

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](mailto:dlbarnett@tcss.net)

Eric Ardovino [ejardovino@tcss.net](mailto:ejardovino@tcss.net)



# Keller Central Percussion

## Front Ensemble Exercise Packet

The following pages include basic to intermediate technique and coordination exercises for the marching percussion idiom. A strong grasp of these fundamentals is essential to every player's success in the classroom and on the field. Rehearsal time is limited, therefore it is imperative that each member learn and practice these exercises individually so that rehearsal time can be spent putting all parts together.

In a group setting, all exercises will begin with a count off. As the exercises are defined, we will also add some cosmetics that will aid in timing and a uniform look.

**Duplet count-off**

*mallet pulse*

**Exercise**

**Triplet count-off**

*mallet pulse*

**Exercise**

The releases to all the exercises in this packet are implied.

### A note about practicing...

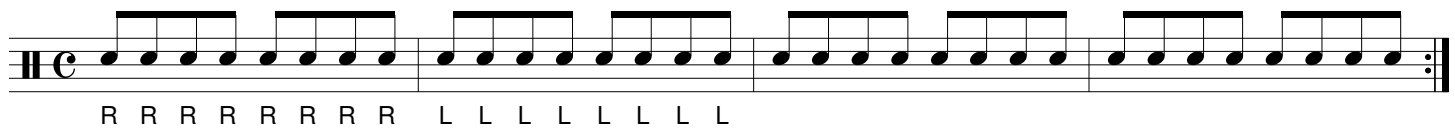
Practice with a plan or goal in mind and practice those things you can't yet play perfectly.

Practice with a metronome, on a keyboard, in front of a mirror. Start slow and constantly evaluate your quality of sound, efficiency, and tempo control. Ask: Are my heights correct? Am I playing on the right part of the key? Are my mallet paths arcing efficiently from note to note? Are there any unnecessary motions? Is my body stable and symmetrical? Am I breathing calmly? Is there tension in my back, shoulders, arms or wrist? Do I look relaxed and am I making it look easy?

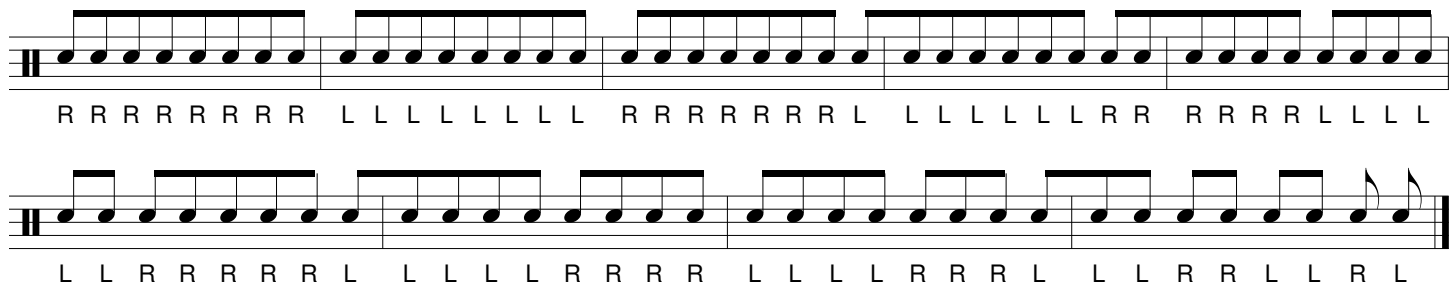
You only get one chance to prove it to the audience...**Are you owning it, or are you just getting by?**

