Copper

Thunder Drumline Snare Audition Packet

This packet only includes warmups, not techniques!

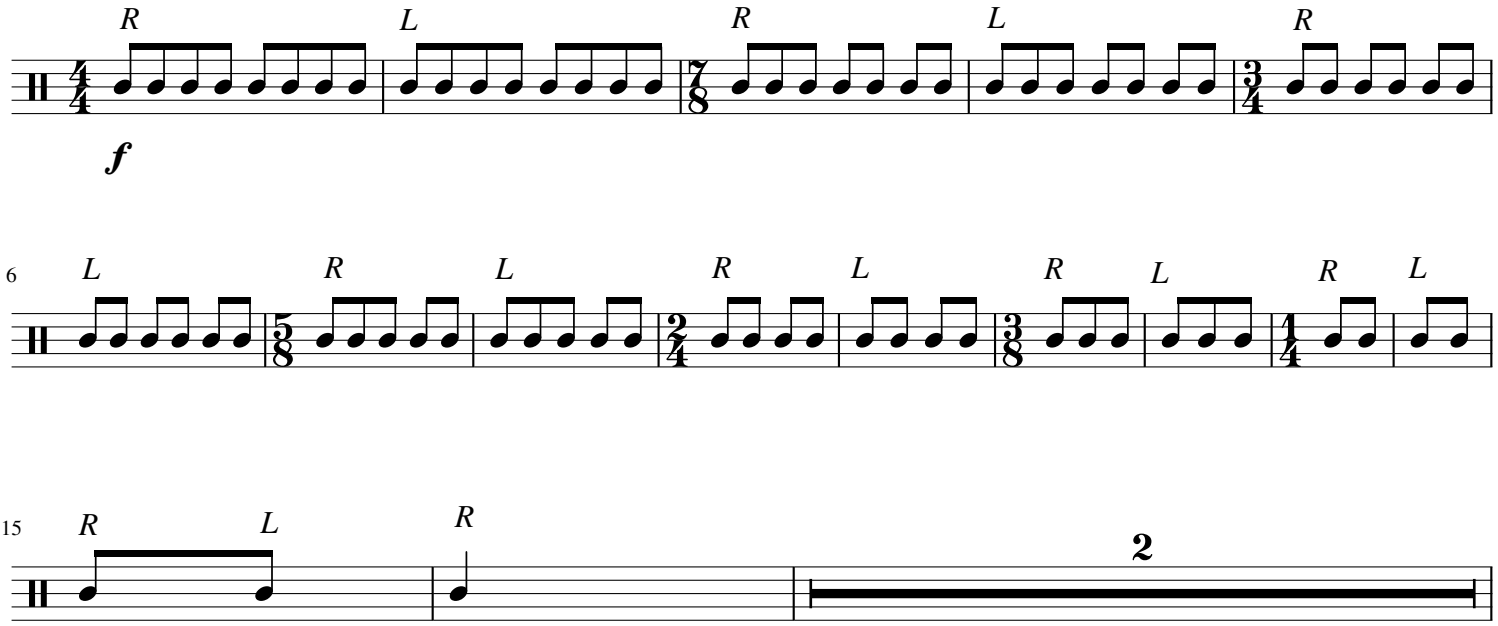
Countdown

(1rst variation: as written)

