Drumline Audition Information

As you all know, the school year has changed significantly from what we had all hoped it would be. Drumline auditions were supposed to have taken place the week of April 6th. Everyone who is wanting to be a part of the 2020 Raiderline was supposed to have their place.

Obviously, things are different and we will have to adapt. With that being said, our auditions this year will be via video submission. Attached to this packet is the new revised packet for auditioning.

Your audition video should be completed on a practice pad of some sorts. If you are auditioning for snare or bass drum, you should use a snare drum pad to audition. If you are auditioning for tenors, we will need to see you play the exercises and optional "choice" item on a tenor pad. Matched grip should be used when auditioning for tenors or bass drum. Traditional grip is expected from the snares.

Your entire audition should be played with a metronome. Download a free metronome app on your phone if you do not have a metronome. Your audition video should have the following layout:

1) ***Start by stating your name, the grade you'll be in, and then the instrument you will be auditioning for.***
2) ***Eights: Play Eights at 90 bpm, 110 bpm, and 130 bpm***
3) ***8th Note Warm-Down: Play this exercise at 90 bpm, 110 bpm, and 130 bpm***
4) ***Double Beat: Once again, play the exercise at 90 bpm, 110 bpm, and 130 bpm***
5) ***Your Choice: This is optional, but will only help us to better see your skill level. Choose a piece to play for us. Some ideas of things you might consider playing are: the cadence, gallups, or a piece that you have prepared for another occasion whether it be solo and ensemble or a concert.***

Keep in mind, your whole audition will be scored using the rubric included in this audition packet. We look at everything including technique, timing, chops, and believe it or not, tone quality. Because you are going to be playing on a pad, any variations in velocity and tempo will be magnified.

If you have any questions, please ask Mr. Schneblin or Greg Wolf. Greg offers FREE virtual drum lessons if you contact him and set one up. Mr. Schneblin's and Greg's information is below! Good luck with your audition!

Greg Wolf - wolfg@epd86.org

Mr. Schneblin - aschneblin@ep309.org

Individual Audition Rubric

	5	4	3	2	1
Rhythm/ Timing	All rhythms are played with accuracy and no variations in tempo.	Some rhythms are swung and distorted due to variances in tempo.	Good rhythmic interpretations and attention to timing has been given about half of the time.	Very little attention has been paid to timing and rhythmic values.	No timing or rhythms are present.
Dynamics	The auditionee exhibits great ability to play at all dynamic ranges.	The auditionee is able to play at most dynamic ranges, but could use a little more on the top or bottom of their ranges.	The dynamic box consists of 3 or less stick heights.	Little ability to play with dynamics is displayed by the auditionee.	No ability to play with dynamics is displayed
Technique	Great attention to technique and approach to the instrument is displayed.	There are some breakdowns in technique especially at slow and quicker tempos.	Good technique is displayed some of the time.	Technique needs some work, but shows signs of improvement with correction.	Technique is sloppy and has a negative influence on playing abilities.
Stick Control	Stick heights, stick travel, and the ability to play all stickings is displayed.	Stick heights are on target most of the time. Some ability to play at all heights is shown. Stickings are followed most of the time.	The player has a limited range of playing heights. Stick heights are sometimes uneven. Stickings are ignored some of the time.	Little range of playing heights is demonstrated. Stick heights are uneven. Stickings are ignored.	No stick height playing ranges are demonstrated. No ability to play stickings is evident.
Content Knowledge	The auditionee is able to play all of the content without hesitation.	Most of the content has been prepared by the auditionee.	Audition content has been looked at, but has some holes in preparation.	Some of the content is not able to be played by the auditionee.	No preparation is evident.

Eights

Purpose: This exercise focuses on the basic legato stroke. The exercise seems simple, but there are many things to think about:

1) **Stick Motion**: Do your sticks move exactly the same way for every stroke?

2) **Sound Quality**: Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same exact volume.

Some common mistakes:

a) Pounding the last note of each hand when stopping the stick from rebounding.

b) At higher tempos, playing the first note higher than the rest of the notes... just because it is easier to play the first note higher doesn't mean you should.

c) Pounding the very last note of the exercise.

d) Playing the right hand louder than the left... don't be the person with the weak left!

3) **Rhythm and Timing**: How perfect is your eighth note rhythm? Some common areas where mistakes occur:

a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.

b) Hand-to-hand transfers: It is very common for people to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eighth notes while ignoring the fact that you are switching hands.

4) **Variations to this exercise**:

a) Play exercise at different heights: 3", 6", 9", 12", Full Extension.

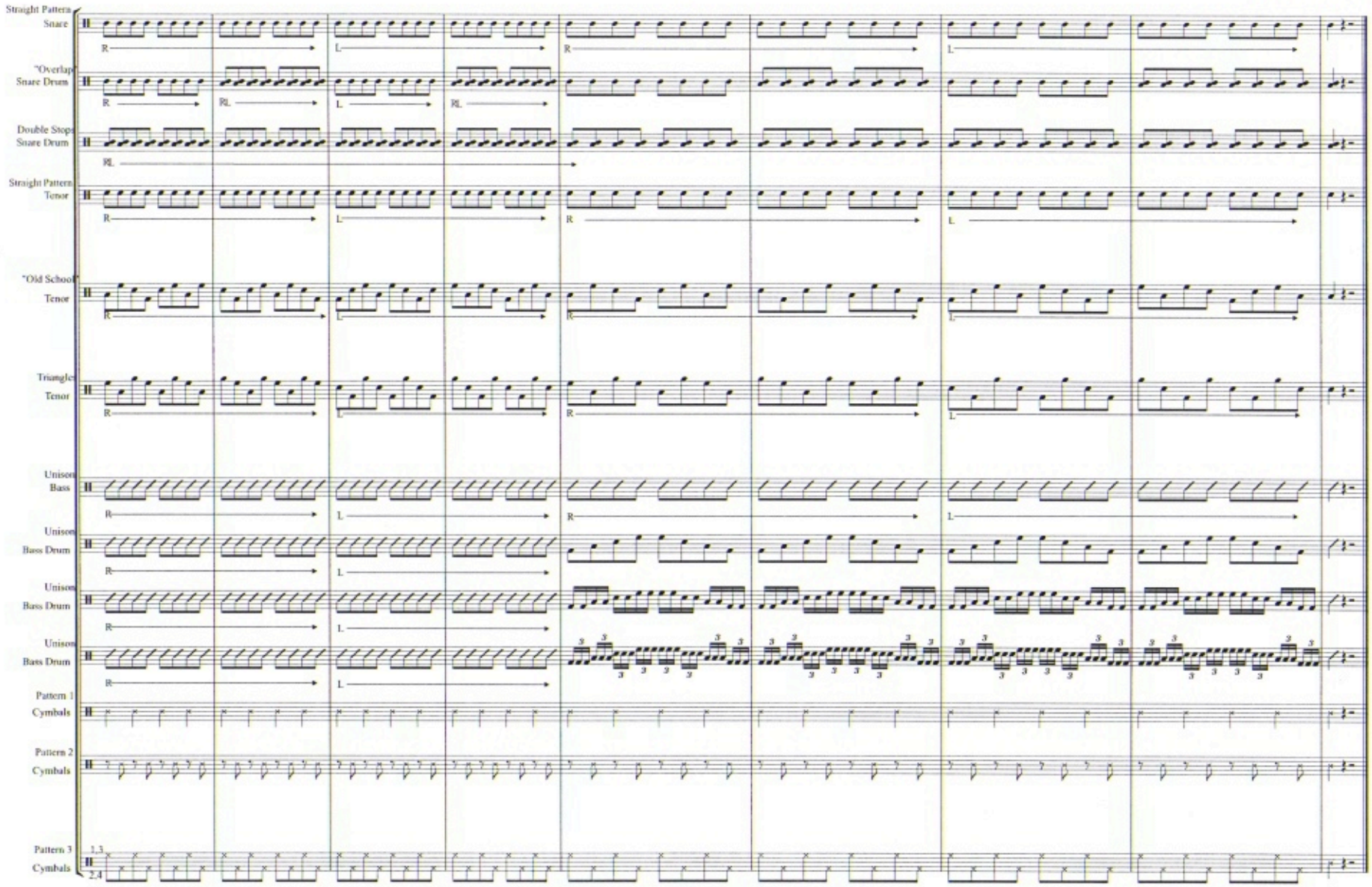
b) Play the second half of each hand overlapped, checking that the stick motion from left to right is the same.

c) Play the entire exercise as all double stops, checking that the stick motion from left to right is the same.

d) Play on low-rebound surface (like a pillow) to improve muscle strength and endurance e) Play exercise with each individual finger on right hand and the thumb on the left hand to improve hand / finger strength

Eights

Landon Roemersberger, 2011

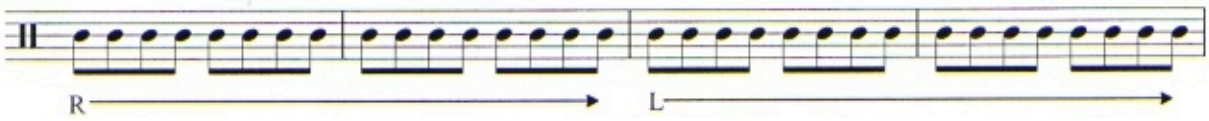


Snare

Eights

Landon Roemersberger, 2011

Straight Pattern



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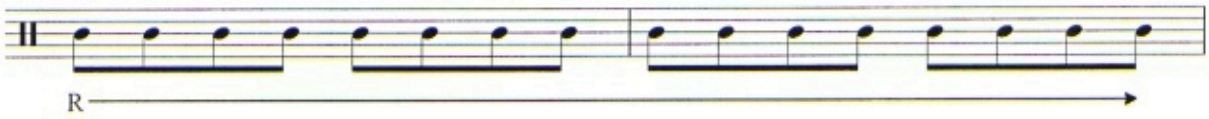

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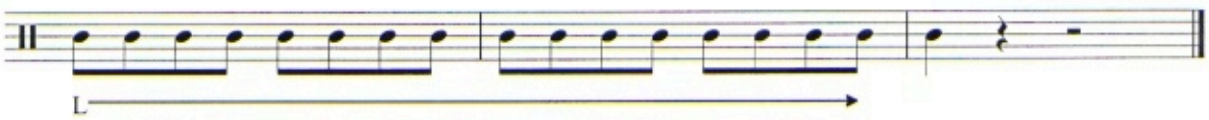
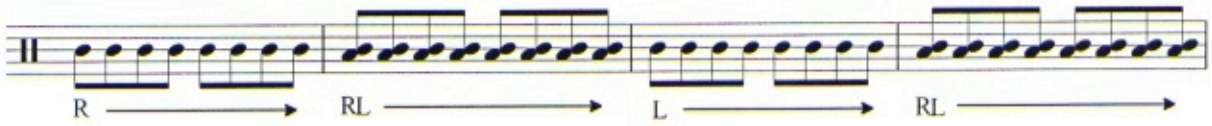


Snare Drum

Eights

Landon Roemersberger, 2011

"Overlap"



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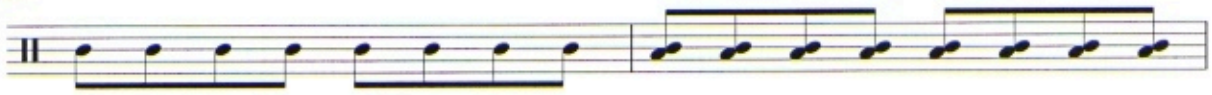

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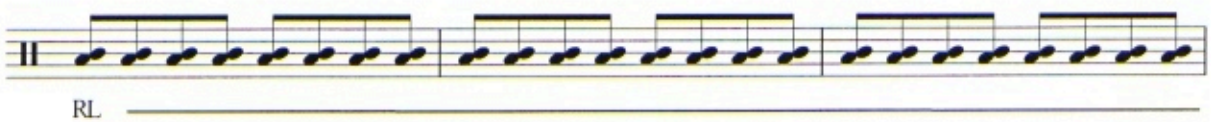
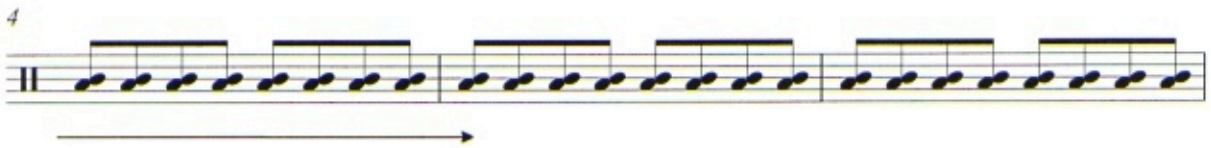
Snare Drum

