

2021



Drumline Packet

Battery and Front Ensemble Audition Information

Camp Rules

- ALL SPOTS ARE AVAILABLE! No spots are guaranteed! • You must have a ½ inch three ring binder and sheet protectors by the first camp day
- You must bring a water bottle (please hydrate well before camp)
- You must be dressed in appropriate comfortable clothing (we rehearse and march outside) NO FLIP FLOPS!

General Audition information

You can audition for the instrument of your choice however you are required to audition for one battery instrument and front ensemble instrument at a minimum. Be adaptable if you are moved around the ensemble! Being part of the group requires adaptation. Staff involved in the audition will place you in a section based on your individual audition and your group sight reading audition.

Placement Information

Placement will be determined by the following criteria:

- **Attitude and Behavior**
(“It’s not what happens to you, but how you react to it that matters” –Epictetus)
- **Ability to play selected music at correct tempo – *rubric graded**
(“You may delay, but time will not, and lost time is never found again” —Benjamin Franklin)
- **Improvement during and between drum club/camp days**
(“Everything can always be done better than it is being done.” – Henry Ford)

Audition Structure-

- All exercises in the basics packet can be called at any time.
- You will play a 30 second demonstration to showcase your skills.
- Section specific etude for each instrument for individual audition

- Sight Reading - instrument specific

The best advice I can give to all of you is this

- ✓ Trust the process
- ✓ Avoid practicing things you can already do well
- ✓ Enjoy your time playing in the ensembles during camp.

Good Luck,

Mr. Ismael Garza
Assistant Band Director/Percussion Director
MacArthur High School
igarza1@neisd.net

BASICS PACKET

I.Garza

Eights

r r r r l l l l sim

16 down and up / up and down

5

r r r r l l l l

Accent Tap/Bucks

r r r r l l l l sim

Triplet Bucks

r r r r l l l l

Shift Bucks

r r r r l l l l r r r r l l l l r r r r

To be played with mark time ♩ = ♩
 variaton 1 - backwards

AB

Musical notation for section AB, consisting of two staves. The first staff is in 4/4 time and the second is in 3/4 time. Both staves feature a rhythmic pattern of eighth notes with accents and slurs, and include fingerings 'r r r' and 'l l l'.

3/4 AB

Musical notation for section 3/4 AB, consisting of three staves. The first two staves are in 3/4 time and the third is in 12/8 time. The notation includes eighth notes with accents and slurs, and fingerings 'r r r' and 'l l l'.

Can be thought of in 12/8
Mark time in both.

Shups

Musical notation for section Shups, consisting of two staves. The first staff is in 12/8 time and the second is in 9/8 and 4/4 time. The notation includes eighth notes with accents and slurs, and fingerings 'l l l' and 'r r r r r l l l l l'.

Can be thought about in 3/4

Spring

Triple Beat

To be played in a three level manner. A natural decay is preferred in this exercise. the second and third partial of each stroke is to be rebound to the highest point possible. The amount of velocity executed during the stroke will allow a natural rebound.

Triple Beat #2

16th 3 note timing



16th 2 note timing



16th 1 note timing



Triplet 3 Note

The first section, titled "Triplet 3 Note", consists of three staves of music. Each staff begins with a double bar line. The first staff contains four measures: the first measure has four groups of three eighth notes; the second measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes; the third measure has four groups of three eighth notes; the fourth measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes. The second staff contains four measures: the first measure has four groups of three eighth notes; the second measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes; the third measure has four groups of three eighth notes; the fourth measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes. The third staff contains four measures: the first measure has four groups of three eighth notes; the second measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes; the third measure has four groups of three eighth notes; the fourth measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes.

Triplet 2 Note

The second section, titled "Triplet 2 Note", consists of three staves of music. Each staff begins with a double bar line. The first staff contains four measures: the first measure has four groups of three eighth notes; the second measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes; the third measure has four groups of three eighth notes; the fourth measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes. The second staff contains four measures: the first measure has four groups of three eighth notes; the second measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes; the third measure has four groups of three eighth notes; the fourth measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes. The third staff contains four measures: the first measure has four groups of three eighth notes; the second measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes; the third measure has four groups of three eighth notes; the fourth measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes.