# PADexercises

## Eights



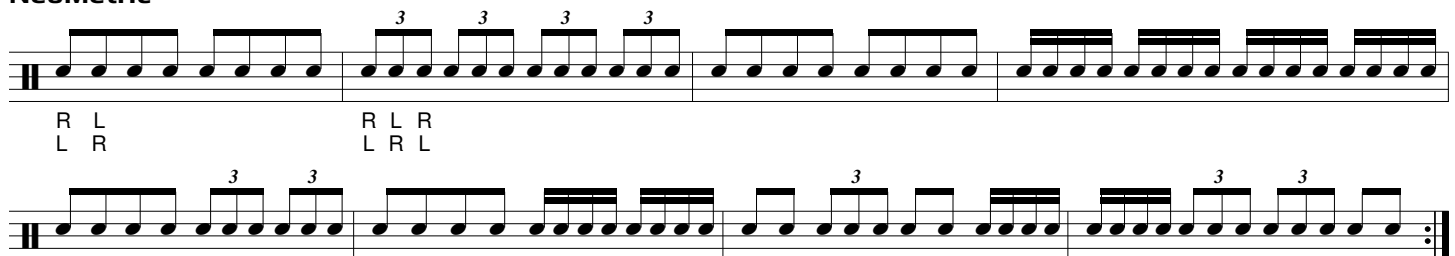
**8 to 1**



## 8 and 16



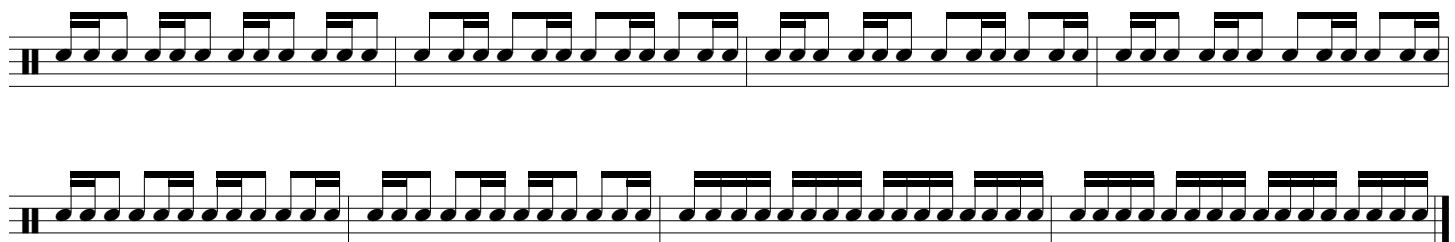
# NeoMetric



*Tag*



## Gallop



## Stick Control

Stick Control exercise sheet featuring 8 rows of rhythmic notation. Each row consists of two measures of music, with stick patterns (R for right, L for left) written below the notes. The patterns are as follows:

- Row 1: R L R L | R R L R R L R R L R R L R R L R
- Row 2: L R L R | L L R L L R L L R L L R L L R L
- Row 3: R L R L | R R L L
- Row 4: R L R L | R L L R R L L R R L L R R L L R
- Row 5: R L R L | R R R L
- Row 6: R L R L | R L L L
- Row 7: R L R L | R R R L L L R R R L L L R R R L
- Row 8: R L R L | R R R R L L L L R R R R L L L L

## Jedi Eights

*One-note*

One-note pattern for Jedi Eights. The notation shows a sequence of eighth notes with rests, corresponding to the stick pattern R.

*Two-note*

Two-note pattern for Jedi Eights. The notation shows pairs of eighth notes, corresponding to the stick pattern L R.

*Quarter-note*

Quarter-note pattern for Jedi Eights. The notation shows quarter notes, corresponding to the stick pattern R R.

### 3-note 16th Timing

Check Pattern 1 Pattern 2 Pattern 3 Pattern 4

RLRL RLR RRL RRL RLR RLRL

### 2-note 16th Timing A

Check Pattern 1 Pattern 2 Pattern 3 Pattern 4

RL RL LR LR LR LR LR LR LR LR

### 2-note 16th Timing B

RLRLRLRL LLLLLLLL

### 2-note Triplet Timing

RLRLRL RLLR LRL RRL L

### 1-note Triplet Timing

RLRLRL LLLLLL

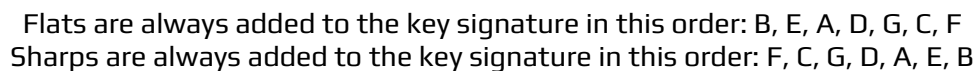
### Bucks Breakdown

RrRrRrRr Rlr Rlr Rlr Rlr Rr Rlr rlr Rlr rlr Rlr

### Old School

R I r L r I R I r L r I r I R I r L r I R I r L R I I R I I R I I r r L r r L r r L r r L

Most of the two mallet exercises are written in C major, but are intended to be transposed to all 12 major/minor keys. Use the exercise below to practice all 12 major scales and arpeggios, then begin practicing their relative minor keys. Memorizing the key signatures and the order of accidentals is essential to success on keyboard percussion instruments.



