

2023 Farmington Drumline

Audition Information

You have taken the first steps to becoming a member of the Farmington Phoenix Drumline! We pride ourselves in being one of the finest high school drumlines in the country and are very excited to have you as part of our team. Here at Farmington, you will make life-long friends, memories, and be a part of the ever growing legacy of the Marching Phoenix.

This packet is meant to help and prepare you for your amazing experience here at Farmington. Read all provided information carefully as it is meant for your benefit!

We are here to help. Don't be afraid to reach out with any questions you may have! You can contact our percussion staff at the emails below:

Jake Harker (Battery Head)
jacob.harker.8@gmail.com

Cartson Gowans (Front Ensemble Head)
carston.gowans@gmail.com

Audition Dates:

04/11 - Clinic

04/13 - Clinic

04/18 - Clinic

04/20 - FINAL AUDITION



PHILOSOPHY



APPROACH

- Relaxed Velocity - sound quality at all dynamic levels, speed, endurance.
- Touch - flow, articulation (tap/accents control), musicality, feel.
- Independence - knowing individual hands responsibility in rudiments, musical passages, breakdowns and quality between hands.

GRIP

- Stable, consistent and focused grip that is not too tight or too loose.
 - A good way to test this is to take two sticks and hit them together while squeezing them as hard as you can. Do you hear a thin choked off sound? Now start hitting the sticks together and gradually start to loosen your grip. Did you hear the sticks start to produce a more open tone? If you hold the stick too tightly, you dampen the stick's natural vibrations and "choke off" much of the sound, leaving you with a very thin quality. Also, the brunt of the impact from the stick striking the drum will be transferred directly into your hand, which can lead to unnecessary injury.
- All your fingers will be in constant contact with the stick, but will never squeeze or choke off the resonance of the stick.

BASSLINE GRIP



Too far outside



Too far inside



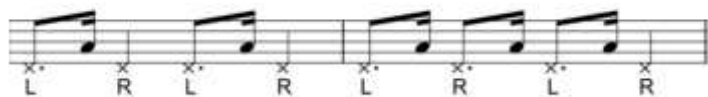
CORRECT

BASSLINE TIMING

Our first rhythmic priority is individual accuracy. Because each bass drummer only plays a fraction of the written part, one is often asked to play difficult and isolated rhythmic partials. To achieve this with consistency, we frequently reference the “composite rhythm,” which is the combination of an individual part and the player’s tempo source (feet, metronome, other musician’s part as a reference).



On its own, the above rhythm is challenging and is likely to be inconsistent. However, if the player imagines their mark time as “part of their rhythm”, the resulting composite rhythm is much more achievable (feet marked with x noteheads):



BASSLINE APPROACH TO 2s, 3s and 4s

We want every note we play to have a strong and clear quality of sound and to be heard clearly by the audience. In order to do this, one must sometimes compensate for the natural resonance of the drum. When playing rhythmically dense figures, the resonance of the first note can often cover up the rest. Therefore, it is imperative to play without any decay in volume, and on some figures, one must add a slight crescendo to maintain the perception of evenness. If one is playing 4 fast notes in a row, the attack of the second, third and fourth notes will be slightly covered up by the resonance of the first note played. So when all four notes are played at exactly the same volume, the quality will sound less clear when a listener gets further away.

We play 2s, 3s and 4s with a slight crescendo though each figure. In order to do this, one must avoid “over-prepping” for these figures. If one initiates a 3 or 4 higher than 12”, it is almost impossible to play the figure without decay. Volume is produced by supporting the later notes in the figure, rather than attacking the first note aggressively. Using this technique allows each note to be clearly heard over the constant resonating head, and it helps smooth out a musical phrase.





STROKE TYPES

- Key Points:
 - Every stroke will initiate from a wrist turn with the bead of the stick moving first. Even when playing 18 inches, a wrist turn will lift the bead before the arm rises. This wrist turn is essential to every stroke played. However, do not restrict your arms by trying to use only the wrist. As your wrist turns, your arm should naturally move. Use any combination of muscle groups (arm, wrist and fingers) to your advantage to produce any stroke. Also, there should be relaxed/rebounded weight to your stroke in order to produce a big, full sound.
- Full-stroke
 - Practice by bouncing a basketball.
 - The ball is always moving and never stops.
- Down-stroke
 - No extra tension is required. The beginning of the stroke is the exact same as the full-stroke. The only difference is after the stick strikes the head, your fingers act as a relaxed barrier, preventing the stick from rebounding past 3 inches. It is important not to over-squeeze the stick when stopping it close to the head. If properly relaxed, the skin on your forearm should have a natural jiggle. It is also important not to add extra velocity to the down stroke. A great exercise to test this is to play a measure of legato eight notes immediately followed by a measure accenting the downbeat only. Did the sound change? If so, you are probably adding extra velocity to your downstroke or squeezing the stick before it makes contact with the head.
- Up-stroke
 - Anticipating transitions is key for timing and making sure that you are using the correct muscle groups/technique for a given musical passage.

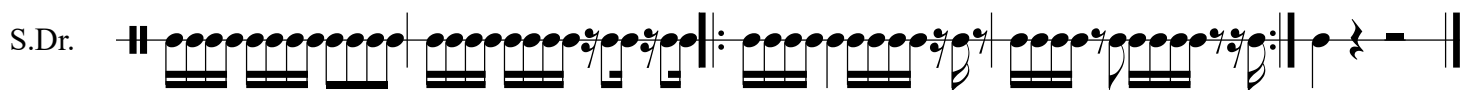
STICK HEIGHTS

Height	Related Dynamic	Angle from the Drum	Notes
1/2"	ppp	Tacet Angle	Grace Note Height
1"	pp	<0	Softest playing dynamic
3"	P	0	Default tap height. Mainly wrist, arms and fingers aid certain material
6"	mp	22.5	Default tenuto height. Mainly wrist, again arms and fingers support naturally when needed.
9"	mf	45	Arm starts to get more involved at this height. Same principles of wrist initiation apply.
12"	f	67.5	More arm, fingers open up more to aid flexibility.
15"	ff	90	Maxed wrist motion combined with open fingers (only about 1" from palm) and natural arm support.
18"	fff	112.5	Avoid "slamming"! Snares and quads will maintain 90° angle and add more arm for a more "visual volume" effect. Bases utilize more angle change for added distance from the head.

