

Sanquana



DRUM & BUGLE CORPS

2008

Percussion Section: Battery

SNARE AUDITION PACKET

Welcome to the 2008 Santa Clara Vanguard Auditions!

Thank you for your interest in the 2008 Santa Clara Vanguard. This packet was designed by Murray Gusseck. Further information can be found on SCV's website at:

www.scvanguard.org



Please read all the information both in this packet and on the website very carefully. It is also helpful to visit the website as often as possible for news and updated information. We look forward to seeing you in November!

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Staff

It has been a real thrill for me to return to my original home team after a 2-year hiatus. In that time I have grown to appreciate and admire the many accomplishments of the SCV percussion section and its staff during those 2 years.

As such, I am thrilled to be able to work alongside excellent percussionist and arranger Brian Mason, who will be taking on the role of percussion arranger for the corps. I am also excited to bring back on staff for the battery section some very unique and talented teachers who have been with the program in one way or another for quite some time.

Here they are:

Snares:

Walter Powell
Micah Hardwick

Tenors:

Matt Ramey

Bass Drums:

Chris Cyr
Kent Cater
Jonathan Steele

Cymbals:

Robert Chavira
Leo Sanchez

Each individual brings something uniquely their own to the proverbial table, and I look forward to being able to do some great things with these folks. They are people I marched with, former students, and former teachers. I consider all of them to be both my friends and my peers. I think you will find this group of people a lot of fun to work with. It should be noted that Kent Cater and Robert Chavira are literally pioneers of their sections in the annals of drum corps history, thus in my mind representing the “forefront” of the activity.

For my role, I will be managing the battery caption and the exercise program. I am interested in becoming a better player and teacher, and the program will reflect this. I believe that we are all here to learn and to have an experience that we will remember for the rest of our lives. And we are here to be excellent. Most of our time will be spent on this last bit.

Best of luck in November!

— *Murray Gusseck*

Camp Format

WHAT TO BRING (and what not to bring)

Bring your own sticks. We will not be using sticks from the corps' supply until the line has been set. You may use whichever sticks you feel comfortable with. Vic Firth SRH (Hardimon's) models are the standard choice, if in doubt.

You are encouraged to bring your own drum and drum stand if it's feasible for you. There's no guarantee that we'll have you on that particular drum during ensemble settings but it would be nice to have the option if we need it. This is certainly not mandatory. Extra stands are almost always utilized. If you do end up bringing your own equipment, LABEL IT!

Bring a practice pad. You will not be on a drum the whole time. Since the snare section usually sees the largest numbers of audition candidates, we may very well be split up into 2 or 3 squads of snare lines. If you're not on a drum, it's necessary that you still have something to play on.

Bring warm clothes. The bay area is infamous for its cold nights and winds at that time of year. This means sweats, jeans, a light sweatshirt, and a heavy coat. Bring gloves, a cap, and a scarf (even wool socks if you have them) just in case. Better to be safe than sorry. You won't want the gloves when you're playing, but they'll definitely help your hands stay warm when you're not. You'll probably want to bring some shorts as well, but there's a good chance you won't even need those. Bring sneakers or tennis shoes. You will be doing some marching as well each audition weekend and you can't do that in Birkenstocks or moon boots.

Bring a pencil for when we make on-the-fly edits to exercises or split parts. Don't be that guy (or gal) asking to borrow a pencil all the time. Bring a binder to keep your music in, so the wind doesn't blow it all over the parking lot.

Keep your cell phone in your bag during rehearsals. Switch it to "Silent." Leave your bluetooth headgear in your cars. Please. On our staff lists that we will use to write notes about prospective candidates, there will be a checkbox next to "answered phone call during rehearsal."

WHAT TO EXPECT

After the normal period of getting signed in and situated in your relative sections, we will begin going through these exercises. We will spend most of our time playing in sections, or as one big battery ensemble. We need to be able to hear and see how you act and react in the context in which we will spend the majority of our season. We will be using our own discretion to determine who plays when, and next to whom. If you are auditioning with a friend, do not expect to be standing next to them necessarily.

Having said that, you may be asked to demonstrate something at any time during a rehearsal. This is not to humiliate you in front of your peers, but for us to see how you do what you do. You never know -- you may be asked to play something because we want a public demonstration of how to do it correctly!