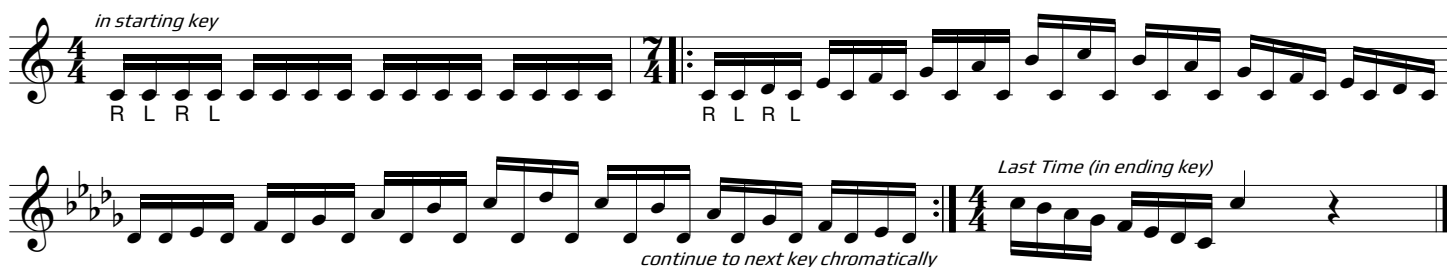
This exercise is meant to build an efficient piston stroke. The stroke is initiated from the wrist starting at the appropriate dynamic height and returning to that height after striking the bar. When changing notes, the mallet arcs smoothly from note to note. This exercise also helps to improve the accuracy of each hand.

### Summertime



Sardines is an exercise to develop fast hands and eyes, and an ear for cleanliness. The exercise begins with a staccato stroke builder and a sixteenth note check. Listen for the scale in the right hand to help line up the 16th note rhythm with other players. The exercise can start in any key and continues chromatically until the instructor signals "last time."

### Sardines



The Green exercises are well-known scale exercises meant to increase familiarity and facility within all the major keys. These exercises should be performed in all keys in a variety of orders (i.e. circle of 4ths, circle of 5ths, chromatic.)

### Green #1



### Green #2



### Green Ram



These exercises are meant to increase fluidity as you play arpeggios in all keys. The first is based on dominant seventh chords. Repeat the first section until you have made it through all major keys in the circle of fourths. You will need to jump down an octave before the Bb arpeggio and again every four measures so that you don't go out of range for the keyboard. The progression should bring you back to the note you started on, then you will play the "tag."

### Arpeggiated Dominance

*continue through circle of fourths*

*Tag*

Epic Dominance gets its name from the unique and open sound of the flat VI chord. Repeat the first section until you have moved up chromatically through all the keys. Once you reach C again, play the "tag."

### Epic Dominance

*continue to next key chromatically*

*Tag*

Metric Scales mixes arpeggios, major scales, and chromatic scales along with the rhythms that fit naturally. Repeat the first section until you've moved up chromatically through all the key. Play C again and continue through the last measure, giving you a two octave chromatic scale.

### Metric Scales

*continue to next key chromatically*

*Tag*



# FOURmallets

The Single Independent stroke is created by a rotating wrist motion similar to changing a light bulb. Turn the wrist to play a note with one mallet while the other mallet in that hand floats above the note it will play next. Velocity in the stroke is created by the torque (turning power) of the wrist. Small intervals require more torque than large intervals.