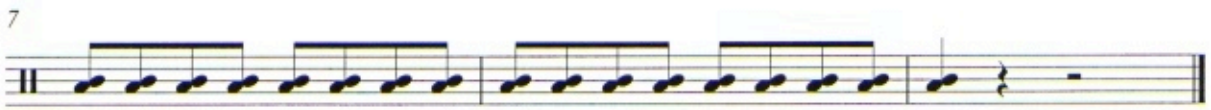
Eights

Landon Roemersberger, 2011

Double Stops





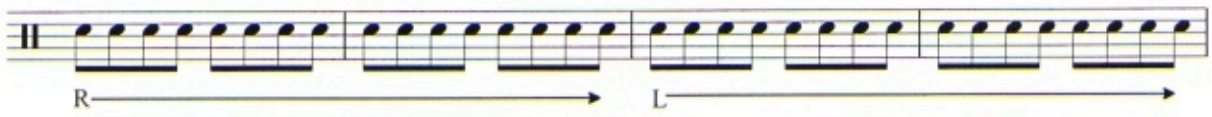


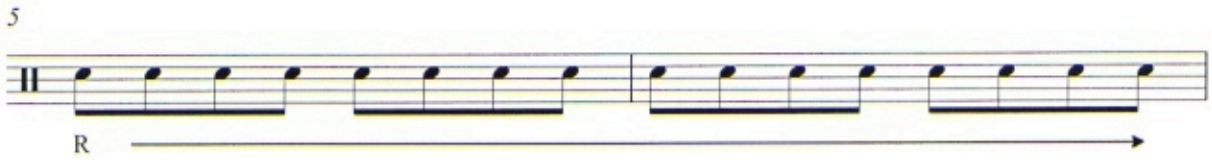
Tenor

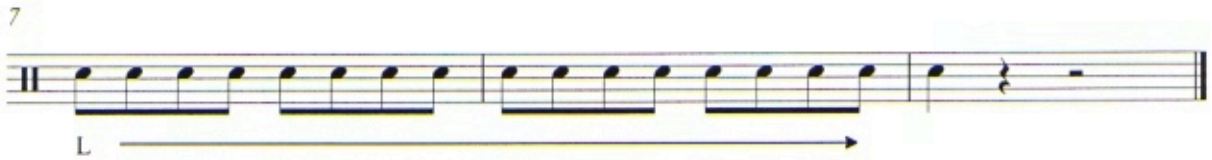
Eights

Landon Roemersberger, 2011

Straight Pattern





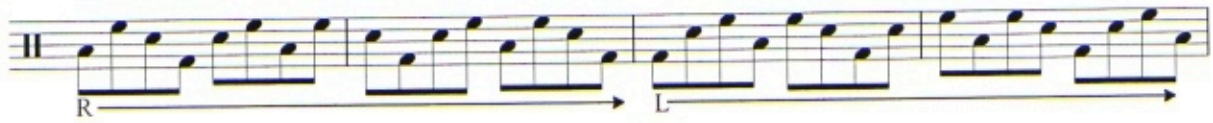


Tenor

Eights

Landon Roemersberger, 2011

"Old School"



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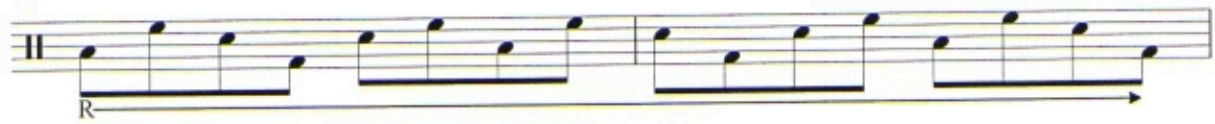

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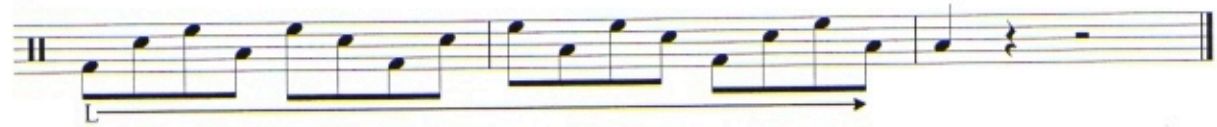
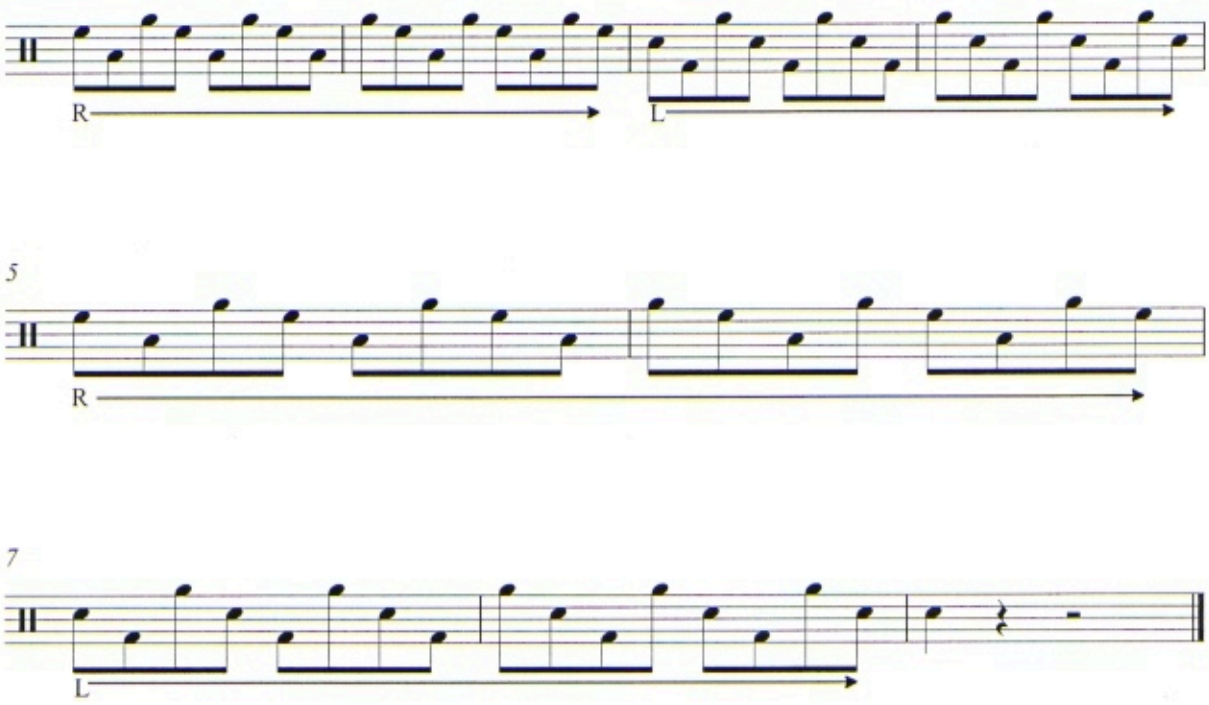


Tenor

Eights

Landon Roemersberger, 2011

Triangles

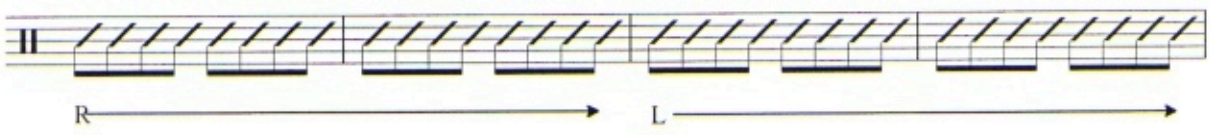


Bass

Eights

Landon Roemersberger, 2011

Unison



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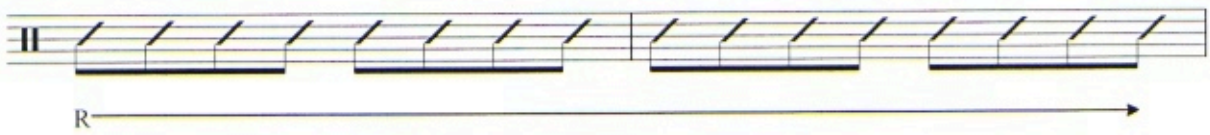

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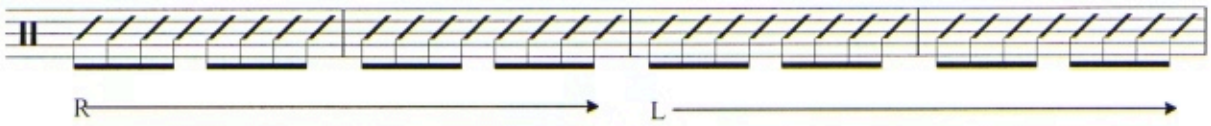
Bass Drum

Eights

Landon Roemersberger, 2011

Unison



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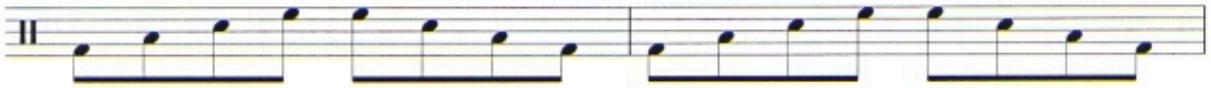

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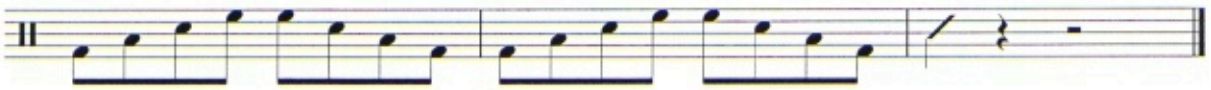
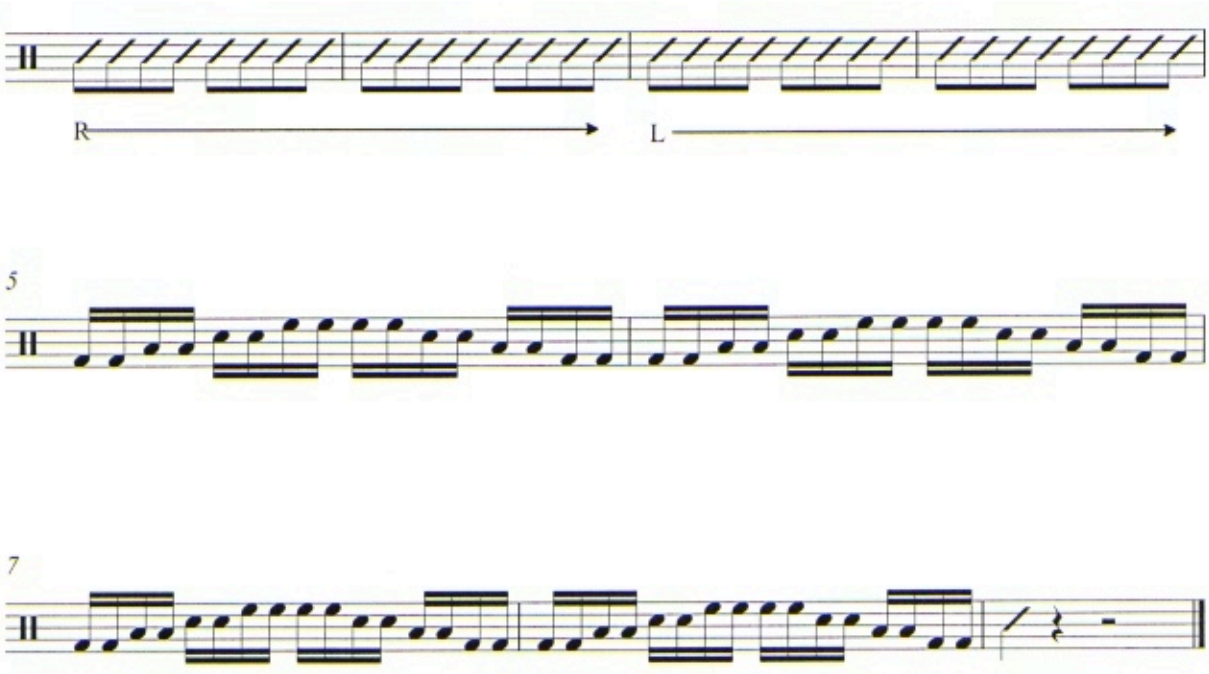