One other little note about individual playing if it happens during a section or ensemble rehearsal: If we start at one end of the line and are working our way down, and you happen to be at the other end, it would be better to actually pay attention to the examples of the players before you rather than spending the whole time rehearsing the part on your knee. That shows a lack of courtesy, and you're not going to get better at the part anyway by doing so. It's better to listen, watch, and learn.

Depending on how many candidates we have and how the camp weekends go, we may also elect to audition people individually in a separate room. Do not expect to be heard individually, but be prepared for the possibility. Again, we will be more concerned with hearing how you adapt in a line setting. If we feel that we need individual auditions in order to make some tough choices we will do them.

GETTING CUT

If we decide that you are not ready for SCV (or SCV is not ready for you!), we will let you know at the end of the weekend. Some members of the staff of the Vanguard Cadets (SCV's feeder organization) may be present during the weekend to get a sense of candidates who might not be ready for the A-Corps but who would be excellent material for the Cadet Corps. There is a high degree of consistency of approach between the Cadet Corps and the A-Corps (possibly more so than ever before) so this should be an exciting prospect for those of you who really want to make the A-Corps but are not *quite* ready. On Sunday of the first camp, we may splinter off into further segments of A-Corps candidates and Cadet Corps candidates so that the Cadets staffers can get a look at your abilities on their own terms.

For those of you definitely not interested in the Cadet Corps, we wish you the best of luck for next year's auditions, or with auditions for another corps. Please bear in mind that simultaneously auditioning for two different corps is generally frowned upon by each organization for what should be obvious reasons, and mostly because of the inherent secrecy of doing so. If you do feel the need to hedge your bets in this fashion, it would be better to state this at the outset. Staff members of different corps DO talk to one another, and many of us are friends with people from all over the activity, as you will undoubtedly be one day. Drum corps is a very big "small world."

We aim at setting our drumline at the conclusion of the January camp and we attempt to pace our auditions accordingly. If you are not asked back, we really do hope you had a good time at the audition and that you have plenty to think about and work on in order to try again next year. We will do our best to give you HONEST feedback about why you weren't asked back. If you *are* asked back to the next audition camp, congratulations!

THE INTERNET

One final word about the drum corps community and the internet: Many of you undoubtedly like posting your ideas and opinions on any one of the innumerable drum corps chat forums. We understand this, but check it out: Assume that your posts will be read by the people within the organizations you're referring to, and know that if your remarks are construed as insulting, they will be taken as such by those being talked about.

Many people have been outted from this organization and others as a result of their behavior on chat forums. A rule of thumb might be: never write something about someone you wouldn't say to their face. An even better rule of thumb might be: **STAY OFF THE FORUMS**. Use your time to practice instead. I can guarantee it's a better use of your time.

Mainly, try and be courteous to each other and us, and we'll do the same. Common sense and courtesy will go a long ways. The audition process is typically very difficult for the staff, since we will be trying to make the best choices in the corps' interest while simultaneously attempting to give each candidate a great experience. Your ability to go with the flow of things and stay happy and relaxed will make a huge positive impression on us. It will also help you to play better and adapt to different things that are thrown at you.

If you have problems or concerns of any kind during the weekend, feel free to let a staff person know. It's cliché, but know that we're here for ya!

Technique Fundamentals

It is essentially useless to try and lay out the technical details of our battery program on paper. This is because words on a page are interpreted differently with complete subjectivity by each individual who reads them. What we can do, however, is give you a general overview of the concepts.

GRIP AND FORM

We will be using the traditional grip, so rest easy match grip haters. We will also be tilting the snare drums slightly for ergonomic benefit. For a visual concept of this, you may view SCV shows from 1998 through 2004 to see how it was used. Just a slight tilt, nothing extreme.

Thumb will be across from either the index finger or the middle finger, depending on the application. Where fulcrum pressure is needed, the index finger will be used. Where relaxation is needed, the middle finger will be used. The difference between the two will be much less a visual change, but more of an internal refocusing of energy to different parts of the hand. The primary mover of the stick will be the wrist.

The resting position of the stick beads will be at about 1 inch off the drum head. They will be at approximately a 90° to each other. There will also be a slight downward angle of the sticks from the hand to the beads. Very slight. Snare drummers will be required to play in the center of the head. Inability to focus your drum beads in the center of the snare drum indicates that you lack awareness.