Triplet 1 Note

The third section, titled "Triplet 1 Note", consists of two staves of music. The first staff begins with a double bar line and a 4/4 time signature. It contains four measures: the first measure has four groups of three eighth notes; the second measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes; the third measure has four groups of three eighth notes; the fourth measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes. The second staff contains four measures: the first measure has four groups of three eighth notes; the second measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes; the third measure has four groups of three eighth notes; the fourth measure has a group of three eighth notes followed by a quarter rest, then a group of three eighth notes.

Duple 421

Three staves of musical notation for the 'Duple 421' exercise. Each staff contains a sequence of rhythmic patterns. The first staff has three measures of eighth-note pairs with accents. The second staff has two measures of eighth-note pairs with accents, followed by a repeat sign. The third staff has two measures of eighth-note pairs with accents, followed by a repeat sign.

Duple 421 Backwards

Three staves of musical notation for the 'Duple 421 Backwards' exercise. The notation is identical to the 'Duple 421' exercise, but the rhythmic patterns are played in reverse order.

Triplet 421

Two staves of musical notation for the 'Triplet 421' exercise. The first staff shows a sequence of eighth-note triplets with accents, followed by eighth-note pairs with accents. The second staff shows eighth-note pairs with accents, followed by eighth-note triplets with accents. Brackets and the number '3' are used to group the triplets.

Triplet 421 Backwards

Two staves of musical notation for the 'Triplet 421 Backwards' exercise. The notation is identical to the 'Triplet 421' exercise, but the rhythmic patterns are played in reverse order.

Gallup

Two staves of musical notation for the 'Gallup' exercise. The first staff is in 4/4 time and consists of four measures of eighth-note patterns. The second staff also consists of four measures of eighth-note patterns, ending with a fermata and the instruction 'sim. .'. Below the first staff, there are rhythmic markings: 'r r l r r l r r l r r l r r l r l r l l r r l r r l r l r l l r r l r r l r l r l l r r l r r l r l r l l'.

3-5 Rolls

Three staves of musical notation for the '3-5 Rolls' exercise. Each staff contains three measures of eighth-note patterns, with the first two notes of each measure beamed together to indicate a triplet. The patterns are consistent across all three staves.

Chicken & a Roll

Two staves of musical notation for the 'Chicken & a Roll' exercise. Each staff contains four measures of eighth-note patterns. The first two notes of each measure are beamed together, and the last note is a quarter note, creating a 'chicken' rhythm.

Isolated threes

One staff of musical notation for the 'Isolated threes' exercise, consisting of four measures of eighth-note patterns. The first two notes of each measure are beamed together to indicate a triplet.

3-5 rolls triplet

Two staves of musical notation for a 3-5 rolls triplet exercise. Each staff contains four measures of music. The first two measures of each staff feature a triplet of eighth notes, and the last two measures feature a triplet of sixteenth notes. The notes are arranged in a sequence that alternates between the two triplet types across the four measures of each staff.

Triplet Chicken & a roll

Two staves of musical notation for a Triplet Chicken & a roll exercise. Each staff contains four measures of music. The first two measures of each staff feature a triplet of eighth notes, and the last two measures feature a triplet of sixteenth notes. The notes are arranged in a sequence that alternates between the two triplet types across the four measures of each staff.

Triplet isolation

Two staves of musical notation for a Triplet isolation exercise. Each staff contains four measures of music. The first two measures of each staff feature a triplet of eighth notes, and the last two measures feature a triplet of sixteenth notes. The notes are arranged in a sequence that alternates between the two triplet types across the four measures of each staff.

7's

Two staves of musical notation for a 7's exercise. Each staff contains four measures of music. The first two measures of each staff feature a triplet of eighth notes, and the last two measures feature a triplet of sixteenth notes. The notes are arranged in a sequence that alternates between the two triplet types across the four measures of each staff.

