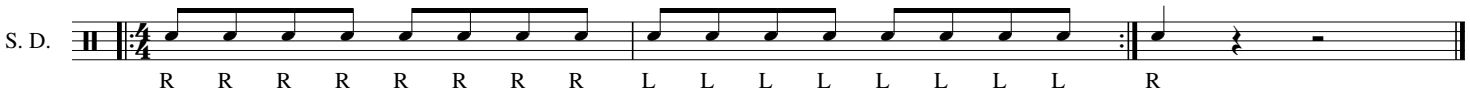
March of the Bearcats
Drumline Audition Pack 2016

The following exercises ae indended to facilitate a basic understanding of stick control and manipulation in the marching percussion idiom, If you have some marching precussion perfomrance 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 nusically notated exercise, as these bullet points will cover important informatin 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 performacne 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

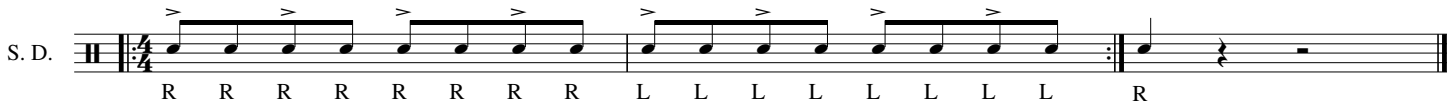


Points to focus on:

* All notes are full-strokees except the last eight-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 incrimentally increase tempo between reps.

Accent/Tap

Repeat 4x's

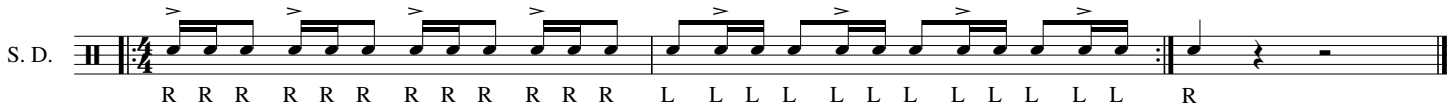


Points to focus on:

* All accents are down-strokes starting with a high stick height.
* All non-accent notes are up-strokes expect for the last eighth-note, which is a tap.
* Although this exercise looks very similiar to the 8 on a ahond, 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



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, is is a non-accented note. **Do not play this with an accent!**

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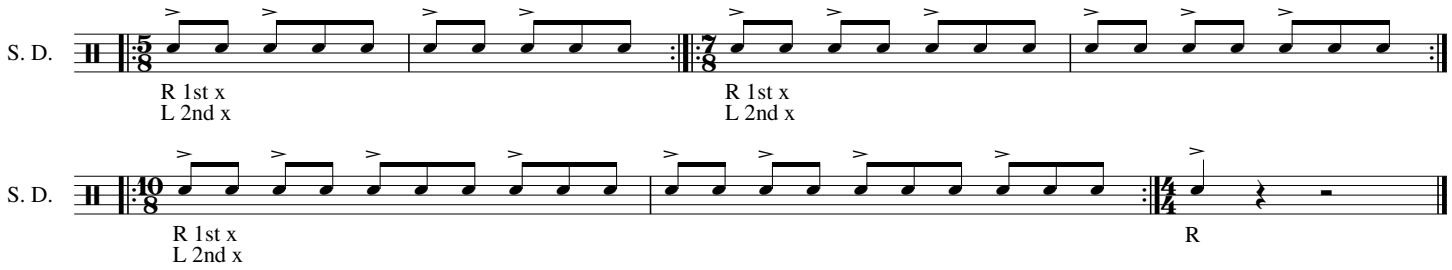
Five - Seven - Ten



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

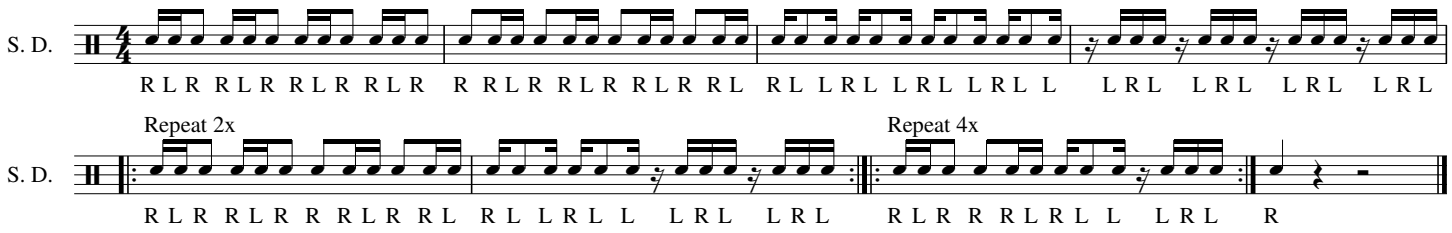
Five-Seven-Ten Splits: Snare 7-10-5; Tenors 10-5-7; Bases 5-7-10

Paradiddle-diddle Exercise

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 thier proper rhythmic spot,

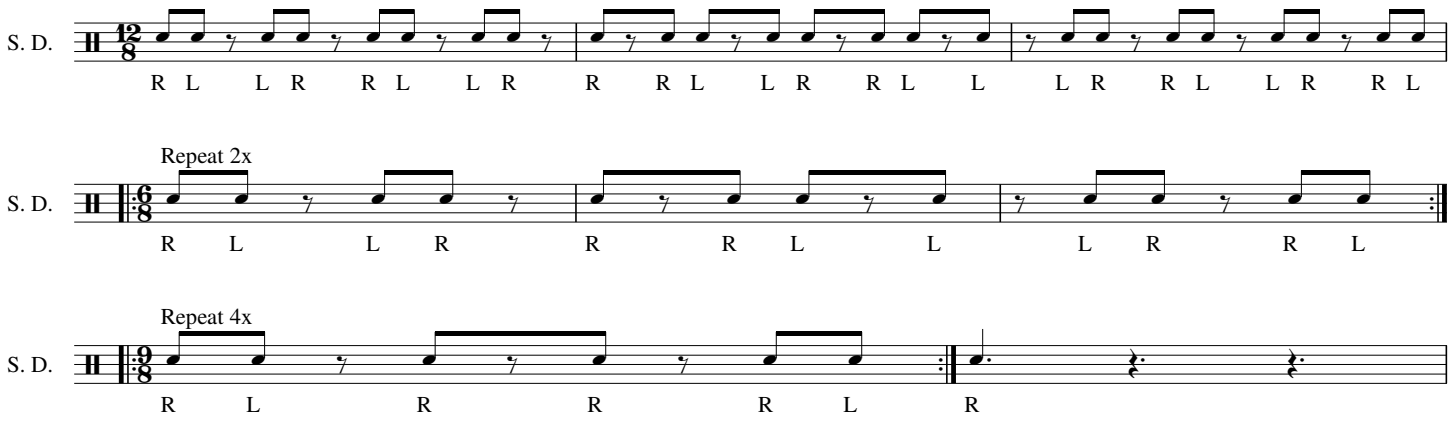
Sixteenth-note Timing



Points to focus on:

* Notice in measures #1m #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, (HintL the hand that is not playing straing eighth0notes should be be playing downstrokes.)
* All notes should be the same stick height despite what type of stroke you are perfomring.
* Practice this exercise first with a metronome, increasing speed as you are comfortable.