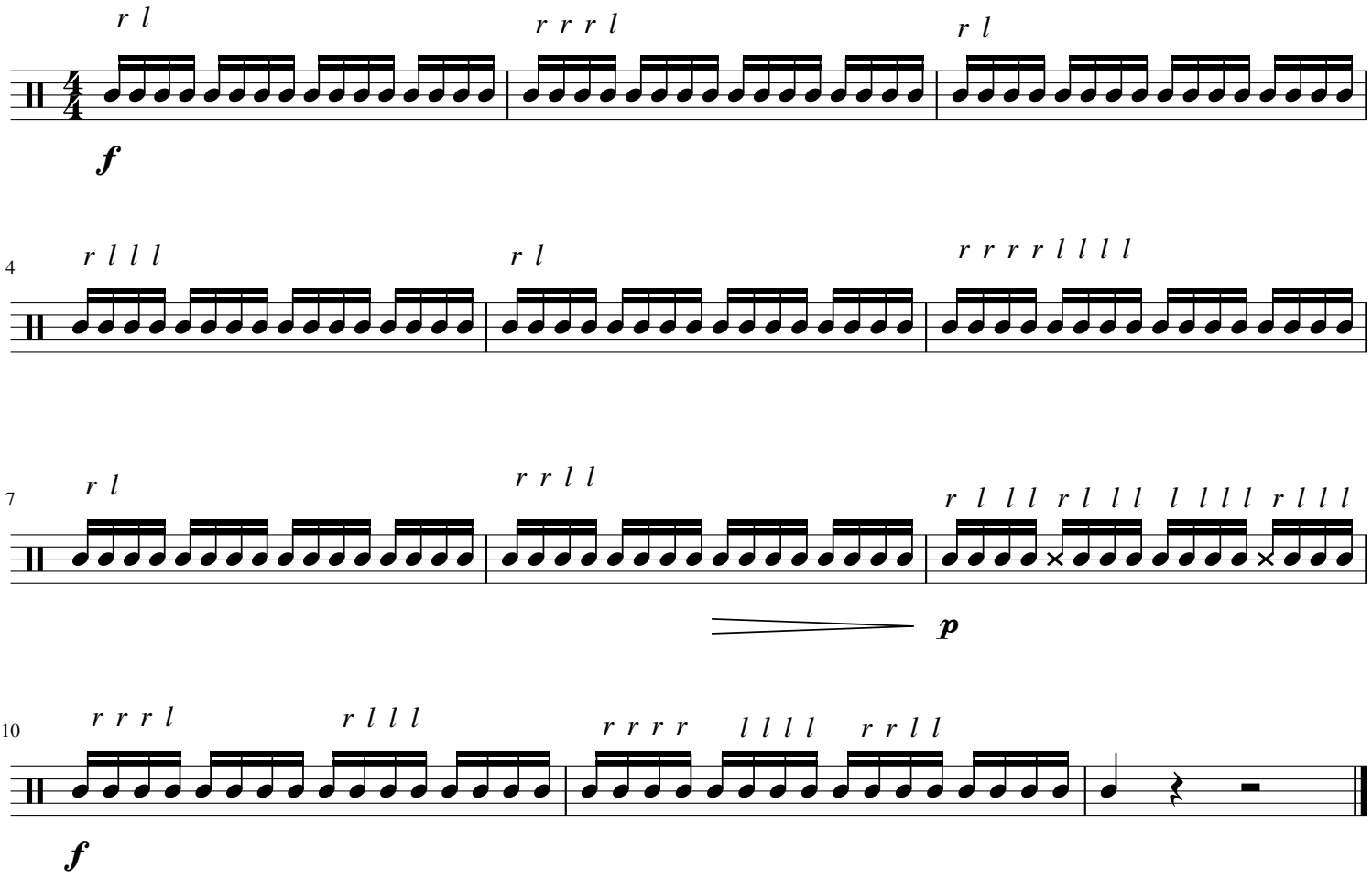
(2nd Variation: Accent only the first hit og each hand, rest are piano taps)

(3rd variation: Like the second one but start at 4/8 and end at the end of 5/8)

