



March of the Bearcats Drumline Audition Pack 2016

The following exercises are intended to facilitate a basic understanding of stick control and manipulation in the marching percussion idiom. If you have some marching percussion performance experience, some of these exercises (or variations of these exercises) should already be familiar to you. Please do, however, pay close attention to the "Points of Focus on..." section after each musically notated exercise, as these bullet points will cover important information needed for you to properly perform each exercise. Be sure to start at a slow tempo, focussing on proper technique, stroke type, and rhythmic accuracy. Once you feel you have comfortably achieved these technical and musical aspects, then incrementally increase your performance tempo. **Technique is of the utmost importance!!!** Chop building will be something we will work on all season long.

8 On a Hand

Repeat 4x's

S. D.

R R R R R R R R L L L L L L L L R

Points to focus on:

- * All notes are full-strokes except the last eighth-note, which is a down-stroke,
- * This exercise should be practiced at varying dynamics (Stick heights).
- * Always start warm-ups with this exercise, using a slow tempo, and incrementally increase tempo between reps.

Accent/Tap

Repeat 4x's

S. D.

R R R R R R R R L L L L L L L L R

Points to focus on:

- * All accents are down-strokes starting with a high stick height.
- * All non-accent notes are up-strokes except for the last eighth-note, which is a tap.
- * Although this exercise looks very similar to the 8 on a hand, a rhythmic tendency to rush the non-accented note is always present. Be sure to play very even eighth-notes despite dynamic change or variation in stick height.

Accent/Tap-Tap

Repeat 4x's

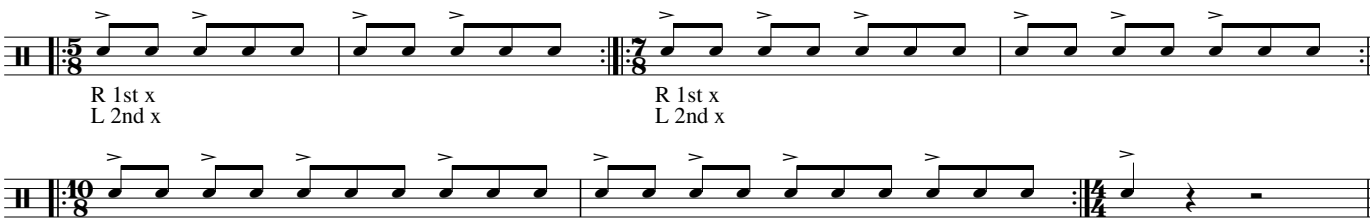
S. D.

R R R R R R R R L L L L L L L L L L L L R

Points to focus on:

- * The accented notes are obviously played as down stroke, but the following two notes afterwards are performed at a low stick height. Do this by capturing the natural tendency of the stick to rebound off the head with your fingers, carefully placing these notes in their proper rhythmic place.
- * Pay careful attention to the first note in measure #2, it is a non-accented note. **Do not play this with an accent!**

Five - Seven - Ten

S. D. 

R 1st x
L 2nd x

R 1st x
L 2nd x

R

Points to focus on:

- * All accents are down-strokes starting with a high stick height.
- * All non-accented notes found in a grouping of 2 are upstrokes.
- * All non-accented notes found in a grouping of 3 consist of a tap and an up-stroke. The exception is when performing a grouping of three eighth-notes before a hand change, in which case both non-accented notes are taps

Five-Seven-Ten Splits: Snare 7-10-5; Tenors 10-5-7; Bases 5-7-10

Paradiddle-diddle Exercise

S. D. 

R R R R R R R R R R R R R L R R L L R L R R L L R L R R L L R L R R L L R

Points to focus on:

- * All accents are down-strokes starting with a high stick height, usually 9 inches.
- * All non-accented notes are taps, usually performed 2 inches.
- * The rhythm played in measure #1 is a "check pattern" for a right-handed paradiddle-diddle. This means the right hand is playing the same rhythm during a paradiddle-diddle as it is in the check pattern. Be sure to make your hand feel exactly the same during both measures, placing the remaining notes required to perform a paradiddle-diddle very carefully in their proper rhythmic spot,

Sixteenth-note Timing

S. D. 

R L R R L R R L R R L R R R R L R R L R L R R L R L L R L L R L L L L L R L L R L L R L L

Repeat 2x

Repeat 4x

R L R R L R R R L R R L R L L R L L L R L L R L R R R R L R L L L R L L R

Points to focus on:

- * Notice in measures #1 m #2m #5, and the first two beats of #7, the right hand is playing eighth-notes. The remaining measures (and last two beats of measure #7) the left hand is playing eighth notes displaced a sixteenth-note from the beat. Use this information to your advantage when working on rhythmic timing, (Hint! the hand that is not playing straight eighth notes should be playing downstrokes.)
- * All notes should be the same stick height despite what type of stroke you are performing.
- * Practice this exercise first with a metronome, increasing speed as you are comfortable.