Bass Drum

Eights

Landon Roemersberger, 2011

Unison

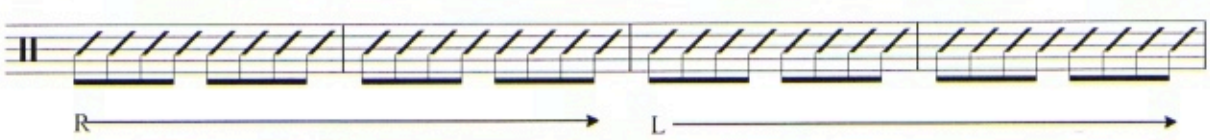


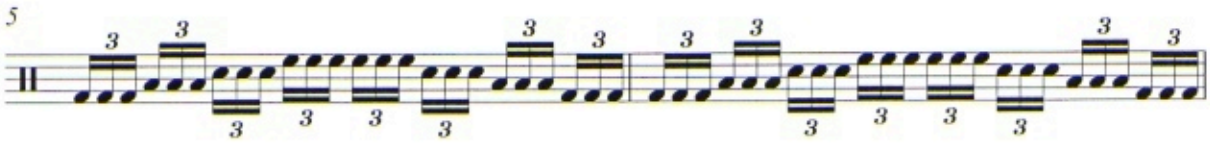
Bass Drum

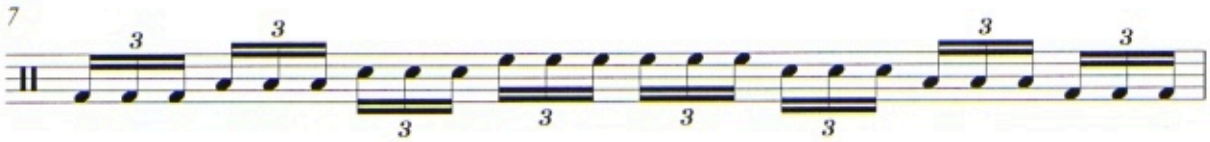
Eights

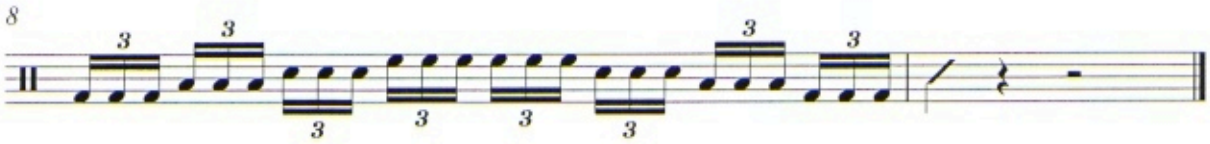
Landon Roemersberger, 2011

Unison







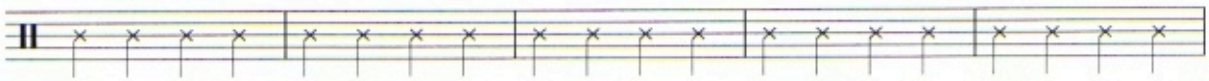


Cymbals

Eights

Landon Roemersberger, 2011

Pattern 1



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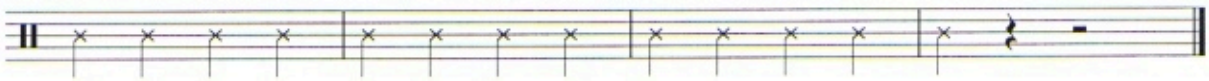
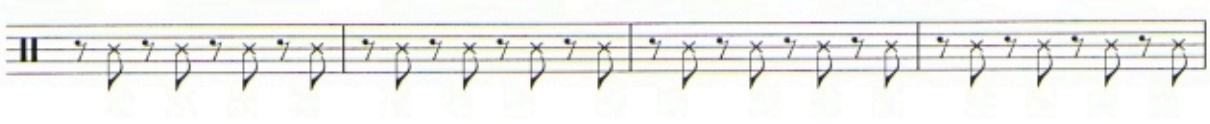


Cymbals

Eights

Landon Roemersberger, 2011

Pattern 2



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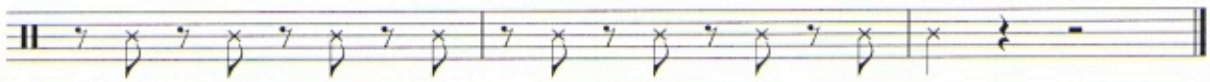
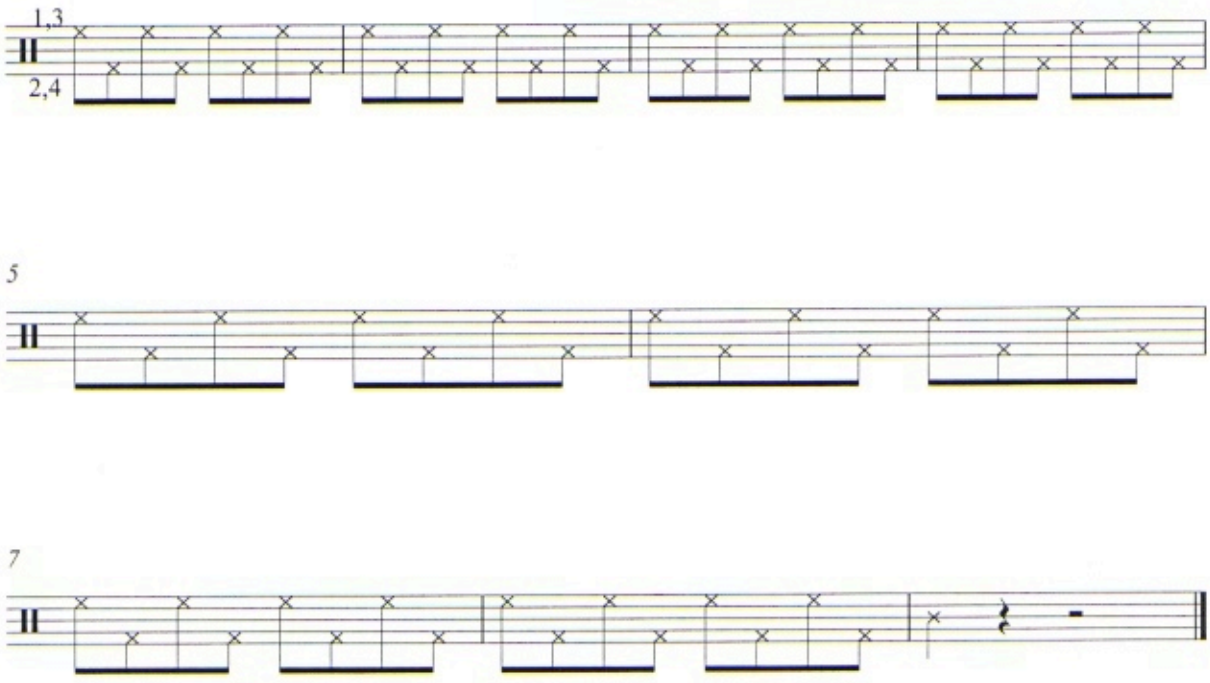


Cymbals

Eights

Landon Roemersberger, 2011

Pattern 3



8th Note Warm-Down

Purpose: This exercise appears to be very simple on the surface, but is probably the most demanding and most technical exercise in the Raider Line Warm-Up book. We use this exercise to emphasize stick control, musicality, and balance throughout the line and the ensemble as a whole.

Technique:

1) Dynamics
    a) We are starting this exercise either at 12" or full extension. Be sure we are at this level on the downbeat.
    b) The decrescendo should take a full bar to get from 12"/full extension down to 3".
    c) Be sure the crescendo on the second to last bar takes the full bar and increases back to our original starting point of 12"/full extension.
2) Even Sound
    a) Be sure our sticks are being placed in their exact timing. Failure to do so will result in a swung effect. We are not going for a "jazzy" feel here. Keep things boxy and true to their timing.
    b) Still move air through the drum at the 3" stick height.

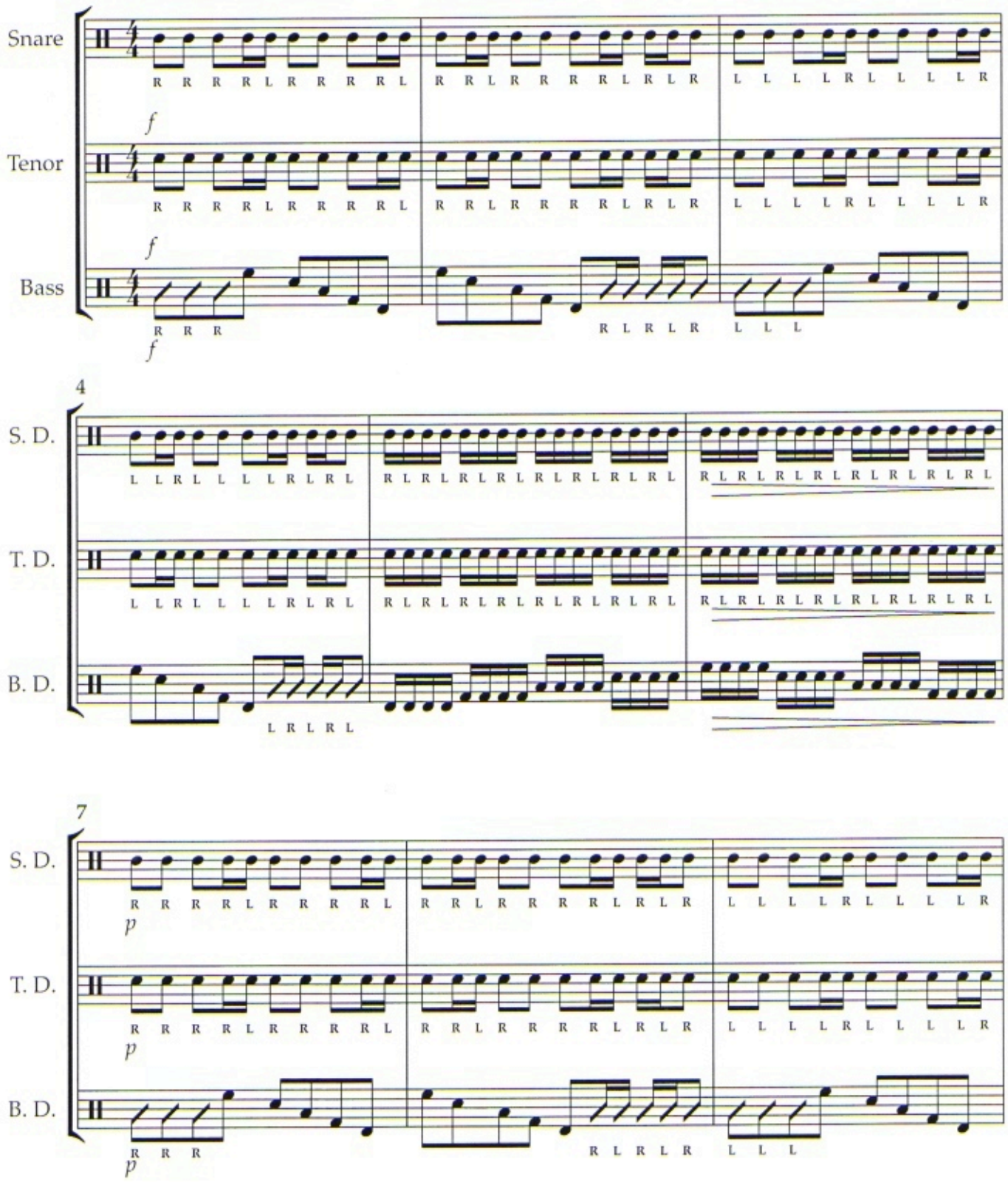
Refer to the "Rhythm and Timing" section of the Eights exercise description sheet.

Variations:

1) Invert the dynamics.
    a) Start at 3" and then crescendo to 12". Decrescendo on the 2nd to last bar back down to 3" on the release of the exercise.
2) Play eights into the dynamic change. During the two dynamic change bars, play the 16th notes then switch back to eights.
3) Play slowly with rhythmic accuracy just as much as you play this exercise at the faster tempos.

8th Note Warm-Down
Raider Line

Arr. Wolf



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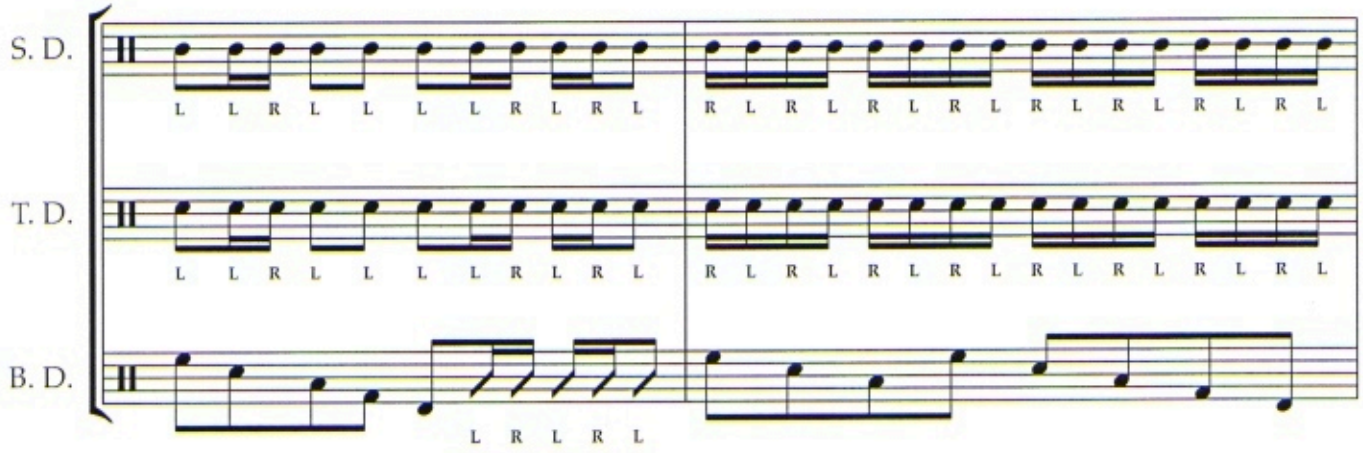
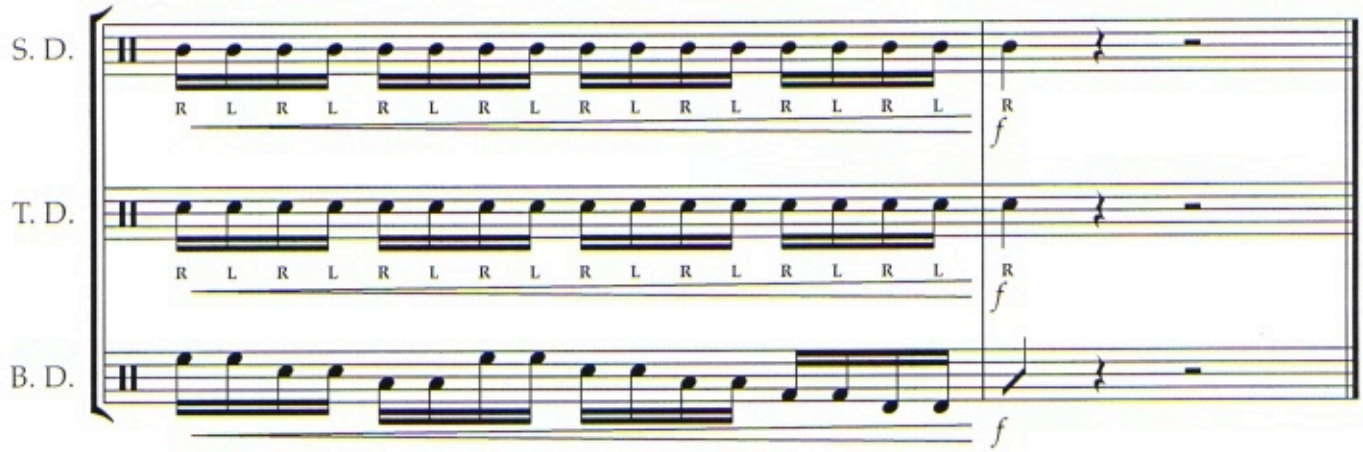