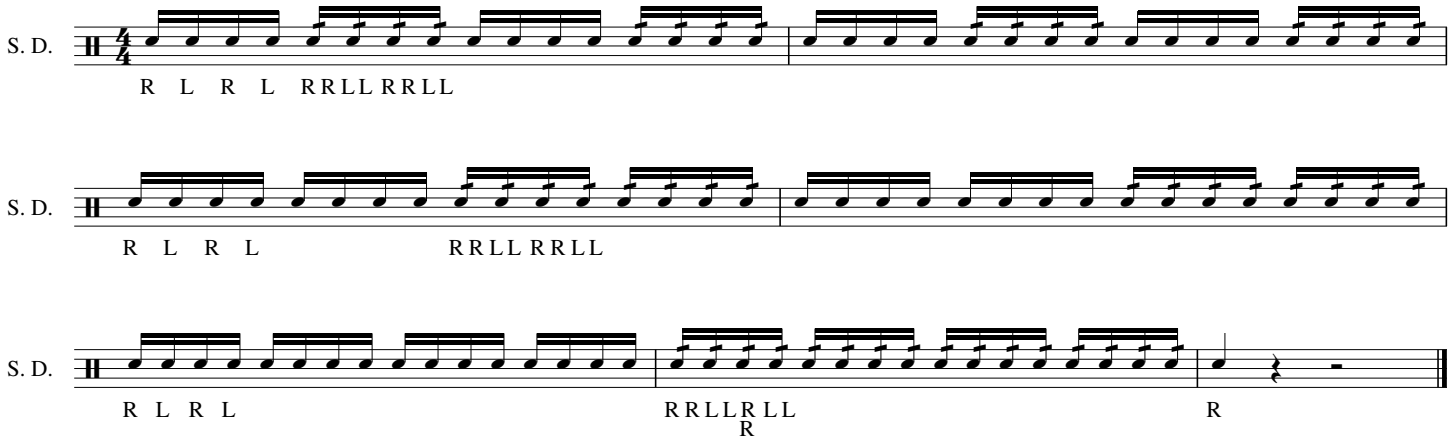
Triplet Timing



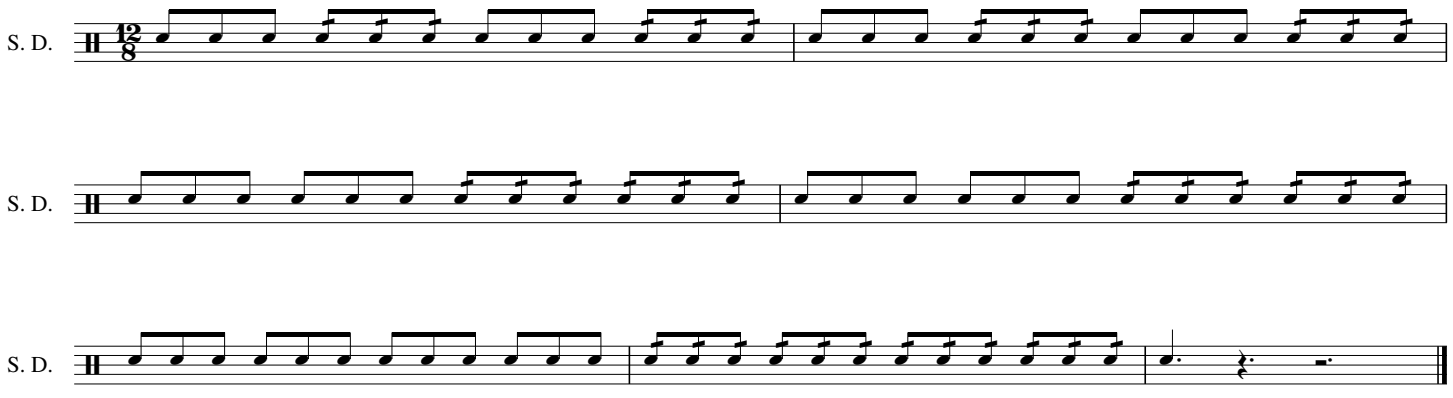
Points to focus on:

* 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.

