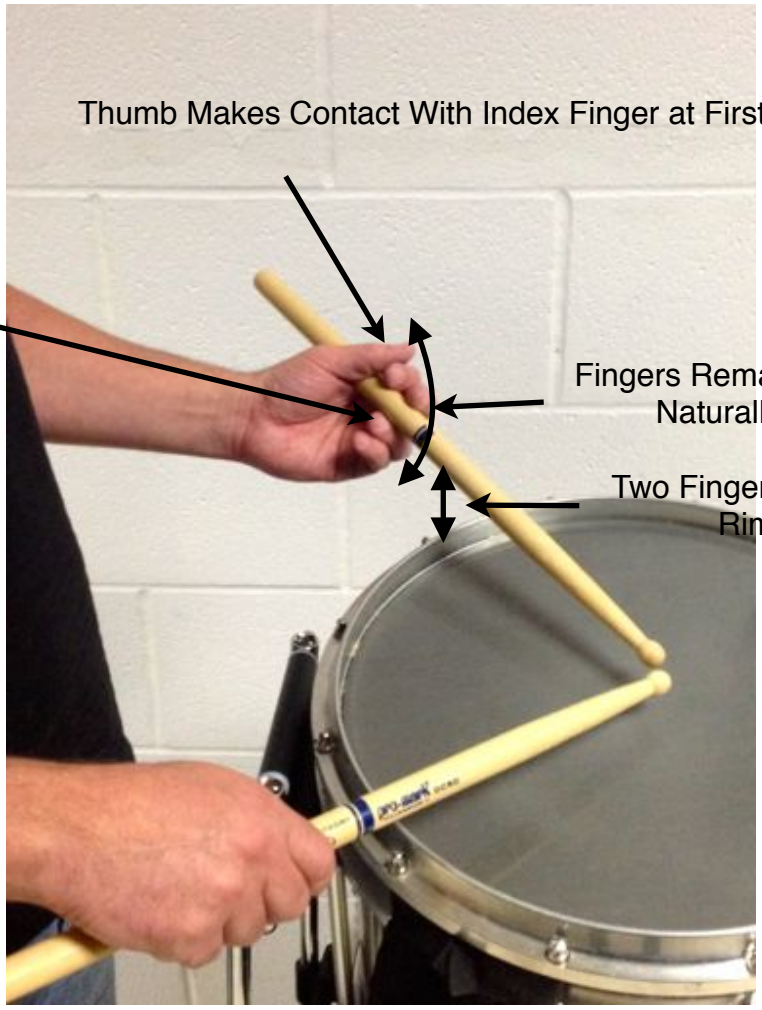
Tap - A low (often 3”) stroke that can essentially be a small Full Stroke, or Down Stroke

Up Stroke - A stroke that returns the stick to a position higher than previously played.