Timing rolls #1

Timing rolls #1 consists of two staves of music. The first staff contains four measures of music, each starting with a triplet of eighth notes marked with an accent (>). The rhythmic pattern is r l r l r l r l. The second staff contains three measures of music, each starting with a triplet of eighth notes marked with an accent (>). The rhythmic pattern is r r l l r r l l.

Timing rolls #2

Timing rolls #2 consists of two staves of music. The first staff contains four measures of music, each starting with a triplet of eighth notes marked with an accent (>). The rhythmic pattern is r l r l r l r l. The second staff contains three measures of music, each starting with a triplet of eighth notes marked with an accent (>). The rhythmic pattern is r l r l r l r l. The word "sim..." is written below the second measure of the second staff.

Timing rolls #3

Timing rolls #3 consists of a single staff of music. It contains four measures of music, each starting with a triplet of eighth notes marked with an accent (>). The rhythmic pattern is l r l r l r l r.

Inverted Rolls

Inverted Rolls consists of three staves of music. The first staff contains three measures of music with a rhythmic pattern of r l r l r l r l. The second staff contains three measures of music with a rhythmic pattern of t r r t t r r t t r r t. The third staff contains three measures of music with a rhythmic pattern of r l r l r l r l. The time signature 3/4 is indicated at the end of the third staff.

Copy Cat

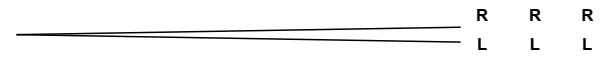
This section contains six staves of musical notation for the 'Copy Cat' exercise. Each staff is in 3/4 time and features rhythmic patterns of eighth and sixteenth notes, primarily using triplets (three notes beamed together) with accents (>) above them. The patterns vary in the placement of accents and the grouping of notes.

★ Variation 1- Buzz partial after accent Variation 2- Diddle partial after accent
 Variation 3- Diddle partial before accent Variation 4- Roll all partials excuding Accents

Odds - 8 -5 -3 -1

This section contains three staves of musical notation for the 'Odds' exercise. The first two staves feature eighth notes in 8/8, 5/8, and 3/8 time signatures, primarily using triplets with accents. The third staff shows eighth notes in 8/8 time, including some patterns with a dash above the notes. Below the notation is a foot pattern: R I R I R I R I . . . and L r r L r r L r r . . .

★ apply the even numbered version with same form
 8-6-4-2-4-6-8



R R R
 L L L

Paradiddle Breakdown #1

This section contains musical notation for 'Paradiddle Breakdown #1' on a single staff, showing eighth notes with accents. Below the staff is the foot pattern: R r r L l l R r r L l l R r r L r l I R l r r L r l I R l r L r l R l r L r l R l r r L r l I R l r r L r l

Paradiddle Breakdown #2

This section contains musical notation for 'Paradiddle Breakdown #2' on a single staff, showing eighth notes with accents. Below the staff is the foot pattern: R r r r R r r L l l l L l l I R l r l I R l r l I R l r r L r r l r r L r r l r r L r l I

Paradiddle Breakdown #3

This section contains musical notation for 'Paradiddle Breakdown #3' on a single staff, showing eighth notes with accents. Below the staff is the foot pattern: R r r R r r R r r L l l L l l L l l I R l r l I R l r l I R l r r L r l l r r L r l l r r L r l I

YYZ

★ The meter is an implied 7/8 but written in 5/4 for mark time purposes. This excersices should be thought of in three parts **Y** (m.s. 1 - 2) a variation on **Y1** (m.s. 3-4) and **Z** (m.s. 5-6). The tag in measures 7-8-9 work on placing the left hand tap accurately for faster Paradiddle-diddle rudiments.

Accents & Flams

Swiss' and Flam Taps

7/8

To be played with rudiments assigned to specific groupings, for example on the three side of the grouping you can apply a flam accent and on the four side you can apply flam taps! the possibilities are endless. start simple and build!!