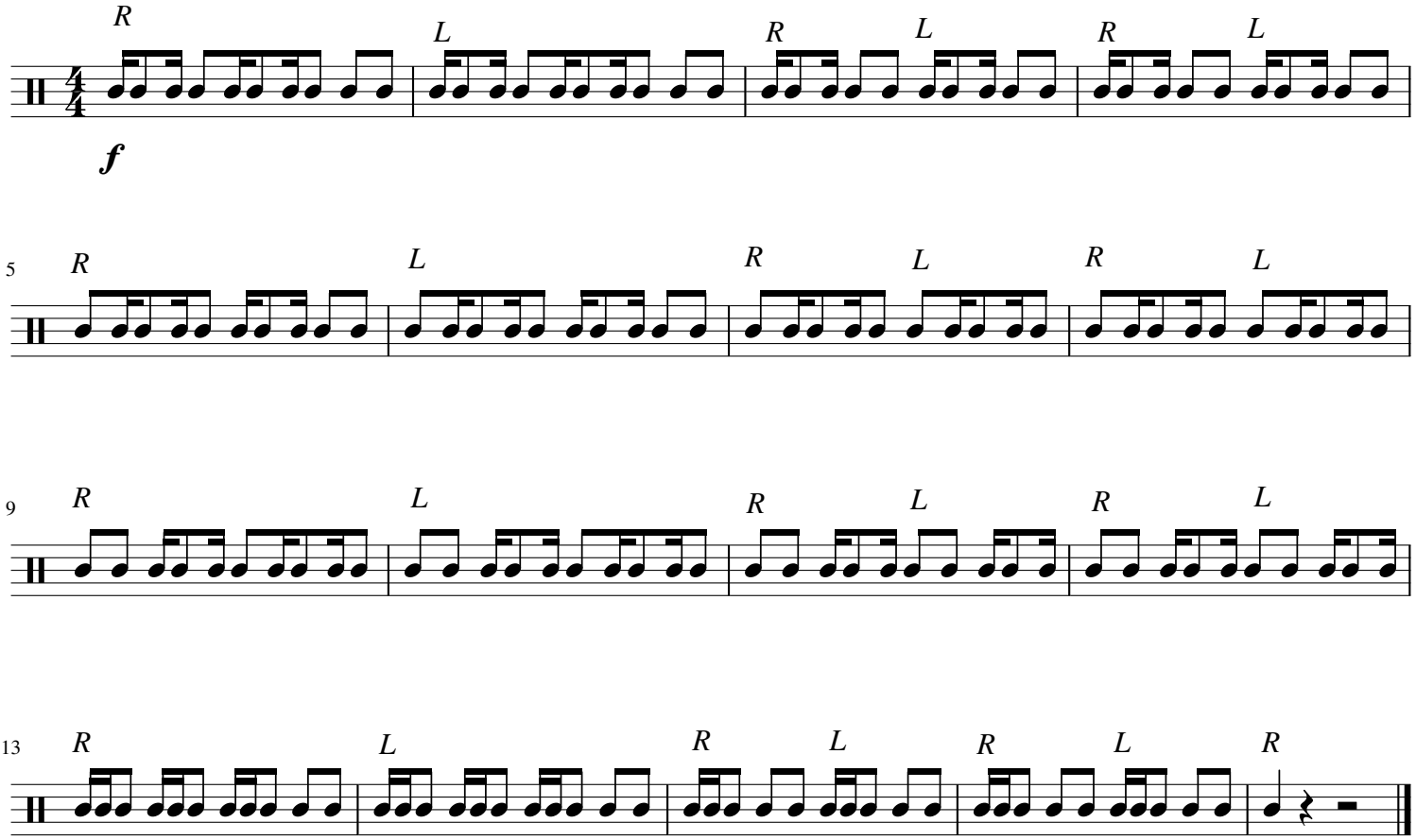
Composer



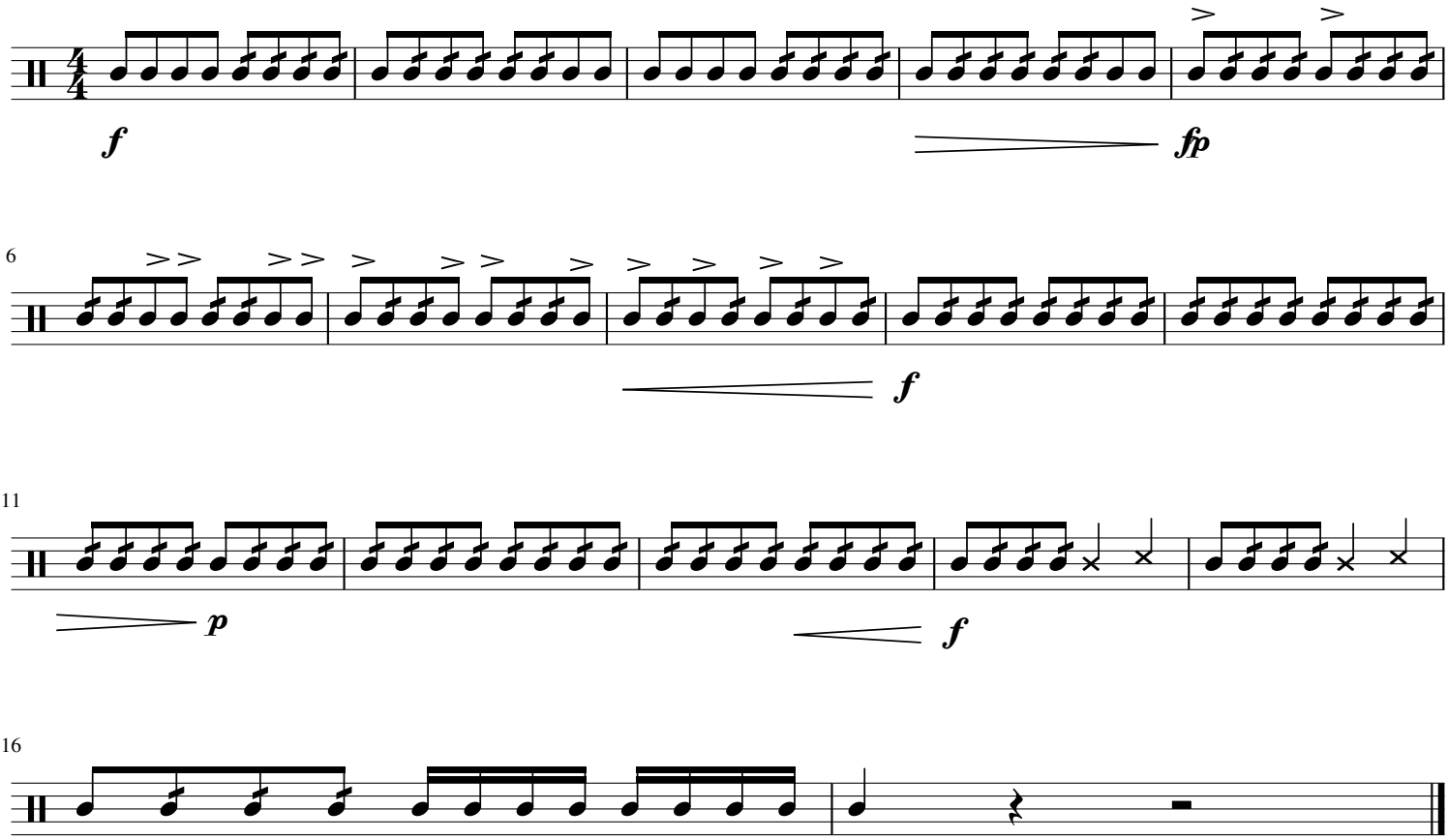
Stick Control



ABCD



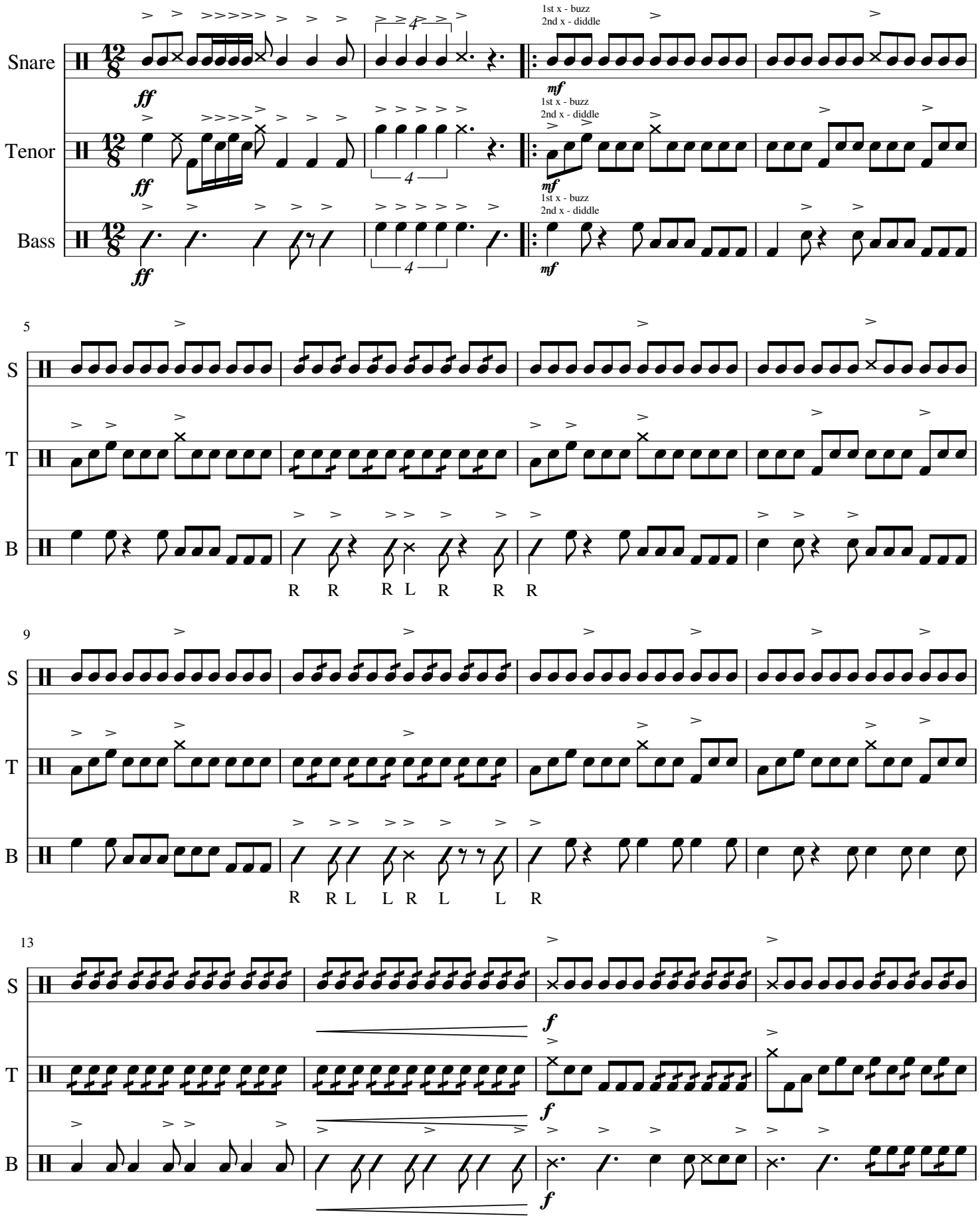
8th Note Rolls

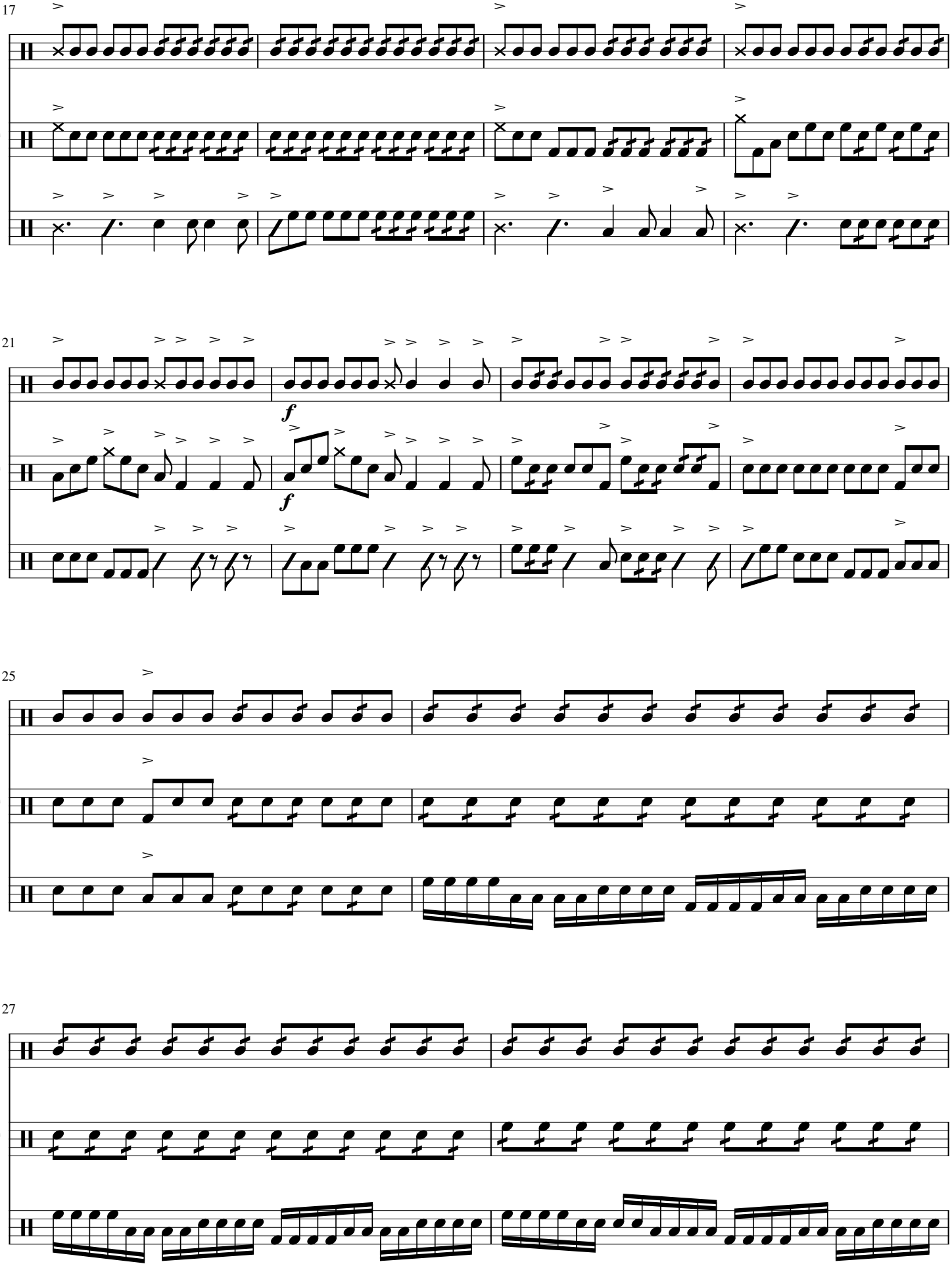


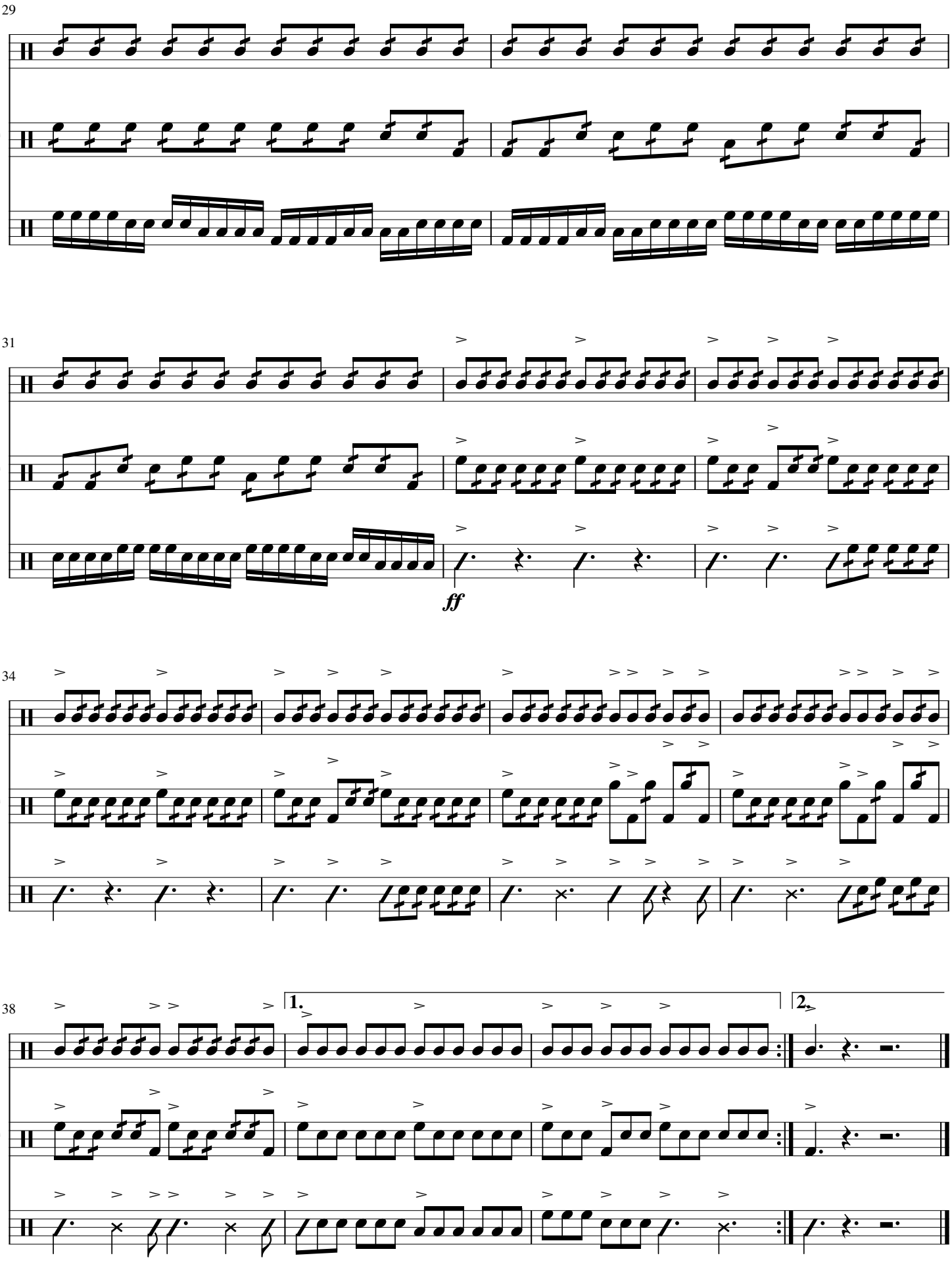
Triplet Rolls

Seth Woodard

♩. = 140-200




17
S
T
B
21
S
T
B
f
f
25
S
T
B
27
S
T
B


29
S
T
B
31
S
T
B
ff
34
S
T
B
38
1.
2.
S
T
B

16th Note Grid

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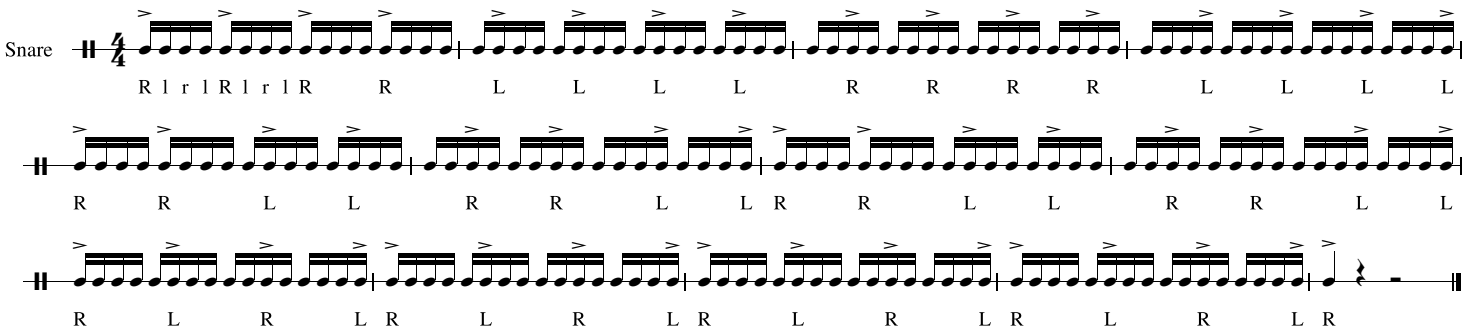