It's also important that the drum be at the right height for you personally. We will not sacrifice individual comfort and accessibility for perfect drum heights across the line. A guideline for height is this: from your elbows down to your hands, there should also be a slight downward angle. Very slight.

Lastly, posture is important. Your shoulders should be relaxed as much as possible. Try to get in the habit of 'pinging' yourself internally for unnecessary tension. Some of what we do is sure to require tension in the hands. Recognize that this does not mean that tension also needs to live in other parts of your body as well. Remember to breathe, drop your shoulders, keep your head (and your eyes) up, and focus the energy where it needs to be spent.

APPROACH

I view our approach to technique as a common sense approach. We're looking for the best sound achieved with the greatest ease — efficiency, in other words. It is also an approach derived from studying great drumset players.

During the course of the audition weekends and the season in general, we will spend time developing your skill set by focusing on very specific muscle movements, namely arm, wrist,

and fingers. It is the coordinated and intuitive use of these different muscle groups that give great players that awe-inspiring look and feel of fluid and relaxed speed and power.

Much of the elevated skill of efficiency in drumming comes from heightened degrees of independence in the hands and feet. Look to the independence page in this packet for some tried and true practice methods for developing independence.

Lastly, it should be said that what we are going for in our approach, ultimately, is a refined musicality and matureness of sound. This comes from each player in the drumline having a sense of musical integrity and connection to what they are playing. A simpler way of saying this might be that we are looking to build our quality of sound and musicality one player at a time. Less abstract and more concrete ideas of what this means in a real context will be laid out further below, as well as during the actual audition process.

Sound Fundamentals

TIMING FEEL SOUND

These three concepts will rule our percussive world in everything that we do. They are also somewhat interchangeable. You can liken it to speech, and I often do, because as drummers we are essentially conveying a message when we play. It is therefore important to speak clearly when you play. Timing is crucial in this endeavor. When you play something by yourself, which you will probably find yourself doing at some point during the audition process, we need to be able to understand what you are saying.

The key mediator between your message transmission and your audience's ability to receive it is tempo. Tempo and pulse are the combined rosetta stone that allows us as listeners (and evaluators) to comprehend and enjoy what you are doing. When you play something, I'd like to be able to transcribe it because it was so clear. Be excellent with your timing.

Feel is closely related to timing as we are using these terms here. Feel comes from a player's ability to relax when he or she plays. You can get a robot or computer to play something with perfect accuracy, but it might not have much in the way of "feel." If you can achieve excellent timing while relaxing and breathing and having some form of fun while doing so, it's probably going to have a great feel to it. This is a high-performance activity and we want to see some HUMANS perform!

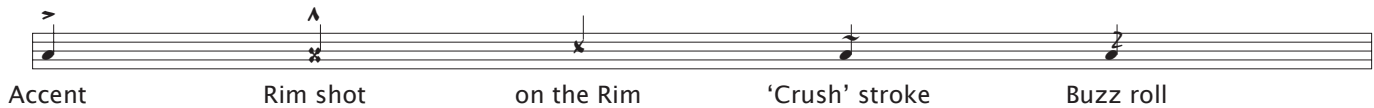
Lastly, the issue of sound the way we will be using the term has more to do with your listening skills and awareness. For us to consider you seriously, you have to be able to use your ears. This means that you will have to be able to blend into the ensemble. This takes a set of ears that can hear more than just your own sounds. You need to be able to hear yourself as well as those around you, and then to make choices on the fly — in real time — that enable you to fit into, and contribute to, the ensemble sound simultaneously. This sounds easy. IT ISN'T. Blending into an ensemble sound on these types of instruments, and at the level of a top drum corps, is extremely difficult and only the best players can do it effectively. But it is certainly a skill you can develop with practice. We will help you to get better at this.

The first place we will start is by insisting that you blend with yourself first. If you cannot produce the same kinds of sounds on your left and right hands, that doesn't do us much good in trying to then blend your overall sound into an ensemble. Many young players are not self-aware. Proof of this is easy enough to obtain by simply asking someone to demonstrate something on their own after some repetitions with the group. The looks of surprise on someone's face after they realized that, yes, they sound like THAT!!!! are priceless. This would be the indication that the requisite levels of self-awareness necessary for playing at this level are not quite there yet.