2 Mallet Technique - Middle Fulcrum:



Divide the mallet shaft into thirds. Place the bottom third in the palm of your hand gripping the mallet with your pinky and ring fingers. Your index finger and thumb should line up directly on the third division of the mallet leaving approx. 2" of the mallet sticking out of the back of your hand. The thumb and index finger should connect with the mallet at your first knuckle. A natural space should occur between the first and second and the thumb and index fingers.

At most tempos we will encounter (for the exception of very brisk tempos) the front and back of your grip should be relatively relaxed. The back should be a tad more stable to create a solid foundation, but the front between the thumb and index finger should be relaxed until very fast tempos. The "middle fulcrum" makes use of the weight of your arm with the added benefit of more dexterity and more moderate to brisk tempos as in front fulcrum.

Ninety-five percent of the stroke should come from the wrist so it is important that the technique in the hand is solid. The back fingers should remain closed into the palm and the index finger can be slightly relaxed (but not pointed). The other five percent should come from the arm as an extension of a full wrist stroke. There will be exceptions at times but this will be the standard. A marimba or vibraphone played with mallets does not have rebound so this approach allows us to create our own rebound for the Piston Stroke. The mallets should feel heavy in your hands. Be sure that most of the weight that you feel is in the middle of your grip. Not the front or back.

2 Mallet Stroke Types:

PISTON STROKE: The starting and stopping point of the stroke are the same (with the exception of horizontal motion across the keyboard creating a SHIFT). The piston stroke is straight down to play and straight up to return back to the original playing position. No wasted motion is created by a piston stroke. The stroke is relaxed yet precise, and it does not connect to the next stroke.

LEGATO STROKE: This is our general stroke and will be used the most often within the mallet ensemble. It is a relaxed, smooth, and connected stroke. When playing exercises like Legato Strokes and Scales, the wrist creates a constant full range of motion to generate a very natural looking/sounding stroke.

2 Mallet Technique - cont'd

SHIFT: When going from one note to another, we will use the upstroke of a piston stroke to travel to your next destination. We will refer to it as a “checkmark” type of motion. This is very helpful when moving through tricky 4 mallet chords, or when making large leaps around the instrument. The main function of the stroke is to get you where you need to be sooner, which then allows you to play more accurately and with a better sound.

4 MALLETT TECHNIQUE - STEVENS GRIP:

The following process is the same for both hands.

Stevens grip, named after its creator Leigh Howard Stevens, is the most commonly-used 4-mallet grip in the United States and in the marching percussion world.

GENERAL CONCEPTS:

- The wrists move in a “chopping” motion rather than the “patting” motion used in 2-mallet technique
- Palms face each other
- Knuckles are stacked vertically
- Thumbnails are facing the ceiling



OUTSIDE MALLETT:

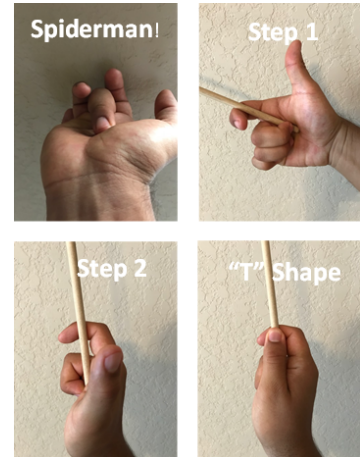


Grip the mallet with your pinky and ring finger. The pinky is our “anchor” and must wrap all the way around the mallet providing the foundation for the grip. There should be about an inch to an inch and a half of mallet protruding behind your pinky. (NOTE: this is actually a modified Stevens grip, many online resources will say to have only a half inch of mallet behind the pinky. This modified grip provides a bit more stability and power for the high demands of marching applications). The outer mallet should go up at about a 45 degree angle in relationship to the forearm. This will ensure the mallets will hang evenly when the inner mallet is added to the grip.