S. D.
T. D.
B. D.
L L R L L L L R L R L
R L R L R L R L R L R L R L R L
L R L R L

12


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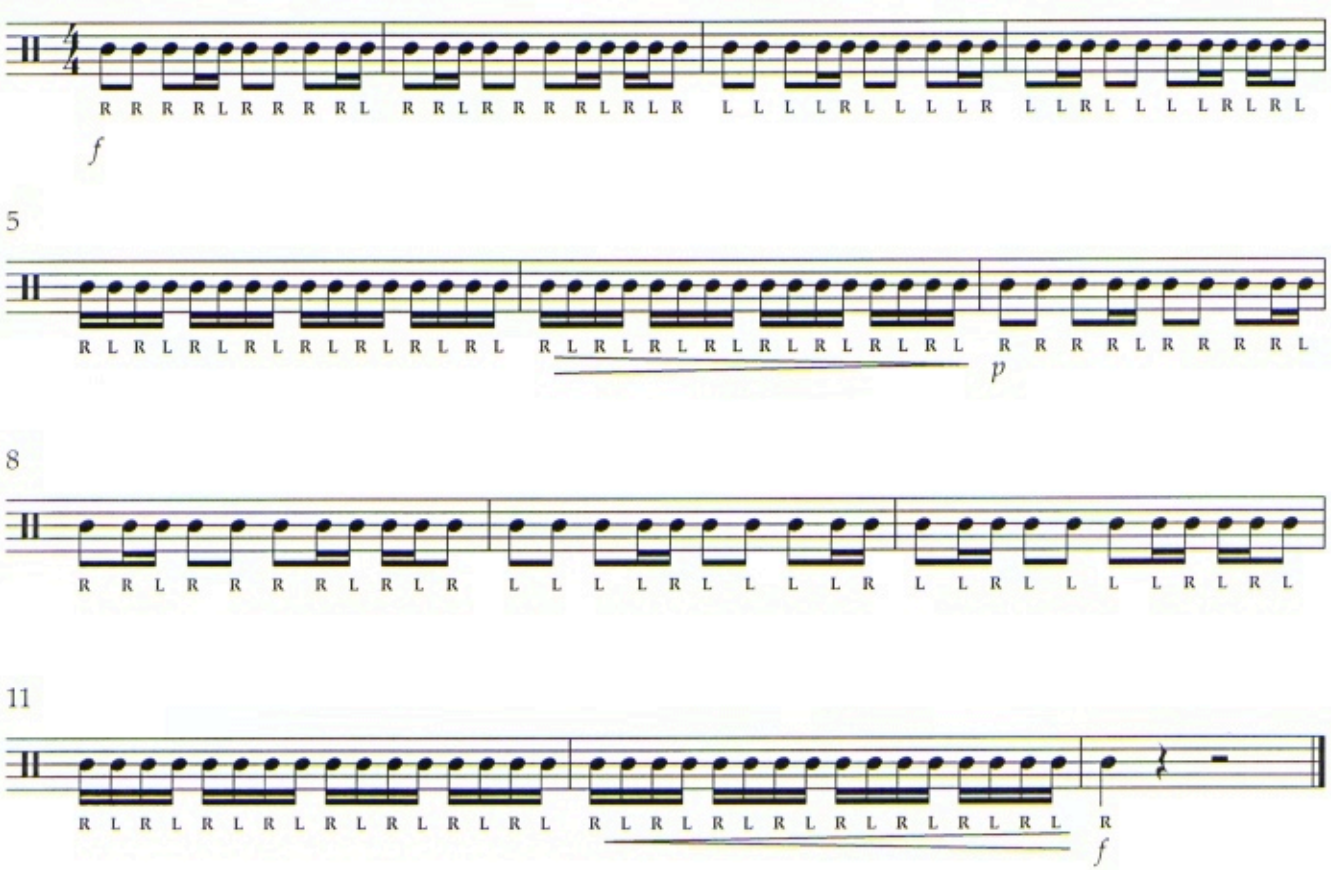
Snare

8th Note Warm-Down
Raider Line

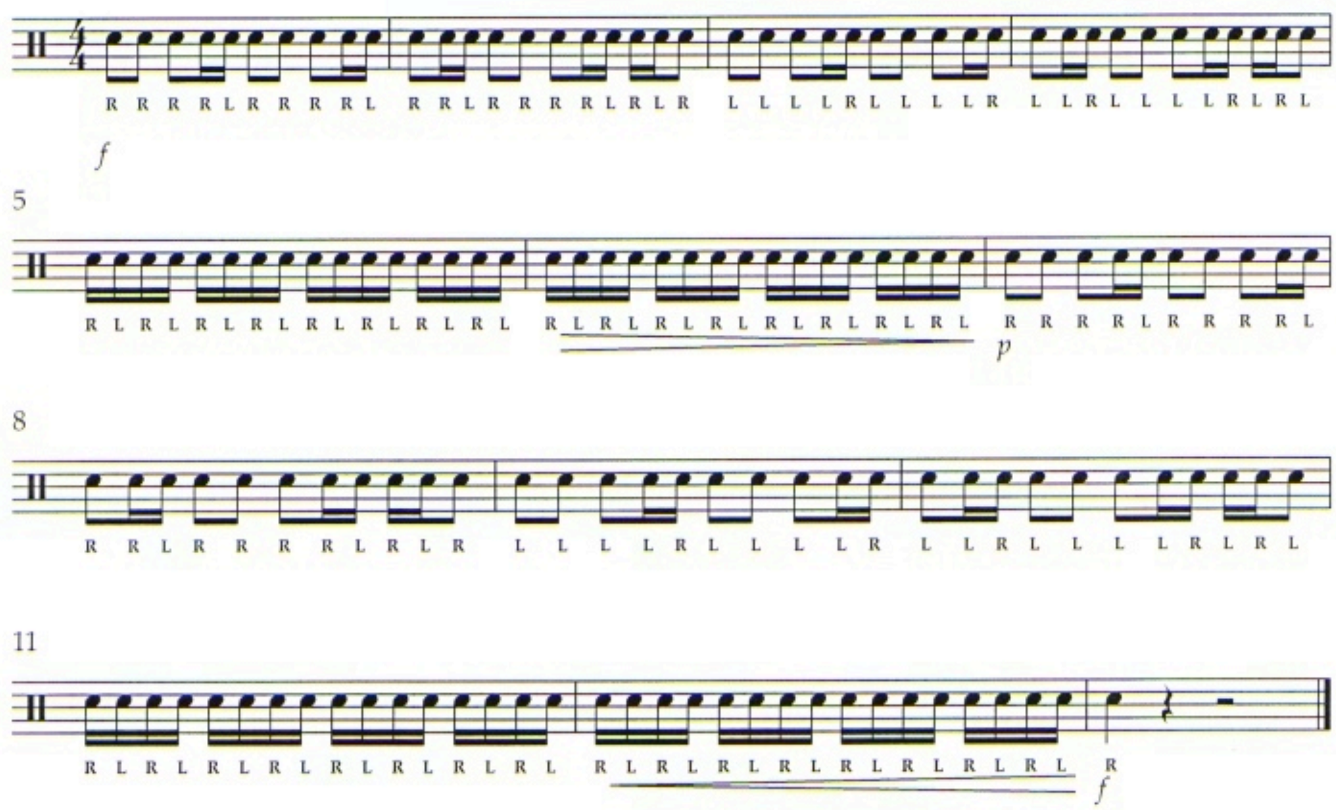
Arr. Wolf



Tenor

8th Note Warm-Down
Raider Line

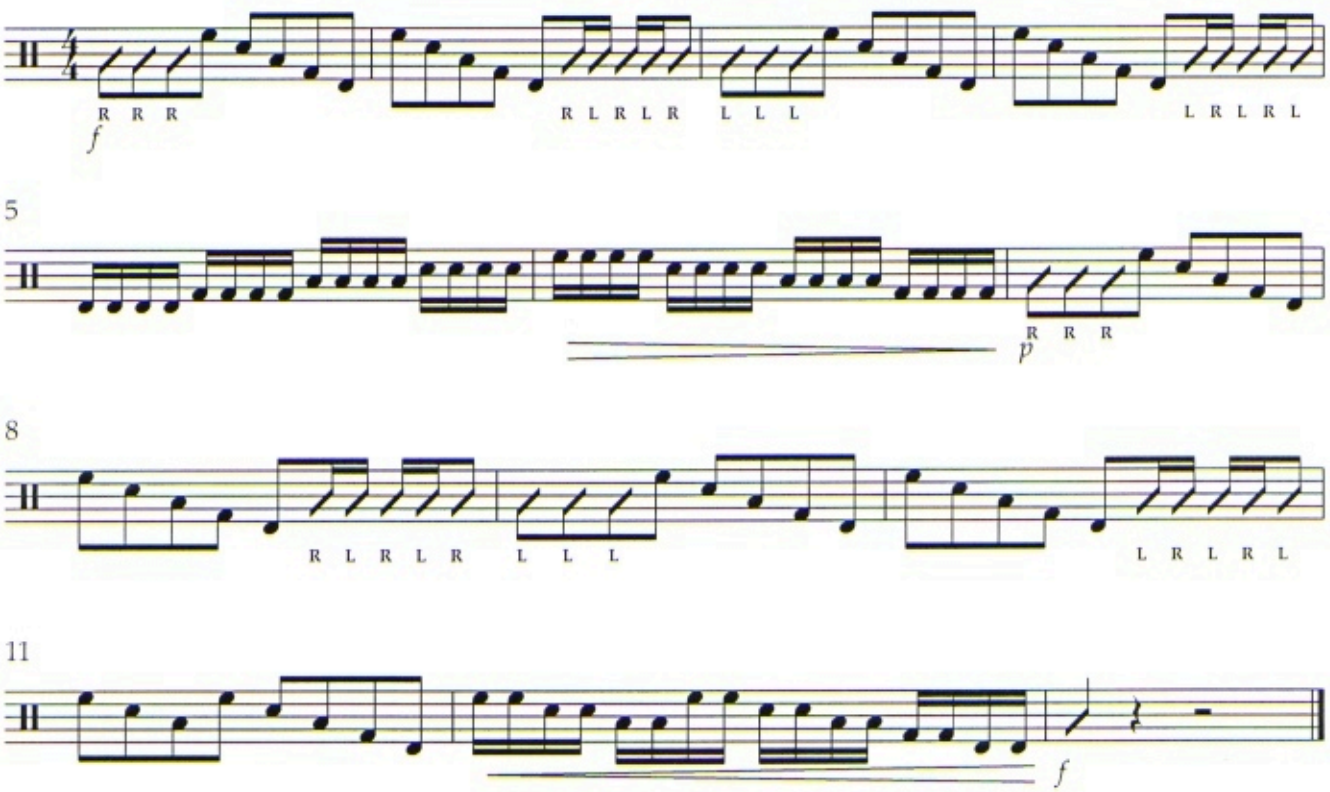
Arr. Wolf



Bass

8th Note Warm-Down
Raider Line

Arr. Wolf



Double-Beat

Purpose: This exercise focuses on the basic legato double stroke. This is one of the most important exercises for rudimental drumming.

1) **Stick Motion:**

a) Do your sticks move exactly the same way for each double stroke?

b) The neutral stick position (in between each set of double strokes)should be at the top of the stroke. Never freeze the stick at the bottom of the stroke!

c) The first note of each grouping should be initiated by a wrist turn. The second notes of each grouping still use some wrist turn, but are produced primarily with the fingers (thumb and index finger on left hand for snare drummers). The exception to this rule is at faster tempos where there is little or no wrist turn on the second notes.