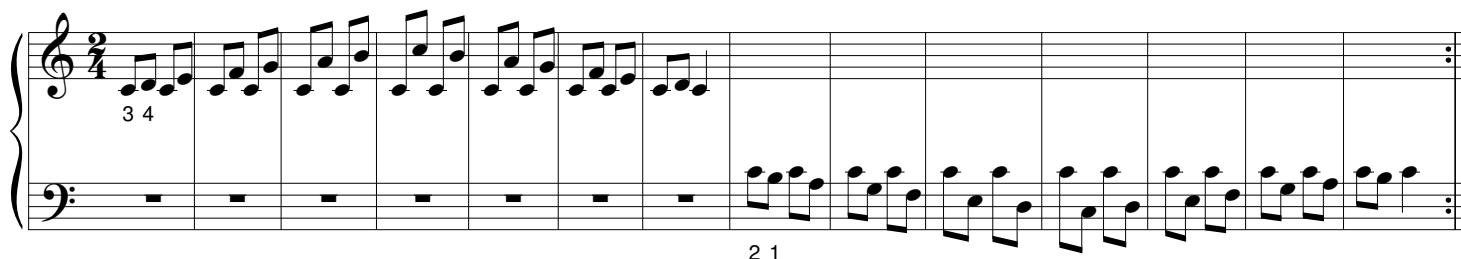
## Single Independent Strokes



\* to strengthen single independent strokes, try slowly playing the Green exercises one mallet at a time.

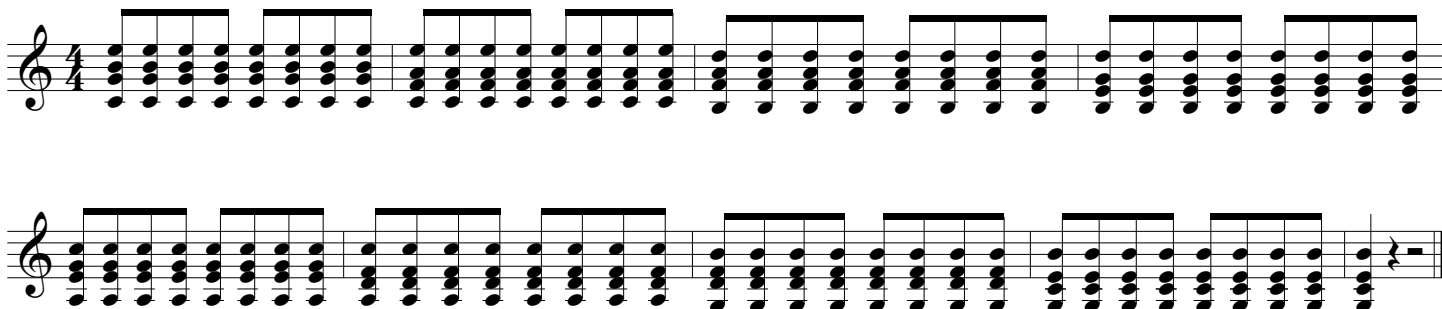
The next exercise is a study of intervals and the Single Alternating stroke. Single Alternating strokes are simply Single Independent strokes that alternate between the mallets on one hand. Start very slowly when learning this exercise and be careful not to "see-saw." Each mallet should have its own lift before it strikes the key. Work to be very accurate with the interval changes.

## Pie (Single Alternating Strokes)



Falling Fifths works on the Double Vertical stroke. This stroke is accomplished by using a vertical wrist motion to move both mallets at the same rate. Be sure to use the full range of motion of the wrist before incorporating the arm and return to the up position after each chord. Listen very carefully to ensure that all four mallets are striking the keys at the same time.