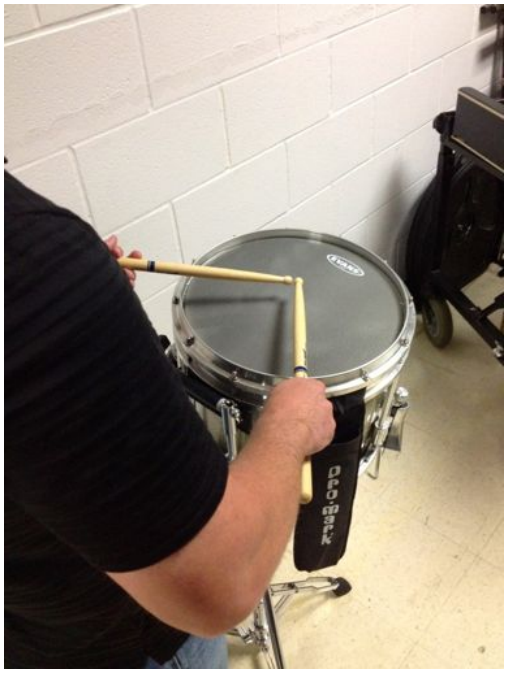


Traditional Grip/Snare Drum

Correct Playing Position for Marching Snare Drum



Picture Showing Neutral Position of Left Wrist



Right Stick as an Extension of the Forearm

Common Technique Problems

Left Hand/Arm Extended Forward

Right Arm Forming Adjacent Angle with Stick

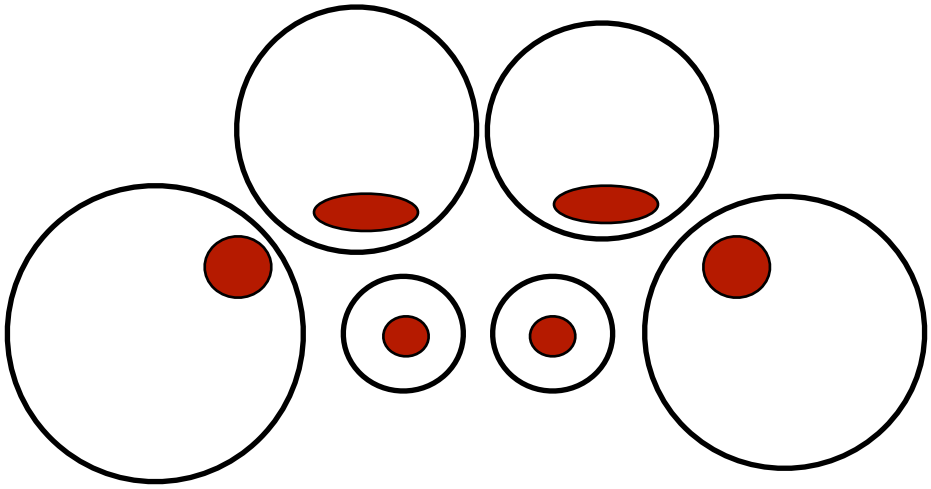
Matched Grip/Tenors

Correct Playing Position for Marching Tenors

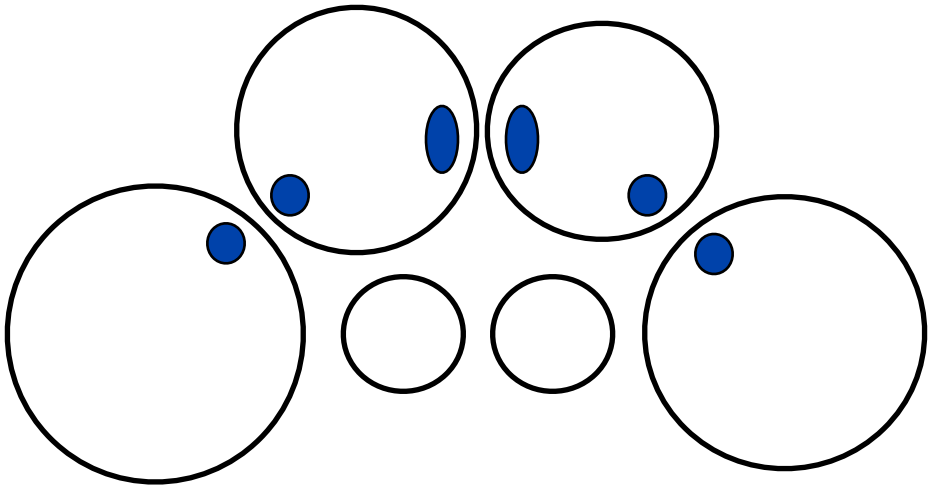
Stick/Mallet Position on One Interior Drum

Stick/Mallet Position on One Exterior Drum

Playing Zones



General Playing Zones



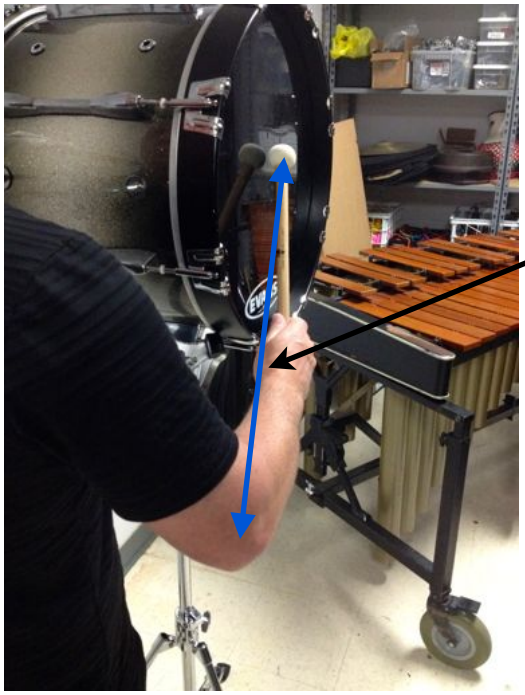
Secondary Playing Zones

(Secondary Zones may be used for intricate patterns and/or ”Sweeps”, or when otherwise defined)

Marching Bass Drum

Mallet Forms a 45 Degree Angle with Forearm

Forearm is Parallel to the Ground



Mallet and Forearm Form a Straight Line with Mallet Pointed Slightly Towards the Drum Head.

*The Width of the Performer's Shoulders and the Depth of the Bass Drum May Require the Elbows to be Slightly Extended Outwards.