4 Mallet Technique - cont'd

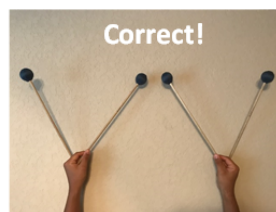
INSIDE MALLET:

Place the mallet in the center palm of your hand just under your thumb muscle. Your middle finger is wrapped around the mallet, holding it into your palm/thumb muscle with the fingertip (similar to Spider-Man's web shooting action!) Your index finger now acts as a shelf for the inside mallet, and the mallet should be able to rest without any pressure in your hand. We will call this the "bridge". Just like any real bridge, it must never falter or bend. The index finger must always stay out and never curl into your hand at any time.

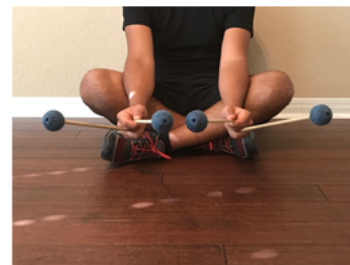
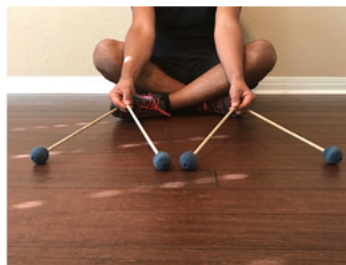
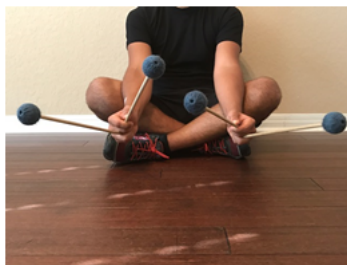


SETUP:

Finally, place your thumb on the inside mallet directly over the first knuckle of your index finger. The thumb rests on top of the mallet and applies only the minimal amount of pressure to keep it in place. The thumb contacts the mallet with the fleshy part of the thumb, not the tip of the thumb (as seen right). Do not bend your thumb and introduce extraneous pressure. This will allow you to freely change intervals as well as maintain a relaxed grip.



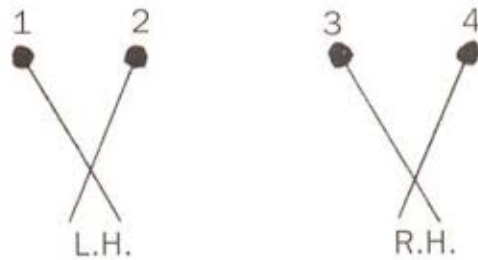
With two mallets in each hand, hold the mallets firmly in the "chopping" position. The mallets should naturally rest in the interval of about a fifth. Lower your hands to the instrument (or the floor if an instrument is not available) and press down so the mallets become even horizontally. Lift the wrist using the "chopping" motion and keep the mallets aligned.



4 Mallet Stroke Types:

There are four basic stroke types that we will use with the Stevens technique:

1. Double Vertical strokes
2. Single Independent strokes
3. Single Alternating strokes
4. Double Lateral strokes



1. **DOUBLE VERTICAL STROKES:** This stroke should be played primarily with the wrist. The thumbs will remain on top of the grip the entire time. Never turn the hand flat as in our 2-mallet grip regardless of difficult intervals (major seconds, etc). Both mallets must remain parallel to the keyboard at all times to eliminate flammings of the mallets. Gradually, we will learn to incorporate the arm into the stroke. The addition of using arm should be a byproduct of a relaxed stroke with correct technique. Do not misinterpret this for using arm to execute the stroke. The mallets should travel straight up and down without any side-to-side motion. Make sure to keep your fingers relaxed and the speed of the stroke fluid and consistent.

2. **SINGLE INDEPENDENT STROKES:** We will primarily be using this stroke type for mallets 2 and 3 (the inside mallets). The playing position will be achieved by rotating the "active" around the unused mallet (i.e.: mallet 3 will rotate around mallet 4). In order to develop independence, in this case, with the inside mallets, it is important to keep the outer mallets as still as possible. The outer will be defined as being half the height of the playing position. Relaxed fingers act as shock absorbers—tension will cause the outer mallets to twitch vertically and/or horizontally. Make sure that you keep your index finger and thumb firm, but relaxed. This will help to keep control of the inside mallets. When at set position, the outer mallets should be slightly angled up, not parallel with the keyboard. This should happen naturally.