Triplet Timing

S. D. 

S. D. 

Repeat 2x

S. D. 

Repeat 4x

Points to focus on:

- * This exercise is different from the Sixteenth-note Timing, as one hand is not playing consistently. Be sure to stay diligent with your rhythmic accuracy.
- * As with most exercises that are a little more challenging, learn sections of the Triplet Timing at a slow tempo first with a metronome. Once you have mastered a given tempo, try marking time, then increase speed as you are comfortable.

Sixteenth-note Roll Exercise

S. D. 

S. D. 

S. D. 

Triplet Roll Exerciset

S. D. 

S. D. 

S. D. 

Triplet Diddle

34

S. D. 

38

S. D. 

42


S. D. 

46

S. D. 


Triplet Accent Grid

49

S. D. 

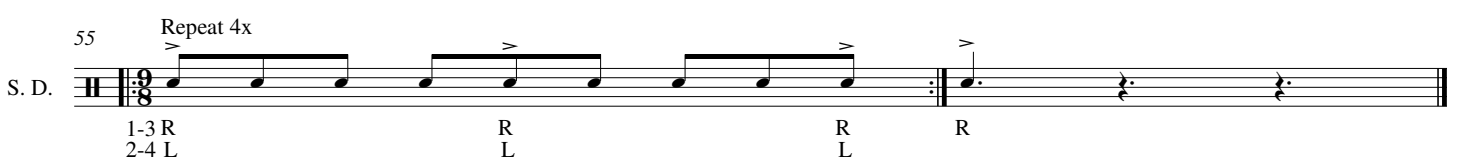
R L R L L R L R R L R L

52

S. D. 

R L L R R L

55

S. D. 

1-3 R R L
2-4 L L

Flams Taps

57

S. D. 

R R R R R R R R R R R L L

59

S. D. 

R L L L L L L L L R R L L R

Eight on a Hand

1

Musical notation for measures 1-2. The piece is in 4/4 time. The first two measures are marked with a '1' at the beginning. The notation is for three drum parts: S.D. (Snare Drum), T.D. (Tom Drum), and B.D. (Bass Drum). Each part has a rhythmic line with notes and a corresponding letter (R or L) below it. In measures 1-2, S.D. and T.D. play a steady eighth-note pattern of 'R' (Right) and 'L' (Left) hits. B.D. plays a pattern of eighth notes, alternating between 'R' and 'L'.

3

Musical notation for measures 3-4. The notation continues for S.D., T.D., and B.D. In measure 3, S.D. and T.D. continue with 'R' hits, while B.D. continues with 'R' hits. In measure 4, S.D. and T.D. continue with 'R' hits, while B.D. continues with 'L' hits.

5

Musical notation for measures 5-6. In measure 5, S.D. plays 'L' hits, T.D. continues with 'R' hits, and B.D. continues with 'R' hits. In measure 6, S.D. plays 'R' hits, T.D. continues with 'L' hits, and B.D. continues with 'L' hits.

7

Musical notation for measures 7-8. In measure 7, S.D. plays 'L' hits, T.D. continues with 'R' hits, and B.D. continues with 'L' hits. In measure 8, S.D. plays 'R' hits, T.D. continues with 'L' hits, and B.D. continues with 'L' hits. The notation ends with a double bar line.

Double Beat

1 R R R R R R R R R R L L L L L L L L L L R R R R R R R R R R L R L R L R L R L R

S. D.

T. D.

B. D.

5 L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L R R R R R R R R R R

S. D.

T. D.

B. D.

9 R R R R R R R R R R L L L L L L L L L L R R R R R L L L L L R R R R R R R R R R

S. D.

T. D.

B. D.

13 L L L L L L L L L L R R R R R R R R R R L L L L L R R R L L L L L L L L R

S. D.

T. D.

B. D.

Tap-Accent

1

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

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

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

5

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

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

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

9

S. D. L R

T. D. L R

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

Tap Timing

1 R L R L R L R L R L R L R L R L R R R L R R L R R L R

S. D.

T. D.

B. D.

Detailed description: This block contains the first two measures of the drumline score. It features three staves: Snare Drum (S.D.), Tom Drum (T.D.), and Bass Drum (B.D.). Above each staff, the tap timing is indicated by letters 'R' and 'L'. The notation shows eighth notes with stems pointing up for 'R' and down for 'L'. The first measure contains 14 taps, and the second measure contains 12 taps.

3 R L R L R L R L R L R L R L R L L R L L R L L R L L

S. D.

T. D.

B. D.

Detailed description: This block contains measures 3 and 4. The tap timing continues with 'R' and 'L' letters above the notes. The notation shows eighth notes with stems pointing up for 'R' and down for 'L'. The first measure contains 14 taps, and the second measure contains 12 taps.

