

# **Chestatee 2022 Drumline Audition Packet**



The following is the audition material for the 2022 season of the Chestatee High School Drumline. All persons auditioning will be held responsible for the exercises in the packet as well as the technique used to play each individual exercise. This packet will contain a technique breakdown to provide each potential member with the necessary technique needed to play at the highest and most consistent level. Thank you so much for your interest in the 2022 season and the best of luck to all of you.

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## **Technique Breakdown**

Sound production is a very important aspect for every drummer and for a line to be successful a unified and consistent approach to the drum will produce a high quality of sound at all dynamic levels. Here at Chestatee High School, the approach that we use is a velocity approach that we like to call a “heavy hands” approach to playing. In other words the player will use the weight of the arm and hand to bring out the sound that the drum produces. The breakdown of this approach is fairly simple and can be described as the following.

### **Grip**

The grip of and set-up of the player is imperative for producing a consistent sound. Each player is not only responsible for the sound he/she produces but the quality of sound that their instruments produce. The grip of the stick in each player sets up the fundamentals for a good and solid stroke that will produce a uniform sound from all players.

Snare drummers will be using traditional grip for the 2022 season. For traditional grip, the right hand holds the stick matched grip in a relaxed yet controlled manner. Stick should be held by the fulcrum, located between the thumb and first two fingers, and flowing down the padded, “fat” part of the hand. The ring and pinky fingers will relax around the stick engaging all fingers on the stick at all times. The hand is positioned approximately 2 to 3 inches above the rim and angled down to the head where the bead is in the center approximately 1 inch from the head. The Left Hand will hold the stick between the thumb and first finger. The stick will rest on the cuticle of the ring finger in the left hand with the pinky relaxed under it. The Fulcrum is between the thumb and first finger. (All techniques for playing will be addressed in the audition process)

Tenor Drummers will use a matched grip for the participation in the 2022 season. The right hand and left hand will hold the sticks matched grip in a relaxed yet controlled manner. Sticks should be held by the fulcrum, located between the thumb and first two fingers, and flowing down the padded, “fat” part of the hand. The ring and pinky fingers will relax around the stick engaging all fingers on the stick at all times.

The hand is positioned approximately 2 to 3 inches above the rim and angled down to the head where the bead is in the center approximately 1 inch from the head. Finally, their arms should be relaxed next to their body and elbows are relaxed as well.

Bass Drum Grip is similar to matched grip with some slight variations. The fulcrum for bass is the same as matched grip as well as the placement of the fingers on the mallet itself. The difference is the thumb is positioned on the side of the mallet and tucked into the hand (eliminating the popular hitch hiker thumb). The elbows should be about 6 inches from the side of the body (or a coke bottle) and the wrist should be about 2 inches away from the rib, with the mallet angled toward the center of the head. The mallet top should be about 2 inches off the head.

### **Sound and Stroke**

To get the best possible sound out of the drum we want to play a legato stroke where the initiation of the stick starts and stops at the top of the stroke. When initiating the stick, the player will use a relaxed velocity approach or “heavy hands” that moves the stick down to the head and the force of the stick will return the stick back to its original position with one turn of the wrist.

Now when doing your wrist stroke, the wrist is not locked down to a fixed position that is an approximant distance from the rim. On the contrary the forearm and arm itself are in a relaxed position and is free to move with the wrist while the drummer is playing. In other words you do not have to lock your wrists to the rim in order to play. The stroke is initiated from the wrist but your body is made to move and it is connected to do so. If your arm moves when you hit the drum it is ok. One thing to remember is that you must use the correct amount of velocity to get the stick to return in one fluid motion. This legato motion is essential to producing the right sound from the drum and will allow for proper interpretation of all notes and rhythms. This technique is a very relaxed and comfortable way of playing and will be broken down again at the first audition.

