

Audition Information

All prospective members must have all the materials included in this packet learned and understood at multiple tempos. Memorization is not required, but members will be required to have them memorized for the season so having this done early would benefit you. During the clinics we will cover information on our approach to playing the instruments, the technique associated with creating a great sound, and other information that is relevant for you as a performer and potential member. An important factor that we will be watching for is how you respond to the information that will be presented throughout the camps, as well as your response to critique.

Another portion of your audition will consist of an individual audition. In this individual audition you will be required to play Eights 2.0, one of the other two exercises in the packet, as well as the selected etude. In this audition you will be required to mark time for the exercises, but not for the etude.

Practice Tips

To ensure that you will make progress and be prepared for your audition, preparation is key. You MUST put in the time and effort before clinics or rehearsals, or you will not be successful in the drumline. Being a member of the drumline takes a lot of hard work and discipline, and this mentality should exist in your approach to practicing as well. One of the best ways to ensure that you have consistent, productive practice is to schedule it into your day. Creating a planned schedule can help you keep track of your progress and keep you on track to have a successful audition. If you need more help or tips on preparation and practicing, both me and Mr. Adams would be more than happy to help with this.

Another important point to make is to PRACTICE WITH A METRONOME! Much of what we do is based around consistency of timing within the ensemble, so spending time with a metronome will reinforce the importance of timing. Take advantage of this and practice marking time while playing with the metronome as well.

Important Dates

Clinic Dates

April 10th, 4:30 PM - 5:30 PM
April 21st, 5:00 PM - 6:00 PM
April 30th, 5:00 PM - 6:00 PM

Audition Date

May 7th, 5:00 PM - 7:00 PM

F.D.T.U.

As we approach our technique and learning the exercises in this packet, it is imperative that you are AS RELAXED AS POSSIBLE! All motions should feel natural and there should be no unnecessary tension that exists. The reason why we stress the idea of relaxation so much is because it allows you to properly develop your skills and the ensemble to create a consistent sound and technical understanding of how we play our instruments

F.D.T.U. stands for **F**ull Stroke, **D**own Stroke, **T**ap Stroke, and **U**p Stroke. This system encompasses every single stroke type that we will be using throughout the season, both within our exercises and within our show music, cadences, and stand tunes. It is imperative that everything we do is referenced to this system as it defines our technique in a consistent way and ultimately aids in creating our overall sound as an ensemble. The "up" position is at a full 12-inch stick height, and the "down" position refers to a full 3-inch stick height.

Full Stroke

The stick should begin in the "up" position. With a relaxed grip, the player will rotate their wrist to allow the bead of the stick to strike the head. All tension should be avoided in this motion. When the bead strikes the head, the player should allow the stick to rebound back to the "up" position. The motion of the stick should not stop until it has reached the "up" position, and it should be natural and tension-free.

Down Stroke

Just like in the Full Stroke, the stick should begin in the "up" position. With a relaxed grip, the player will turn their wrist to allow the bead of the stick to strike the head. All tension should be avoided in this motion. When the bead strikes the head, the player should allow the stick to rebound to only the Tap height. Our tap height will be at 3" above the head of the drum, unless otherwise stated.

Tap Stroke

The stick should begin in the "down" position (tap height - 3"d) With a relaxed grip, the player will turn their wrist to allow the bead to strike the head. Once the bead strikes the head, the player should allow the stick to rebound back to the original tap height. This stroke works very similar to the Full Stroke in sense of the motion and the force applied, the only difference being the stick height that is used.

Up Stroke

Just like in the Tap Stroke, the stick should begin in "down" position (tap height). With a relaxed grip, the player will turn their wrist to allow the bead of the stick to strike the head. The player should allow the motion to be natural, avoiding any tension in the arm or wrist. When the bead strikes the head, the player should allow the bead to rebound back to the "up" position.