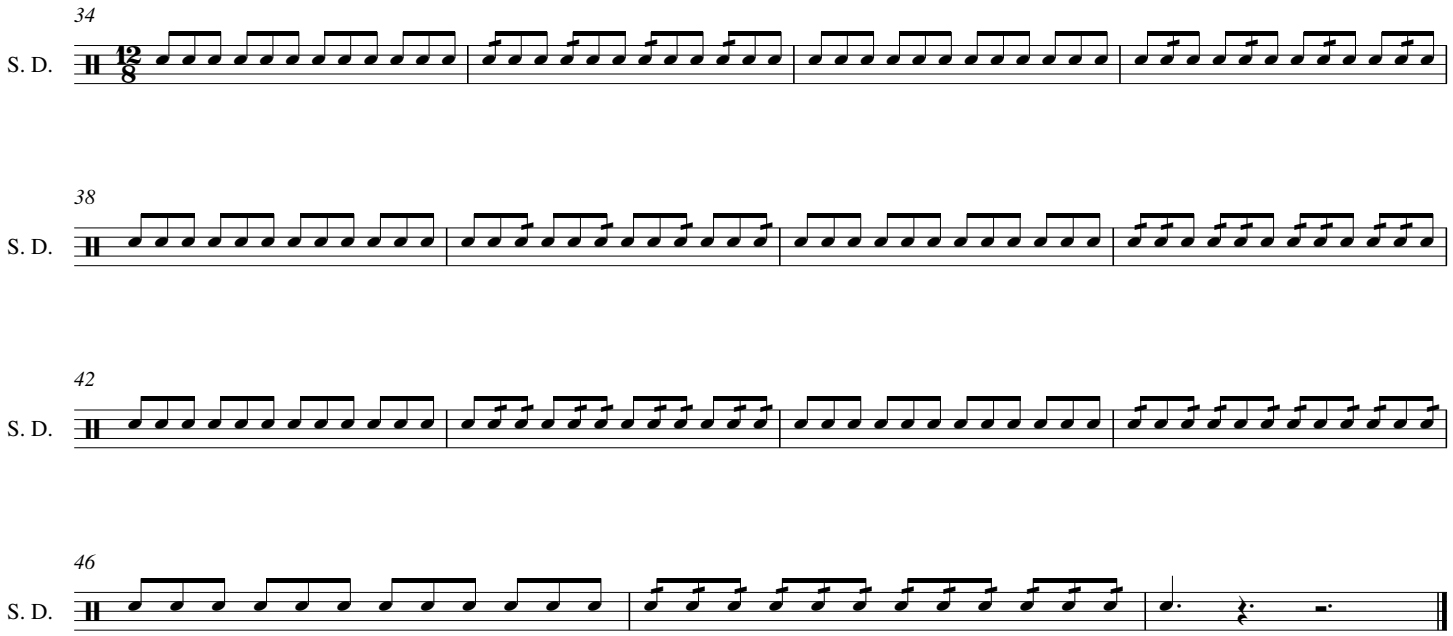
Sixteenth-note Roll Exercise



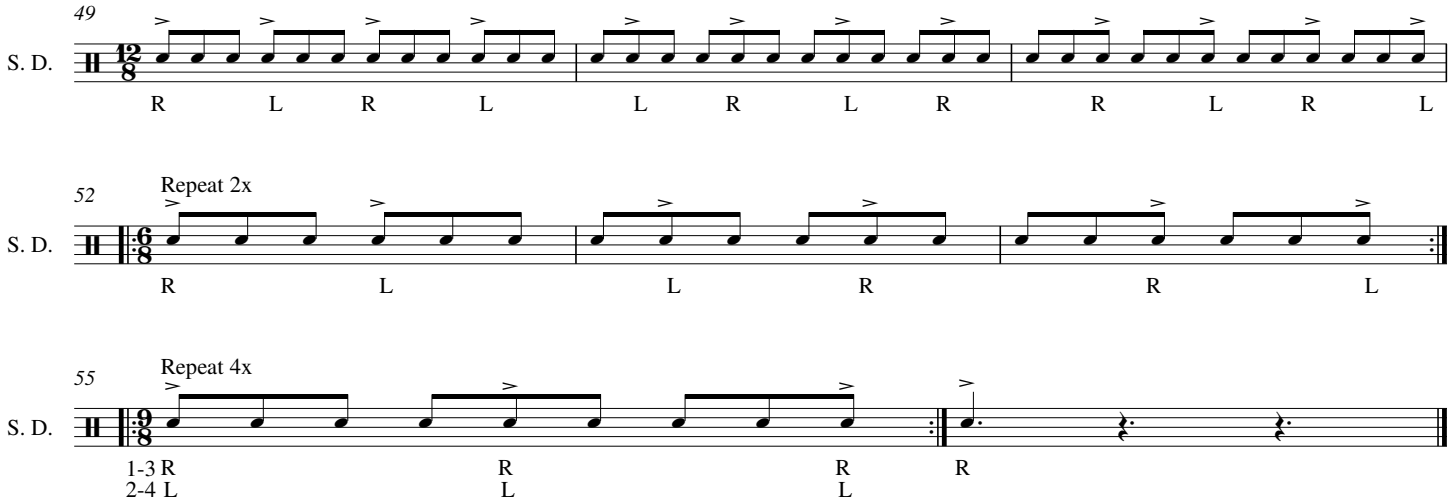
Triplet Roll Exerciset