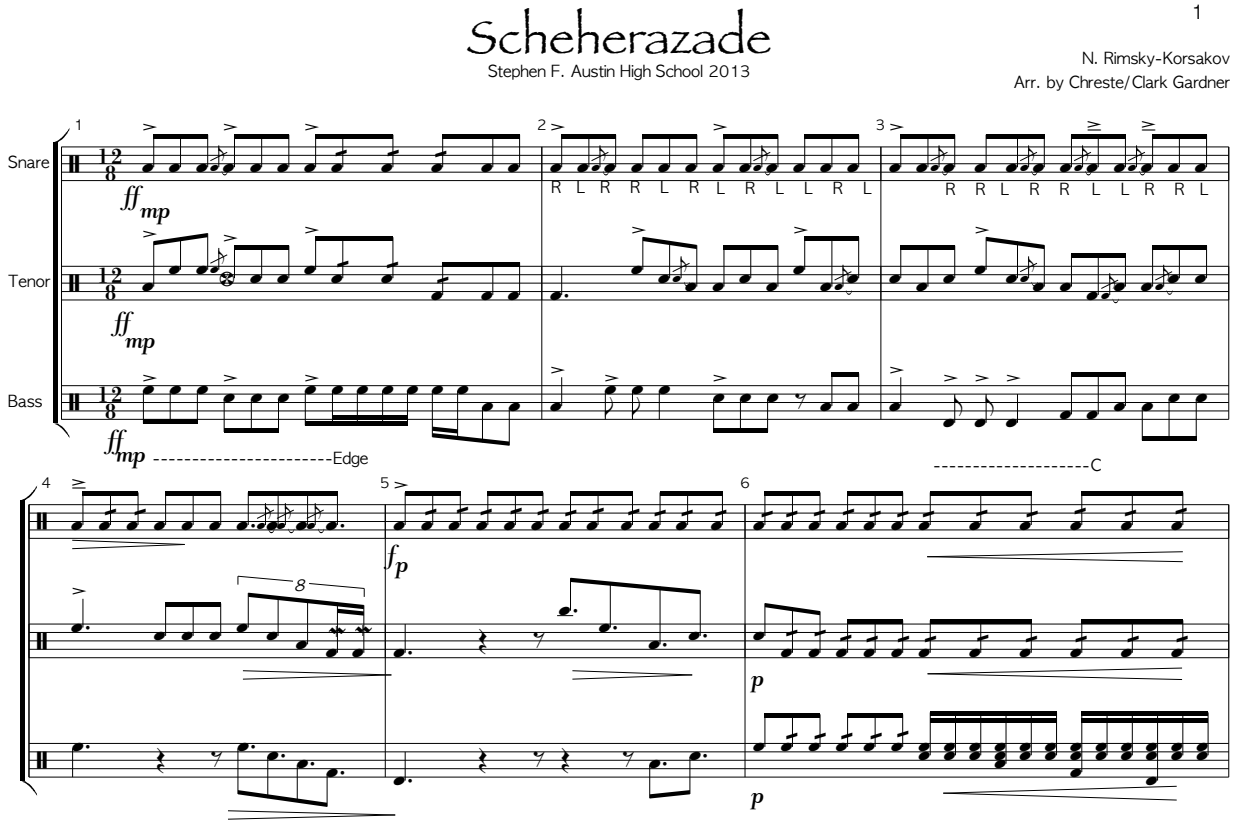
Dynamics

In order to ensure consistent volumes and heights of rise within the ensemble, dynamics will be defined as follows:

p - 1 1/2”
mp - 3”
mf - 6”
f - 9”
ff - 12”
fff - 15”

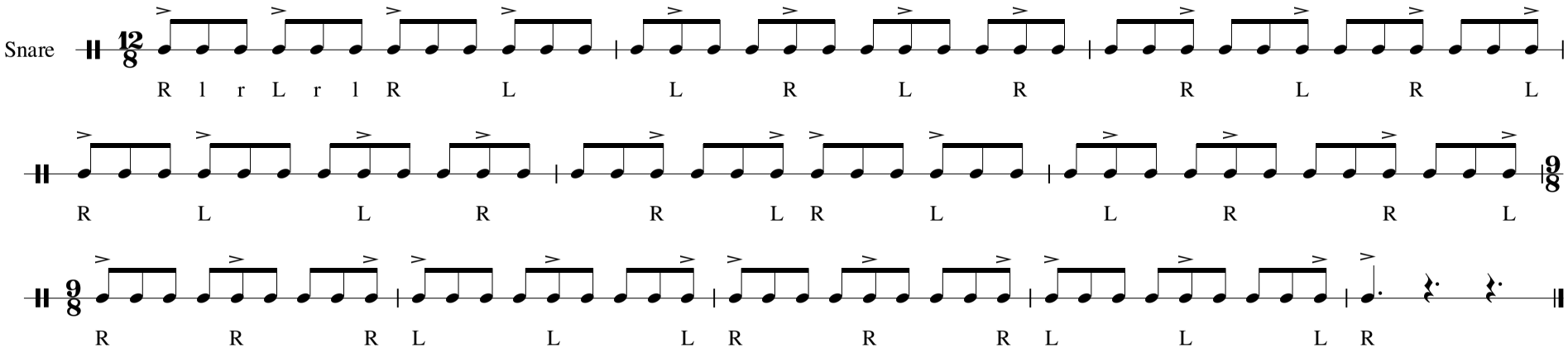
How to Interpret Music Using Defined Heights

Dynamics will be indicated as in the excerpt below. You will notice that there are two dynamics given in measure one, “ff” and “mp”. The first dynamic will be the level of the accents and the taps are to be played at the level of the second dynamic. In this instance, the accents should be played at 12” while the non-accented notes should be played at 3”



Triplet Grid

SnareScience.com - Universal



Purpose: As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is the accent on the 2nd partial of the triplet. The key to this excercise is MARKING TIME! Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:

1) Stick motion: Do your sticks move exactly the same way for every tap? How about for every accent?

2) Sound Quality: Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes:

a) Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height.
b) Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with RELAXED (not clenched) fingers.
c) Pounding the very last note of the exercise.
d) Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!

3) Rhythm and Timing: How perfect is your eighth note rhythm? Some common areas where mistakes occur:

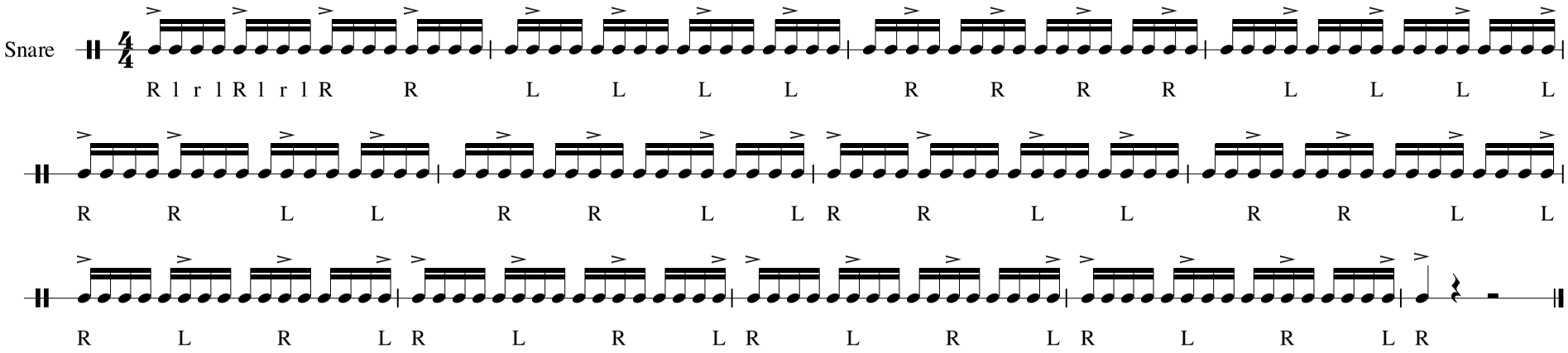
a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
b) Underlying eighth note pulse: Don't let the accents affect the rhythm! This is especially true when there are two accents in a row. Don't close down the space between two accents!!!