Definitions

The drumming regimen you will find on these pages and at auditions is designed to put you in realistic situations playing highly sophisticated ensemble etudes. Each exercise covers a fairly specific technical aspect of our style of playing, and many of the exercises require multiple skills. Tempo ranges are given at the beginning of each exercise. The order of these exercises in the packet is not *necessarily* the order we will always do them in.

NOTATION KEY



STICKINGS

Stickings are notated in a case-sensitive fashion. Upper case R's and L's indicated accents in 2-height passages or one height if the exercise is monodynamic. Lower case r's and l's generally indicate taps or low notes. If you find discrepancies between this method and what you see on the page (as in the case with typos) go with the accent pattern you see and use common sense. You can also let me know via my email address on SCV's website about any errors that you find so I can update.

DYNAMICS AND HEIGHT DEFINITIONS

Generally our system of dynamics translates into the following heights:

pp = 1.5 inches

p = 3 inches

mp = 6 inches

mf = 9 inches

f = 12 inches

ff = almost vertical

Be weary of focusing too much on height definitions when trying execute a musical phrase. Use your musician's ear and drummer's intuition for these moments.

Independence

Independence exercises are the ‘high-fiber diet’ necessary for good, consistent drumming health. There are countless methods and systems for doing this. I will present one very simple (and unoriginal) way of doing so. We may elect to do this as a full drumline during auditions to see who has worked through these.

CHECK PATTERN

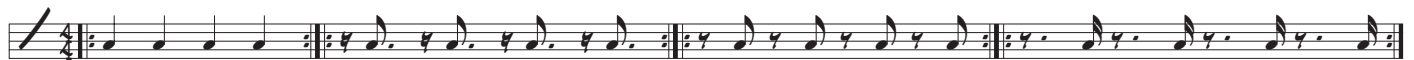
Learn to play one of the following patterns at a low height (4–6 inches) with one of your hands. Play low, smooth, with the wrist, and at the edge of the pad or drum. Start slowly.



RHYTHMIC SERIES

Next, take your self through the following system with the other hand by playing the following rhythmic series on top of (and lined up directly with) the check pattern. You must use a metronome or recorded music to play along with. There are several ways of applying these rhythms effectively. Find one that works for you. Here are some suggestions:

- One on, one off method: play a measure, rest a measure, play a measure, rest a measure, etc. The check pattern will continue no matter what.
- Begin with patterns that start on strong beats, not “ee’s” or “uh’s.”
- Repeat each pattern as many times as necessary in order to achieve results.



Warm Rolls

by Murray Gusseck

This is actually how we'll start out many of our warm-ups. The goal here is to get the blood flowing quickly with a low-impact, medium-tempo roll exercise. It has a roll-off feel to it, and the tempo will allow you to maximize the space in between your notes. Think Steve Gadd on Chick Corea's Three Quartets album. Tap.....<whistle>....space.

This is a 'pyramid' exercise. The 2nd-to-last measure builds in length with each subsequent pass through the exercise. The exercise ends after 8 passes, or when this bar is 32 counts long.

♩ = 108-120

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

stick clicks
(2nd one behind LH)

R L R R L R R I r r I R I I R R R R R R R L R L R

2-height rolls
from here on
(6" height)

R R

This measure adds 4 counts
with each pass (up to 32 ct roll)

8-8-16

by Murray Gusseck

We'll go into this one directly after Warm Rolls to cool down. Tempos will be varied quite a bit and at random, and there are 4 variations to the exercise to practice:

1. All up
2. All down
3. Crescendo each hand from low to high, as well as the entire run of 16ths at the end
4. Decrescendo each hand and 16ths

A loose grip and approach will be taken on this one since it is a cool-down exercise.

$\bullet = 90-164$

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

L L L L L L L L 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 L

R L R L ...

Cheezy Poofs

by Murray Gusseck

This one has been used quite a bit in the past and is good for all-around triplet flam patterns. This can be challenging at both very slow and very fast tempos for different reasons. The variations we will play include straight flams, cheeses, flam-drag, and flam-fives. The last one is what you will see notated below. The other variations are based off the same format.