3. **SINGLE ALTERNATING STROKES:** This stroke type is closely related with the Single Independent stroke, but without concern for motion in the other mallet. The set position and playing position are the same as in the Double Vertical stroke. As one mallet strikes the bar, the other mallet will raise in response much like a pendulum transferring its momentum. Be sure to not simply rotate the wrist: instead, think of the pivot point as bouncing from one mallet to the next. This will allow us to control the articulation, rhythm and dynamic of each mallet.

4. **DOUBLE LATERAL STROKES:** The standard Double Lateral stroke is most commonly used for the "ripple roll" or "lateral roll" technique. It should not operate like the other 3 stroke types. The goal here is to produce TWO strokes through ONE hand motion. Again, the set position and playing position are the same as a Double Vertical stroke. In the case of the outside Double Lateral stroke, play as if you were going to perform a Single Independent stroke (the outside mallet will strike the bar first) and then rotate your wrist counter-clockwise to strike the bar with your inside mallet. The motion of your wrist is similar to turning a doorknob. In order to achieve a consistent sound from mallet to mallet, you will need to use a lot of "torque" in your wrist. Be sure to keep your index finger and thumb firm, but relaxed!

MACARTHUR FRONT ENSEMBLE PACKET

I.Garza

Eights - No Flams M&m



Chromatic - VI



Scales and Arpeggios (Sandi Rennick) M&m



Arpeggios VI- Duple M&m



* extended variation includes the M7th and Dominant 7th

Arpeggios V2- Triplets M&m



M&m - To be played in all Major and Minor Keys

My Favorite (Sandi Rennick)

The musical score for "My Favorite" by Sandi Rennick consists of seven staves of music. The first staff is in 4/4 time with a key signature of one flat (B-flat major). The second staff continues in 4/4. The third staff is in 4/4. The fourth staff begins in 7/8 time, then changes to 4/4. The fifth staff is in 4/4. The sixth staff is in 4/4. The seventh staff is in 4/4 and ends with a double bar line.

*palindrome variation

Green #2 M&m

The musical score for "Green #2 M&m" consists of two staves of music. The first staff is in treble clef and features a complex rhythmic pattern of eighth and sixteenth notes. Below the first staff, the text "R L R L sim" is written. The second staff continues the rhythmic pattern and ends with a double bar line.

Green #1 M&m

Two staves of musical notation. The top staff contains a sequence of eighth notes with a rhythmic pattern of R L R L. The bottom staff contains a sequence of eighth notes.

Green #3 M&m

Two staves of musical notation. The top staff contains a sequence of eighth notes with a rhythmic pattern of R L R L. The bottom staff contains a sequence of eighth notes.

