

PSLHS DRUMLINE

Audition Information

The Audition-

This is a one-on-one audition with the director. It will consist of some warm-ups selected from the packet and a few rudiments. I will place you based on your ability, where you are most needed, and/or what position I determine will be best for you, the drumline and the entire band. As long as you have a good attitude and are willing to participate, there will be a place for you on the drumline.

Preparation-

Please learn the exercises in the packet!! These will prepare you for just about everything the music will throw at you. Everyone **MUST** learn the snare part. If you would like to play bass drum or quints, practice those parts ***ONLY*** after you can play the snare music. I realize that for some of you percussion is not your first instrument, but please try to learn as much of the warm-ups as you can. Start with the basic warmups and then work on the corresponding group warmups below.

We only have time during percussion camp to put the exercises together. We will not be learning how to play the warm-ups. Please come prepared!!!

Technique-

There are as many techniques out there as there are instructors, but we need to all have the same approach. Included in the packet are some warm-ups that I feel are important to build a solid foundation. This will help our playing become uniform in a short amount of time.

Practice each warm-up with a metronome. Start out at a fairly slow tempo (60 bpm) and gradually increase the tempo (10 bpm at a time) until your hands begin to “freak out” and/or sound quality is lost. Whatever tempo you play at should be clean and accurate with good tone quality. Remember to mark time to the exercises. Everybody, **USE A METRONOME** and LISTEN to it! Do not just turn it on and set it next to you. ***Good time keeping can not be learned through osmosis!***

We will use a stick height system to determine dynamics (distance from the head in inches). Tap height should be kept at 1 ½” and accent height will vary between 3” and 12”.

Stick height relation to dynamics:

fff – 15” Full wrist + forearm (visual only)

ff – 12” Full wrist, no forearm (Vertical Stick at 90° to drumhead)

f – 9”

mf – 6” (Default height more or less)

p – 3”

pp – 1½” (Default low stroke)

ppp – at the edge of the drum head as low as possible.

Drummer Basic Warmups

DR. CHROME

On this exercise, focus on keeping the right hand consistent when moving from eighth notes to sixteenth notes. Don't slam the last note! That is all.

100-120= Bronze 120-160= Silver 160+ = Gold

Snare Drum

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

The first measure is a check pattern and should be played between each measure after. Keep your hands even and use good rebound. This is right hand lead sticking so the hands should stay consistent. Play it off the left hand for a challenge!

60-80= Bronze 80-132= Silver 132+ = Gold

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

This is called a grid. Start by playing a check pattern of sixteenth notes then move to accenting only the 1st sixteenth note. After playing the check pattern again, accent only the second sixteenth note. Continue until each of the four sixteenth notes have been accented. For an added challenge, grid accenting two sixteenth notes at a time. You could also replace the accents with diddles and make a diddle grid instead!

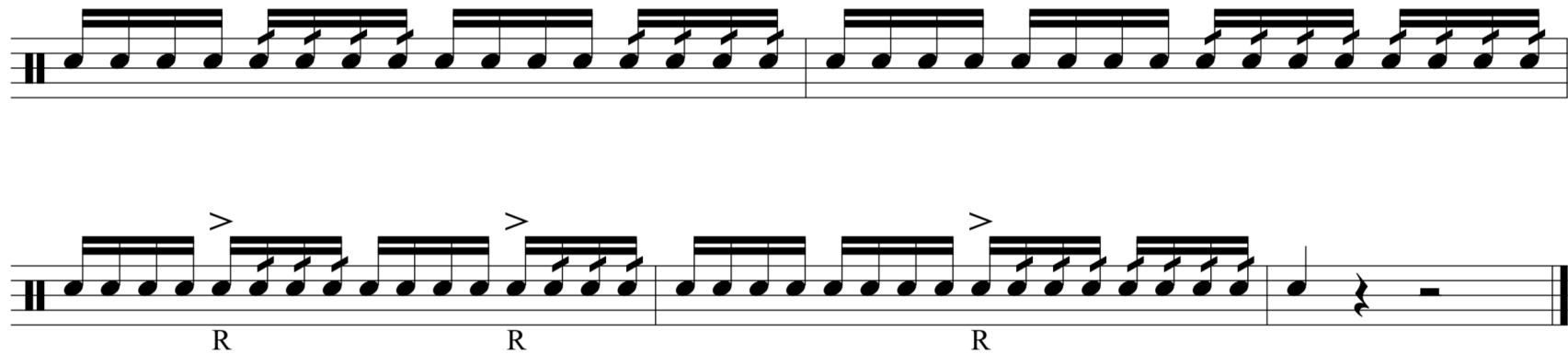
60-80= Bronze 80-132= Silver 132+ = Gold