2) **Sound Quality**: Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same volume.

Some common mistakes:

a) Playing the second note of each double quieter than the first note. This is all about chops. If you are having trouble in this area,the best remedy is to bust out the pillow / gel pad and work your muscles!

b) Choppy hand-to-hand transitions. Be sure your transitions from doubles to singles are smooth.

c) Pounding the very last note of the exercise.

d) Playing the right hand louder than the left... don't be the person with the weak left!

3)**Rhythm and Timing**: How perfect is your rhythm? Some common areas where mistakes occur:

a) Rushing the last two eighth notes of each phrase. The eight notes are much easier to

play than double and triple strokes so the common tendency is to rush them.

b) Warping the rhythm / timing of the first two notes. The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect' 16th notes.

c) Closing down the double and triple strokes (crushing), especially at fast tempos. In order to 'keep up', a common tendency is to close down the double and triple strokes. Make sure to give every 16th note its full value.

4) Variations to this exercise:

a) Play the entire exercise on one hand.

b) Play exercise at different heights; 3", 6", 9", 12", Full Extension.

c) Play exercise as all double stops, checking that the stick motion from left to right is the same.

d) Play on low-rebound surface (pillow) to improve muscle strength and endurance.

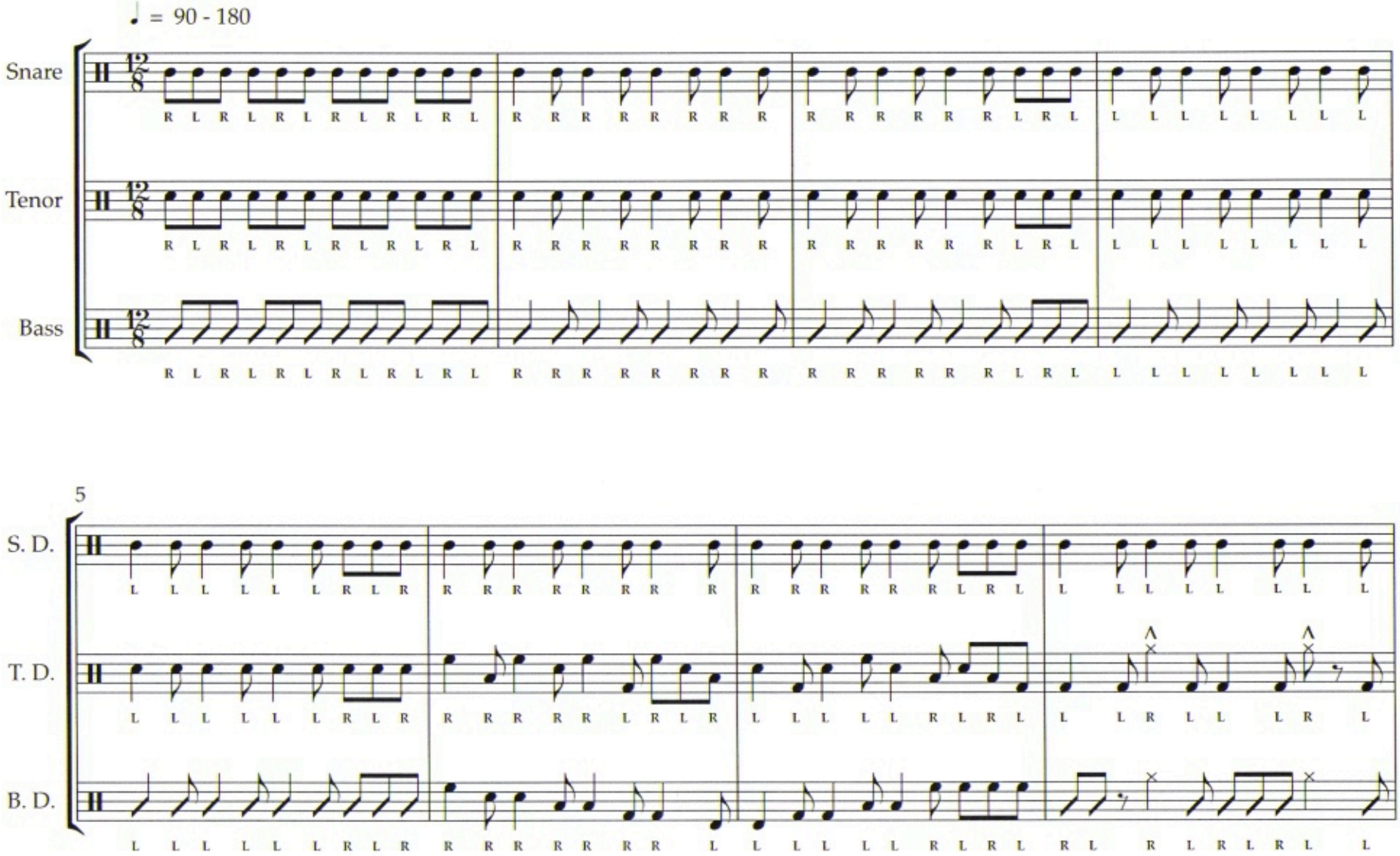
e) Play exercise with each individual finger on right hand and left hand (the thumb on the left hand for snares) to improve hand / finger strength.

f) Play entire exercise on one hand while filling in the 8th notes in the opposite hand. This is a great way to check if you are closing down the double and triple strokes. If you are playing correct rhythm you will be able to hear a nice steady stream of 8th notes (triplets). If you are closing down the doubles and triples the 8th note triplet rhythm will not be smooth.

Double-Beat

Raider Line

Arr. Wolf



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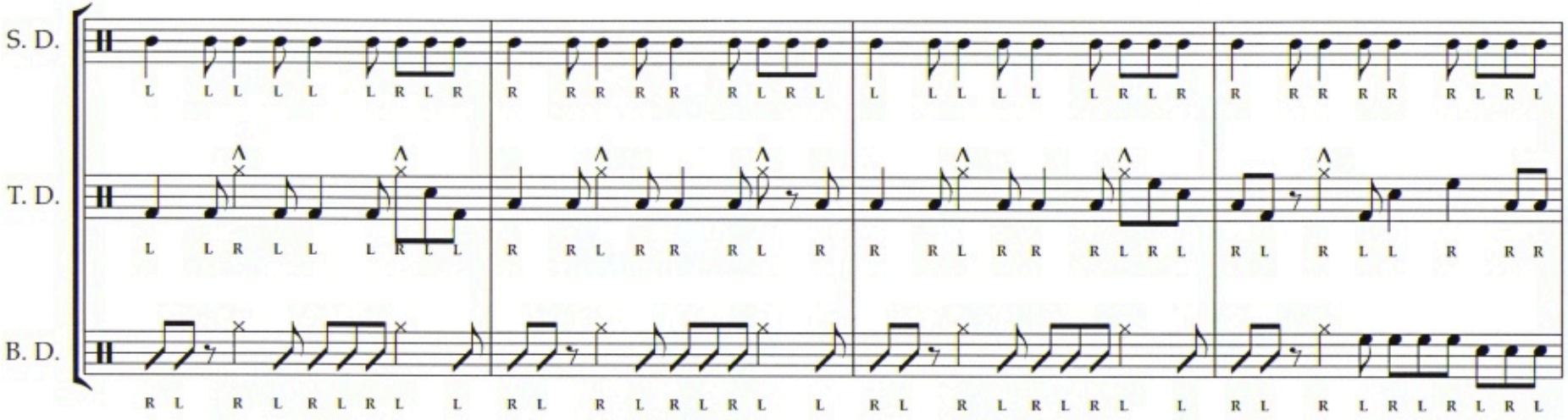

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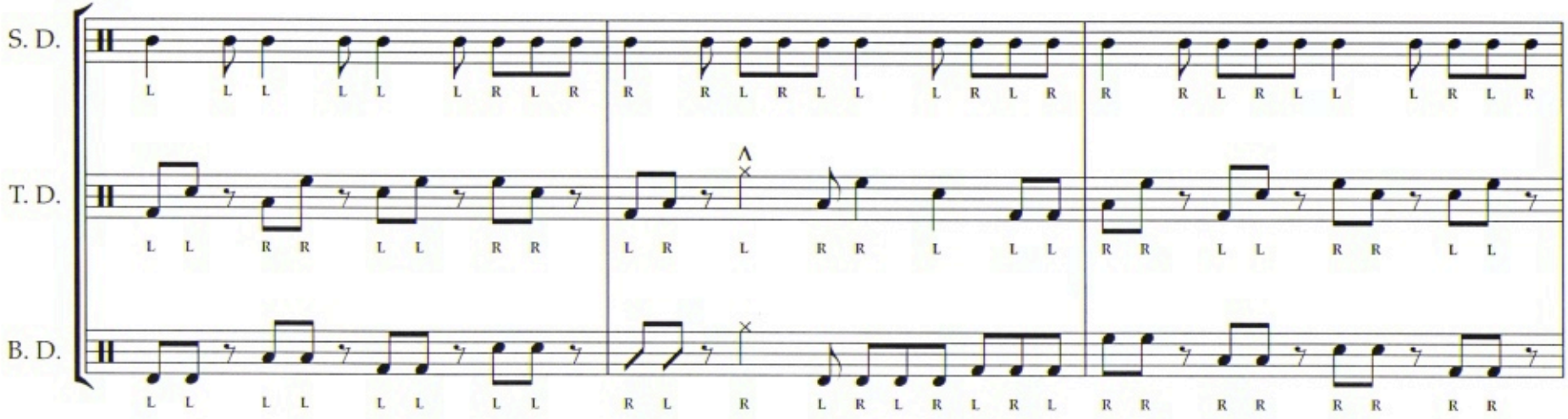

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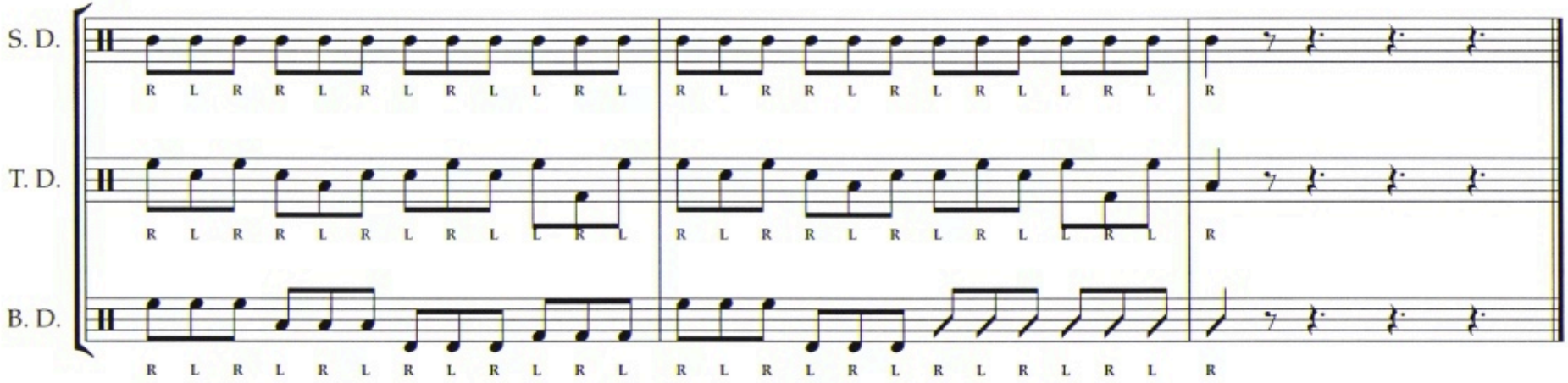

S. D.
T. D.
B. D.
R L R R L R L R L L R L
R L R R L R L R L L R L
R
R L R L R L R L R L R L
R L R L R L R L R L R L
R

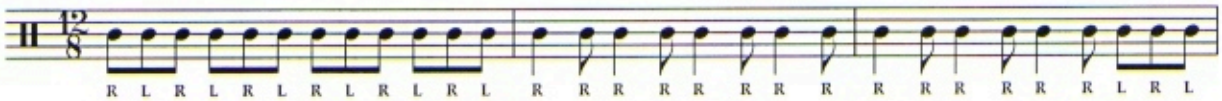
Double-Beat

Raider Line

Snare

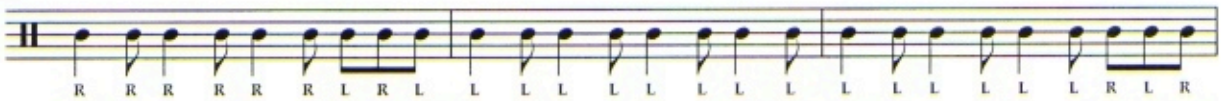
Arr. Wolf

♩ = 90 - 180



4

7



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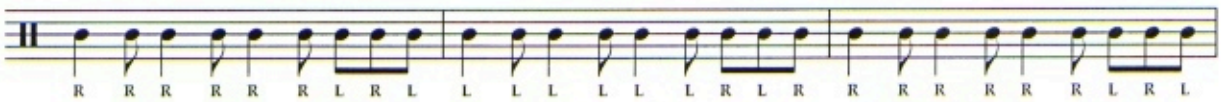