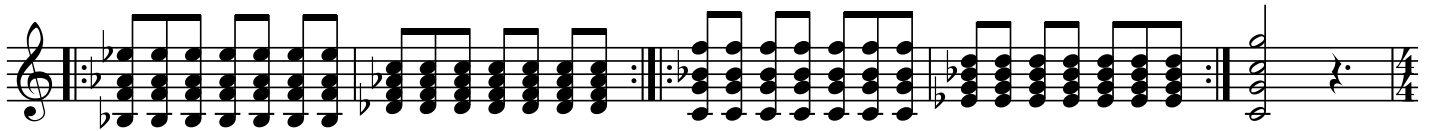
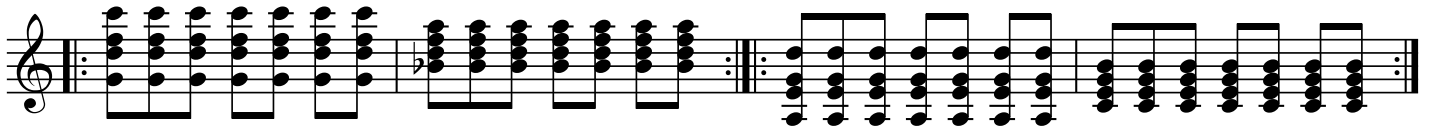
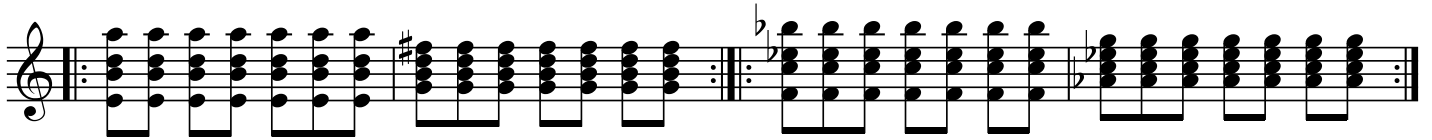
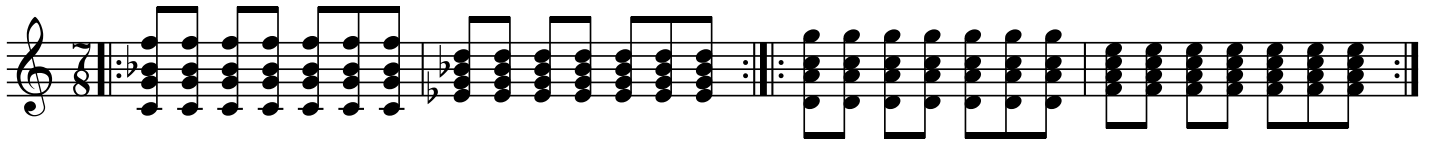
Green #4 M&m

Two staves of musical notation. The top staff contains a sequence of eighth notes with a rhythmic pattern of R L R L and triplets. The bottom staff contains a sequence of eighth notes.

Simple Strokes

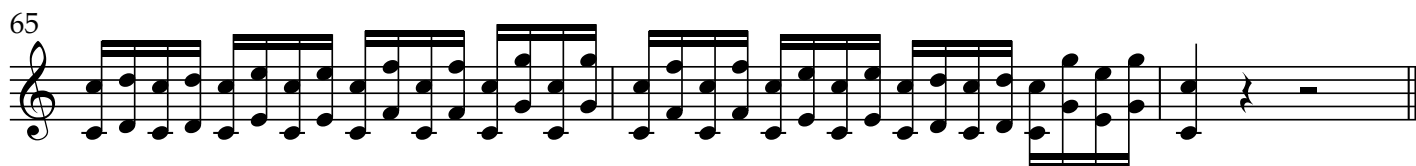
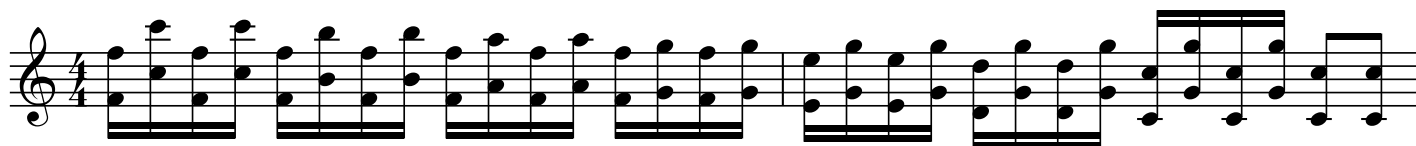
Two staves of musical notation. The top staff contains a sequence of chords. The bottom staff contains a sequence of chords.