4) Variations to this exercise:

a) Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand.
b) Play dotted eights on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!

16th Note Grid

SnareScience.com - Universal



Purpose: As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is when the accent is on the 'e'. The key to this excercise is MARKING TIME! Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:

1) Stick motion: Do your sticks move exactly the same way for every tap? How about for every accent?

2) Sound Quality: Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes:

a) Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height.
b) Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with RELAXED (not clenched) fingers.
c) Pounding the very last note of the exercise.
d) Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!

3) Rhythm and Timing: How perfect is your sixteenth note rhythm? Some common areas where mistakes occur:

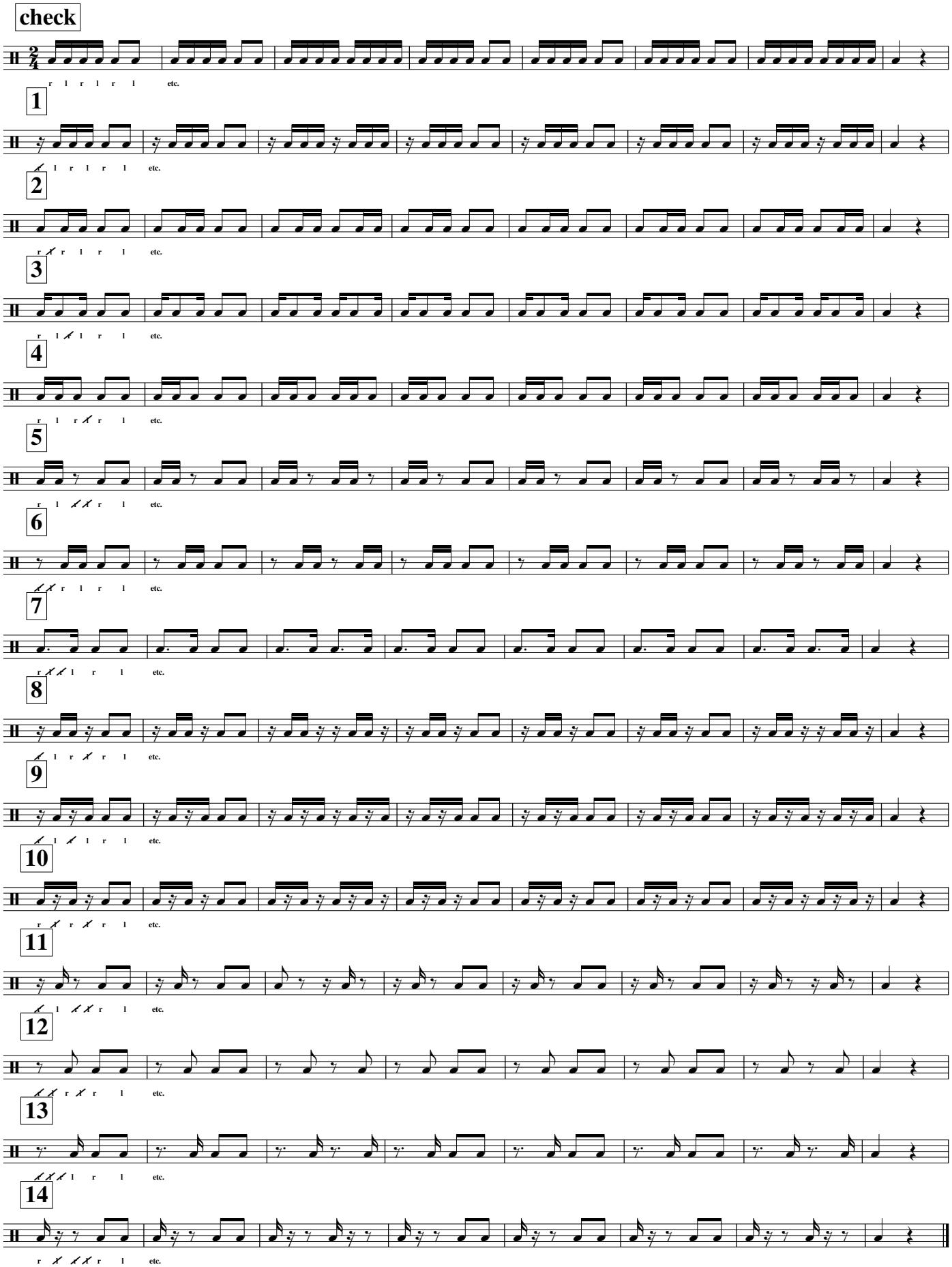
a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
b) Underlying sixteenth note pulse: Don't let the accents affect the rhythm!

4) Variations to this exercise:

a) Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand.
b) Play quarter notes on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!