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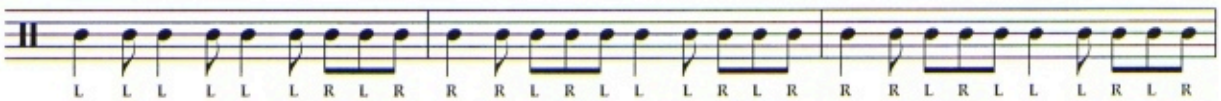

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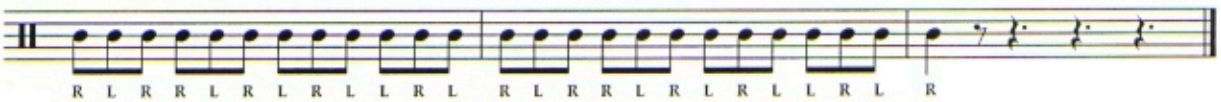


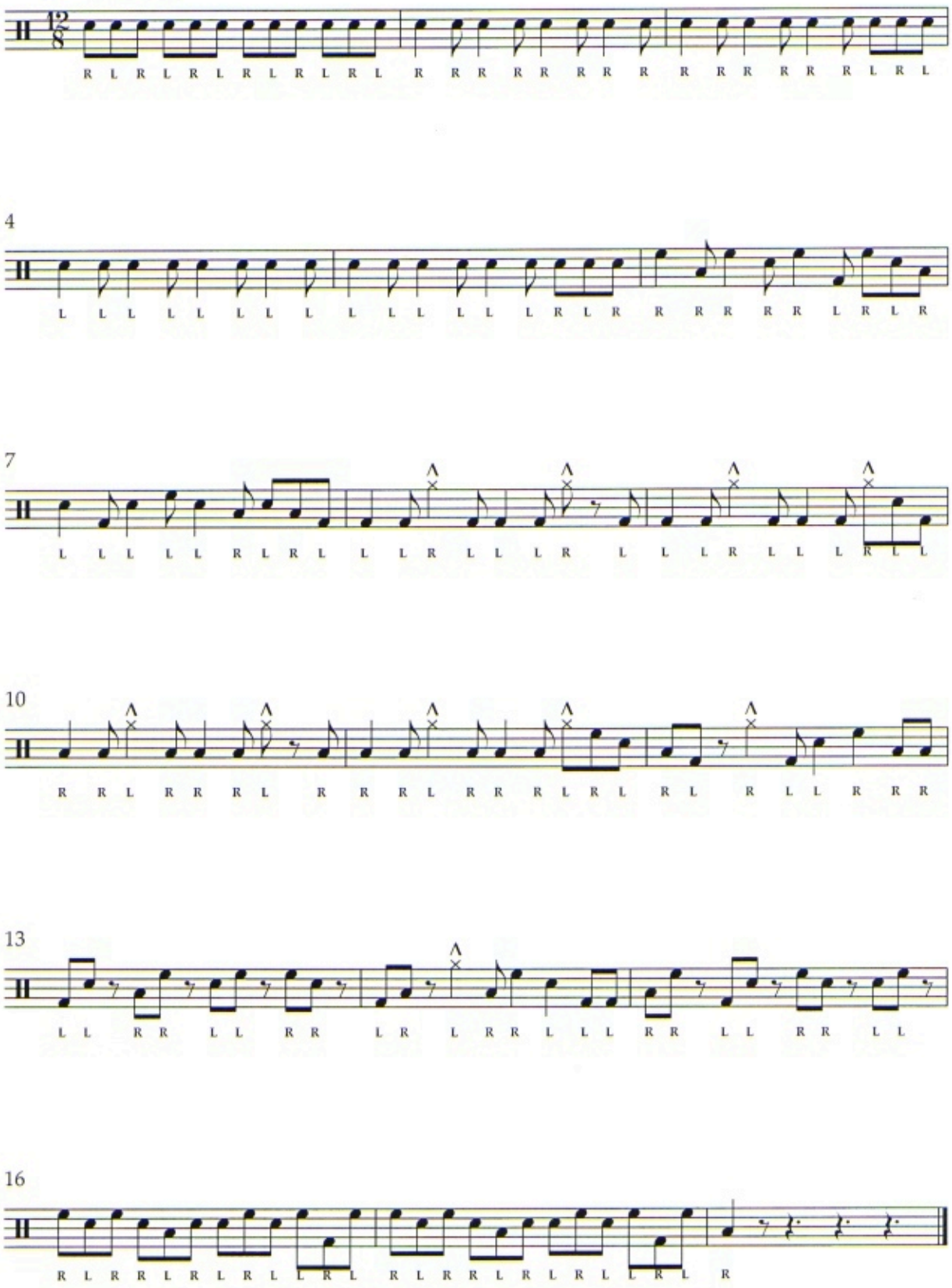
Tenor

Double-Beat

Raider Line

Arr. Wolf

♩ = 90 - 180



Bass

Double-Beat

Raider Line

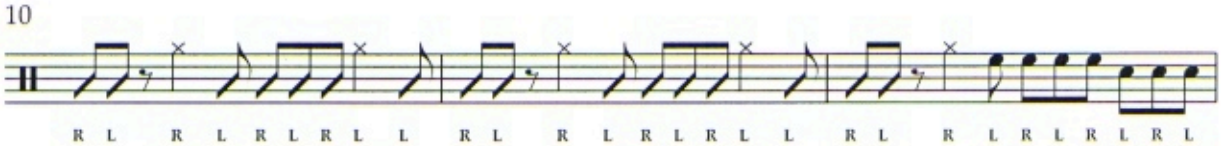
Arr. Wolf

♩ = 90 - 180

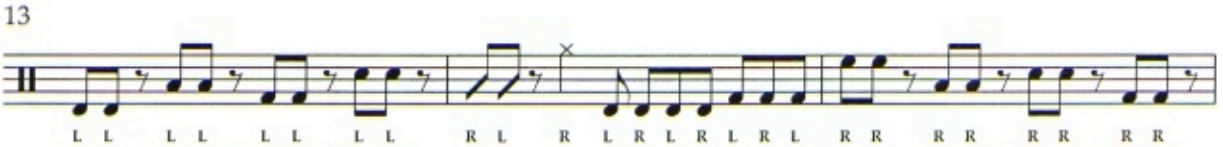
4

7

10



13



16

Gallups

Purpose: Focus in on the basic legato double stroke. We are looking to see that every strike of the drum is exactly like the one before it creating the "machine gun" sound in our double stroke rolls.

Stick Motion: Does each strike of the drum sound the same as the one before it? Does each hand sound the same in intent and intensity? Do the sticks rebound to the same height? (See the description sheet for Double Beat for more pointers.)

Some Common Mistakes:

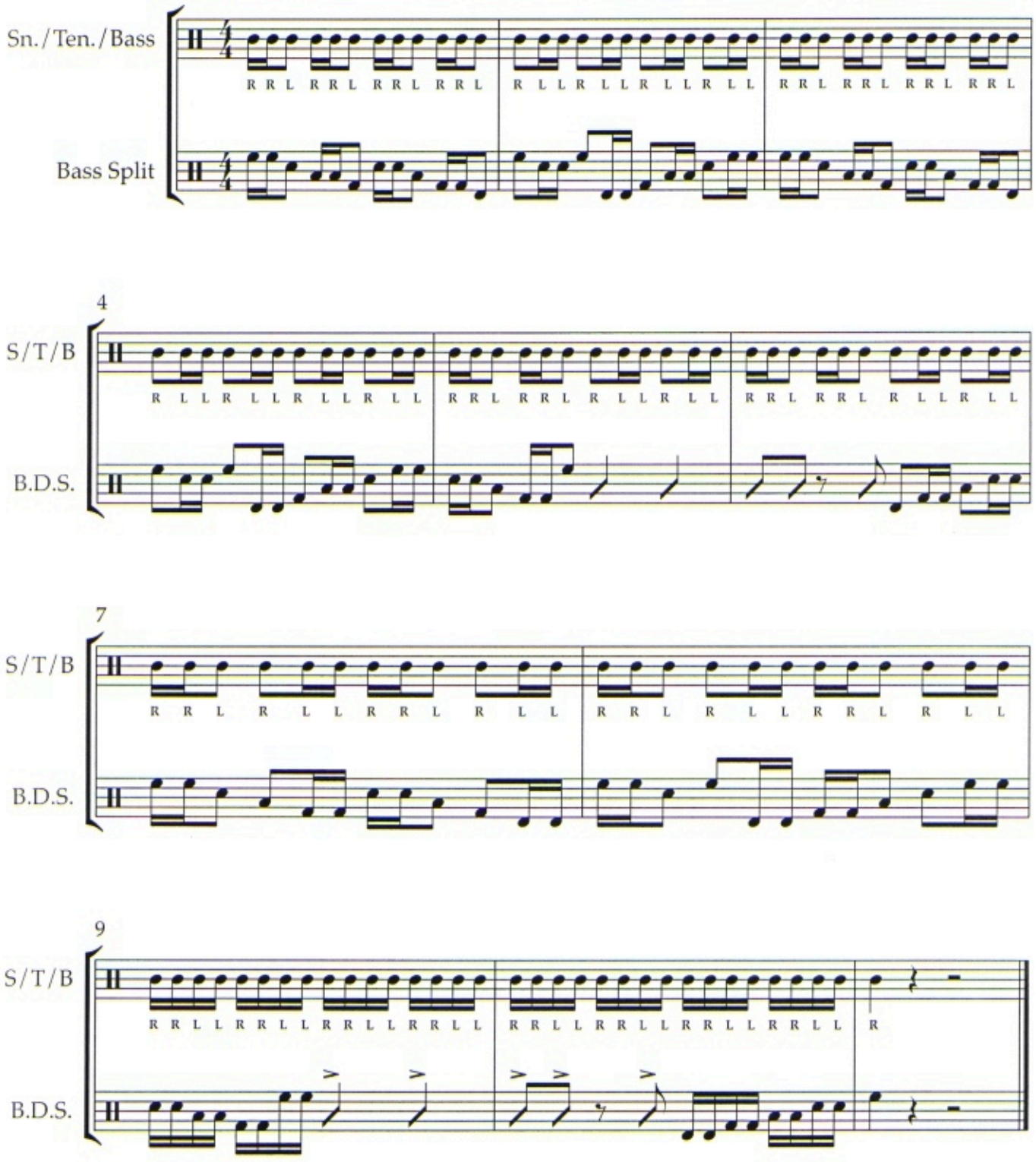
1) PLAYING THE EXERCISE WAY TOO FAST BEFORE MASTERY.
    a) This is an exercise that is to be played starting at 50 BPM with the 8th note clicker on the metronome playing. Play at 50 BPM for 15 minutes focusing on complete mastery of the stroke ensuring an equal and smooth sound from stroke to stroke and hand to hand.
2) Bouncing the stick.
    a) "Bouncing" your double strokes should not be happening in this exercise at any tempo less than 135 BPM. This exercise is one that should be played slower focusing on each part of the double stroke roll.
3) Making the initial stroke louder than the second stroke.
    a) Be sure all strokes are even and with the same intensity.
4) Pounding the last note.
    a) NEVER ever pound the last note to an exercise.

Variations:

1) Start at 50 BPM.
    a) Start this exercise at 50 BPM and play it for 5 minutes.
    b) After 5 minutes, you may increase the tempo by 3 clicks.
    c) Continue this until you surpass 135 BPM placing every note.
2) Play at all heights
    a) 3, 6, 9, 12, and full extension