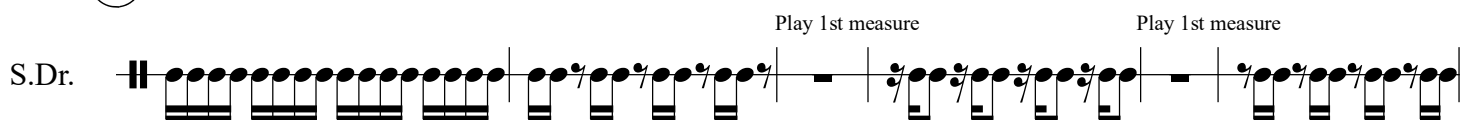
①



5



②



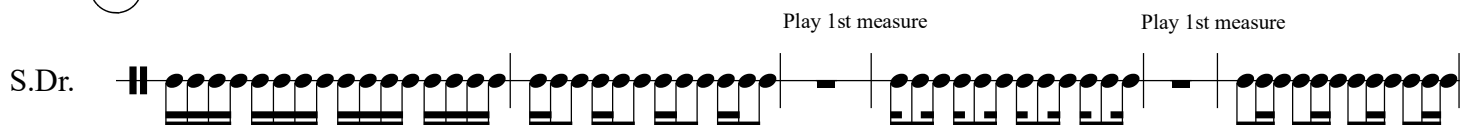
16 Play 1st measure



21



③



31 Play 1st measure



36



Triplet Timing

①
40

S.Dr. 12
8

Play 1st measure

44

S.Dr. 12
8

②
47

S.Dr. 12
8

Play 1st measure

51

S.Dr. 12
8

55

S.Dr. 18
8

③
58

S.Dr. 12
8

④
61

S.Dr. 12
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⑤
64

S.Dr. 12
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⑥
67

S.Dr. 12
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⑦
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S.Dr. 12
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⑧
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⑨
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S.Dr. 12
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Chicken & a Roll

58

S.Dr. 12
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S.Dr. 12
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S.Dr. 12
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Grids

16th

4

7

10

13

4x

Triplet

4x

Triplet

FHS Legatos 2018

Eights

Al Williams

5

10

14

18

22

26

30

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

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

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

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

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

Bass Drums

Cloning

Michael Sammons

[illegible]

Bass Drums

FunkNugget

J. Southard

A. Williams

♩ = 148

4

8

12

17

22

24

R r ...

L l ...

R r ...

L l ...

R l r L...

R L r l...

R L R

Double Beat 2.0

♩. = 162

12/8

L ... R R ...

4

L L ... R

7

R ... R L

10

L R

4

13 >

The image shows a series of five staves of music for bass drums. The first staff is in 12/8 time, indicated by a '12/8' time signature. It starts with a half note followed by three eighth notes, then a quarter note followed by three eighth notes, and so on. The notation includes 'L' and 'R' labels for left and right bass drums, and '...' for continuation. The second staff starts with a '4' above the first measure, indicating a four-measure phrase. It features eighth notes, quarter notes, and eighth notes with accents (>). The third staff starts with a '7' above the first measure, indicating a seven-measure phrase. It includes eighth notes, quarter notes, and eighth notes with accents. The fourth staff starts with a '10' above the first measure, indicating a ten-measure phrase. It features eighth notes, quarter notes, and eighth notes with accents. The fifth staff starts with a '13' above the first measure, indicating a thirteen-measure phrase. It begins with an eighth note with an accent, followed by a quarter rest, and ends with a quarter note with an accent. The notation is written on a five-line staff with a double bar line at the end.

The musical notation for the 'R' and 'L' sequence in the 'R' section of the 'R' and 'L' sequence is shown below. It consists of a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation is as follows:

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

The first staff of music begins with a double bar line. It contains a sequence of eighth and sixteenth notes, mostly beamed in pairs or groups of four, indicating a fast, rhythmic melody.

13



Musical notation for exercise 13, featuring eighth and sixteenth notes on a five-line staff.

16

16

20

23



Musical notation for exercise 23, featuring a sequence of eighth and sixteenth notes on a five-line staff.

26

30



33



Phoenix Jam!!!

HYPE!!!

Al Williams

♩ = 116

The notation is written on a single staff with a 4/4 time signature. It consists of five systems of music. The first system (measures 1-3) starts with a *ff* dynamic and includes triplets and accents. The second system (measures 4-6) starts with a *p* dynamic and includes a 'rlrl...' pattern. The third system (measures 7-9) starts with a *ff* dynamic and includes triplets. The fourth system (measures 10-12) starts with a *ff* dynamic and includes a repeat sign. The fifth system (measures 13-15) starts with a *fff* dynamic and includes triplets and accents. The notation includes various drum symbols (vertical strokes, 'x' marks) and dynamic markings (*ff*, *p*, *fff*). The piece ends with a final *fff* dynamic marking.

ff

4

rlrl... *p* l l *p* l r r l r l r l

8

ff *ff*

11

R L r L r R r L L r L r L L L

15

R r L L r RL R r R R R *fff*