Check Patterns - Duple

Thom Hannum



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Extendo Triplet Diddle

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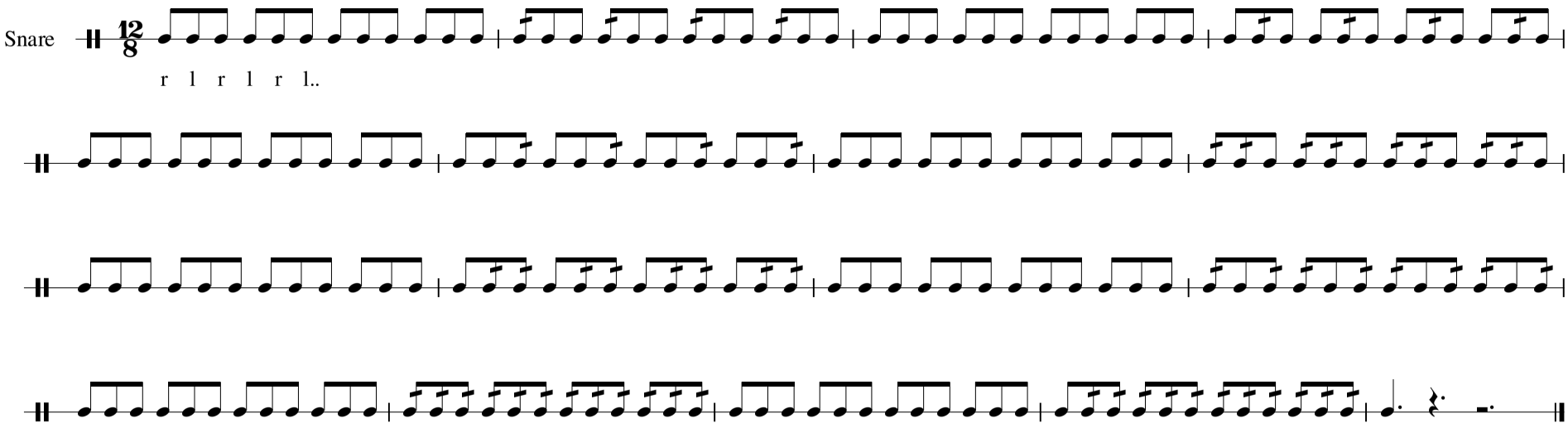
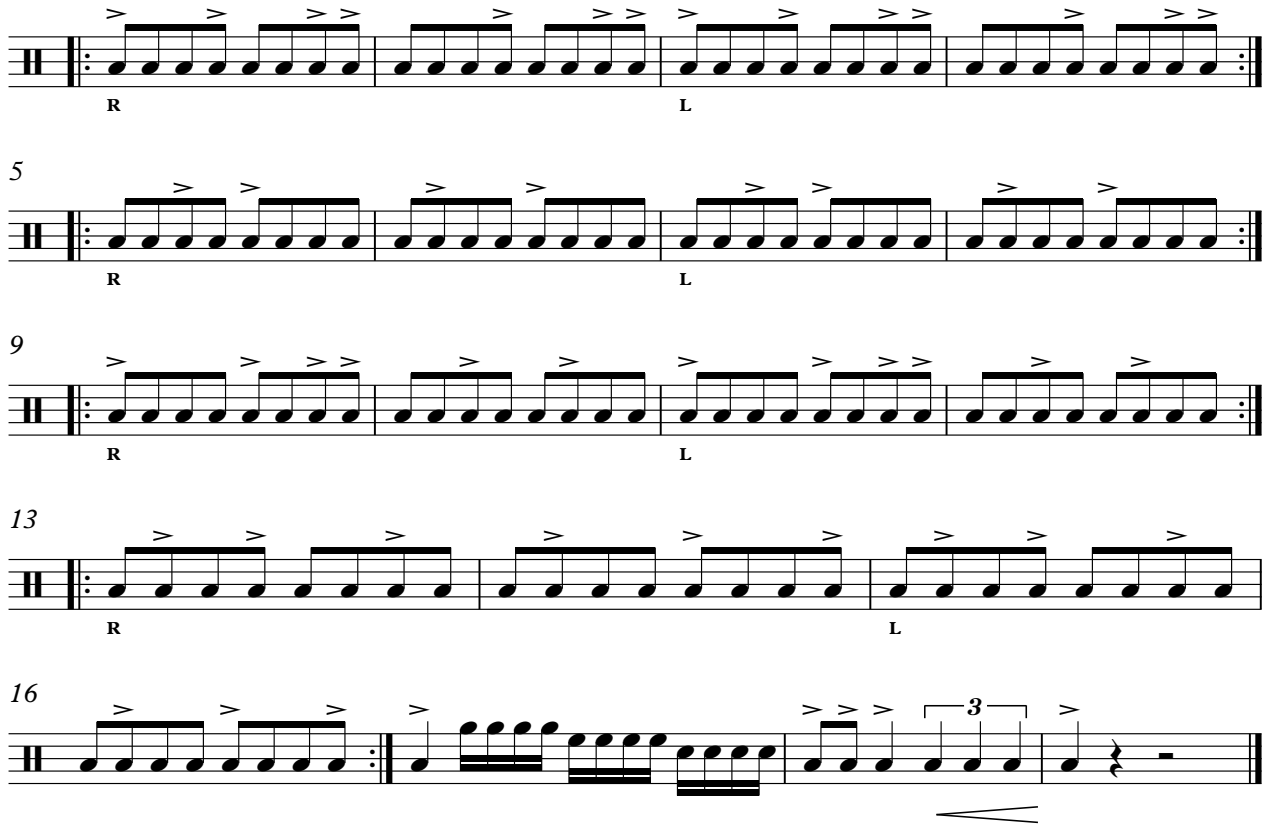