Gallups
Raider Line

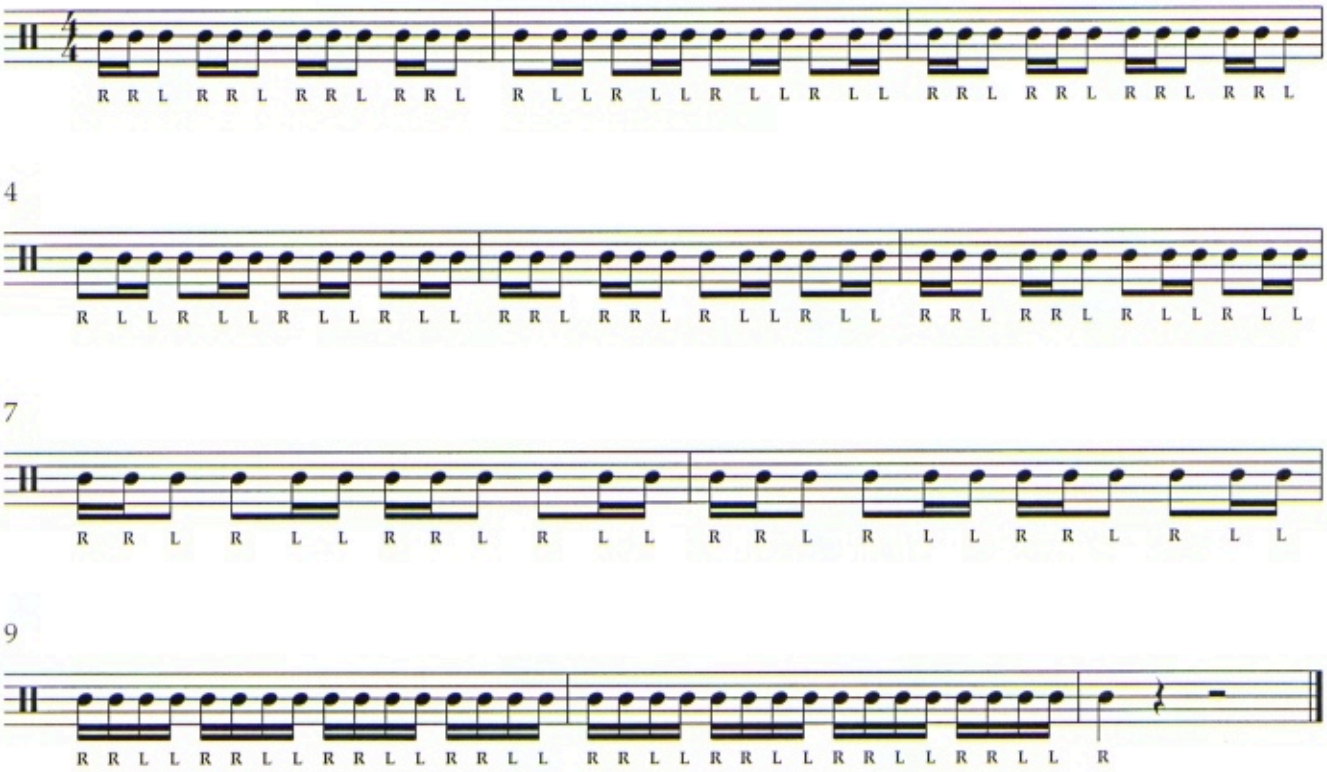
Arr. Wolf



Sn./Ten./Bass

Gallups
Raider Line

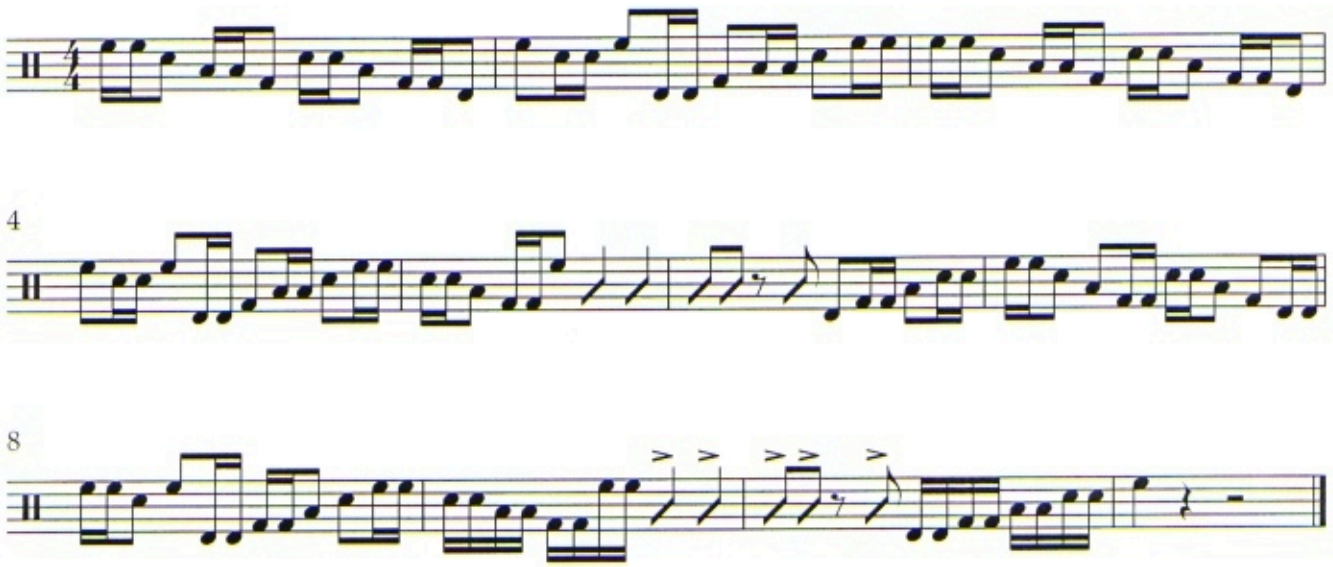
Arr. Wolf



Bass Split

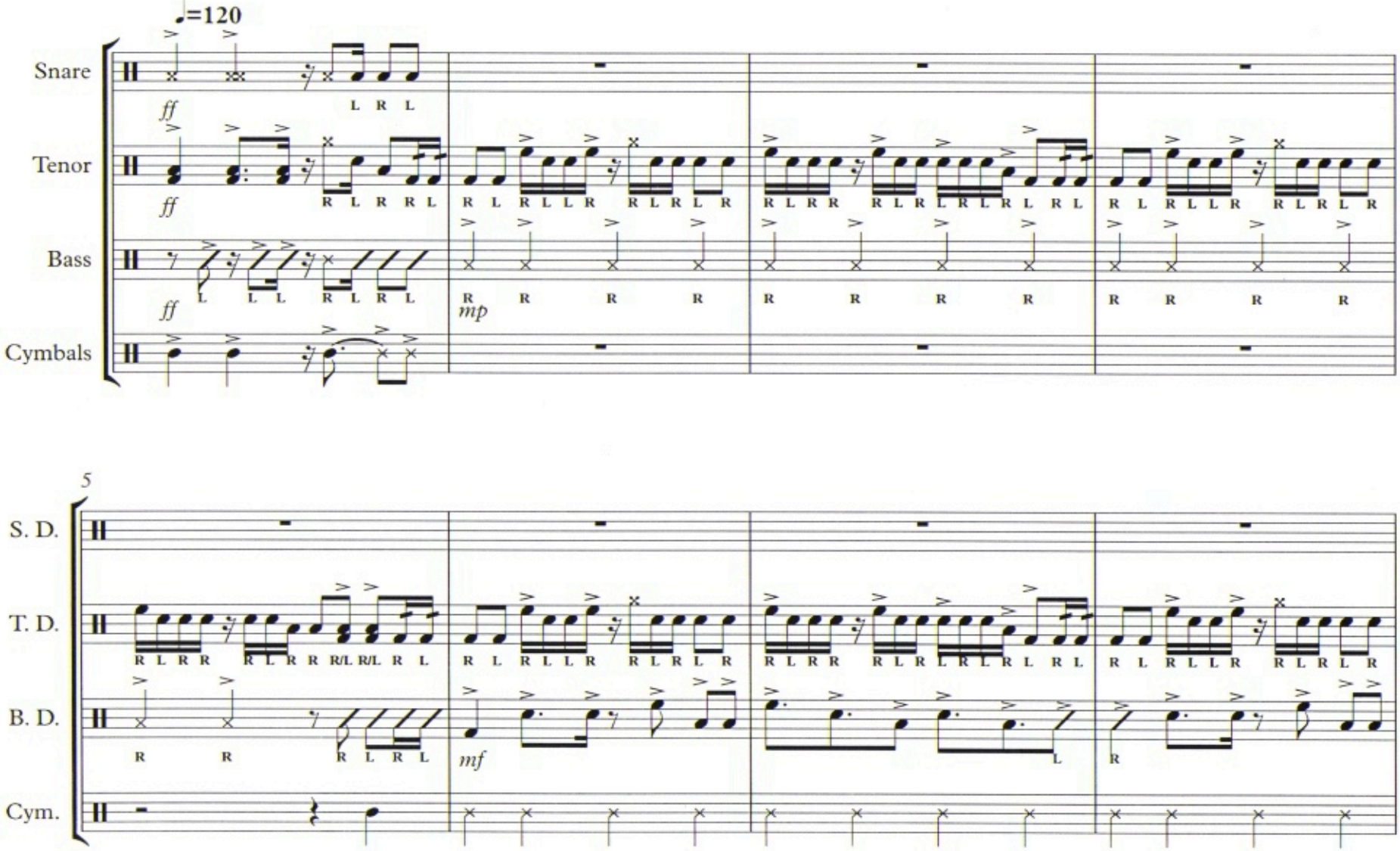
Gallups
Raider Line

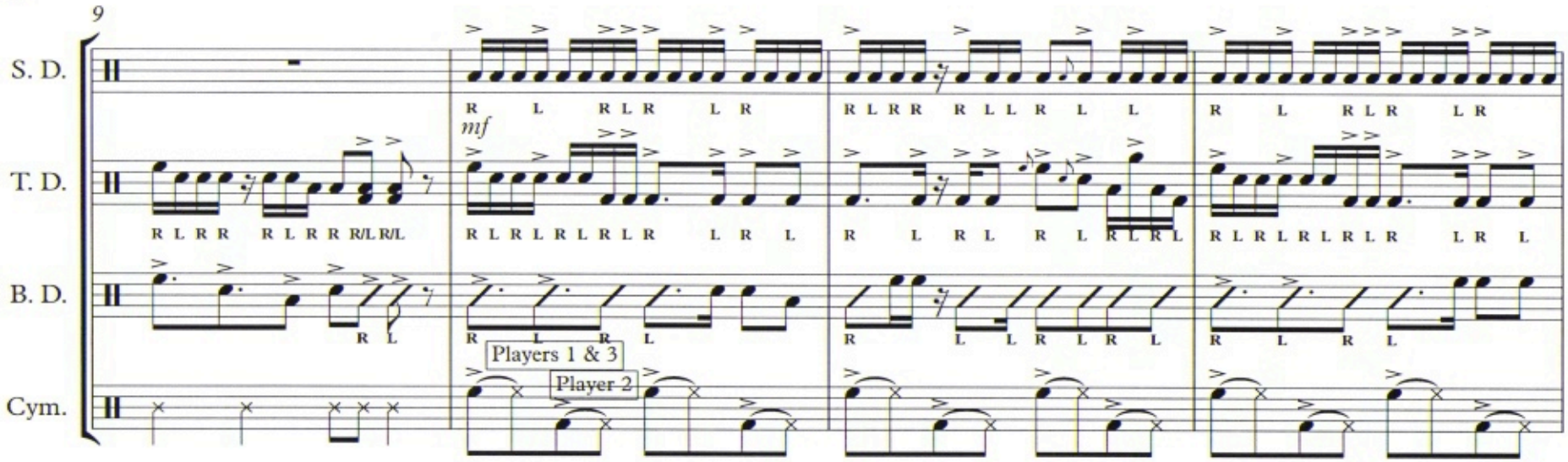
Arr. Wolf

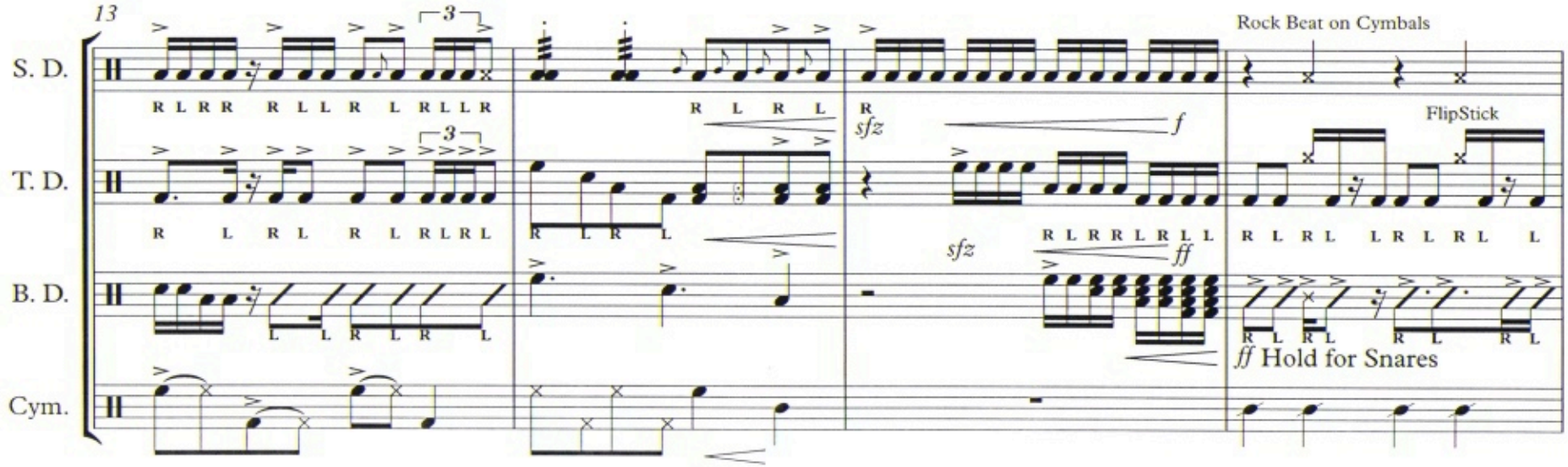


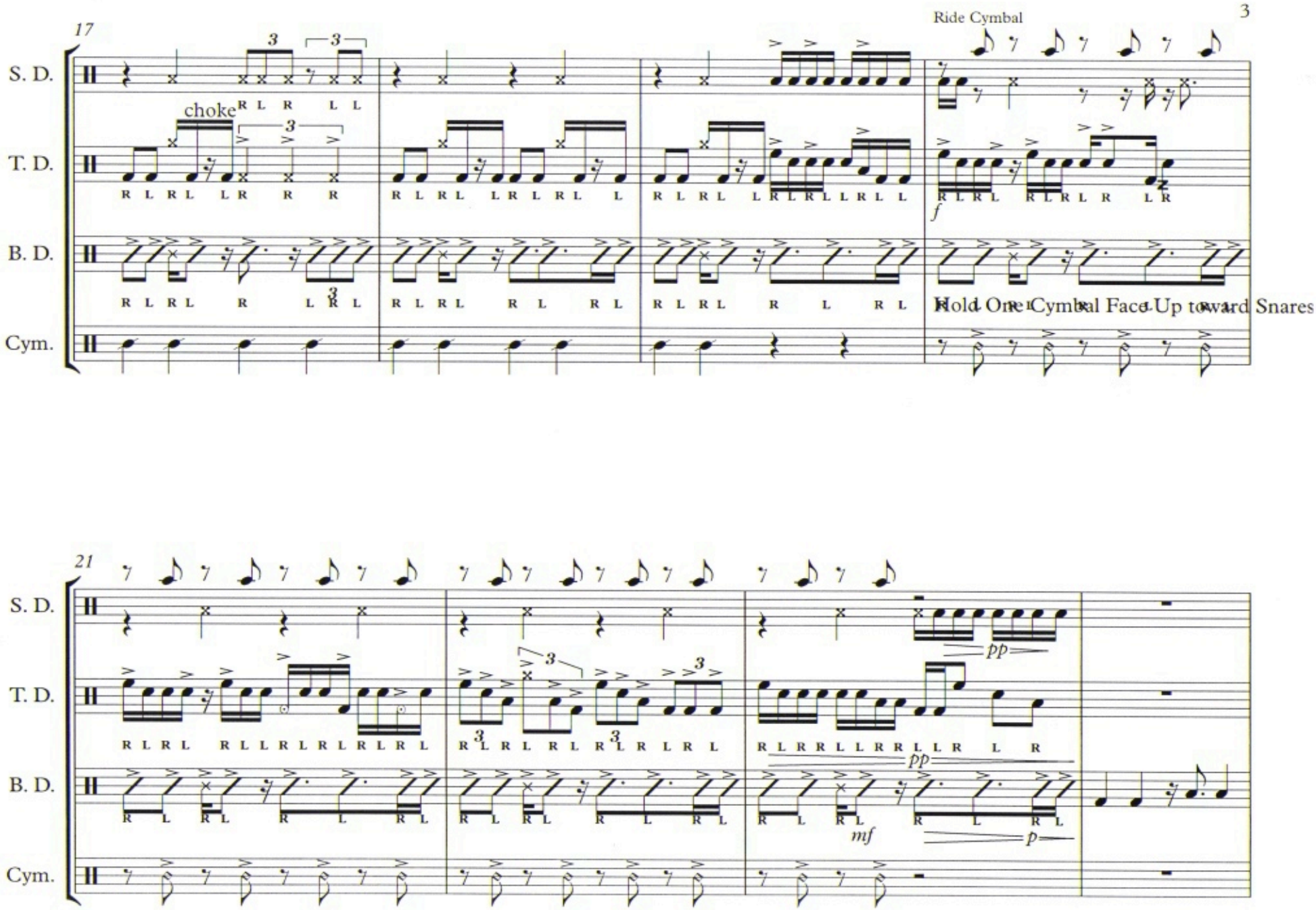
The Ballad of Rooster Cogburn

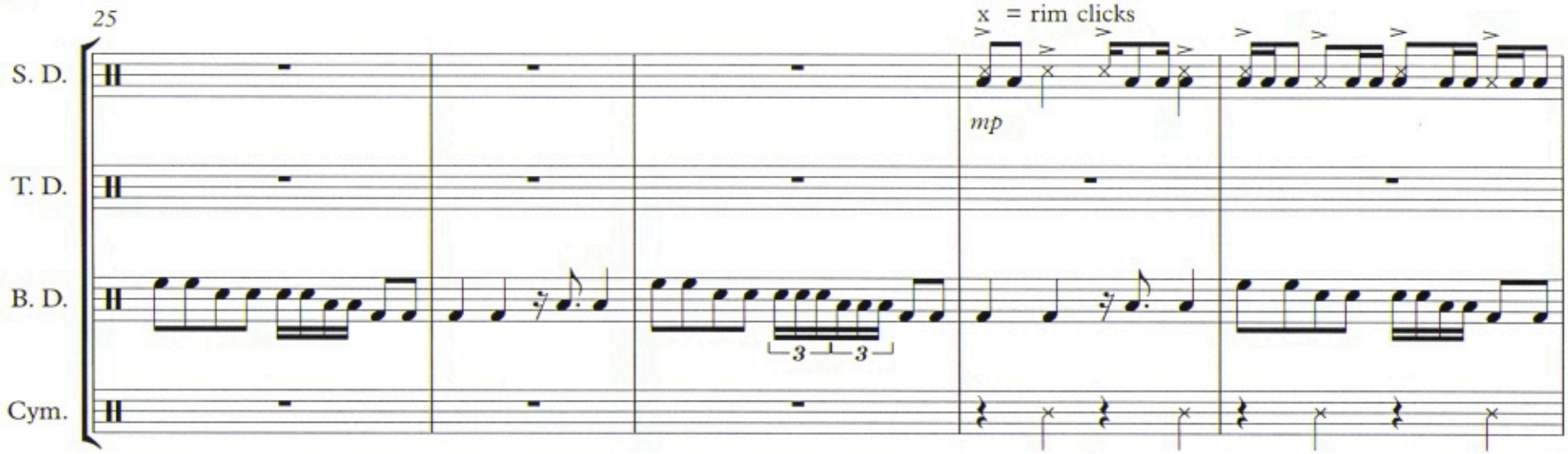
L. Roemersberger/A. Harvey 2014

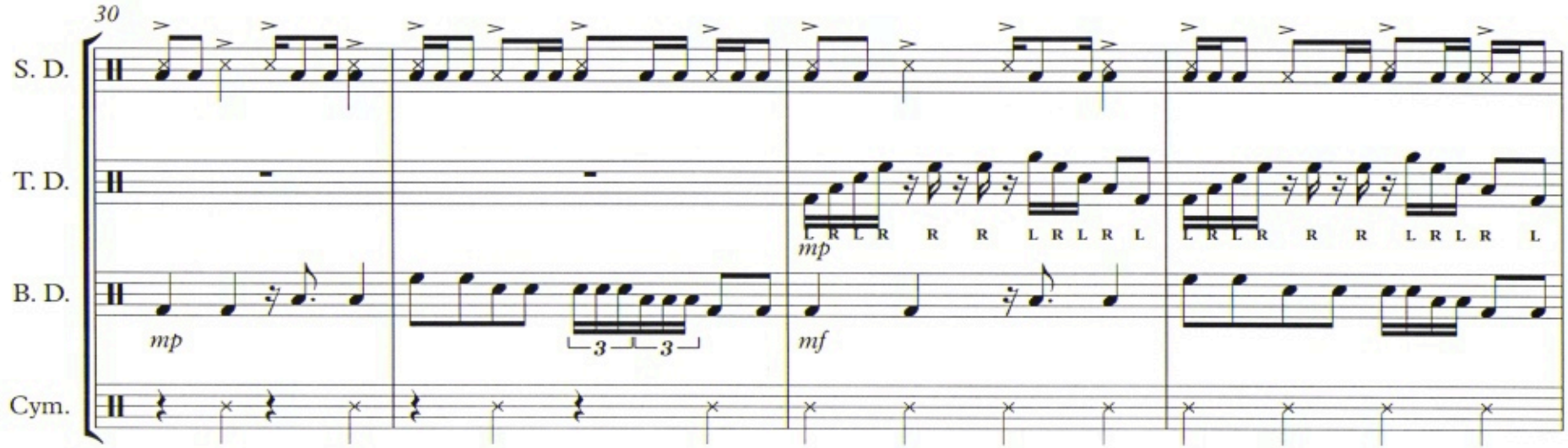