## Heights

The heights used at Chestatee are directly related to dynamics and dynamic levels. The heights are as follows:

15, FF 12, F 9, mf 6, mp 3, p 1.5pp

- 15 inches is the legato stroke with a full wrist turn and then brought up 6 to 9 inches from the rim to make the stick flat. The arm is an ample part of this height and must be moved in order to achieve the dynamic.
- 12 inches is where the wrist is turned to a full stroke without engaging the arm for extra height. This is the basis for your heavy hands stroke and or legato stroke
- 9 inches is what I call the comfortable stroke. The stick is turned to approximately 9 inches from the head. The wrist is turned to a comfortable level but is not turned to the farthest point.
- 6 inches is a controlled legato stroke that should be 6 inches from the head. The bead should only travel the distance of about a dollar bill and the wrist is a small but relaxed turn
- 3 inches is placing the stick flat with the wrist. The bead does not go above parallel with the head. With the wrist being 3 inches above the rim and the bead being 1 inch above the head, making the bead and the wrist flat gives you a controlled full sound at the low dynamic level
- 1.5 inches is what is also known as feather tapping. This is used in extreme circumstances and adds a lighter feel and sound, but has a different approach to the drum

# Legatos

Musical staff 1: Snare line with sixteenth-note patterns. The first four measures feature a continuous sixteenth-note pattern with accents (>) above each note, starting with a forte (*f*) dynamic. The last two measures feature a similar pattern but with a piano (*p*) dynamic. Vertical tick marks below the staff indicate the timing of the notes.

7

Musical staff 2: Snare line with sixteenth-note patterns. The first measure has a forte (*f*) dynamic, followed by a piano (*p*) dynamic for the next two measures, and then a forte (*f*) dynamic for the final two measures. Accents (>) are present above the notes in the first, third, and fifth measures. Vertical tick marks are present below the staff.

12

Musical staff 3: Snare line with sixteenth-note patterns. The first measure has a forte (*f*) dynamic, followed by a piano (*p*) dynamic for the next two measures, and then a forte (*f*) dynamic for the final two measures. Accents (>) are present above the notes in the first, third, and fifth measures. Vertical tick marks are present below the staff.

# Legatos

Staff 1: Tenor clef, 8 measures of music. Measures 1-4 contain eighth-note runs with accents and dynamic markings *f* and *p*. Measures 5-8 contain quarter-note runs with accents and dynamic marking *p*.

7

Staff 2: Tenor clef, 8 measures of music. Measures 1-2 contain eighth-note runs with accents and dynamic marking *f*. Measures 3-4 contain quarter-note runs with accents and dynamic marking *p*. Measures 5-8 contain quarter-note runs with accents and dynamic marking *f*.

12

Staff 3: Tenor clef, 8 measures of music. Measures 1-2 contain eighth-note runs with accents. Measures 3-4 contain quarter-note runs with accents. Measures 5-8 contain quarter-note runs with accents.

# Legatos

Musical staff 1: Bass line with slurs and dynamics. The staff contains a series of rhythmic patterns. The first four measures feature a series of slurs over eighth notes, with a dynamic marking of *f* below. The next four measures continue with similar slurred patterns, with a dynamic marking of *p* below. The final two measures show a transition to a more melodic eighth-note pattern.

7

Musical staff 2: Bass line with slurs and dynamics. The staff contains a series of rhythmic patterns. The first two measures feature a series of slurs over eighth notes, with a dynamic marking of *f* below. The next two measures continue with similar slurred patterns, with a dynamic marking of *p* below. The final two measures show a transition to a more melodic eighth-note pattern, with a dynamic marking of *f* below.

12

Musical staff 3: Bass line with slurs and dynamics. The staff contains a series of rhythmic patterns. The first two measures feature a series of slurs over eighth notes, with a dynamic marking of *f* below. The next two measures continue with similar slurred patterns, with a dynamic marking of *p* below. The final two measures show a transition to a more melodic eighth-note pattern, with a dynamic marking of *f* below.