Purpose:	This exercise focuses on diddle consistency. First, a single diddle is played on each partial of the triplet. Next, 5-stroke rolls are played with all possible permutations across the beat. The exercise ends with a diddle roll and a tap roll.
1) Stick motion:	This exercise should be very mono-height and very legato. Don't change the stick motion when switching from check to roll and vice versa.
2) Sound Quality:	The goal is to play the diddles with the same exact volume and quality of sound as the check patterns. Here are some common mistakes: a) Pounding the release of each roll. b) Playing the second note of each diddle weakly -> bust your chops on sanford double beat! b) Playing the check patterns higher than you can play the rolls. c) Freezing the stick at any point in the exercise, especially on the 'tap' note of a tap roll or tap drag. d) Playing the right hand louder than the left... don't be the guy with the weak left!
3) Rhythm and Timing:	How perfect is your underlying eighth note rhythm? How about the interp on the diddles? Some common problem areas: a) First two notes of the exercise and first two notes after a roll measure: It is very easy to rush check patterns, especially right after playing a measure that is more difficult. Make a conscious effort to control the space between these two notes! b) 'Slurring' diddles: Don't think of the 'diddles' as some nebulous rudiment. The diddles in this exercise are simply a 16th note RHYTHM. Try playing the exercise so slowly that you have to completely stroke out every single note. If you are not thinking about the rhythm of the diddles, it will be very difficult to play the exercise accurately.

Lower Your Taps!

Bass

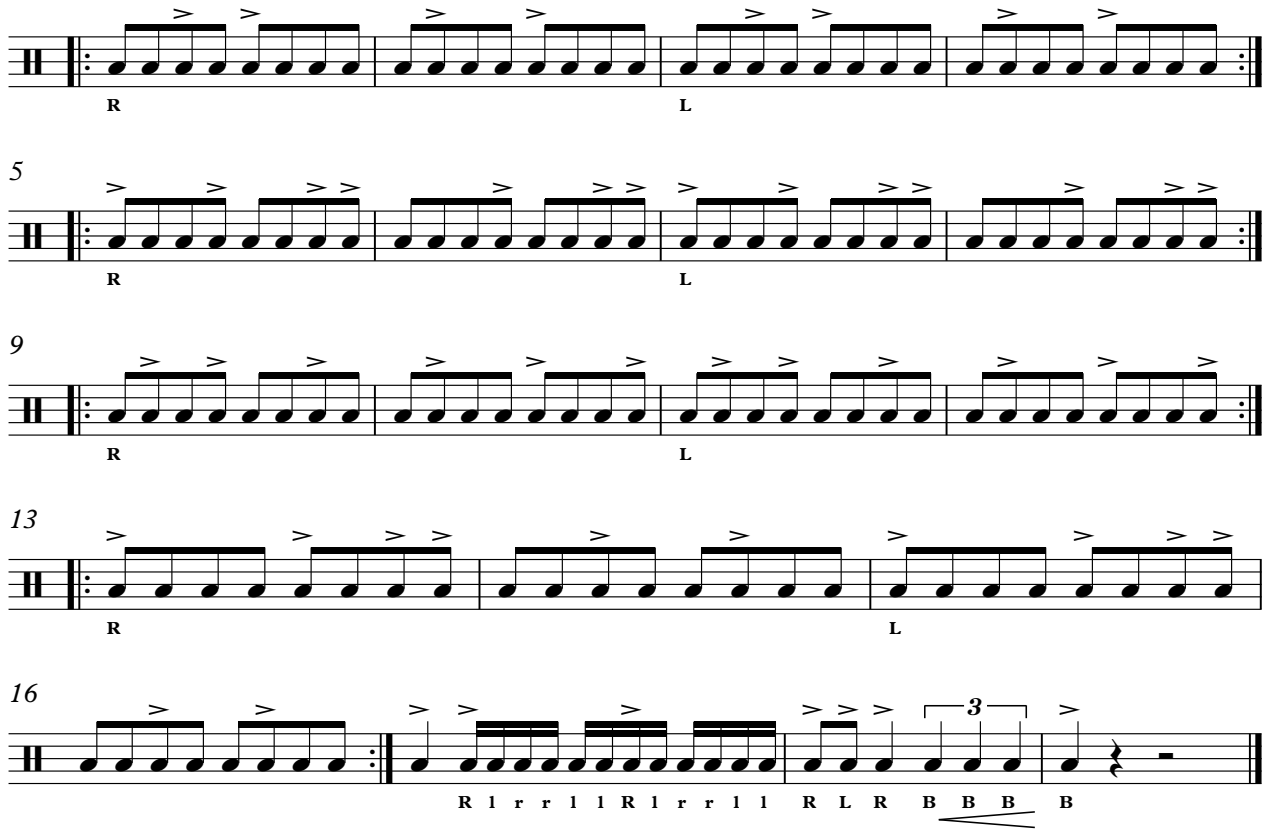
Barnett



Lower Your Taps!

Snare

Barnett



PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

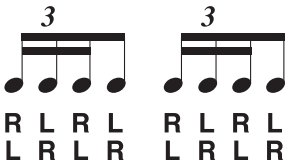
All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

I. ROLL RUDIMENTS

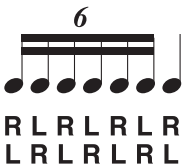
A. Single Stroke Roll Rudiments

1. Single Stroke Roll *

2. Single Stroke Four



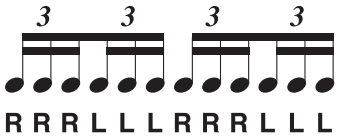
3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll

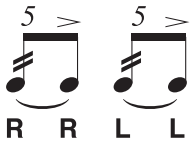
5. Tripe Stroke Roll



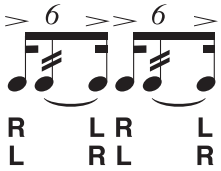
C. Double Stroke Open Roll Rudiments

6. Double Stroke Open Roll *

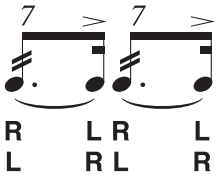
7. Five Stroke Roll *



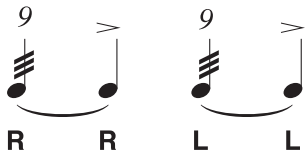
8. Six Stroke Roll



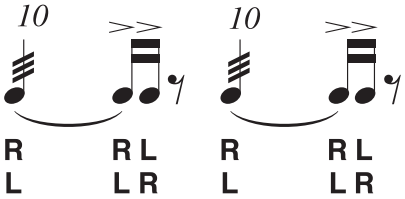
9. Seven Stroke Roll *



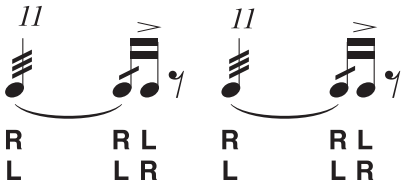
10. Nine Stroke Roll *



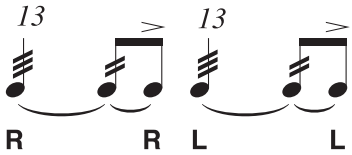
11. Ten Stroke Roll *



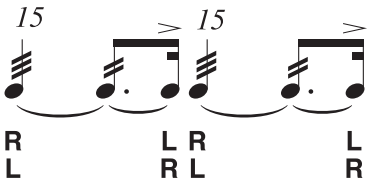
12. Eleven Stroke Roll *



13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll

II. DIDDLE RUDIMENTS

16. Single Paradiddle *

17. Double Paradiddle *

18. Triple Paradiddle

19. Single Paradiddle-diddle

* These rudiments are also included in the original Standard 26 American Drum Rudiments.

PERCUSSIVE ARTS SOCIETY

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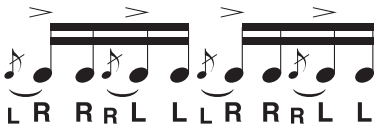
III. FLAM RUDIMENTS