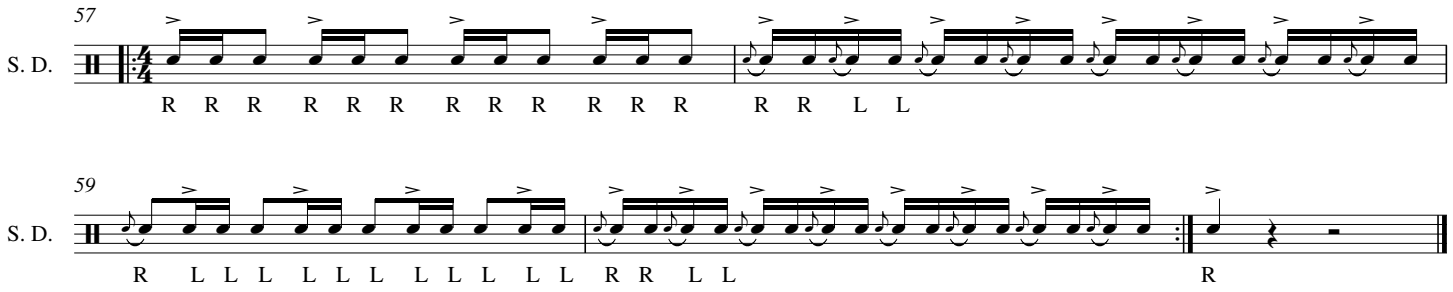
Triplet Diddle



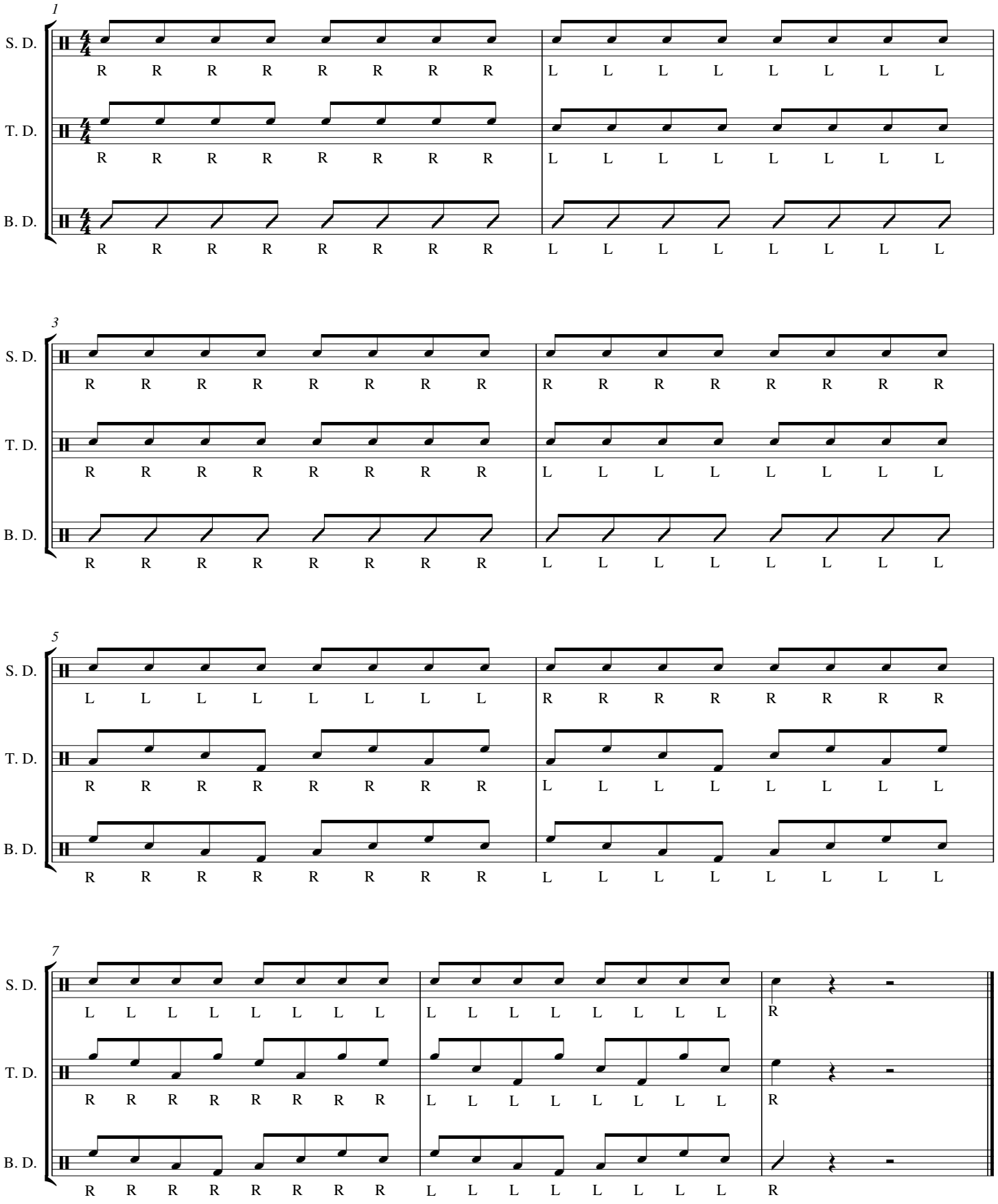
Triplet Accent Grid



Flams Taps



Eight on a Hand