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

Hugga Dugga Burr is the classic roll exercise. The slower you go, the more wrist you use. As you go faster, you start to only use fulcrum pressure and rebound. Practice this slowly and bump it up when you are comfortable. You should also be practicing your double stroke rolls **SLOW-FAST-SLOW**. It should sound like a lawnmower starting up getting pretty fast and then slowing back down.

60-88= Bronze 88-112= Silver 112+= Gold

Hugga-Dugga Burr



The image shows two staves of musical notation for the Hugga-Dugga Burr exercise. The first staff contains a continuous sequence of eighth-note rolls. The second staff shows a variation with three accented rolls (marked with '>') and three unaccented rolls, with the letter 'R' written below each pair. The piece concludes with a final note and a fermata.

PARADIDDLE PYRAMID

This exercise is a paradiddle nightmare, but when played correctly can have some serious groove. It starts with single paradiddles, and then moves through double paradiddles, triple paradiddles, and a section of alternating paradiddle-diddles and paradiddles. Practice this slowly and feel how each of the rudiments has its own rhythm and groove.

50-80 = Bronze 80-120 = Silver 120+ = Gold

The exercise is written on four staves of music, each starting with a double bar line and a repeat sign. The notation uses eighth notes on a single line, with stems pointing up and down to indicate right (R) and left (L) hand strokes. Accents (>) are placed above the notes to indicate emphasis.

Staff 1: Contains four measures. The first measure is in 3/4 time with the pattern R l r r L r l l. The second measure is in 3/4 time with the pattern R l r l r r L r l r l l. The third measure is in 3/4 time with the pattern R l r l r l r r L r l r l r l l. The fourth measure is in 4/4 time with the pattern R l r l r l r r L r l r l r l l.

Staff 2: Contains four measures. The first measure is in 3/4 time with the pattern R l r l r l r r L r l r l r l l. The second measure is in 3/4 time with the pattern R l r r l l R l r r l l R l r r. The third measure is in 3/4 time with the pattern L r l l R l r r L r l l r r L r l l r r L r l l. The fourth measure is in 3/4 time with the pattern R l r r L r l l.

Staff 3: Contains four measures. The first measure is in 3/4 time with the pattern R l r l r l r r L r l r l r l l. The second measure is in 3/4 time with the pattern R l r r l l R l r r l l R l r r. The third measure is in 3/4 time with the pattern L r l l R l r r L r l l r r L r l l r r L r l l. The fourth measure is in 4/4 time with the pattern R l r l r l r r L r l r l r l l.

Staff 4: Contains four measures. The first measure is in 4/4 time with the pattern R l r l r l r r L r l r l r l l. The second measure is in 4/4 time with the pattern R l r r l l R l r r l l R l r r. The third measure is in 4/4 time with the pattern L r l l R l r r L r l l r r L r l l r r L r l l. The fourth measure is in 4/4 time with the pattern R l r r L r l l.

Labels above the staves indicate the type of paradiddle: "Triple Paradiddle" above the first two measures of the third staff, and "Double Paradiddle" above the last two measures of the third staff. The label "Paradiddle" is placed above the first measure of the fourth staff.

This page of exercises deals with triplets. Make sure that each triplet fits into one beat. Triplets should alternate hands, so if beat one starts on the right, beat two should start on the left with natural sticking. The first is an accent grid using triplets. As always, play the check pattern in between each measure.