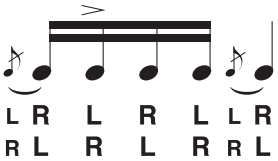
20. Flam *

21. Flam Accent *

22. Flam Tap *



23. Flamacue *



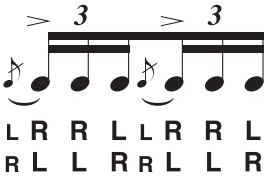
24. Flam Paradiddle *

25. Single Flammed Mill

26. Flam Paradiddle-diddle *

27. Pataflafla

28. Swiss Army Triplet



29. Inverted Flam Tap

30. Flam Drag

IV. DRAG RUDIMENTS

31. Drag *

32. Single Drag Tap *

33. Double Drag Tap *

34. Lesson 25 *

35. Single Dragadiddle

36. Drag Paradiddle #1 *

37. Drag Paradiddle #2 *

38. Single Ratamacue *

39. Double Ratamacue *

40. Triple Ratamacue *

PERCUSSIVE ARTS SOCIETY

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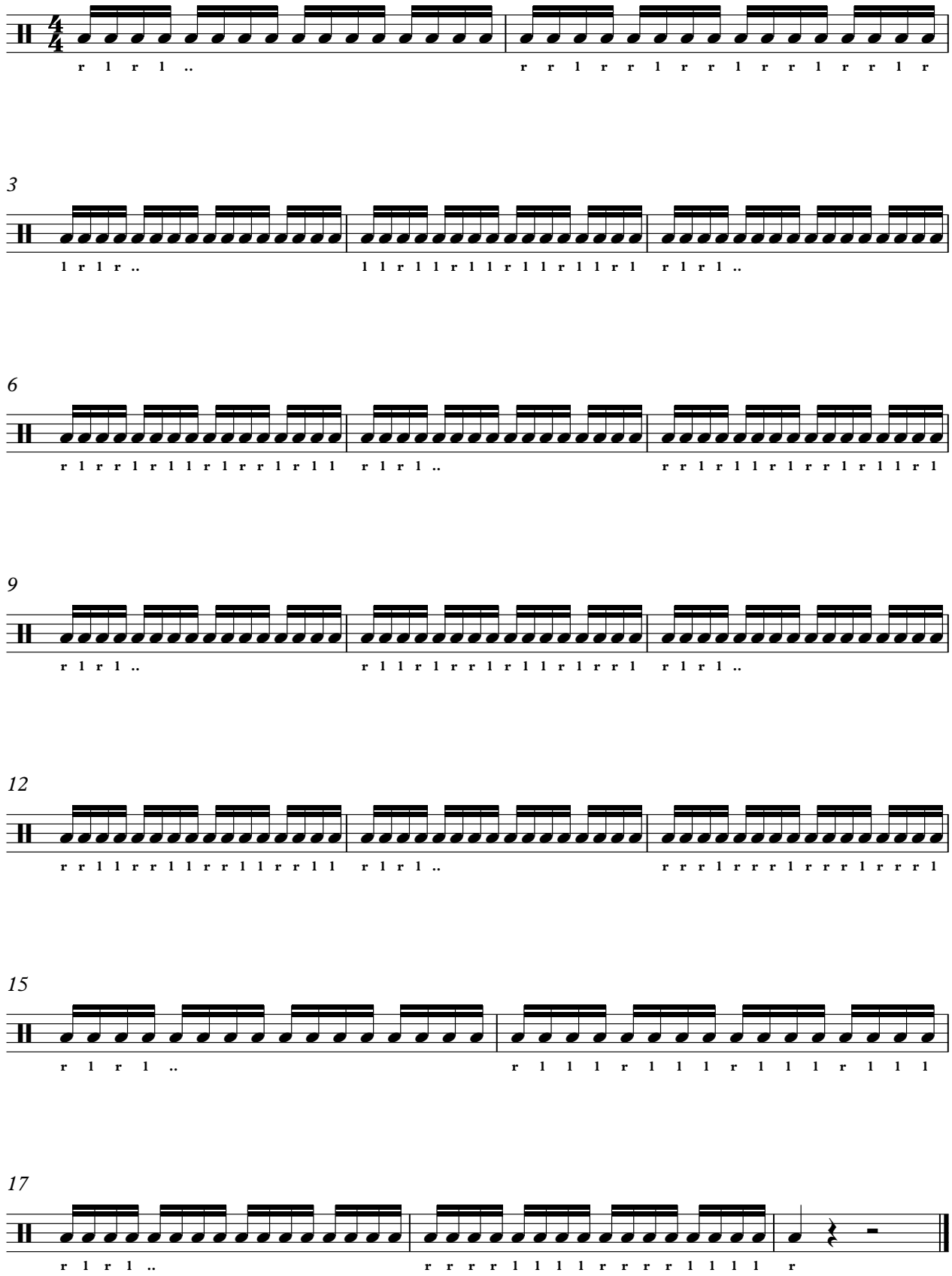
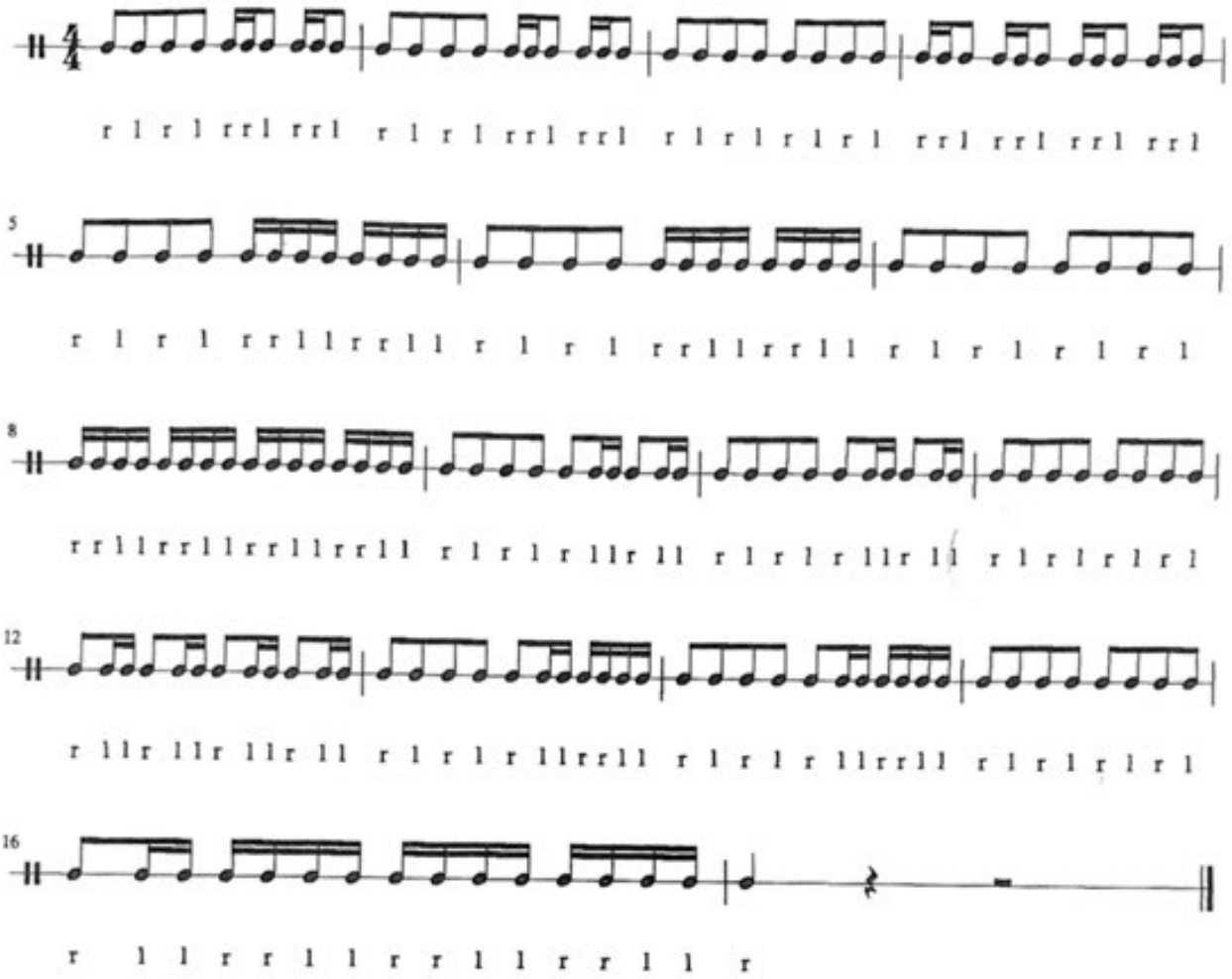
110 W. Washington Street, Suite A, Indianapolis, IN 46204 . E-mail: percarts@pas.org . Web site: www.pas.org

Stick Control

Snare

Barnett



Gallop

Forrest Eagle