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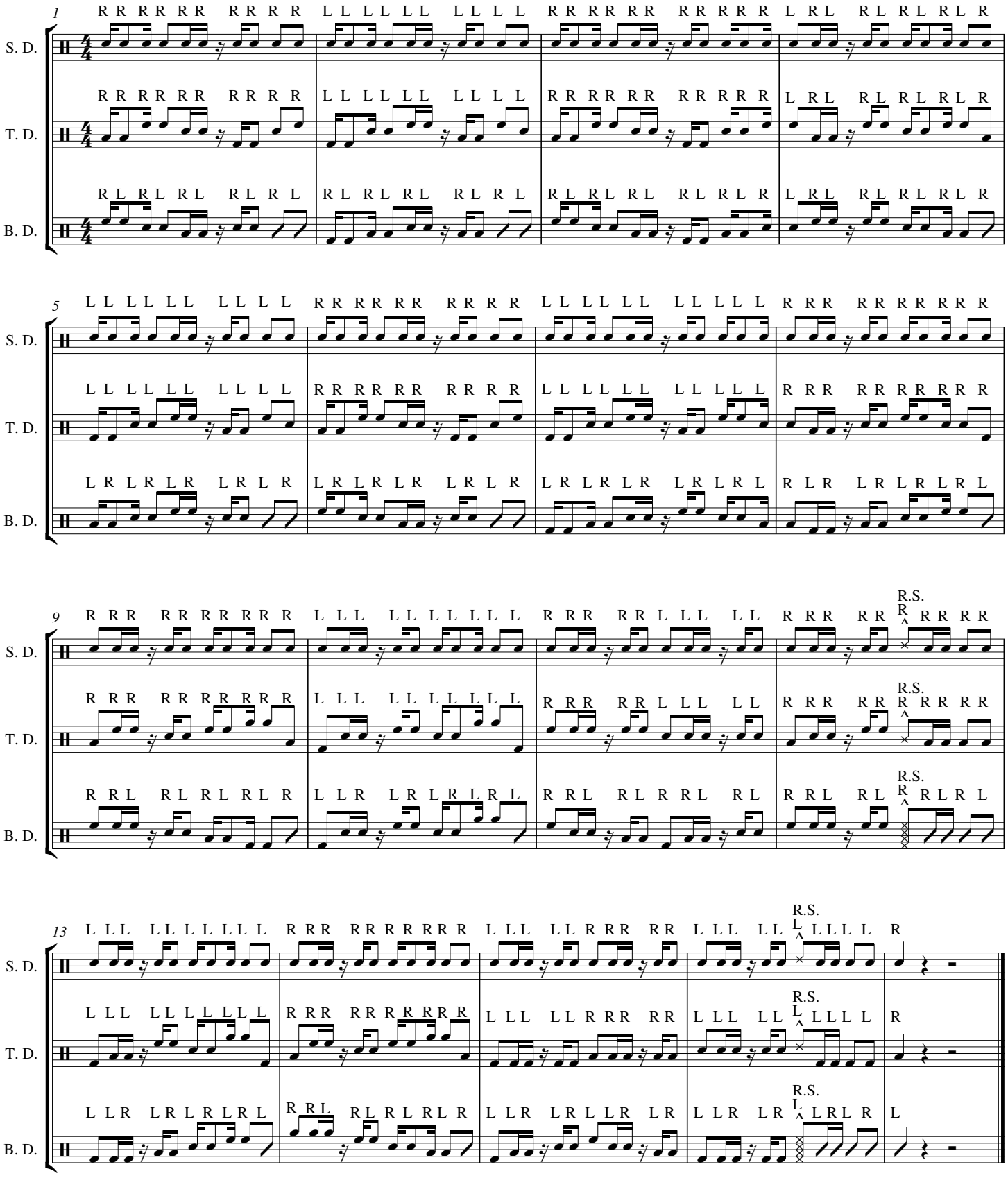
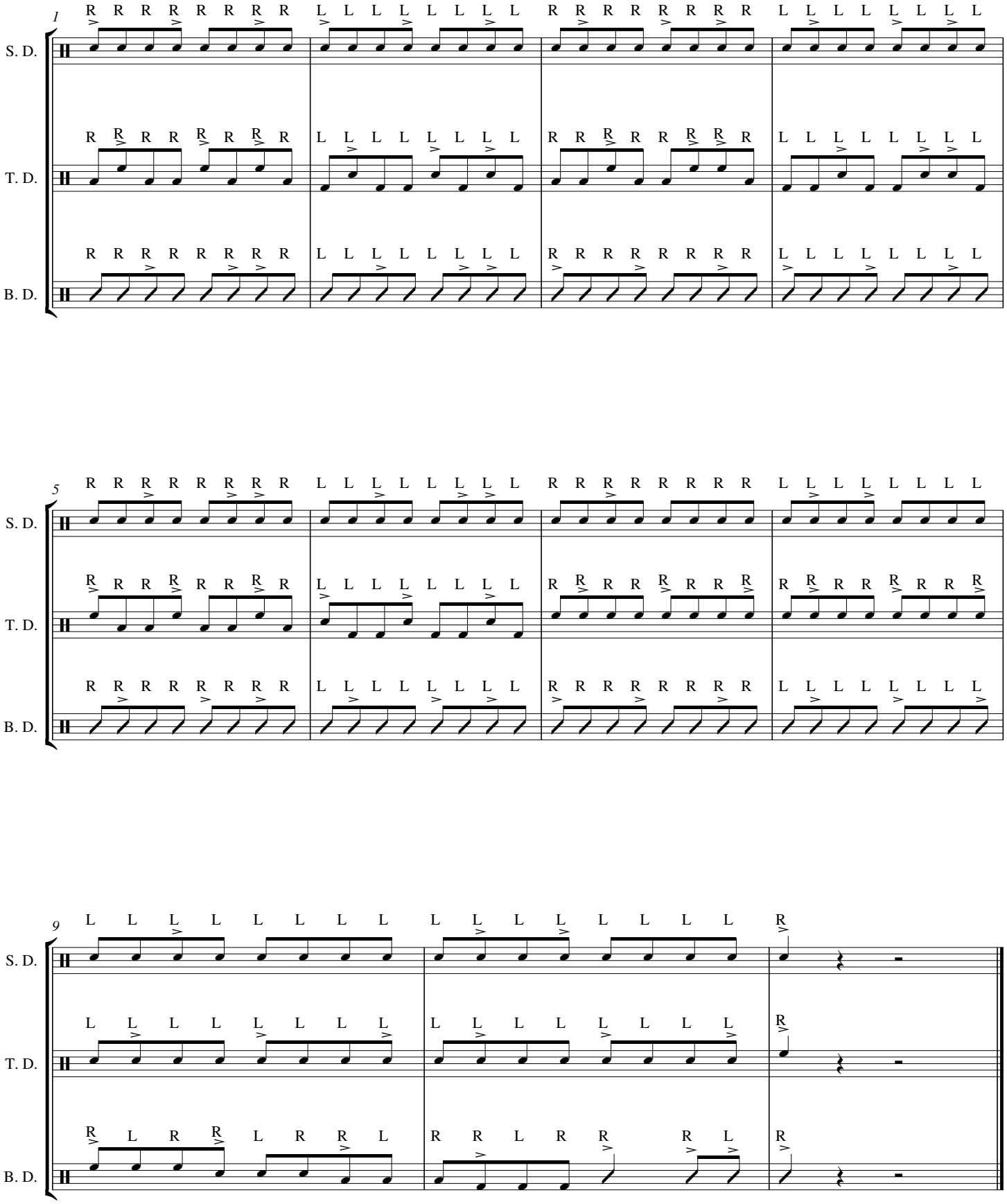
Double Beat