♩=132

*f*

7

*p < f*

13

*f*

19

24

*f*



♩=132

*f*

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

Detailed description: This is the first staff of music. It begins with a tempo marking of quarter note = 132. The staff contains six measures of music. The first four measures consist of eighth-note patterns, with the first two measures having accents (>) and the last two having accents and breath marks (^). The last two measures end with a double bar line. Below the staff, the fingerings are indicated as: R R R R R R R R R R R R R R R R R R L L L L L L L L L L L L L L L L L L.

7

*p* *f*

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

Detailed description: This is the second staff of music, starting at measure 7. It contains six measures. The first two measures have accents (>) and breath marks (^). The last measure has a double bar line. Below the staff, the fingerings are indicated as: L L L L L L L L L L L L L L R L R L R L R R R. A dynamic marking of *p* is placed under the first measure, and *f* is placed under the last measure.

13

*f*

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

Detailed description: This is the third staff of music, starting at measure 13. It contains six measures. The first four measures have accents (>) and breath marks (^). The last two measures have accents (>) and breath marks (^). The last measure ends with a double bar line. Below the staff, the fingerings are indicated as: L L L L L L L L L L L L L L L L L L R.

19

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

Detailed description: This is the fourth staff of music, starting at measure 19. It contains six measures. The first four measures have accents (>) and breath marks (^). The last two measures have accents (>) and breath marks (^). The last measure ends with a double bar line. Below the staff, the fingerings are indicated as: R R R R R R R R R R R R R R R R R R L.

24

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

Detailed description: This is the fifth and final staff of music, starting at measure 24. It contains six measures. The first four measures have accents (>) and breath marks (^). The last two measures have accents (>) and breath marks (^). The last measure ends with a double bar line. Below the staff, the fingerings are indicated as: L L L L L L L L R R R R R R R R L L L L L R R L R R R R R R B B B R R R L R.

# TGIF

♩=132

*f*

7

13

*f*

18

23

26

Detailed description: The image shows a bass line for the song 'TGIF' by Matt Young. It consists of six staves of music. The first staff starts with a tempo marking of 132 beats per minute and a dynamic marking of *f*. The music is written in a 4/4 time signature. The first staff contains measures 1-6. The second staff contains measures 7-12. The third staff contains measures 13-17, featuring a prominent sixteenth-note triplet pattern in measures 14-17, with a dynamic marking of *f* and a hairpin crescendo leading into it. The fourth staff contains measures 18-22. The fifth staff contains measures 23-25. The sixth staff contains measures 26-29, ending with a double bar line. Various musical notations are used, including slurs, accents, and dynamic markings.



# DOUBLE SHUFFLE (GOT)

♩=132

2

*p*

**A**

*f*

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

10

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

15

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

20

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

*f*

25

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

30

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 L L L L L L

34

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

# DOUBLE SHUFFLE (GOT)

$\text{♩} = 132$

2

*p*

**A**

*f*

9

14

19

*f*

24

28

32

35

Detailed description: This is a bass line score for a piece titled "DOUBLE SHUFFLE (GOT)" by Matt Young. The tempo is set at 132 beats per minute. The score is written on a single staff with a treble clef. It begins with a measure of a whole rest, followed by a series of eighth notes in triplets. A dynamic marking of *p* (piano) is placed below the first triplet. The piece is divided into sections, with a section labeled 'A' starting at measure 9. This section is marked *f* (forte) and consists of a sequence of eighth notes, some in triplets and some in pairs. The notation includes various rhythmic patterns such as eighth-note triplets, eighth-note pairs, and sixteenth-note runs. Dynamic markings of *f* are used throughout the piece to indicate changes in volume. The score concludes at measure 35 with a final triplet of eighth notes.

# CHS ROLLS

CHESTATEE HIGH SCHOOL DRUMLINE 2020

♩=152

6  
8



9



17



25



29



# CHS ROLLS

CHESTATEE HIGH SCHOOL DRUMLINE 2020

♩=152

6  
8

9

17

25

29

# CHS ROLLS

CHESTATEE HIGH SCHOOL DRUMLINE

♩=152

6/8

8

15

22

28