

Mitchell High School Drumline Audition  
Packet 2017-18

## **-Hello! Now that we're acquainted, read this whole page-**

Thank you for your interest in joining the Mitchell High School Drumline!

As you look through this audition packet, pick one instrument you would like to audition for. There is no guarantee you will be placed on that instrument, but you will be placed in the spot that will best help you and the group to succeed.

### Audition Expectations/Tips

1. Read through the audition packet and pay close attention to the "techniques" page for your instrument.
2. Practice **WITH A METRONOME**, and **MARK TIME** during the entire audition process. If you don't know where the beat is, neither will we, which will hurt your audition.
  - a. Mark time by lifting your entire foot parallel off the ground about one inch from the floor. You should have a slight "rocking" back and forth while doing so. Make sure your feet are together.
3. Look confident and well prepared.
  - a. Nobody wants to hear how you didn't have enough time to practice or how you could have done better. The more you prepare, the better the odds are that you will nail the audition. You are in control of this.
4. Prepare the audition slowly, and then speed it up.
  - a. Focus on one thing at a time, and then add on from there. If you're having trouble with accent tap, practice the down stroke first, then add the tap later.
5. Even if you don't get the instrument you want, know that we are going to have fun, and you will get better by being in this ensemble, which helps your odds for the future.
6. Have fun, and try not to be nervous. We are rooting for you!

# Techniques

## Snare Drum

1. The snare drum audition this year will be played with matched grip. There is an explanation of this below.
  - a. **Matched grip**
    - i. We are using **German** grip for the snares, which means that while playing the back of the hand will be facing straight up, and the thumb and pointer finger will be on opposite ends of the stick. The back fingers comfortably grip the back of the stick.
    - ii. The fulcrum (where you grab the stick between your thumb and pointer) should lie  $\frac{2}{3}$  of the way down the stick from the tip.
    - iii. The stroke originates from the wrist, while the fingers stay close to the stick during most strokes. The arm is typically used for strokes higher than 12 inches, which are usually just for visual purposes.

## Tenors (Quads or Quints)

2. The tenor audition this year will be played with matched grip. There is an explanation of this below.
  - a. **Matched grip**
    - i. We are using **American** grip for the tenors, which means that while playing the back of the hand will be facing about 45 degrees out from your body, and the thumb and pointer finger will be on opposite ends of the stick. The back fingers comfortably grip the back of the stick.
    - ii. The fulcrum (where you grab the stick between your thumb and pointer) should lie  $\frac{2}{3}$  of the way down the stick from the tip.
    - iii. The stroke originates from the wrist, while the fingers stay close to the stick during most strokes. The stick should come straight up and down, not at an angle. This means you're using a slightly different stroke than on a snare drum. The arm is only used for strokes higher than 12 inches, which are usually just for visual purposes.

## Bass Drums

3. The bass audition this year will be played with matched grip. There is an explanation of this below.
  - a. **Matched grip**
    - i. We are using **German** grip for the basses. This means that the back of your hands should be parallel with the heads of the drums. Practice this grip on a snare pad, as the wrist rotation is the exact same as the snares. The back fingers comfortably grip the back of the stick.
    - ii. The fulcrum should be near the bottom of the stick with all fingers comfortably on the stick.
    - iii. The stroke originates from the wrist, while the fingers stay close to the stick during most strokes. The stroke uses the wrists to "raise and lower" the stick onto the drum. The arm DOES NOT turn as if you're opening a door knob, as that almost completely negates the wrist, which is the basis of the stroke. This means you're using a slightly different stroke than on a snare drum. The arm is used a bit more liberally on bass drums, but most of the stroke is with the wrist.

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(Practice with a metronome!)

## All

Musical notation for the 'All' section, showing a 4/4 time signature and a sequence of eighth notes with triplets.

## All

(BD Play SD line)

♩ = 96-176

Drum set notation for the first system, including Snare Drums, Tenors, Bass Drums, and Cymbals.

Drum set notation for the second system, including Snare Drums, Tenors, Bass Drums, and Cymbals.

Drum set notation for the third system, including Snare Drums, Tenors, and Bass Drums.

# Snares

① Check Pattern

The image shows seven musical staves for snare drum patterns, labeled A through G. Each staff begins with a double bar line and a 4/4 time signature. The notes are quarter notes with stems pointing up. Pattern A includes the letters 'R L R L R L R L R L R L R L' below the notes, with an ellipsis '...' following the eighth measure. Pattern B has a double bar line after the first measure. Pattern C has a double bar line after the second measure. Pattern D has a double bar line after the third measure. Pattern E has a double bar line after the fourth measure. Pattern F has a double bar line after the fifth measure. Pattern G has a double bar line after the sixth measure. The notes in patterns B through G are grouped by stems, with some notes in patterns D, E, F, and G having flags.

A

B

C

D

E

F

G