60-88= Bronze 88-112= Silver 112+ = Gold

The same rules apply here. This triplet diddle grid is written out for you, but remember to play the check pattern in between measures. This adds a double diddle grid (say that five times fast!), so practice it slowly and keep those diddles open.

60-88= Bronze 88-112= Silver 112+ = Gold

Lord of the Hands

Cromer

Score

Snare

Tenor

Basses

R B L B

Sn.

Tn.

Bd.

R R R R B B B R R R R B B B R R L L L L B B B L L L L B B B L L

R L

Sn.


Tn.

Bd.




R B

R

Lord of the Hands p.2

Sn. 
R _____ R L _____ R L _____ L R _____
Tn. 
R _____ R L _____ R L _____ L R _____
Bd. 
R _____ R L _____ L _____ L R _____

Sn. 
L R R R R L... R R R R R L. . . R R L... L R. . . L L L L R. . . L L
Tn. 
L R... R L R L R L R R R R R L R L R L R L L L L L R L R L R L L L L L R L R L R L L
Bd. 
R L

Sn. 
R R L . . .
Tn. 
R R L . . .
Bd. 

Puh-Puh-Duh, Puh-Duh-Duh

Drum score for "Puh-Puh-Duh, Puh-Duh-Duh". The score is divided into four systems, each with three staves: Snares, Quints, and Bases. The S.Dr. (Snare Drum) part is indicated by a double bar line and a repeat sign. The time signature is common time (C). The notation includes rhythmic patterns with R (Right) and L (Left) indicators, and triplet markings (3).

System 1:

- Snares: R R L R R L R R L R R L | R L L R L L R L L R L L
- Quints: R R L R R L R R L R R L | R L L R L L R L L R L L
- Bases: R R L R R L R R L R R L | R L L R L L R L L R L L

System 2:

- S.Dr.: R R L R R L R L L R L L | R R L R L L R R L R L L
- Quints: R R L R R L R L L R L L | R R L R L L R R L R L L
- Bases: R R L R R L R L L R L L | R R L R L L R R L R L L

System 3:

- S.Dr.: R R L R R L R R L R R L | R L L R L L R L L R L L
- Quints: R R L R R L R R L R R L | R L L R L L R L L R L L
- Bases: R R L R R L R R L R R L | R L L R L L R L L R L L

System 4:

- S.Dr.: R R L R R L R L L R L L | R R L R L L R R L R L L | R
- Quints: R R L R R L R L L R L L | R R L R L L R R L R L L | R
- Bases: R R L R R L R L L R L L | R R L R L L R R L R L L | R

Paradiddle-Something-Mabobber

Score

Kyle Matthews

Off the left for the x2 time

Snareline
Tenorline
Bass Drums

1 2 *fff* 3

S.Dr.
T. Dr.
B. Dr.

4 5 6

S.Dr.
T. Dr.
B. Dr.

7 8 9

Double Beats, Double Fun

RR RR RR RR R R LL LL LL LL L L RR RR RR LL LL LL

Snareline

Tenorline

Bass Drums

4 RR LL RR LL R L R RR RR RR RR R L LL LL LL LL L R RR RR L LL LL

S.Dr.

T. Dr.

B. Dr.

8 R L RR LL R R L R L R RR RR R RR RR L LL LL L LL LL

S.Dr.

T. Dr.

B. Dr.

11 R RR RR R RR RR LL RR LL R L L R L L R L R RR RR RR RR R

S. Dr.

RR RR R LL LL L RR RR LL LL B B R RR RR RR RR R

T. Dr.

R L R R RL RL RL RL R RR R R

B. Dr.

14 L LL LL LL LL L R RR RR L LL LL R R L L R R L L R L

S. Dr.

L LL LL LL LL L R RR RR L LL LL R R L L R R L L B B

T. Dr.

L LL LL L L R L L R R L L R R L L R L

B. Dr.

After you can play it with accents,
replace them with diddles.