Purpose:	As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is when the accent is on the 'e'. The key to this excercise is MARKING TIME! Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:
1) Stick motion:	Do your sticks move exactly the same way for every tap? How about for every accent?
2) Sound Quality:	Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes: a) Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height. b) Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with RELAXED (not clenched) fingers. c) Pounding the very last note of the exercise. d) Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!
3) Rhythm and Timing:	How perfect is your sixteenth note rhythm? Some common areas where mistakes occur: a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'. b) Underlying sixteenth note pulse: Don't let the accents affect the rhythm!
4) Variations to this exercise:	a) Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand. b) Play quarter notes on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!

Triplet Grid

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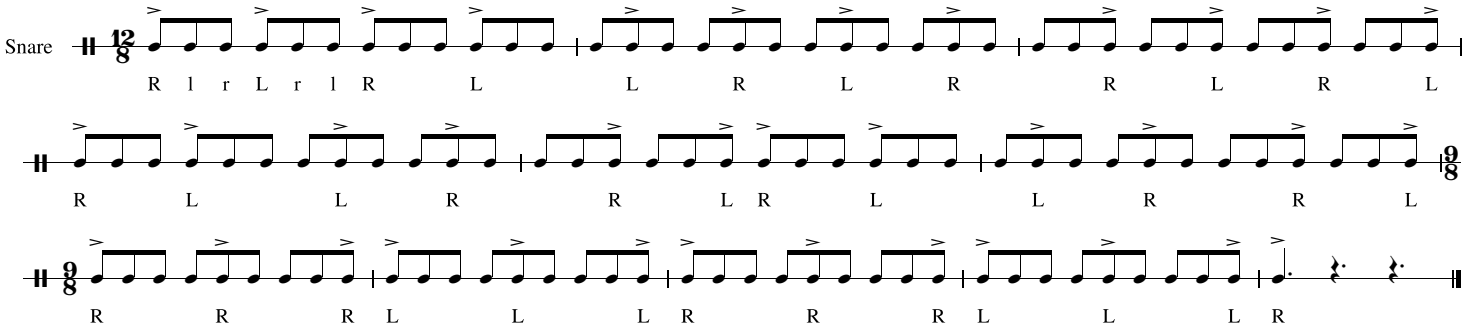

Purpose:	As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is the accent on the 2nd partial of the triplet. The key to this excercise is MARKING TIME! Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:
1) Stick motion:	Do your sticks move exactly the same way for every tap? How about for every accent?
2) Sound Quality:	Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes: a) Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height. b) Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with RELAXED (not clenched) fingers. c) Pounding the very last note of the exercise. d) Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!
3) Rhythm and Timing:	How perfect is your eighth note rhythm? Some common areas where mistakes occur: a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'. b) Underlying eighth note pulse: Don't let the accents affect the rhythm! This is especially true when there are two accents in a row. Don't close down the space between two accents!!!
4) Variations to this exercise:	 a) Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand. b) Play dotted eights on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!