

# 2024 Farmington Drumline

## Audition Information

You have taken the first steps to becoming a member of the Farmington Phoenix Marching Percussion Ensemble! We 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 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:

Ashton Allen (Percussion Director)  
[farmingtonperc@gmail.com](mailto:farmingtonperc@gmail.com)

Jake Harker (Battery Tech)  
[jacob.harker.8@gmail.com](mailto:jacob.harker.8@gmail.com)

Cartson Gowans (Front Ensemble Tech)  
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### **Audition Dates:**

**Clinics - 04/23 & 04/25 3:30-6:00**

**Auditions - 04/30 3:30-6:00**



# 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

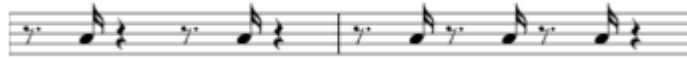
## BASSLINE TIMING

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).

Here is the written part:



And here is bass 4’s part in isolation:



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.

4/4

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

5

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 R

1

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

14

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

17

2

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

21

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

24

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

27

3

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

31



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

Detailed description: This block contains musical notation for measures 31, 32, and 33. Measure 31 starts with a double bar line and contains four eighth notes. Measure 32 contains four eighth notes. Measure 33 contains four eighth notes. The notes are beamed in pairs. Below the staff, the rhythm is indicated by a sequence of 'R' and 'L' characters.

34



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

Detailed description: This block contains musical notation for measures 34, 35, and 36. Measure 34 starts with a double bar line and contains four eighth notes. Measure 35 contains four eighth notes. Measure 36 contains four eighth notes. The notes are beamed in pairs. Below the staff, the rhythm is indicated by a sequence of 'R' and 'L' characters. The piece ends with a double bar line.

# FunkNugget

J. Southard

A. Williams

Musical notation for measures 1-3. The staff is in 4/4 time. Measure 1 contains a quarter note on C4, a quarter note on D4, and a quarter note on E4. Measure 2 contains a quarter note on F4, a quarter note on G4, and a quarter note on A4. Measure 3 contains a quarter note on B4, a quarter note on C5, and a quarter note on D5. Each note has an accent (>). Below the staff, the rhythm is indicated as "R r ..." for measures 1-2 and "L l ..." for measure 3.

Musical notation for measures 4-5. Measure 4 contains a quarter note on C4, a quarter note on D4, and a quarter note on E4. Measure 5 contains a quarter note on F4, a quarter note on G4, and a quarter note on A4. Each note has an accent (>). Below the staff, the rhythm is indicated as "L l ..." for measure 4 and "R l r L ..." for measure 5.

Musical notation for measures 6-7. Measure 6 contains a quarter note on C4, a quarter note on D4, and a quarter note on E4. Measure 7 contains a quarter note on F4, a quarter note on G4, and a quarter note on A4. Each note has an accent (>). Below the staff, the rhythm is indicated as "R L r l ..." for measure 7.

Musical notation for measures 8-10. Measure 8 contains a quarter note on C4, a quarter note on D4, and a quarter note on E4. Measure 9 contains a quarter note on F4, a quarter note on G4, and a quarter note on A4. Measure 10 contains a quarter note on B4, a quarter note on C5, and a quarter note on D5. Each note has an accent (>). Below the staff, the rhythm is indicated as "L r l R ..." for measure 10.

Musical notation for measures 11-12. Measure 11 contains a quarter note on C4, a quarter note on D4, and a quarter note on E4. Measure 12 contains a quarter note on F4, a quarter note on G4, and a quarter note on A4. Each note has an accent (>). Below the staff, the rhythm is indicated as "R l r l ..." for measure 11 and "R l R L ..." for measure 12.

Musical notation for measures 13-14. Measure 13 contains a quarter note on C4, a quarter note on D4, and a quarter note on E4. Measure 14 contains a quarter note on F4, a quarter note on G4, and a quarter note on A4. Each note has an accent (>). Below the staff, the rhythm is indicated as "R l r l ..." for measure 13 and "R l R L ..." for measure 14.

Musical notation for measures 15-22. Measures 15-22 feature a complex rhythmic pattern with many notes, each with an accent (>). Below the staff, the rhythm is indicated as "R L" for measure 22.

Musical notation for measure 23. The staff is empty, with a single note on C4 in the first measure. Below the staff, the rhythm is indicated as "R".

# Triplet Timing

Musical staff 1: Bass drum notation in 4/4 time. It features four measures of triplets of eighth notes. The first two measures have alternating R and L strokes, while the last two have all R strokes. A repeat sign is at the end.

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

Musical staff 2: Bass drum notation in 4/4 time. It features four measures of triplets of eighth notes. The first two measures have all L strokes, while the last two have alternating R and L strokes. A repeat sign is at the end.

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

Musical staff 3: Bass drum notation in 4/4 time. It features four measures of triplets of eighth notes. The first two measures have all R strokes, while the last two have all L strokes. A repeat sign is at the end.

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

Musical staff 4: Bass drum notation in 4/4 time. It features four measures of triplets of eighth notes. The first two measures have all R strokes, while the last two have all L strokes. A repeat sign is at the end.

R R R L L L L R



# Stick Control

1

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

3

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

6

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

9

R R L R L R L 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

2

R L R L

16

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

19

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

22

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

Bass Drums

# Double Beat

$\text{♩} = 124$

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

4

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

8

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

12

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

16

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

# Gallop

RRL RRL RRL RRL R LLR LLR LLR LL RRL RRL R LLR LL

4

RRL RRL R LLR LL RRL R LLRRL R LL RRL R LLRRL R LL

7

RRLLRRLLRRLLRRL RRLLRRLLRRLLRRL R

11

15

19

23

26

Gallop

30



Musical notation for measures 30-33. The notation consists of a single staff with a treble clef and a key signature of one flat. The music is written in a gallop rhythm, featuring eighth and sixteenth notes. The melody starts on a G4 and moves through various intervals, including a descending line in measure 31 and an ascending line in measure 32. The piece concludes with a final cadence in measure 33.

34



Musical notation for measures 34-37. The notation consists of a single staff with a treble clef and a key signature of one flat. The music continues in the gallop rhythm. Measures 34 and 35 feature a more complex rhythmic pattern with beamed eighth and sixteenth notes. The piece ends in measure 37 with a final cadence.

# Chicken & a Roll

$\text{♩} = 160$

Musical notation for measures 1-3. The staff is in 12/8 time, indicated by a double bar line with '12' above and '8' below. The notation consists of eighth notes with stems pointing up, grouped in pairs. The first measure contains six pairs, the second contains six pairs, and the third contains six pairs.

Musical notation for measures 4-6. Measure 4 continues the eighth-note pattern. Measure 5 is a whole rest. Measure 6 contains eighth notes with stems pointing up, grouped in pairs.

Musical notation for measures 7-10. Measures 7-9 continue the eighth-note pattern. Measure 10 is a whole rest.

Musical notation for measures 11-13. Measures 11-13 continue the eighth-note pattern.

Musical notation for measures 14-16. Measures 14-16 continue the eighth-note pattern.

# Phoenix Jam!!!

## HYPE!!!

Al Williams

$\text{♩} = 116$

*ff* R L r L r L R

4 *p* rlr... r l l r l r r l r l r r l

8 *ff* *ff* R r L L r L r L L r R L

11 R L r L r R r L L r L r L L L

15 R r L L r R L R r R R R *fff* R