To Diddle or Not to Diddle? That is the Question.

Cromer

Score

Snare

Tenor

Basses

Sn.

Tn.

Bd.

Sn.

Tn.

Bd.

Sn.

Tn.

Bd.

Triplet Diddles

Cassidy Byars
FreeDrumlineMusic.com

Snare Drums: 12/8, R L, L R, R L, L R R L R L R L
Tenor Drums: 12/8, R L, L R, R L, L R R L R L R L
Bass Drums: 12/8, [Triplet patterns]
Cymbals: 12/8, [Cymbal patterns]

Snare: R R R, L L L, R R R, L L L R L R L R L
Tenors: R R R, L L L, R R R, L L L R L R L R L
Bass: [Triplet patterns with accents]
Cymb.: [Cymbal patterns]

Snare: R L R L R L R L R L R L, R L R L R L R L R L R L
Tenors: R L R L R L R L R L R L, R L R L R L R L R L R L
Bass: [Triplet patterns with accents]
Cymb.: [Cymbal patterns, includes 'upper edge of cymbal' annotation]

Snare: R L R L R L R L R L R L, R L R L R L R L R L R L
Tenors: R L R L R L R L R L R L, R L R L R L R L R L R L
Bass: [Triplet patterns]
Cymb.: [Cymbal patterns]

Sn.

Tn.

Bd.

R R R₃ L L₃ L

R R L L R R L L

R L L L R L L L

R L R R L

Sn.

Tn.

Bd.

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

R L L R L L R L

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

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

Sn.

Tn.

Bd.

R L R R L L R R L L

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

R L L R R L L R R L L

R L L

Sn.

Tn.

Bd.

R L R R R L

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

R R L L

R L L L R R L

R R L L R R

PSLHS Audition
Snare Excerpt

Cromer

Score

Snare

p *f*

R L r r l l r r l l R L r l r l r l r l R L r r l l R l r r l R l r r l

p *f* *p* *f* *p* *f*

Sn.

R l r r l l r r l l r r l l R l R r r L l l R r r L l l R R L R L r l r l R L R L R L L R

fp *ff* *mp* *f*

PSLHS Audition
Bass Excerpt

Cromer

Score

Basses

R r r r L l l l r l r r l r

f *p*

Bd.

r l l r r r

3 3

Bd.

R L L R r l r l R

Fast Things

Don't be slow..

Brian Perez

$\text{♩} = 196$
snare solo

edge to center tutti center

f *ff* *ff*

5

S
RR LL RR LL RR LL

T
RR LL RR LL RR LL

B
R I I R I I R I I R I I

9

halfway to edge

S
R B Rlrl *mp*

T
R I I R I I R I I R I I

B
R Rlrl *p*

13

A RH-rim/LH-edge

S
p

T
p

B
mute w/LH

mf

Fast Things - Full Score

2

17

Musical score for measures 17-20. It features three staves: Soprano (S), Tenor (T), and Bass (B). The Soprano staff has dynamics *mp* and *f*. The Tenor staff has a dynamic *mf*. The Bass staff has dynamics *mf* and *f*. Fingerings are indicated by 'R' and 'L' with 'r' and 'l' for repeats. Accents are present above several notes.

21

Musical score for measures 21-24. It features three staves: Soprano (S), Tenor (T), and Bass (B). Fingerings are indicated by 'R' and 'L' with 'r' and 'l' for repeats. Accents are present above several notes.

25

Musical score for measures 25-28. It features three staves: Soprano (S), Tenor (T), and Bass (B). Fingerings are indicated by 'R' and 'L' with 'r' and 'l' for repeats. Accents are present above several notes. A dynamic *mp* is marked in the Soprano staff in measure 28.

29

B RH-rim/LH-edge

Musical score for measures 29-32. It features three staves: Soprano (S), Tenor (T), and Bass (B). A box labeled 'B' with the text 'RH-rim/LH-edge' is positioned above the first measure. Dynamics *p* and *mp* are marked. Fingerings are indicated by 'r' and 'l'. Accents are present above several notes.