$\text{♩} = 120-148$

R L L L L R L | R I r L r | R I R I R I r L r | R I r L r L r L r |

R I r L r r L r r L r r L r | R I r L r | R I R I R I r

L r | R I r L r L r L r | R I r L r r L r r L r r L r |

R I R I R I r L r L r L r | R I R I R I r L r L r L r | R I r L r r L r r L r r L r |

R I I R I I R I I R I I r r L r r | R I r L r | R I r L r | R I r L r | R I r L r | R I r L r |

R R R I r L r L r L r | R R I r L r L r L r | R R R

Stick Control

by Glen Crosby, Murray Gusseck, and many others over the years

**based on patterns from George Stone's Stick Control book*

Stick Control has been an SCV staple for as long as I have been around the corps. It is fairly self-explanatory but the overall goal needs to be reinforced as much as possible. All of these patterns should sound the same with the exception of the 2-height measure toward the end.

♩ = 100-128
All up

R L R L ... R R R L R R R L R R R L R R R L R L R L ...

R L L L R L L L R L L L R L L L R L R L ... R R R R L L L L R R R R L L L L

2 heights

R L R L ... R R L L R R L L R R L L R R L L R I I I R I I I I I I I R I I I

All up

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

Flammus

by Murray Gusseck

Here's another flam exercise, this time in 4/4 time. Where triplet feels give us a rounder, slightly more breathable approach to rudiments, duple syncopations make you work harder to keep them in time. This one will drag like a fly in molasses if you let it. There are no variations for this one...just what you see below.

♩ = 112-124

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

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

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

R | r L L r | R R | r L L r | R | r L L r | R R | r L L r | R R

L r | R R | r L L r | R R | r L r | R R | r L L r | R R | r L L

R R L R L R R R | r L r | r R | r r | R | r r | R

Basic Strokes

by Murray Gusseck

Basic Strokes is a combination of 7 sections covering essentially two very rudimentary ways of hitting the drum in a relaxed fashion. They are as follows:

Section A:

This first deals with one accent followed by a string of taps on one hand. The patterns encourage a smooth, relaxed upstroke prior to the first accent. The taps should be played smoothly and relaxed with the wrist, not the fingers. Think of bouncing a tiny basketball 3 inches above the court.

Section B:

This section is a 16th note pyramid building all the way up to 4 measures of 16ths on one hand. The notes should be played smoothly and relaxed with the wrist.

Section C:

This is the “Hunter’s Groove” section, developed by Hunter McRae in 2004. Hunter did a masterful job of creating simple parts that work very well with each other. This section just serves to break up the monotony a little, and it makes the kids in the back dance.

Section D:

Here we have the same *sounding* patterns as in Section A, only with inverted stickings. This section represents the 2nd of the two basic kinds of strokes being studied here — a string of taps leading up to an accent. Quick and subtle finger and fulcrum pressures need to be utilized in order to avoid over-spacing the second-to-last tap to the subsequent accent.

Section E:

Similar to Section B, we now have the addition of little 32nd note diddles, either single- or double-stroked, at the end of every bar. Just because.

Section F:

Section F is back to square one, with a count-down to the last section which consists of variations on the famous Curt Moore exercise from SCV lore called “Thirteen” (the version here is adapted) and long strings of 32nd notes designed to test our grasp of the basic concepts therein. Don’t forget to breathe.

Section G:

Section G is like Section F with a cherry on top. This time we’re using the inverted stickings. I can tell you from experience that the very end of this whole thing is faster in your mind than it is in reality. Remain calm and collected and take each passage one at a time and you’ll be fine.

GOT ALL THAT? GO GET ‘EM.

Basic Strokes continued...

(A) ♩ = 84-112

Musical notation for snare drum strokes 1-5. Stroke 1 is marked with a ♯ (12-3). The notation shows rhythmic patterns in 8/8 and 7/8 time signatures with right (R) and left (L) hand strokes.

1 (12-3) 2 3 4 5

Musical notation for snare drum strokes 6-12. The notation shows rhythmic patterns in 8/8 and 5/8 time signatures with right (R) and left (L) hand strokes.

6 7 8 9 10 11 12

Musical notation for snare drum strokes 13-19. The notation shows rhythmic patterns in 8/8 and 4/8 time signatures with right (R) and left (L) hand strokes.

13 14 15 16 17 18 19

Musical notation for snare drum strokes 20-26. The notation shows rhythmic patterns in 8/8, 5/8, and 8/8 time signatures with right (R) and left (L) hand strokes.