Tap-Accent



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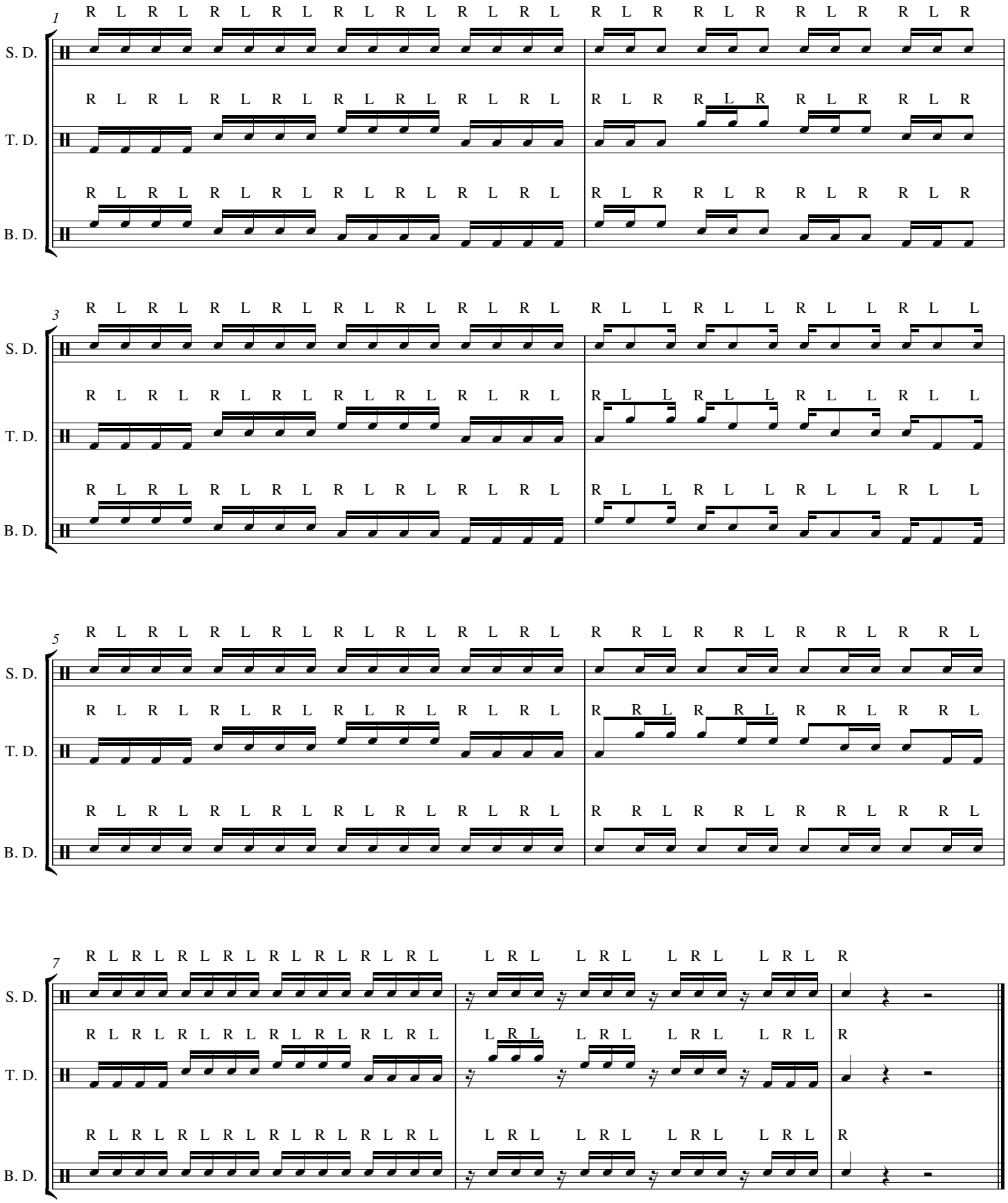
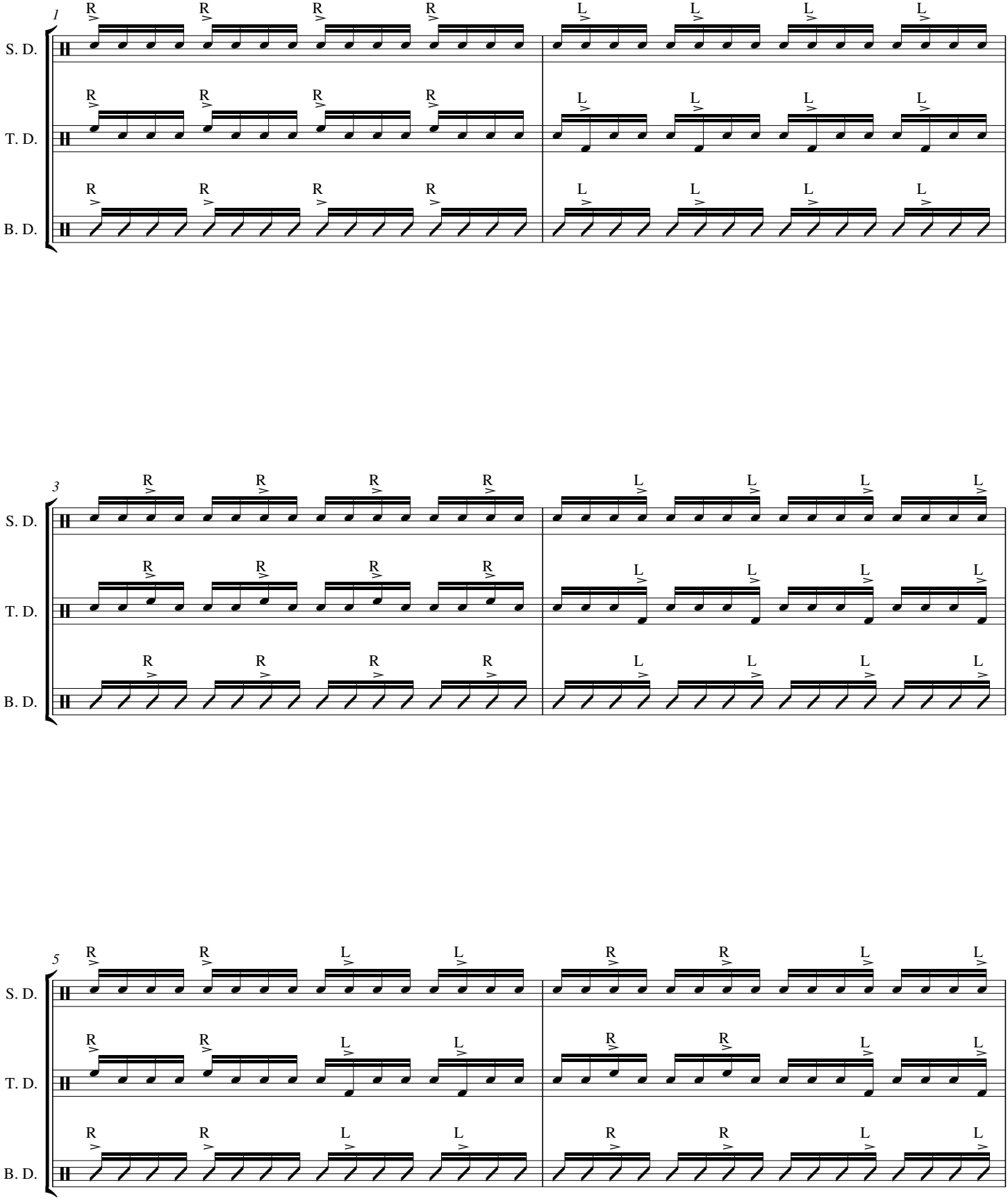
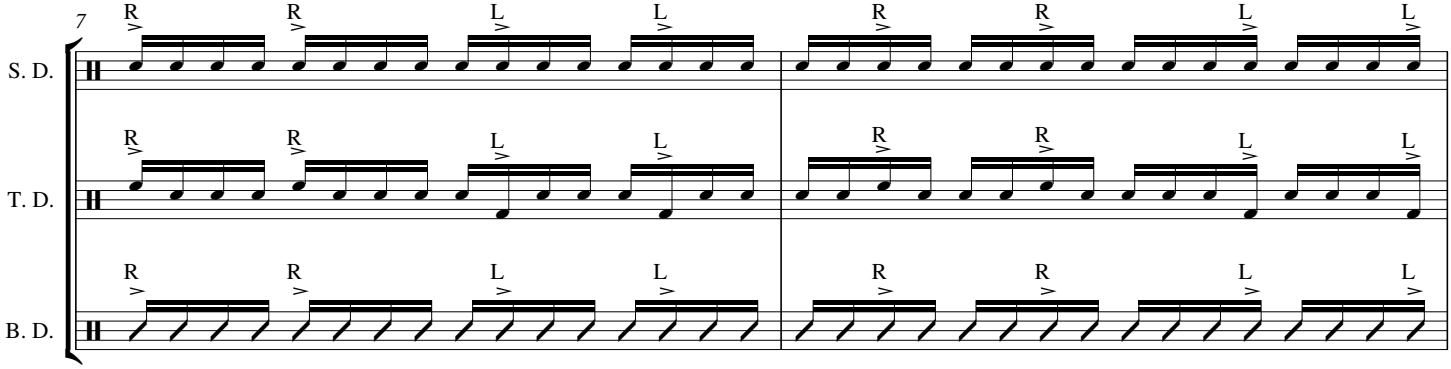
Tap Timing