Stick Heights

As an ensemble we strive to create one collective sound, and one of the main approaches we use to achieve this is with controlling the heights of our sticks. This allows us to have defined dynamic levels as well as refines a key component of our visual appeal as well. Each measurement listed is to be understood as the vertical distance from the head to the bead of the stick. I will not be physically measuring your heights with a ruler or meter stick, but I will be able to tell when your heights are in the right position for each given dynamic.

p	- 3" ("down" position)
mp	- 6"
mf	- 9"
f	- 12" ("up" position)
ff	- 15"

Eights 2.0

This will by far be the most important exercise we will work on throughout the season. This exercise is very simple in its construction and execution, but it contains many important concepts that are essential to our success as an ensemble. We will go into more detail through the camps and throughout the season, but one of the largest benefits that comes with this exercise is finding where you fit in the ensemble and balancing your sound to create one collective sound.

A large plus to its simple construction is the utilization of variations on top of the original exercise, which allows us to expand the concepts that we cover while still using the same exercise. We will utilize many variations throughout the season, and they will progress in difficulty as we grow as an ensemble.

TIP

The faster your tempo, the lower your stick height. The slower the tempo, the higher your stick height.

Double Beat

This exercise works a lot on the relaxation in our muscles. To be able to successfully play this exercise, you must be able to have the maximum relaxation possible within your muscles, as this will allow the stick to freely rebound from the head of the drum and allow for the fullest sound possible. There is also an element of groove built into this exercise, which is intended to aid in the feeling of relaxation.

There is a level of challenge that comes with this exercise that may not be expected, but the benefits of mastering it are exponential.

Note Any accents that are notated for the bass drums in this exercise are to be played as rim clicks.

Triplet Rolls

This exercise focuses mainly on our roll quality and consistency of our double-stroke rolls. Double-stroke rolls are one of the most difficult skills to master and are also one of the hardest things to play cleanly as an ensemble. This exercise is written in a very simple form, one that allows us to not only focus on the small nuances that make up a double stroke roll but also allows us to compose variations that will alter the difficulty and skill being worked on.

The key to this exercise is relaxation. Our tendency as percussionists and as humans is for our muscles to tense up when we feel anxiety or are challenged by something. All tension will do is cause your rolls to sound choked and condensed, rather than full and even sounding. Finding an extreme level of relaxation is essential to this exercise, as well as everything else we do as a percussionist.

TIP

Your approach to how your hands and arms move should not change when switching from single-stroke to double-stroke rolls. The only factor that will be changing is how we control the rebound of the stick that happens from the initial stroke.

Eights 2.0

Clayton Garner
MHS 2020

Snare Drum

Tenor Drums

Bass Drums

R L

R L

R L

5

S.D.

T.D.

B.D.

R L

R L

R L

9

S.D.

T.D.

B.D.

R B L B

R L B

R L

13

S.D.

T.D.

B.D.

R B L B R

R L B R

R L R

Eights 2.0

Variation I

Clayton Garner

MHS 2020

Snare Drum

Tenor Drums

Bass Drums

R L

R L

R L

5

S.D.

T.D.

B.D.

R L

R L

R L

9

S.D.

T.D.

B.D.

R B L B

R B L B

R L

13

S.D.

T.D.

B.D.

R B L B R

R B L B R

R L R

Double Beat

Clayton Garner
MHS 2020

Snare Drum

Tenor Drums

Bass Drums

5

S.D.

T.D.

B.D.

9

S.D.

T.D.

B.D.


13


S.D.


T.D.

B.D.


17


S.D. 
 R L R R L L R L R R L L R R L L R R L L R R L L R L R R L L R R L L R R L L R R L L R R L L


T.D. 
 R L R R L L R L R R L L R R L L R R L L R R L L R L R R L L R R L L R R L L R R L L R R L L

B.D. 
 R L L L R L R L R R L R R L R R L R R L R L L L R L R L R L R R L R R L R R L R

21

S.D. 
 R R R R R - - L L L L L - - B B B B B - - L L R R L L R L L R L R L

T.D. 
 R R R R R - - L L L L L - - B B B B B - - L L R R L L R L L R L R L

B.D. 
 R R R R R - - L L L L L R R R L L L R R R R R R R L R L R R R L

Triplet Rolls

Clayton Garner
MHS 2020

Snare Drum

R L R L R L etc.

Tenor Drums

R L R L R L etc.

Bass Drums

R L R L R L etc.

4

S.D.

T.D.

B.D.

7

S.D.

T.D.

B.D.