SCV Spartan

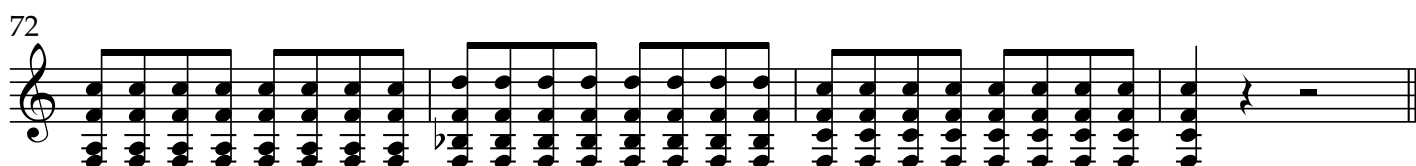
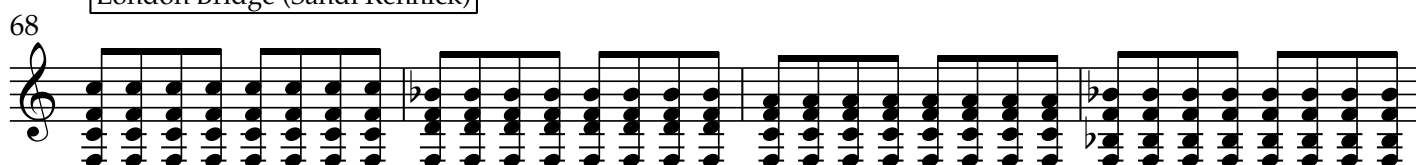


- * V1 (out - in 14 - 23) (4-3 and 3-4 groupings)
 V2 (in - out 23 - 14) (4-3 and 3-4 groupings)
 V3 (13 - 24) (4-3 and 3-4 groupings)
 V4 (24 - 13) (4-3 and 3-4 groupings)
 V5 (up 1234, 1234, 123234) (down 4321, 4321, 432321)
 V6 (Any Variation 1 through 4 alternating through 7/8)

Single Springs M&m



London Bridge (Sandi Rennick)

*Double Laterals*

1234
1243
2134
2143

Triple Laterals

121 343
121 434
212 343
212 434
123 432
132 423
123 234

Single Alternating

1324
3241
2413
4132
1423
3142
2314

Drumline Audition Score Sheet Rubric 2020 - 2021

NAME: _____

Performance Total: _____

Grade Level (9, 10, 11, 12)

Instrument : S, Q ,B, C - M, V, Xylo, Timp, R

	75-100	50-75	25-50	0-25	Scores
Tempo	tempo #5 with a Controlled sound.	tempo #4 with a controlled sound. with minor issues	tempo #3 with a Controlled sound and or minor issues	tempo #2 with a Controlled sound and or minor issues	
Rhythm	Rhythms are played correctly with accurate spaces between the notes.	Rhythms are mostly correct. Most of the time, the spaces between the notes are accurate.	Some rhythms are accurate, though incorrect rhythms are used.	Rhythms are not evenly spaced or consistent. Incorrect Rhythms are played.	
Stickings	Stickings are correctly executed with appropriate down strokes, rebound/full strokes.	Sticking patterns are usually correct, though there are slight errors. Stroke types are mostly correct.	Sticking errors exist With inappropriate down strokes, rebound strokes and/or fullstrokes.	A large number of sticking errors exist with incorrect down strokes, rebound strokes and/or full strokes.	
Dynamics	Dynamic levels are obvious, consistent, and are appropriately used in a musical way.	Dynamic levels are typically accurate and consistent but some errors exist.	Dynamic levels are not obvious but can be discerned.	Dynamic levels are not obvious and distract from the overall performance.	
Technique (hands and feet)	Playing position, grip and playing areas are appropriate. Posture And stance is appropriate and feet line up with the hands.	Playing position, grip and playing areas are mostly correct. Posture and stance is mostly appropriate and feet line up with the hands most of the time.	Playing position, grip and playing areas are somewhat incorrect. Errors exist lining up feet with hands and/or posture and stance is incorrect.	Correct technique is rarely used. Incorrect Technique Distracts greatly from the quality of the performance. Errors exist lining up feet with hands and/or posture and stance is not correct.	

Judges Comments:

Director Comments: Track record relating to attendance, attitude, behavior or work ethic.

Comments written here will directly impact students placement o the drumline