16th Note Grid

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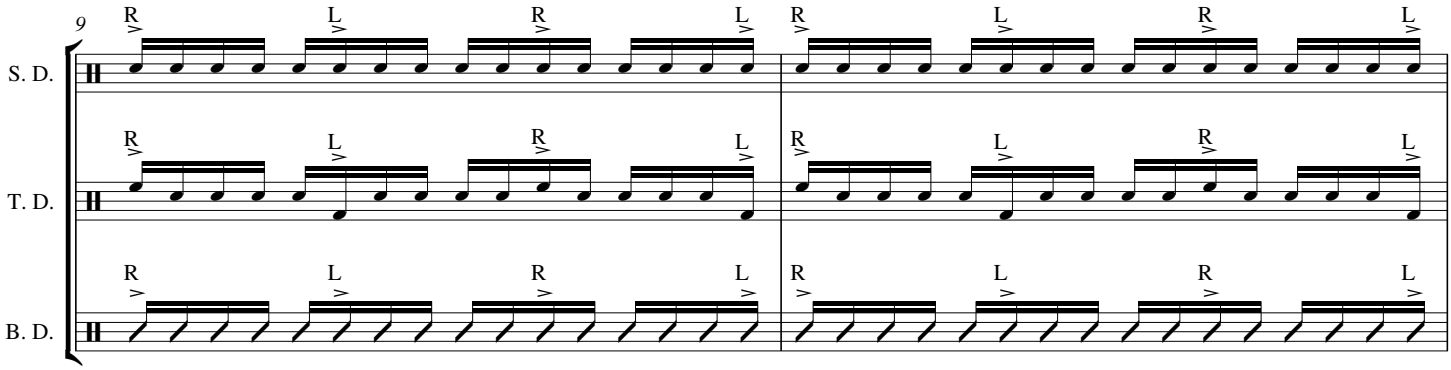
S. D.
T. D.
B. D.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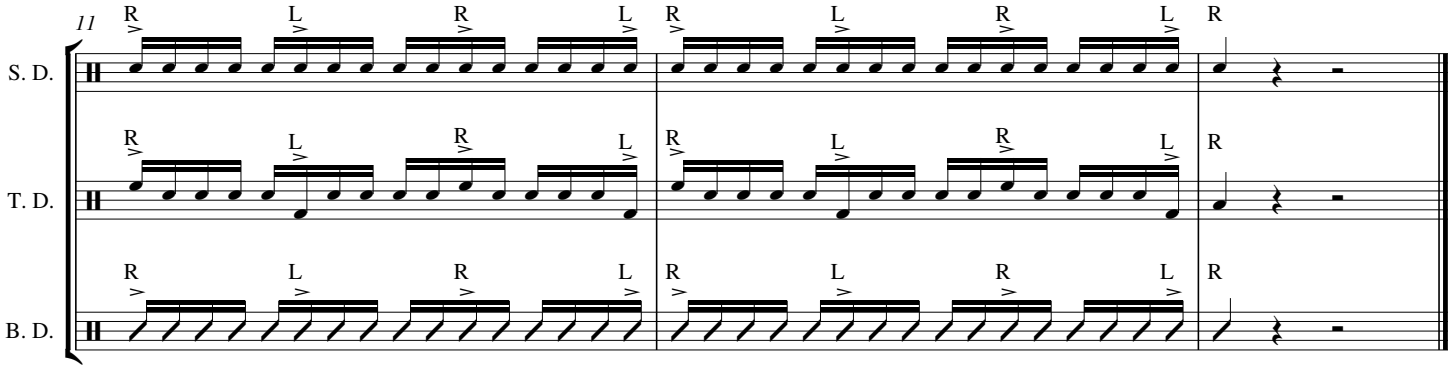
S. D.
T. D.
B. D.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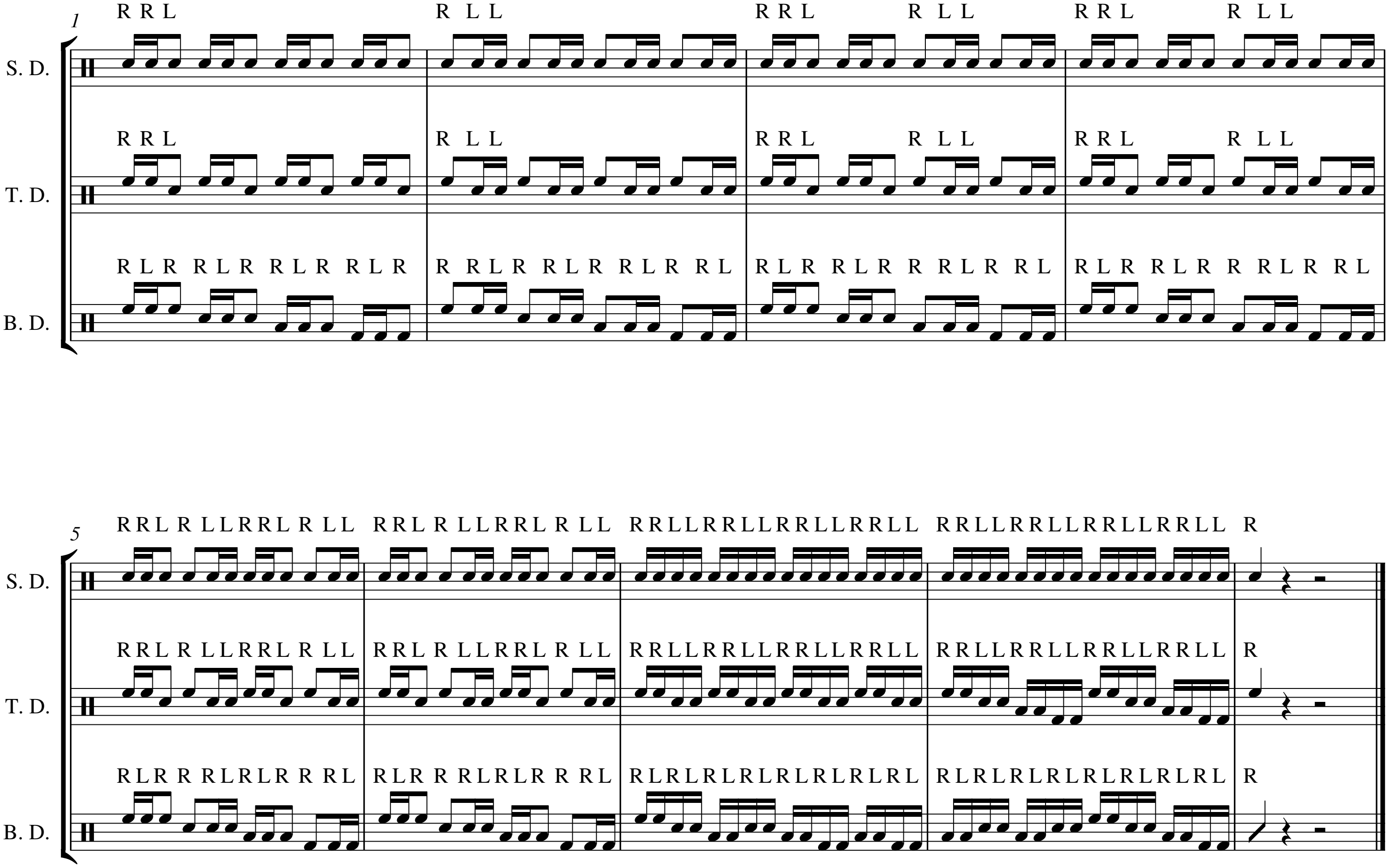
S. D.
T. D.
B. D.