20 21 22 23 24 25 26

(B)

Musical notation for snare drum strokes 27-30. Stroke 29 is marked with a ♯. The notation shows rhythmic patterns in 4/4 time signature with right (R) and left (L) hand strokes.

27 28 29 30

Musical notation for snare drum strokes 31-33. The notation shows rhythmic patterns with right (r) and left (l) hand strokes.

31 32 33

Musical notation for snare drum strokes 34-37. The notation shows rhythmic patterns with right (r) and left (l) hand strokes.

34 35 36 37

Musical notation for snare drum strokes 38-43. The notation shows rhythmic patterns with right (r) and left (l) hand strokes.

38 39 40 41 42 43

Basic Strokes continued...

Ⓒ RH - rim
LH - cross-stick

Musical staff 44-48. Staff 44 contains a series of 12 eighth notes. Staff 45 and 46 are marked with a double bar line and a slash. Staff 47 contains a series of 12 eighth notes. Staff 48 contains a series of 12 eighth notes with 'x' marks above them. Below the staff are the following notations: 44: | | | | | | | | | | | | | | 45: / 46: / 47: | | | | | | | | | | | | | | R 48: R r r r L r r r r r r r r r r L r r L

Musical staff 49-53. Staff 49 and 50 are marked with a double bar line and a slash. Staff 51 contains a series of 12 eighth notes with 'x' marks above them. Staff 52 contains a series of 12 eighth notes with 'x' marks above them and a 'ping' annotation above the 10th note. Staff 53 contains a series of 12 eighth notes with 'x' marks above them. Below the staff are the following notations: 49: / 50: / 51: R r r r L r r r r r r r r r L | | | | | | | | R 52: R r r r L r r L 53: R r r r L r r r r r r r r r r L r r L

Ⓓ

Musical staff 54-59. Staff 54 and 55 are marked with a double bar line and a slash. Staff 56 contains a single eighth note with an accent. Staff 57 contains a double bar line, a repeat sign, and a '3x' annotation. Staff 58 contains a series of 12 eighth notes. Staff 59 contains a series of 12 eighth notes. Below the staff are the following notations: 54: / 55: / 56: x 57: 3x 58: R | | | | | | | | | | L r r r r r r r 59: /

Musical staff 60-66. Staff 60-65 are marked with a double bar line and a slash. Staff 66 contains a series of 12 eighth notes. Below the staff are the following notations: 60: / 61: / 62: / 63: / 64: / 65: / 66: R | | | | | | | | | | L r r r r r r

Musical staff 67-73. Staff 67-73 are marked with a double bar line and a slash. Below the staff are the following notations: 67: / 68: / 69: / 70: / 71: / 72: / 73: /

Musical staff 74-80. Staff 74 contains a series of 12 eighth notes. Staff 75-80 are marked with a double bar line and a slash. Below the staff are the following notations: 74: R | | | | | | | | | | L r r r r r 75: / 76: / 77: / 78: / 79: / 80: /

Musical staff 81-88. Staff 81 is marked with a double bar line and a slash. Staff 82 contains a series of 12 eighth notes. Staff 83-88 are marked with a double bar line and a slash. Below the staff are the following notations: 81: / 82: R | | | | | | | | | | L r r r r r 83: / 84: / 85: / 86: / 87: / 88: /

Musical staff 89-96. Staff 89 is marked with a double bar line and a slash. Staff 90 contains a series of 12 eighth notes. Staff 91-96 are marked with a double bar line and a slash. Below the staff are the following notations: 89: / 90: R | | | | | | | | | | L r r r r r 91: / 92: / 93: / 94: / 95: / 96: /

Basic Strokes continued...

97 98 99 100 101 102 103 104

R | | L r r

105 106 107 108 109 110

R | L r R L R L R L R L R L R L R L R L

(E)

111 112 113

114 115 116

117 118 119

120 121 122 123

124 125 126 127

(F)

128 129 130 131

R r r r r r r r L | | | | | | | |

Basic Strokes continued...