Fast Things - Full Score

3

33

Musical score for measures 33-36. It features three staves: Soprano (S), Tenor (T), and Bass (B). The Soprano staff has a dynamic of *f* and includes triplets and a quartet. The Tenor staff has dynamics of *mp* and *p*. The Bass staff has a dynamic of *mp*. Rhythmic notation includes eighth and sixteenth notes with stems up and down.

37

Musical score for measures 37-40. It features three staves: Soprano (S), Tenor (T), and Bass (B). The Soprano staff has a dynamic of *f* and includes a 9-measure rest. The Tenor staff has dynamics of *f* and *mf*. The Bass staff has dynamics of *fp*, *mf*, and *mp*. Rhythmic notation includes eighth and sixteenth notes with stems up and down.

41

[C]

Musical score for measures 41-44. It features three staves: Soprano (S), Tenor (T), and Bass (B). The Soprano staff has dynamics of *fp* and *f*. The Tenor staff has dynamics of *fp* and *f*. The Bass staff has dynamics of *fp* and *f*. Rhythmic notation includes eighth and sixteenth notes with stems up and down.

45

Musical score for measures 45-48. It features three staves: Soprano (S), Tenor (T), and Bass (B). The Soprano staff has dynamics of *p*, *f*, *fp*, and *f*. The Tenor staff has dynamics of *p*, *f*, *fp*, and *f*. The Bass staff has dynamics of *p*, *f*, *fp*, and *f*. Rhythmic notation includes eighth and sixteenth notes with stems up and down.

Fast Things - Full Score

4

49

Musical score for measures 49-52, featuring three staves (Soprano, Tenor, Bass) in 3/4 time. The score includes various rhythmic patterns, including quintuplets and triplets, and dynamic markings *p* and *f*. Fingerings are indicated by numbers 1-5. The Soprano part has notes R, L, r, l, r, l, r. The Tenor part has notes R, L, R, R, L, r. The Bass part has notes R, L, L, R.

53

Musical score for measures 53-56, featuring three staves (Soprano, Tenor, Bass) in 3/4 time. The score includes various rhythmic patterns, including quintuplets and quadruplets, and dynamic markings *p* and *mp*. Fingerings are indicated by numbers 1-5. The Soprano part has notes R, L, R, B. The Tenor part has notes R, L, R, B. The Bass part has notes R, l, R, R.

57

Musical score for measures 57-60, featuring three staves (Soprano, Tenor, Bass) in 3/4 time. The score includes various rhythmic patterns, including a septuplet and quadruplets, and dynamic markings *f* and *fff*. Fingerings are indicated by numbers 1-5. The Soprano part has notes l, r, b. The Tenor part has notes r, l, r, l, r, l, r, l. The Bass part has notes r, R.

Fast Things - Snares

2

33
f
 R | r LL rr || R | | R || rr L rr || R | | r LL rr || rr L R

37
 I R | r r | I R | I R | I r r L R r | L r L r L r L r r | r | r | r |
 [C]

42
fp
f
 R | r | r | r | r | r | r | r | r | r | L | r | R | RR | r LL r | R | R | r r

45
p
f
fp
 I | I R | I R | I R || rr || R R R L L R | r | r |

47
f
 R L r r | I R L r | r | R L r r L r r L r L r r L

49
 R L r | r | r | L R | r | r | R L R r | R L r | I R | R | I R | I R | R L R B

54
p
 L R | I R | R | I r r | R | R | I r r | R | R | r | r | b

57
f
fff
 I r b R L R L R L R L B B

Fast Things

Don't be slow..

Brian Perez

♩ = 196

2

ff

7

p

A mute w/LH

13

mf

17

mf *f*

22

mp *mf*

B


27


31


Fast Things - Basses


2

33  *mp*


37  *fp* *mf* *mp* *r l r l*

42  *fp* *f* *R L R L*

45  *R L R R r L r l R L R L R L*

49  *p* *f* *R L L R r r R R l R l R R*

54  *p*

57  *ff* *fff*