Gallop



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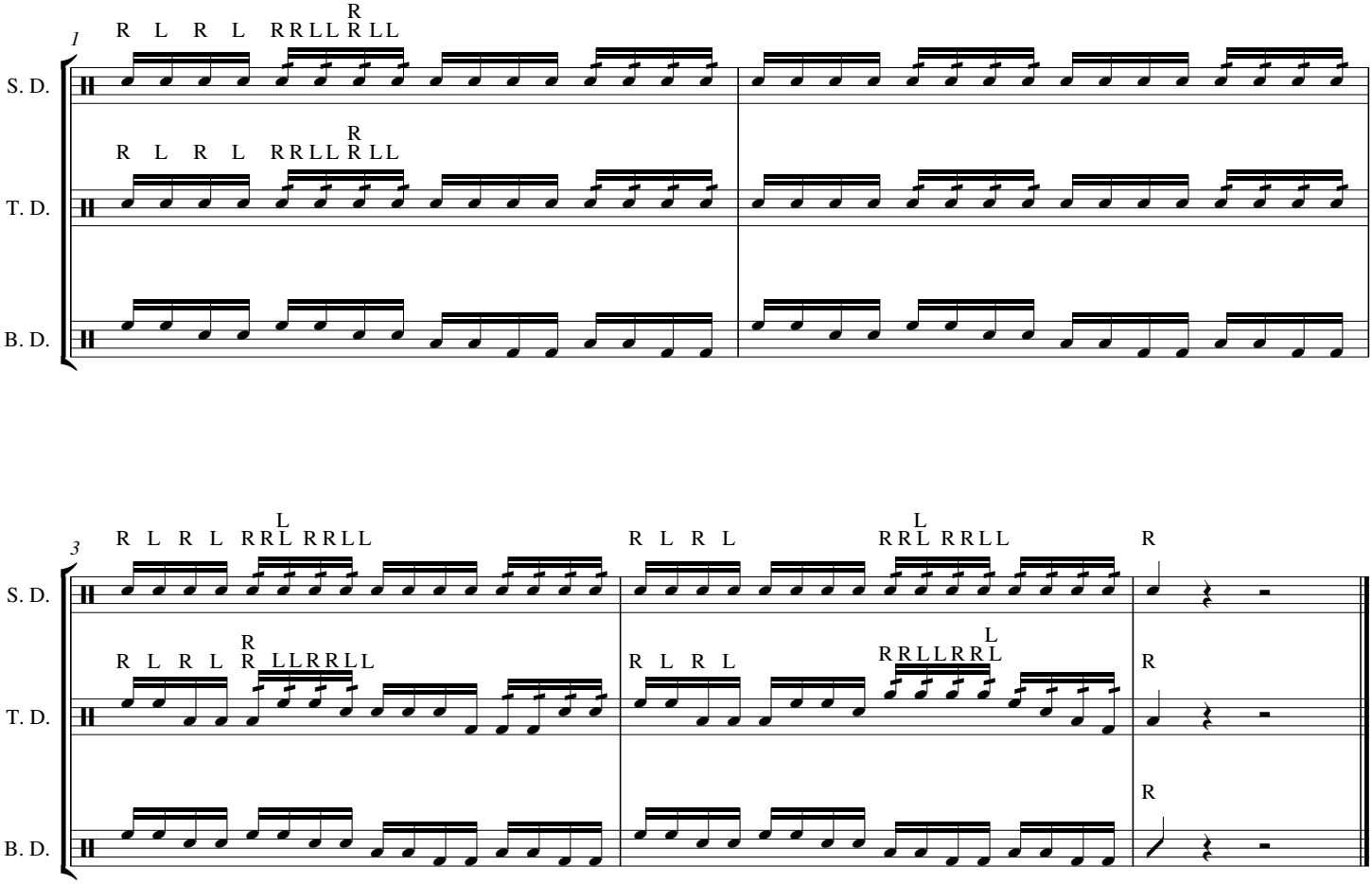
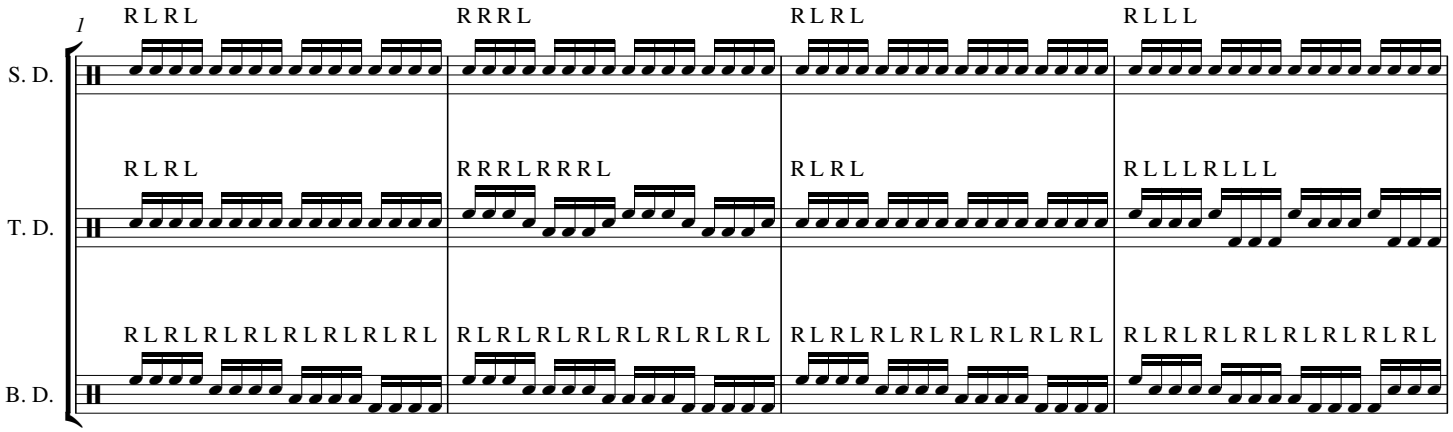
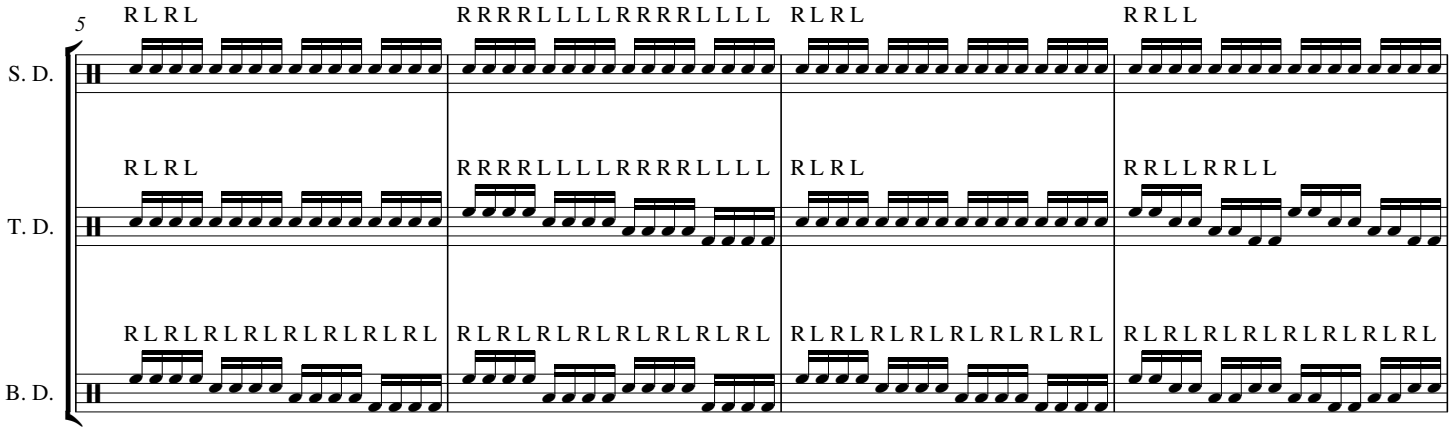
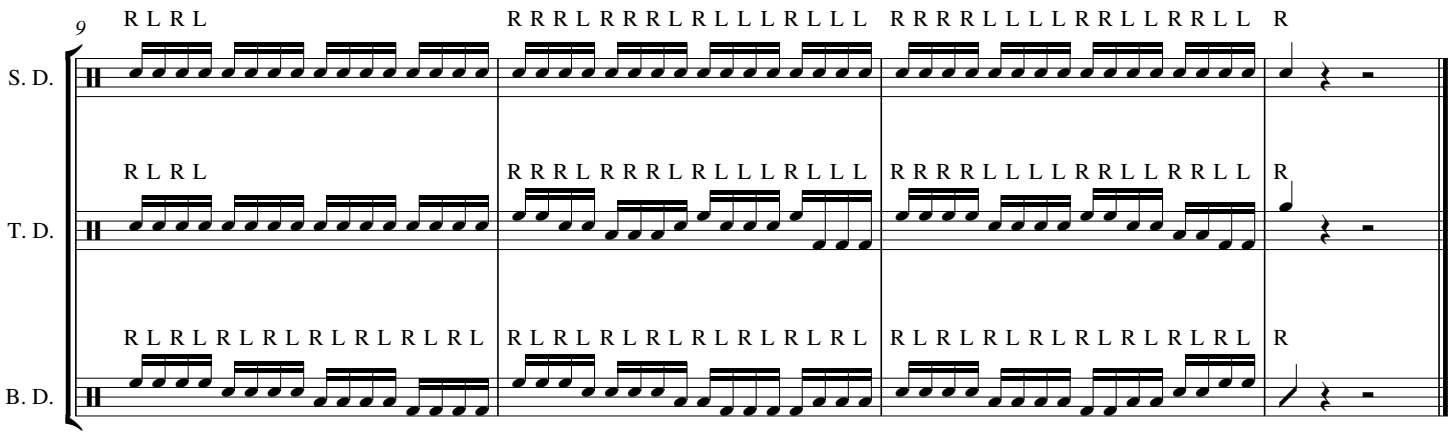
Chicken and a Roll



Stick Control