132: R r r r L l l l | R r r r L l l l
 133: R r r L l l | R r r L l l
 134: R r r L l l | R r r L l l
 135: R r L l | R r L l
 136: R r L l | R r L l

137: R L | R L
 138: R r r L l l | R r r L l l
 139: R r r L l l | R r r L l l
 140: R r r L l l | R r r L l l
 141: R r r L l l | R r r L l l

142: l l R r r L l l | R r r L
 143: R r r r r r r r | L l R r r r
 144: L l l R r r L l l | R r r r L l l R r r L l l R r
 145: L l l R r r L l l | R r r l L l l R r r L l l R r

146: r r L l l R r r L l l R
 147: L l l l l l l l l l | R r L l l l
 148: R l r l r L r l r l | R l r l r L r l r l

149: 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 l r l
 150: l r l R l r l r L r l r l R l r l r l
 151: R l R l r l r L r L r l r l R l r l

Ⓞ opposite sticking on repeat

152: r l r l r l R R l r l R l r l
 153: R l l L r r R l l L r r r R l l L r r R l l L r r R l l
 154: R l l L r r R l l L r r r R l l L r r R l l L r r R l l
 155: R l l L r r R l l L r r R l l L r r R l l L r r R l l

156: R l l l l l l l l l | L r R l l l l
 157: R l r l r L r l r l R l r l r L r l r l

158: 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
 159: 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

Basic Strokes continued...

Musical notation for snare drum strokes 160 and 161. The notation consists of two staves of music. The first staff contains measures 160 and 161. Below the notes are the following stroke patterns:
160: R I R I r I r L r L r I r I R I r I r L r I r I R I r L r I R I r L r I R I I R I I R
161: R I r L r I R I r L r I R I I R I I R

160

161

Musical notation for snare drum strokes 162 and 163. The notation consists of two staves of music. The first staff contains measures 162 and 163. Below the notes are the following stroke patterns:
162: R I r I r I R R I r I r I R R I r I R I R I I R I R I r I r L R I r L R I r I r L R I r L
163: R I r I r L R I r L R I r I r L R I r L R I r I r L R I r L

162

163

Musical notation for snare drum strokes 164 and 165. The notation consists of two staves of music. The first staff contains measures 164 and 165. Below the notes are the following stroke patterns:
164: R I r I r L R I r L R I r I r L R I r L R I r I r L R I r I r L R
165: R

164

165

Diddle McNuggets

by Murray Gusseck

Diddle McNuggets is for use in developing the on-and-off pressure squeeze muscles in the hands for intricate passages and fast rolls. It can help to practice it at a variety of tempi, and a tempo range has been given for this purpose. There are some variations:

1. right hand only
2. left hand only
3. both hands together (double stops)
4. both hands together (alternating strokes — RLRL — to create 16ths and corresponding roll passages)

The entire exercise is to be played low.

♩ = 120-152

High Steppin' Rolls

by Murray Gusseck

This roll exercise is more demanding with regard to control over heights and dynamic expression. The "Three Quartets" quote near the end is to heard as 2 big crescendoing phrases. Work up control on this one by starting S L O W L Y. Build the height definitions into your hands from the ground up at a speed that is digestible.

♩ = 120-138

R R L r r l r L (12 and 3)

to edge to center

from "Three Quartets" - Chick Corea w/ Gadd

edge to center 1/2 way center edge to center

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

edge p

Tightrope

by Murray Gusseck

Very challenging! The first half should sound monotone for the most part. Go for absolute consistency of sound between right and left hands. Priorities are:

- Timing and evenness of sound
- Balance hand to hand
- Breath control

$\text{♩} = 116-132$

mp

mf

mf

mf

mf

mf

mf

mf

About the Audio Files

Your packet contains 4 audio files — live recordings from the 2004 Santa Clara Vanguard drumline playing through the following exercises:

1. Cheezy Poofs
2. Stick Control
3. Flammus
4. Basic Strokes

I hope that these recordings will give you some sense of how the exercise will ultimately sound. However, it is important that you realize that not every single written part you will see on the pages of this audition packet is represented completely in these recordings. Exercises always change slightly over time and you will hear subtle variations in the tenor and/or bass splits, differing count-off's, amounts of space, etc.

I also regret that the beginning of Basic Strokes is cut off in the recording, so you will hear it pick up a few measures in. But I think you will get the basic ebb and flow of the thing.

These recordings are all in mp3 format, so you will need an mp3 player like iTunes in order to play them.