## Falling Fifths

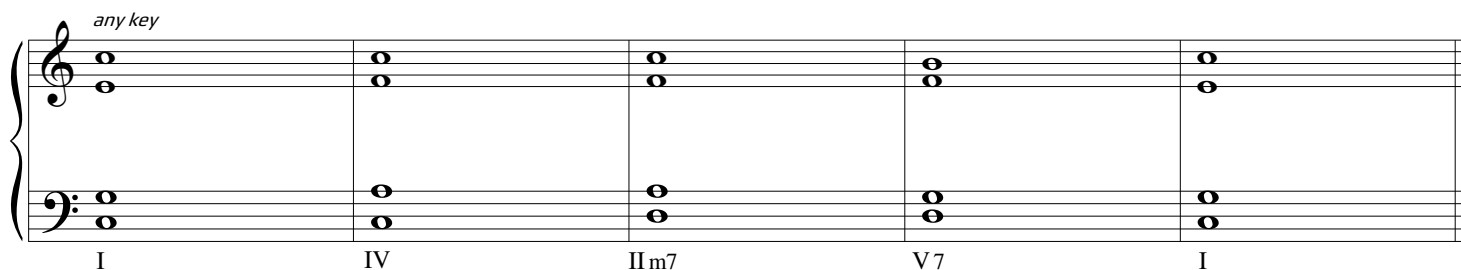


Transpose the chord progression below into all the keys. The chord is named by the scale degree that it is built on (ex. I= C chord, II=D chord, V=G chord). All notes are also affected by the key signature of the key you are transposing to. Knowing this progression in all keys will help you gain a basic understanding of music theory.

### Chord Progression (closed position)

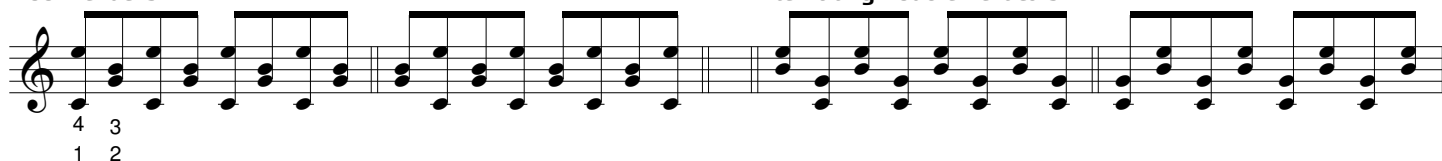


### Chord Progression (open position)



Below are some sticking variations you can apply to Falling Fifths or the chord progression. These variations allow you to practice different stroke types, permutations, and roll techniques. Each measure is a pattern to be applied to the whole exercise.

#### Doom Chucks



#### Alternating Double Verticals

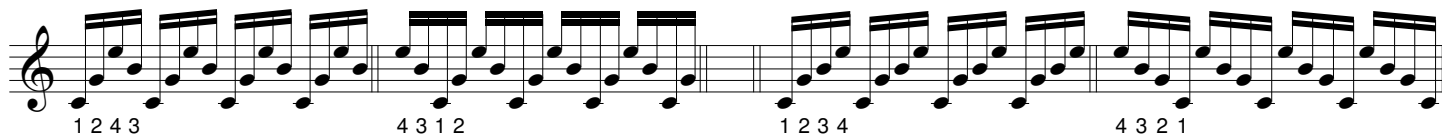


#### Alternating Permutations



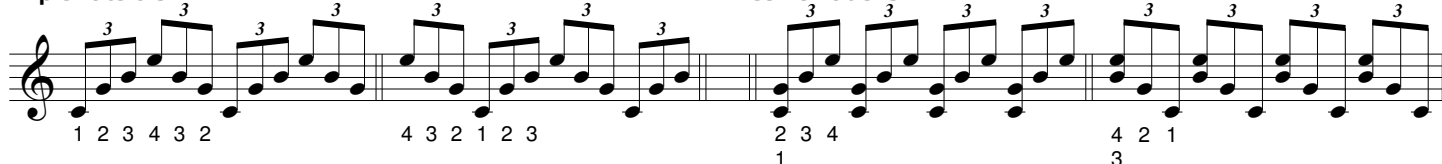
Double Laterals are executed with a single vertical wrist motion and a slight scooping motion so that one mallet strikes before the other. You may want to begin practicing double laterals as flams at first, and then smooth them out into the rhythm below.

#### Double Laterals



The patterns below incorporate multiple stroke types including double laterals and double verticals. Work to make the rhythms as smooth as possible.

#### Triple Laterals



#### Combinations