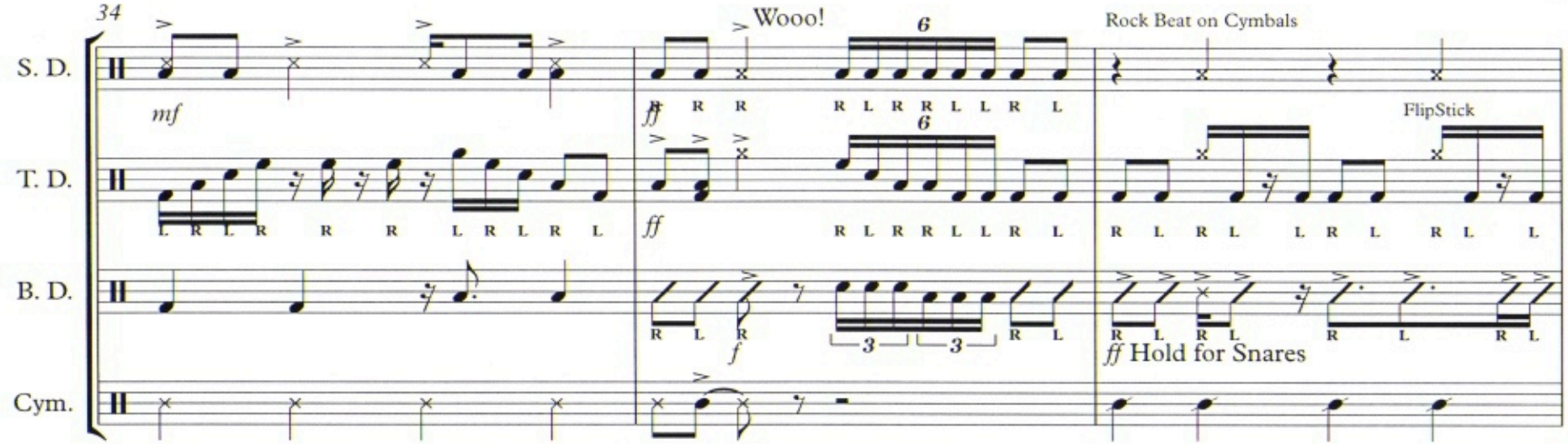

9
S. D.
T. D.
B. D.
Cym.
mf
Players 1 & 3
Player 2

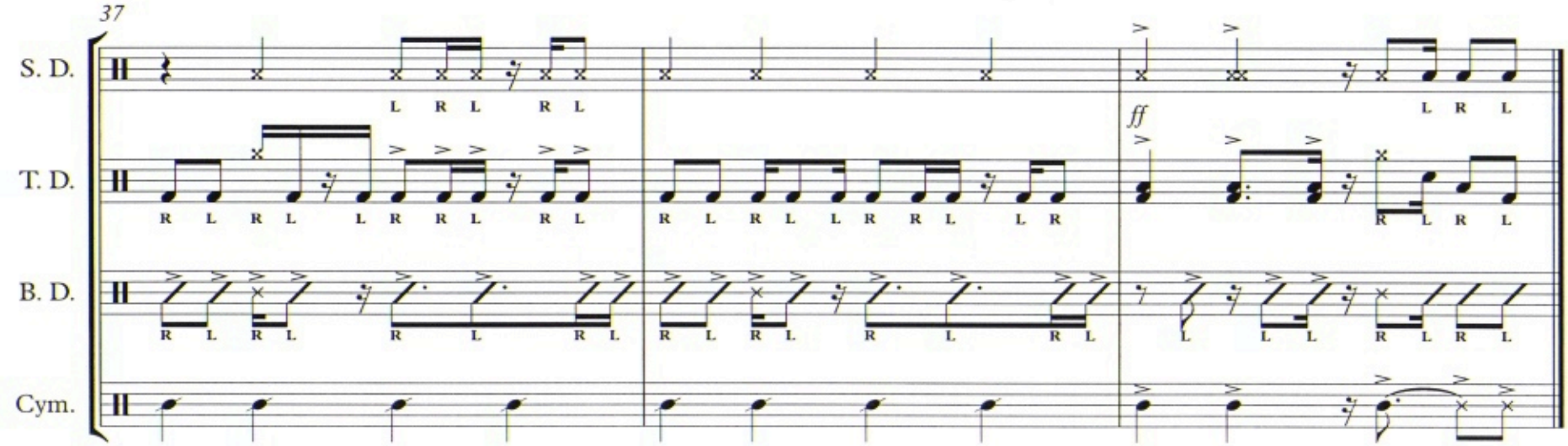

13
S. D.
T. D.
B. D.
Cym.
3
sfz
f
ff
Rock Beat on Cymbals
FlipStick
ff Hold for Snares


17
Ride Cymbal
S. D.
T. D.
B. D.
Cym.
choke
Hold One Cymbal Face-Up toward Snares
21
pp
mf
p


25
x = rim clicks
S. D.
T. D.
B. D.
Cym.
mp
3
3


30
S. D.
T. D.
B. D.
Cym.
mp
L R L R R R L R L R L
mp
3
3
mf


34
S. D.
T. D.
B. D.
Cym.
mf
Wooo!
ff
f
Rock Beat on Cymbals
FlipStick
ff Hold for Snares


37
S. D.
T. D.
B. D.
Cym.
ff