5 R L R L R L R L R L R L R L R R R L R R L R R L R R L

S. D.

T. D.

B. D.

Detailed description: This block contains measures 5 and 6. The tap timing continues with 'R' and 'L' letters above the notes. The notation shows eighth notes with stems pointing up for 'R' and down for 'L'. The first measure contains 14 taps, and the second measure contains 12 taps.

7 R L R L R L R L R L R L R L L R L L R L L R L L R L L R L L R L L R L L R L L R

S. D.

T. D.

B. D.

Detailed description: This block contains measures 7 and 8. The tap timing continues with 'R' and 'L' letters above the notes. The notation shows eighth notes with stems pointing up for 'R' and down for 'L'. The first measure contains 14 taps, and the second measure contains 12 taps. The final measure of the system shows a rest for all parts.

16th Note Grid

1

S. D.
T. D.
B. D.

3

S. D.
T. D.
B. D.

5

S. D.
T. D.
B. D.

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7

S. D.
T. D.
B. D.

Detailed description: This block contains the musical notation for measures 7 and 8. It is organized into three staves: S. D. (Snare Drum), T. D. (Tom Drum), and B. D. (Bass Drum). Each staff has a brace on the left. The notation consists of eighth notes with stems pointing up. Above each note is a 'v' symbol indicating an accent. The letters 'R' and 'L' are placed above the notes to indicate right and left hand strokes. In measure 7, the sequence is R, R, L, L. In measure 8, the sequence is R, R, L, L. The B. D. staff uses a slash notation for the eighth notes.

9

S. D.
T. D.
B. D.

Detailed description: This block contains the musical notation for measures 9 and 10. It follows the same three-staff layout (S. D., T. D., B. D.) with braces on the left. The notation consists of eighth notes with stems pointing up, each with an accent 'v' above it. The letters 'R' and 'L' indicate right and left hand strokes. In measure 9, the sequence is R, L, R, L. In measure 10, the sequence is R, L, R, L. The B. D. staff uses a slash notation for the eighth notes.

11

S. D.
T. D.
B. D.

Detailed description: This block contains the musical notation for measures 11 and 12. It follows the same three-staff layout (S. D., T. D., B. D.) with braces on the left. The notation consists of eighth notes with stems pointing up, each with an accent 'v' above it. The letters 'R' and 'L' indicate right and left hand strokes. In measure 11, the sequence is R, L, R, L. In measure 12, the sequence is R, L, R, L. The B. D. staff uses a slash notation for the eighth notes. At the end of measure 12, there is a double bar line and a 'R' above a quarter rest on each staff.

Gallop

1

R R L R L L R R L R L L R R L R L L

S. D.

R R L R L L R R L R L L R R L R L L

T. D.

R L R R L R R L R R L R R R L R R L R R L R R L R L R R L R R R L R R L R L R R L R R R L R R L

B. D.

5

R R L R L L R R L R L L R R L R L L R R L R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R

S. D.

R R L R L L R R L R L L R R L R L L R R L R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R

T. D.

R L R R R L R L R R L R L R R R L R L R R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

B. D.

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Chicken and a Roll

1 R L R L RRL RLL

S. D.
T. D.
B. D.

Detailed description: This system contains the first two measures of the drumline. It features three staves: Snare Drum (S.D.), Tom Drum (T.D.), and Bass Drum (B.D.). The S.D. and T.D. parts have a rhythmic pattern of eighth notes with a specific R/L pattern: R L R L RRL RLL. The B.D. part plays a steady eighth-note pattern. The notation includes a first-measure repeat sign and a fermata over the end of the second measure.

3 R L R L RRL RLL R L R L RRL RLL R

S. D.
T. D.
B. D.

Detailed description: This system contains the next three measures. The S.D. part has a more complex R/L pattern: R L R L RRL RLL, followed by R L R L, and then RRL RLL. The T.D. part has a similar pattern: R L R L RLL RLL, followed by R L R L, and then RRL RLL. The B.D. part continues with eighth notes. The notation includes a first-measure repeat sign and a fermata over the end of the third measure.

Stick Control

1

S. D. RLRL RRRL RLRL RLLL

T. D. RLRL RRRLRRRL RLRL RLLLRLLL

B. D. RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

5

S. D. RLRL RRRLLLLRRRLLLL RLRL RRL

T. D. RLRL RRRLLLLRRRLLLL RLRL RLLLRLL

B. D. RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

9

S. D. RLRL RRRLRRRLRLLLRLLL RRRLLLLRLLRLL R

T. D. RLRL RRRLRRRLRLLLRLLL RRRLLLLRLLRLL R

B. D. RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL R