Welcome!

Dear Prospective Member,

Thank you for expressing interest and taking the first step in becoming a member of the Guardians Drum and Bugle Corps! This packet will be your primary source throughout the audition process. Read through everything carefully and prepare the materials to the best of your abilities prior to the camp.

Audition Process

The goal of the audition process is to provide you with an educational experience while evaluating your music and visual performance. Your camp with the Guardians will consist of a group and an individual audition. The evaluation will take place over the course of the whole camp – not just your individual audition. You will receive feedback after the camp and will be placed into one of these three categories:

1. Contract: You have earned yourself a spot on the Guardians Battery due to your preparation, playing abilities, and attitude.

2. Callback: We would like to see you more before making a final decision. We'll then evaluate your growth between camps along with your performance at the following camp.

3. No Contract or Callback: This option is for students who aren't quite ready to be a member of the Guardians. You will be given feedback on how to approach next year's auditions and what to work on until then.

Individual Audition

For your individual audition you will be asked to play the following:

- Any exercise from the packet
- Anything covered during the camp
- 45 second- 1 minute solo or a show excerpt. We want to hear what you're best at. (This can be music you wrote, marching band music, drum corps lick, etc. It is just requested that your material meets the time requirement.)

Keep in mind that we're looking for rhythmic clarity, musical expression and consistency. So as you are choosing material, be mindful of these things. We aren't looking for who can play the most notes. We care about how the notes are being played rather than how many notes there are. Quality over Quantity.

What You Will Need to Audition:

- Sticks or mallets
- Practice pad
- Battery Packet
- Notebook w/pencil
- Water

BatteryApproach

The best musicians have the best ears. Our focus is to educate you on how to listen to one another and play together as members of an ensemble. While being the best at flam drags is impressive, if you can't play them with the people around you then you're not productively contributing to the ensemble. Your ability to listen and play with someone else will play a big role in the outcome of your audition.

Technique vs. Sound

The technical approach for the group is heavily reliant on the sound we're trying to create at a given time. Through the sound, we focus on eliminating inefficiencies in motion and unifying the motion across the line.

We believe that technique and sound are related, but that "teaching technique" is not an ultimate solution. We spend the most energy discussing, refining, and clarifying the sound that the players produce. If a technique problem is consistently in the way of the sound, we attempt to fix as much of that technique problem as we can, until it becomes counterproductive. If two players have a different technique, but are able to make a unified sound, we stop obsessing over the technique, and move on to something that doesn't sound as good and needs work.

Practice Focus

While approach to fundamentals will be explained in detail at the camps, here are a few things you should keep in mind as you practice the packet:

1. **Be Proficient at All Tempos** - Start off by learning the packet at slower tempos to ensure you build good habits in your approach. We aren't looking for who can play the fastest.

2. **Understand Levels Relative to Volume** - We don't stick to a strict heights system. While we do acknowledge that the distance from the head does dictate a difference in volume, multiple volumes can be played at the same level. It all depends on timbre,

velocity, and density in literature. Our job is to play the right volumes with the most efficient motion and we let the music dictate how we approach that.

3. **Lead from the Bead** - At all times, unless noted otherwise, the motion of the stick is initiated from the bead. From the bead, it goes to your wrist which engages the forearm, then to the elbow and shoulder and back down, in that order. Keep in mind, the elbow and shoulder are only used for louder volumes and when it's intended in the music. A common mistake is leading from the wrist which causes a whipping, Moeller type motion.

4. **Mark Time and Off the Left** - As you go through the packet, make sure you're able to mark time to every exercise as well as play them off of the left hand.

Set Up and Posture

- You will stand up straight with your feet shoulder width apart with a couple of inches between you and the instrument.
- Allow your shoulders to hang with no tension in the upper body. Sticks in will be set about an inch above the rim for snares and quads. Mallets into the rim for bass drums. - Bring your sticks out into playing position:
    - Snares: Bring your sticks out, adjusting your hands and limbs to create a 90 degree angle in the center of the head. From your elbow, there should be slight downward angle continuing all the way to the bead. Make sure the set position doesn't bring on any added tension in the upper body.
    - Quads: Bring your sticks out, the placement of the bead will be in the center of the playing zones over drums 1&2. Which is 2-3 inches inside the bearing edge. - Bass: Both mallets will be in the center of the head with arms at a 90 degree angle and a slight downward angle of the bead towards the head.
    - ALL: Sticks in is our primary resting position before and after playing exercises or show excerpts.

Open and AdaptableMindset

At times during the camp, you may receive feedback that's different from what you've heard before. That is OK. We just ask that you do your best to apply the information given, even if it goes against what you've been taught. How you apply information and quickly make adjustments is something that is looked at in the evaluation process.

Happy Practicing!

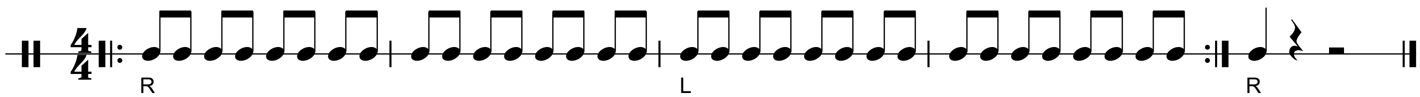
Sincerely,

The Guardians Battery Staff
and
Josh Gregory (percussion@guardiansdbc.org)
Percussion Caption Head

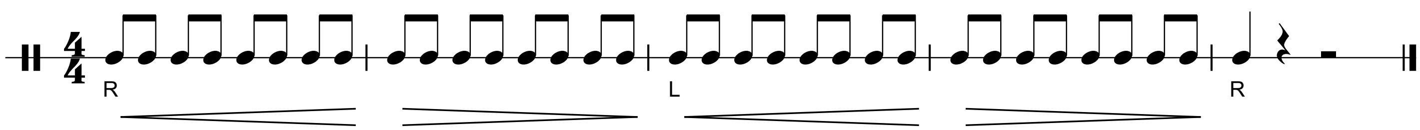
compiled by Guardians Staff

Legatos

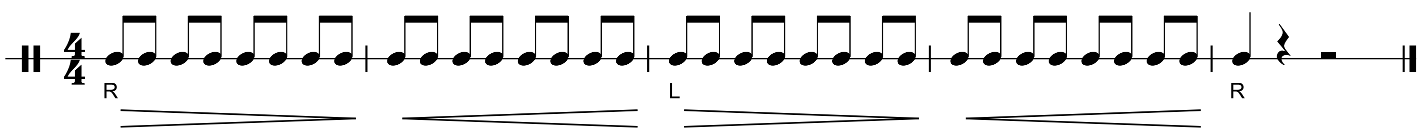
16 on a Hand



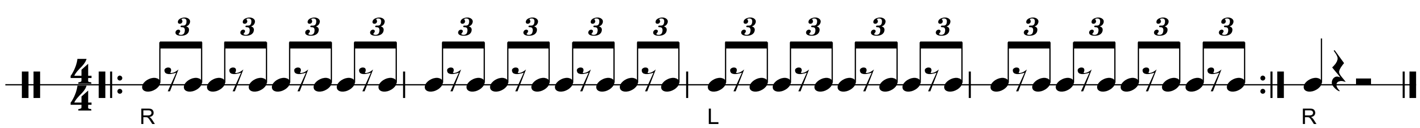
16 on a Hand (w/ Up and Down Variation)



16 on a Hand (w/ Down and Up Variation)

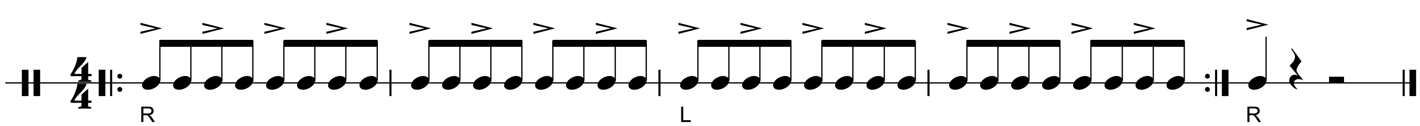


Swung 16s

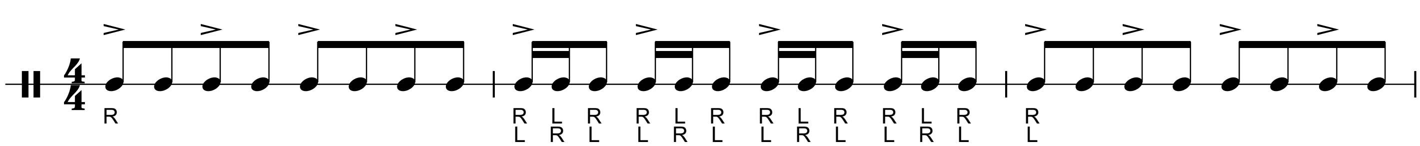


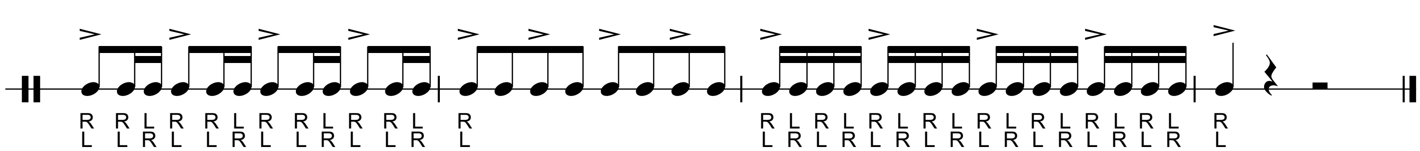
Two Heights

Bucs

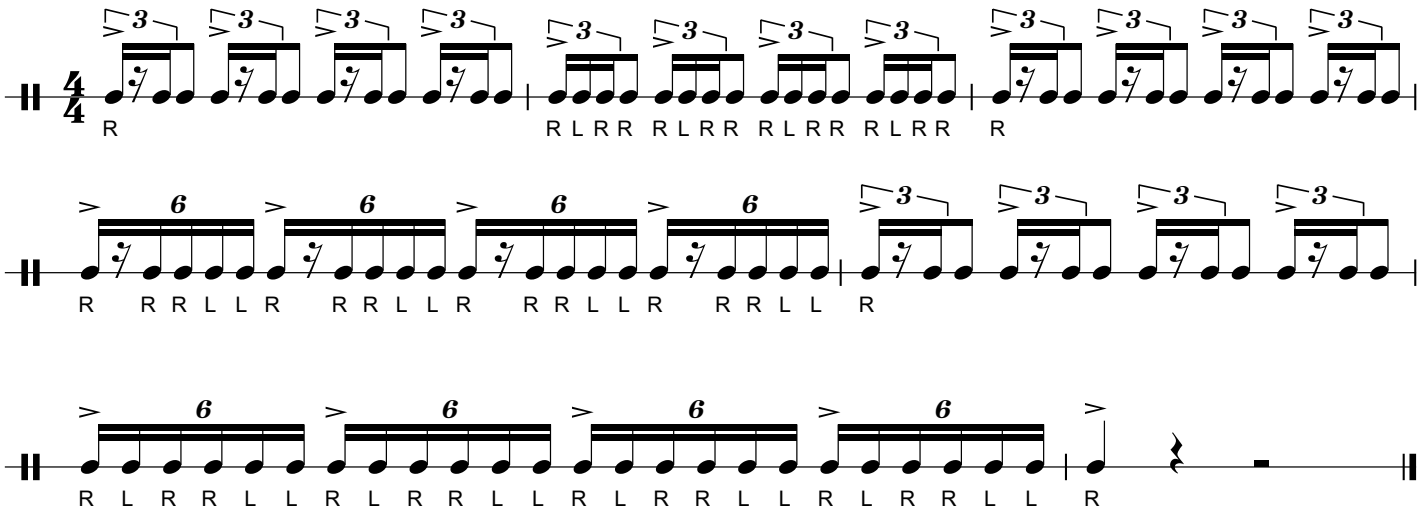


Bucs Variations

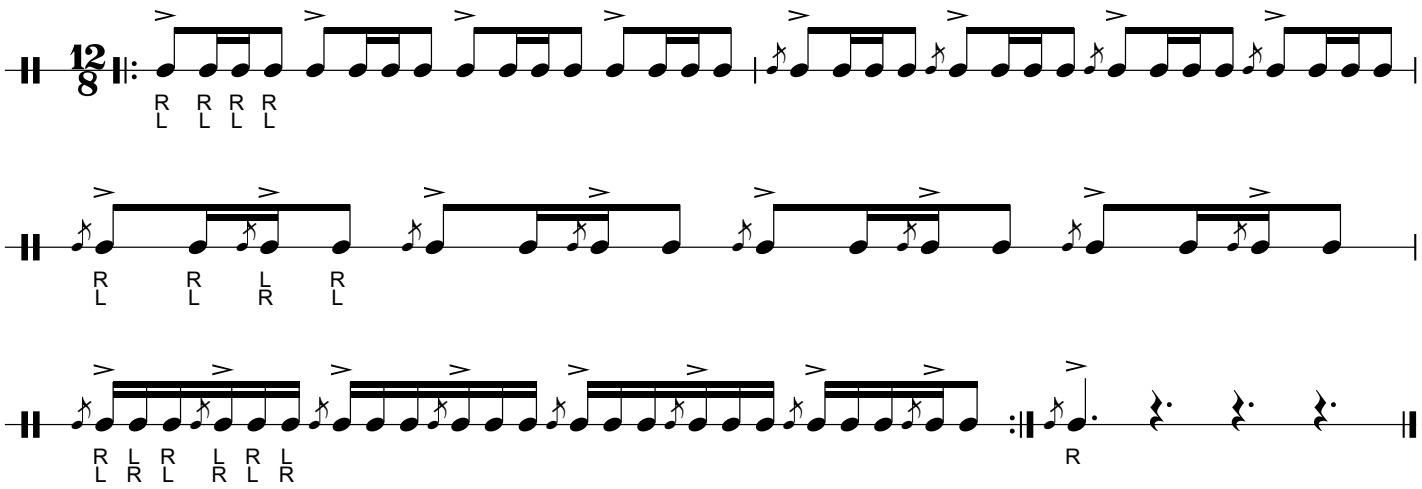




Hucs

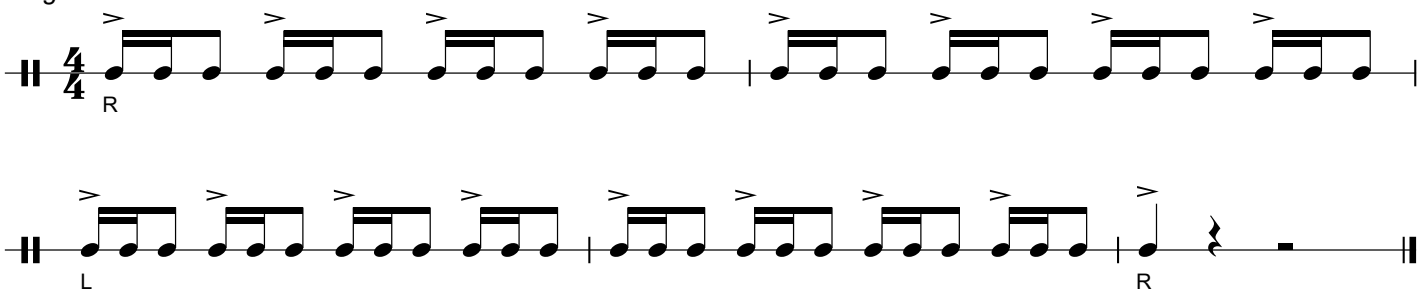


Flam Builder

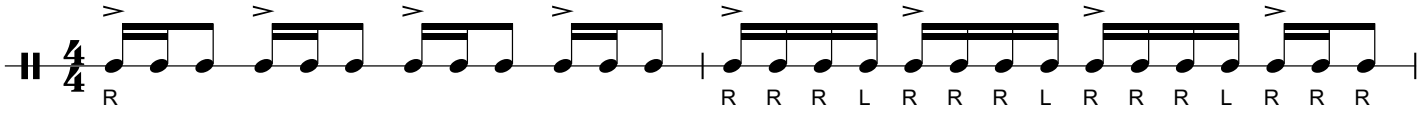


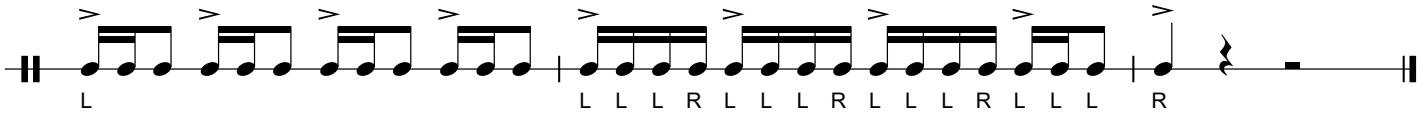
Three Heights

Hugs

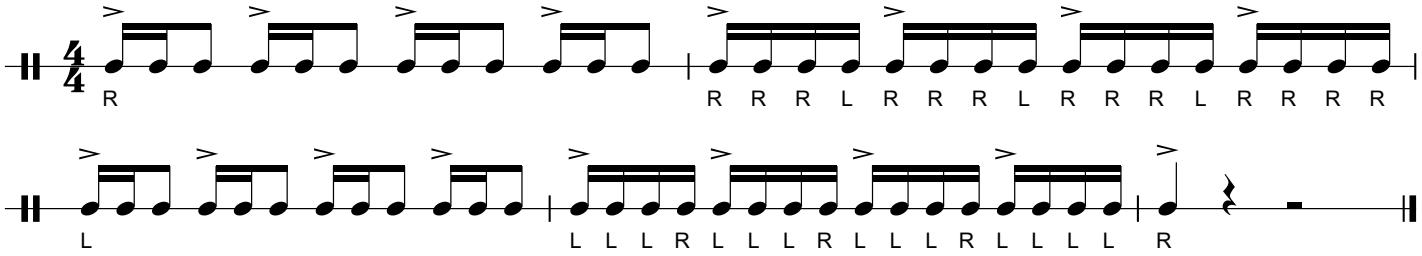


Hugs, "Filled in the 2nd Time"

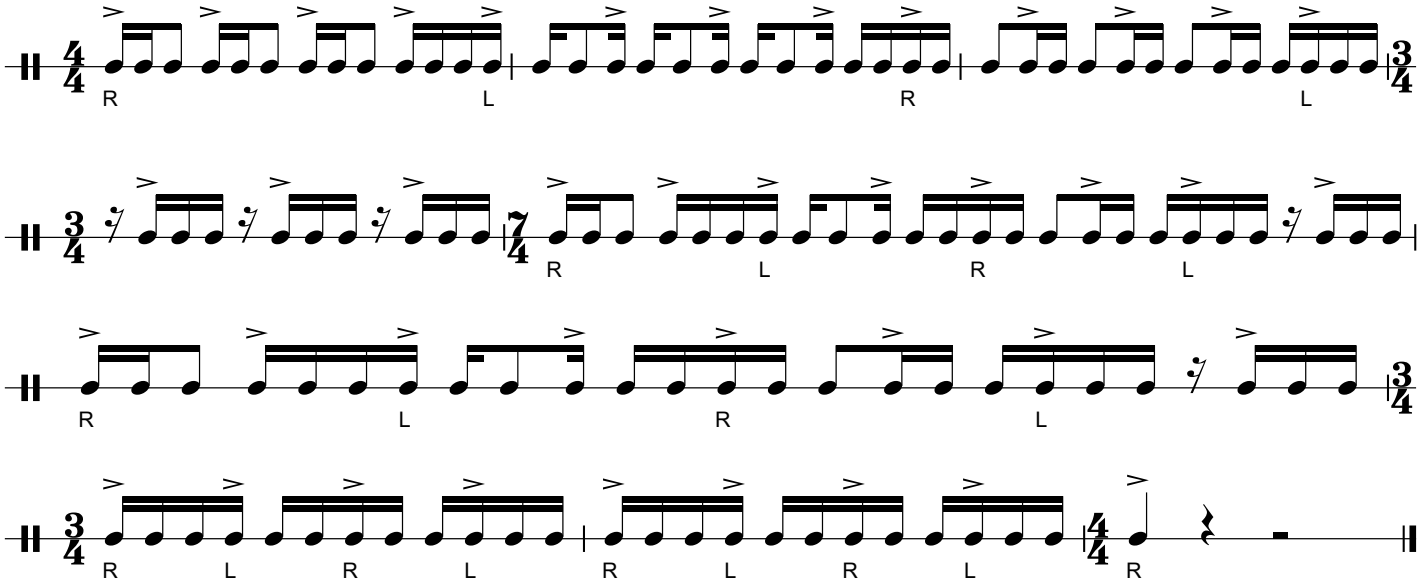




Hugs, "Filled in the 2nd Time, with the Four"

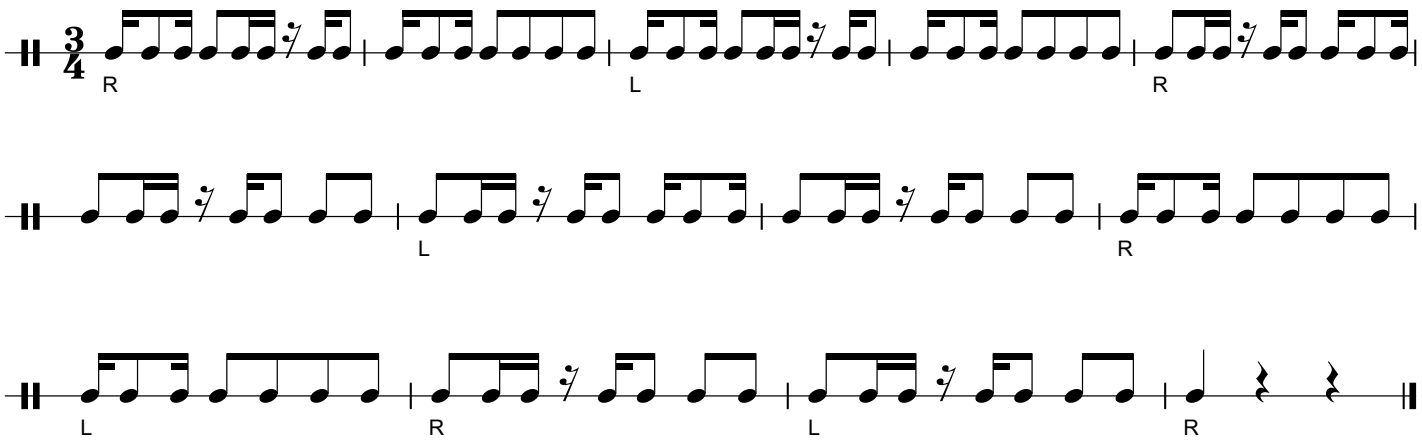


Hugs Mover

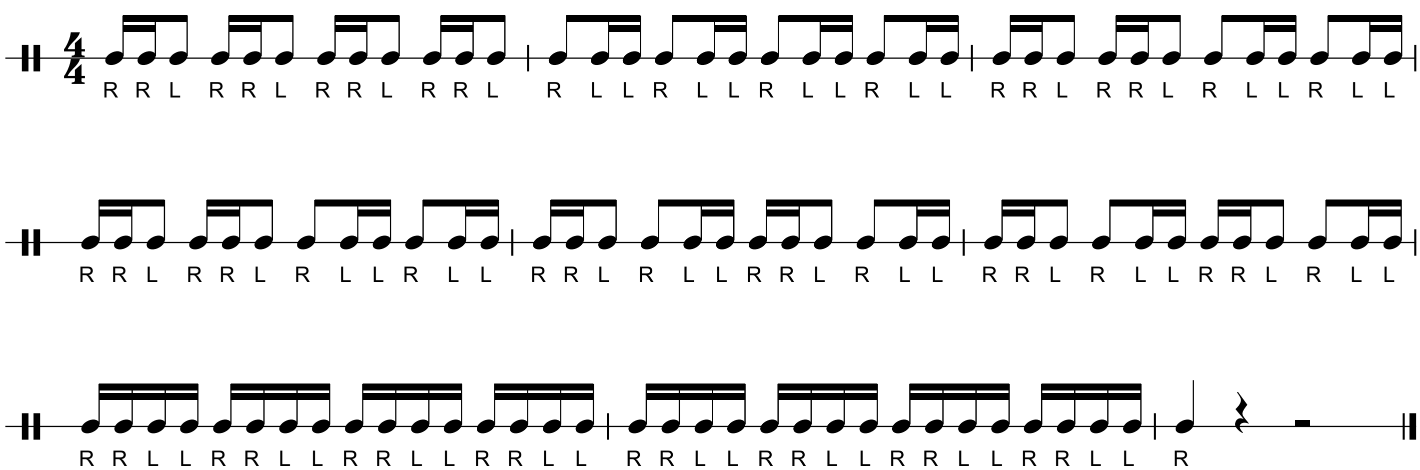


Double Strokes

Double Beat

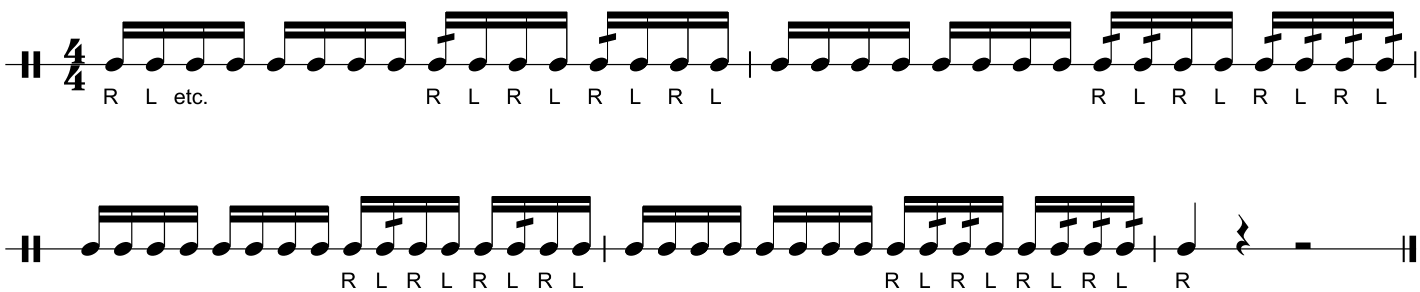


Gallop

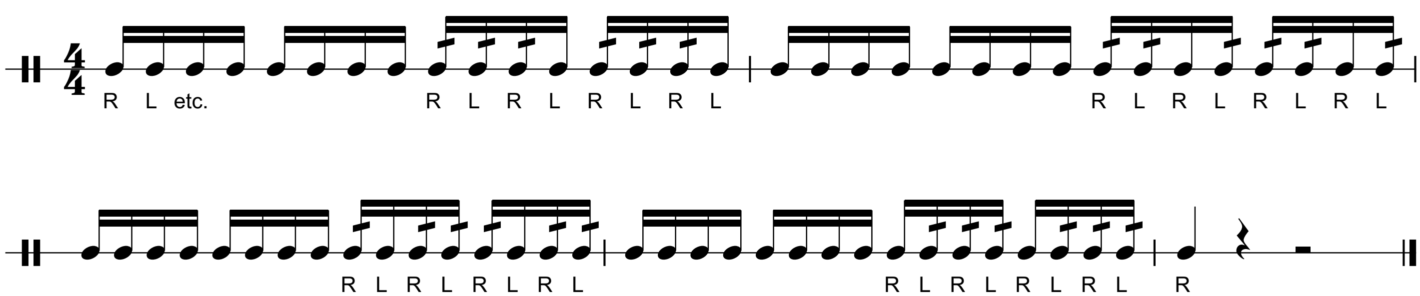


Diddles

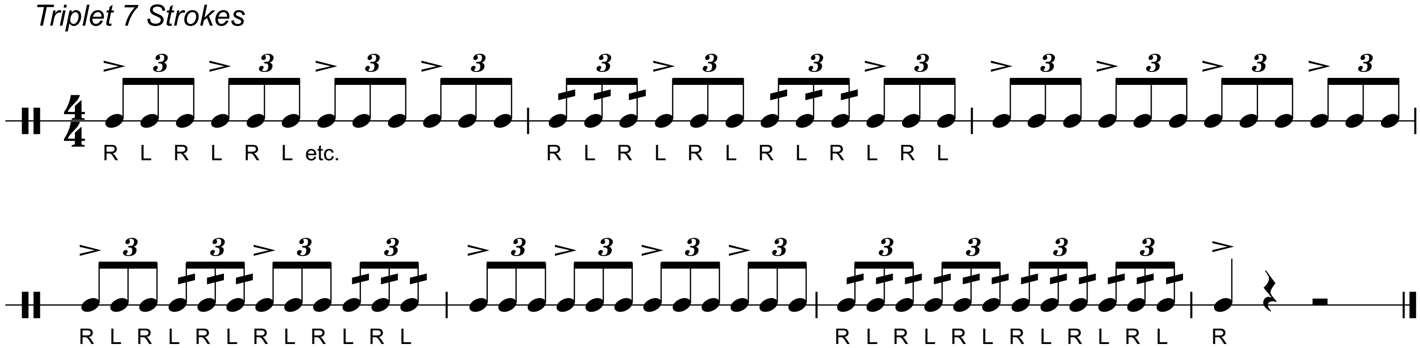
Diddle Diddle 5/9



Duple Rolls (7 strokes)

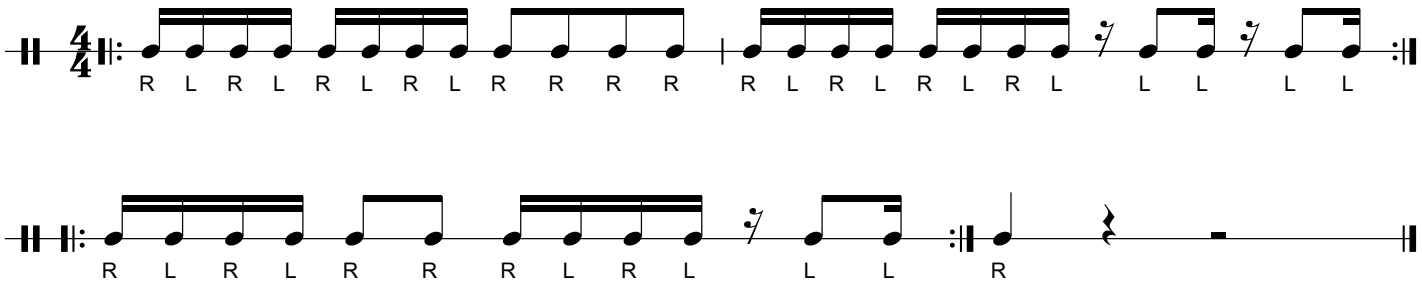


Triplet 7 Strokes

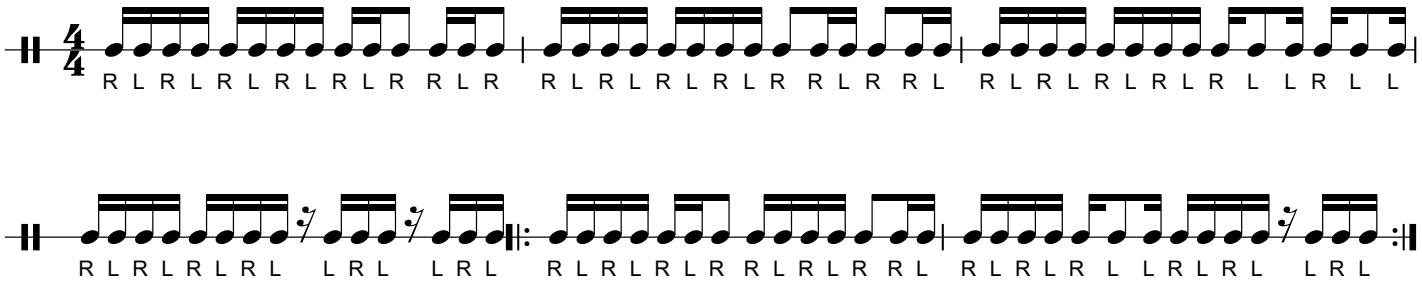


Timing

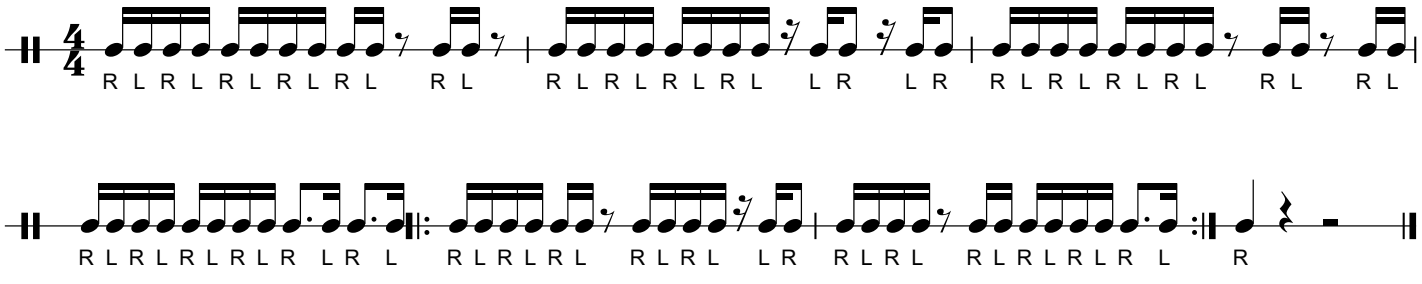
16th Timing, One Note



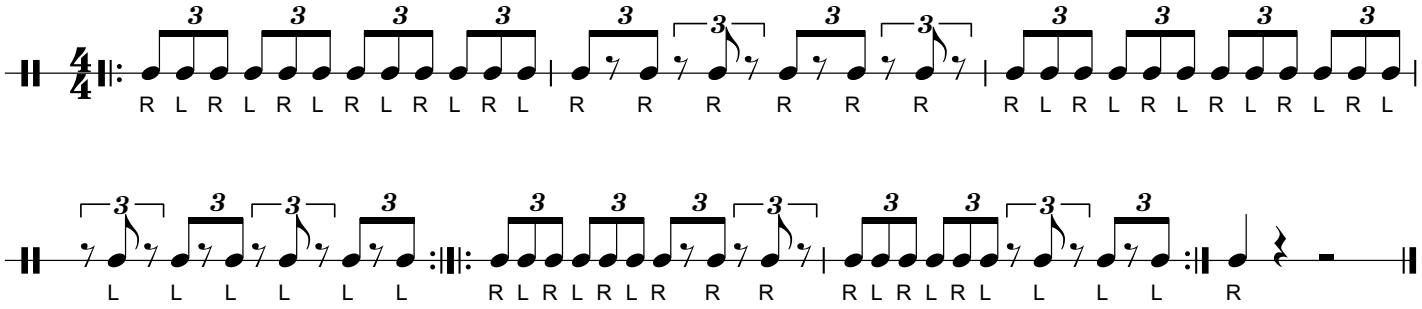
16th Timing, Three Note



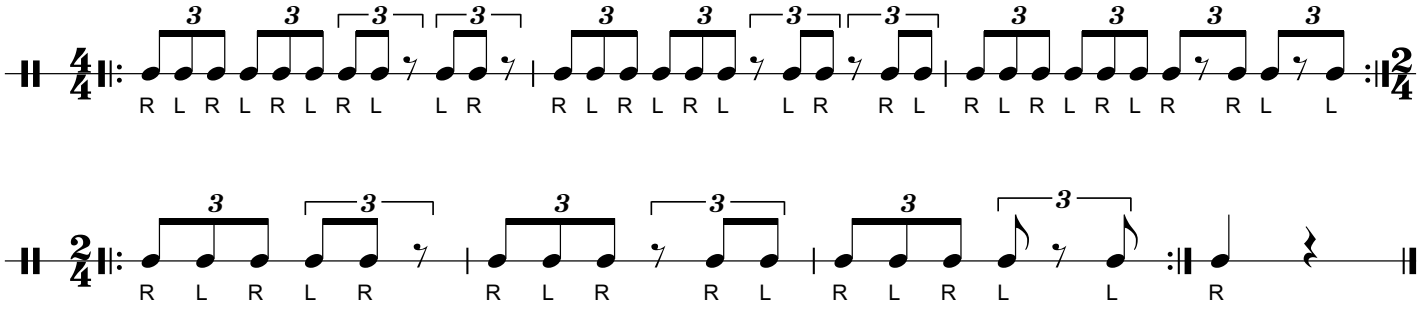
16th Timing, Two Note



Triplet Timing, One Note

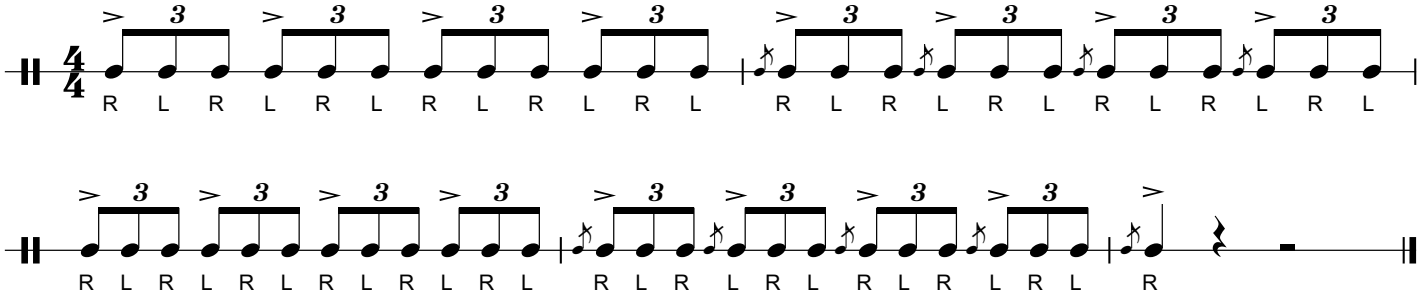


Triplet Timing, Two Note

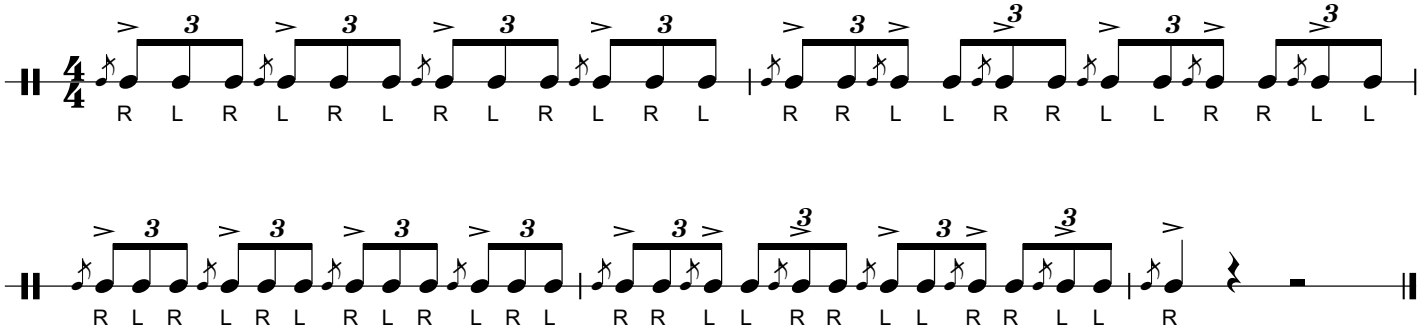


Flams

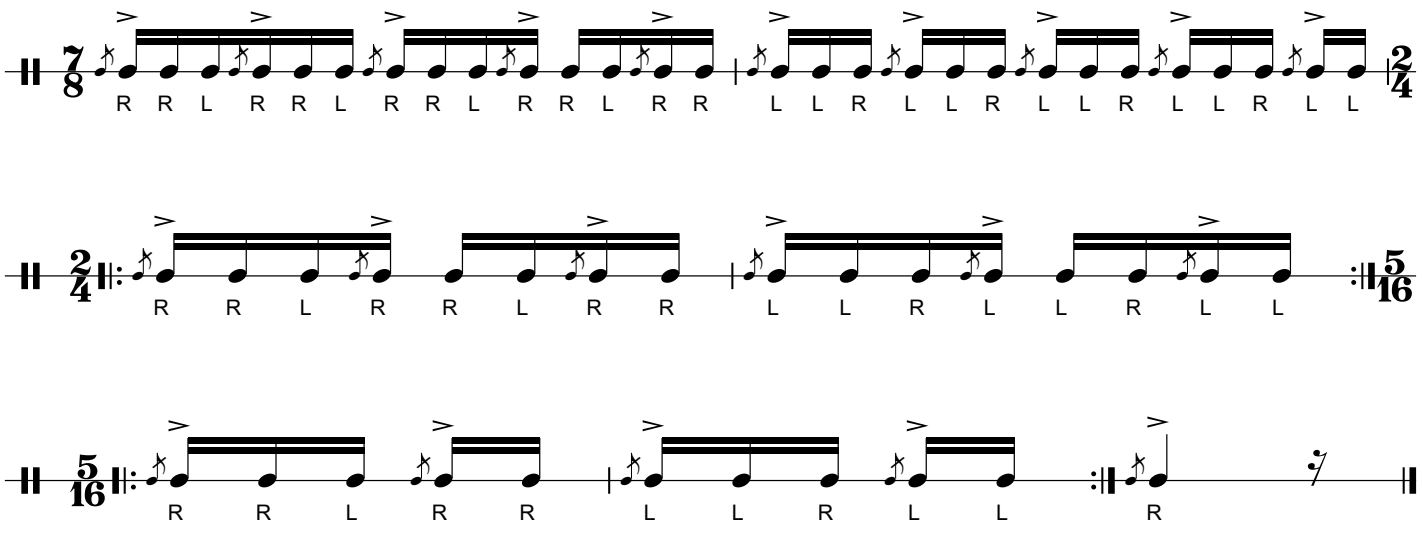
Taps/Flams



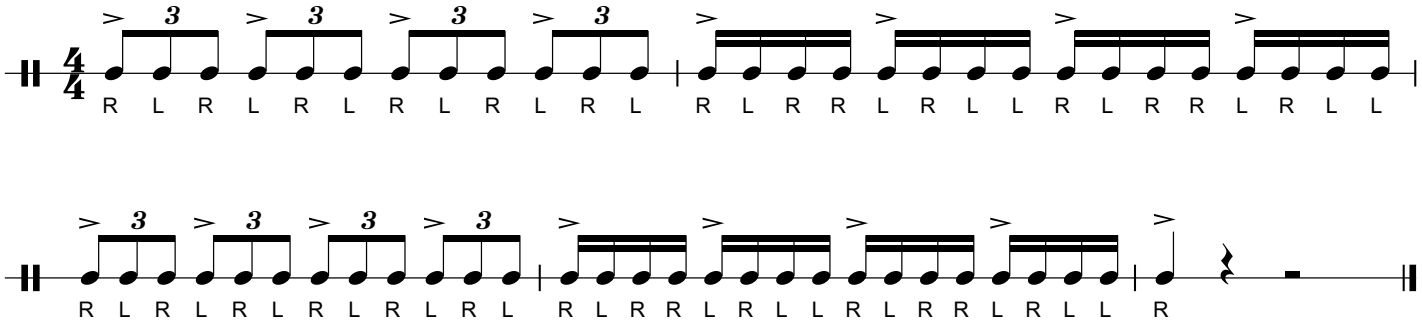
Flams/Flam Taps



Swiss/Flam Taps



Triplets/Paradiddles

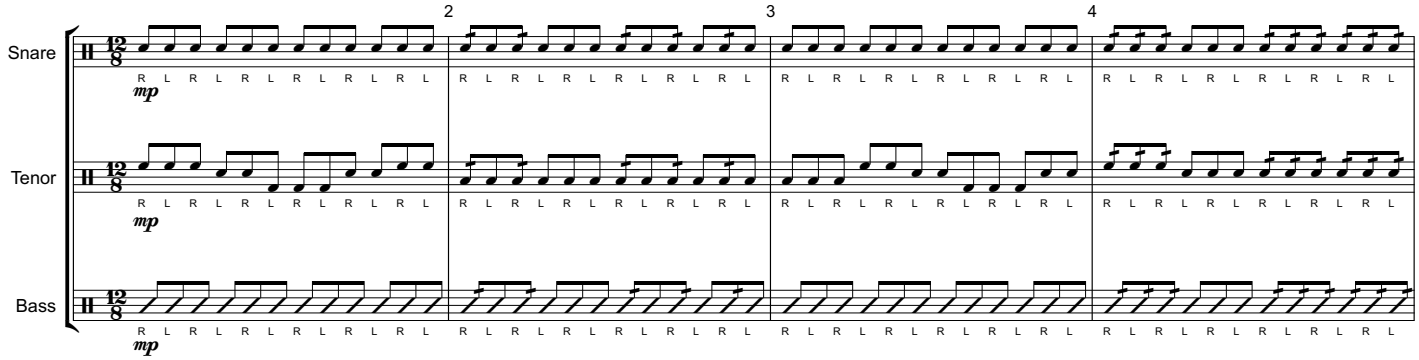


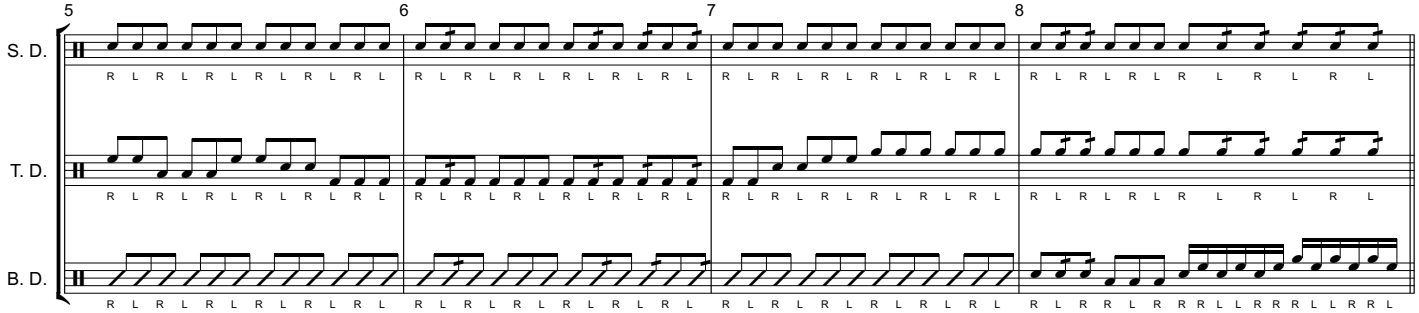
Battery Score

Triplet Rolls

Guardians Percussion 2021

Josh Gregory





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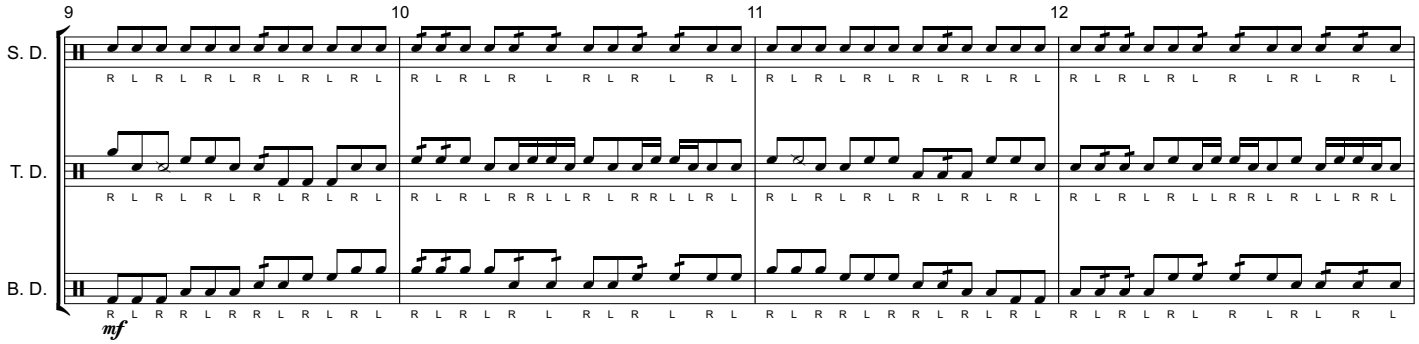
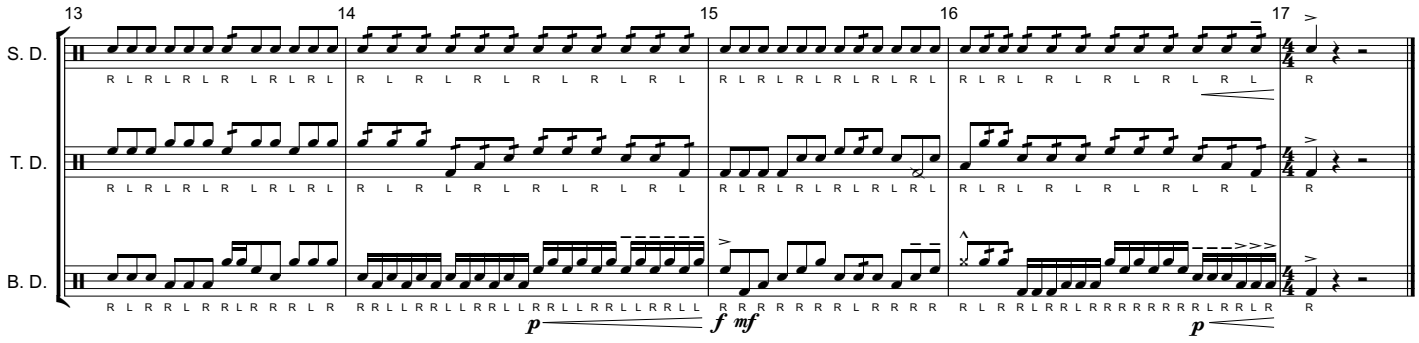




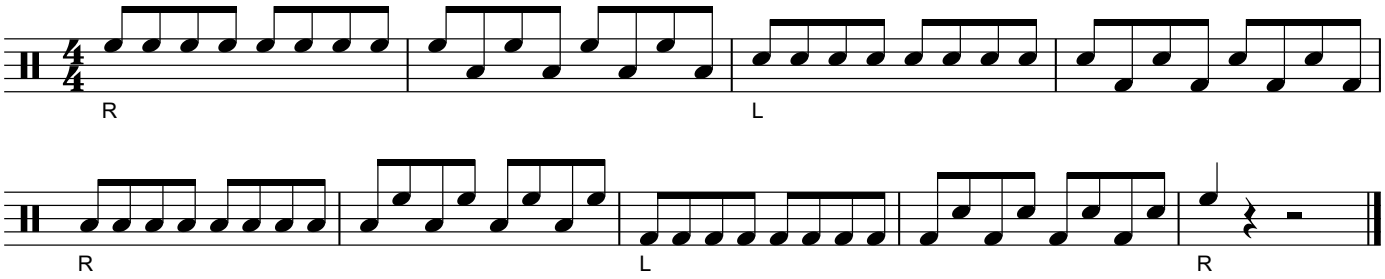
Tenors

Tenor Arounds

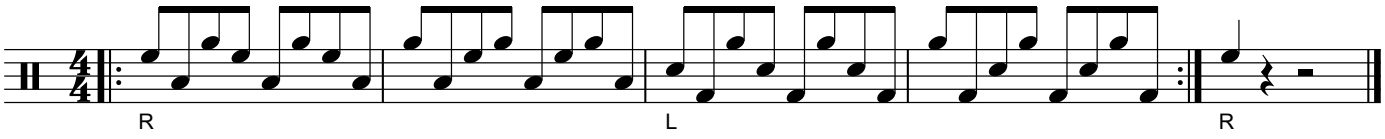
Guardians Tenorline 2021

compiled by Tony Luna

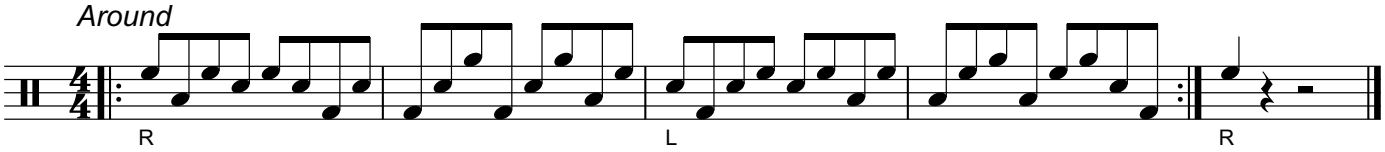
16 on a Hand



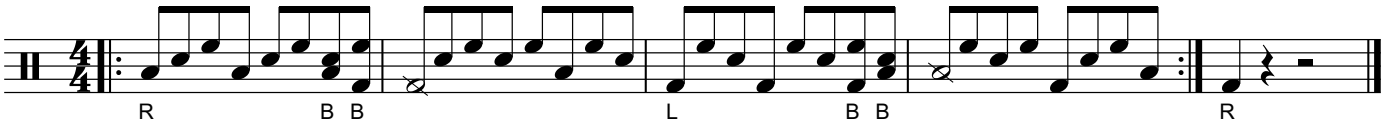
Triangles



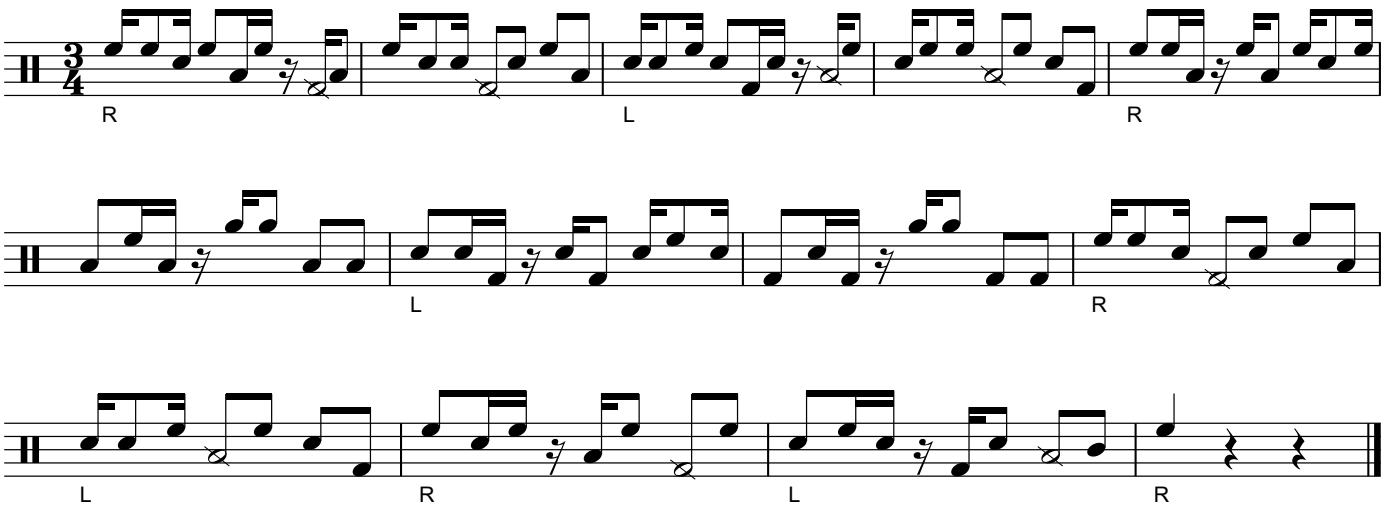
Around



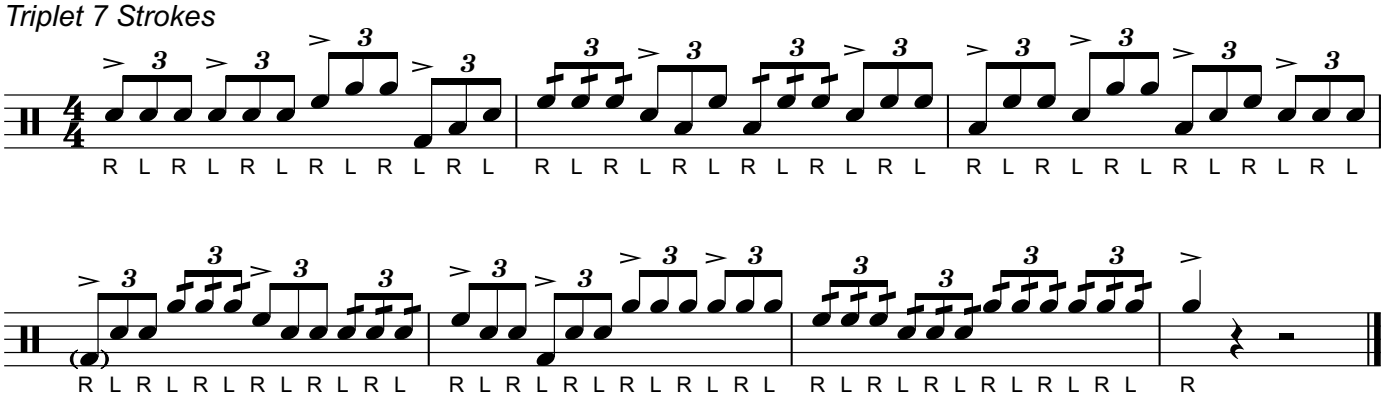
Oddity



Double Beat

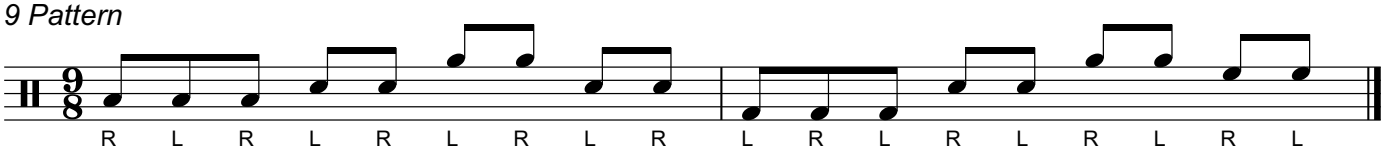


Triplet 7 Strokes

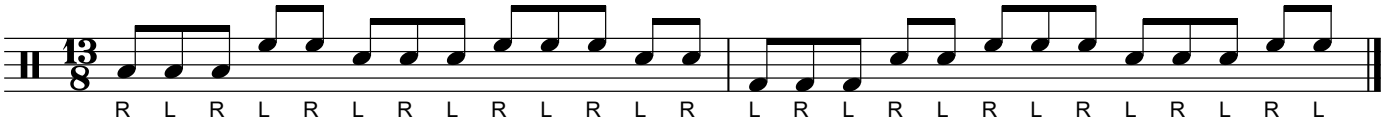


Slow-Fast Patterns

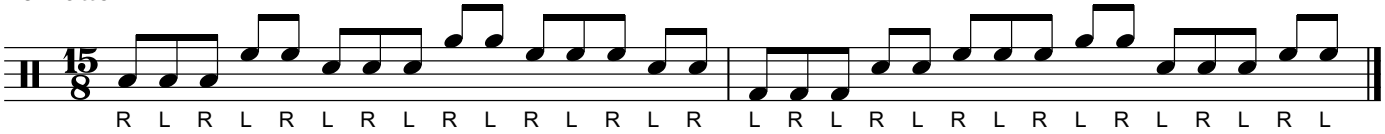
9 Pattern



13 Pattern



15 Pattern



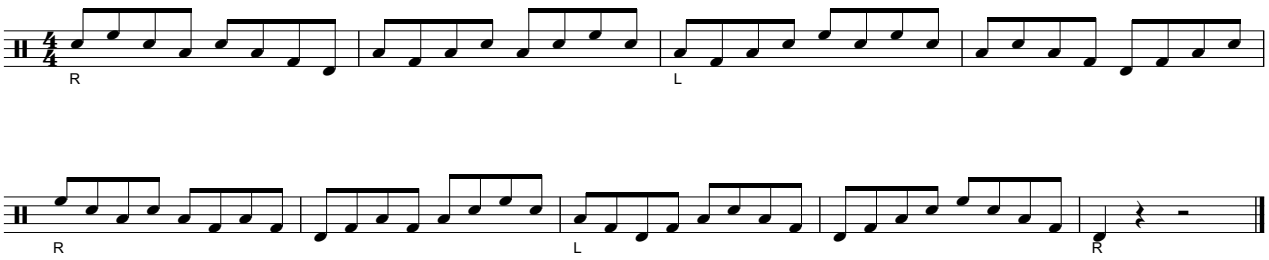
Bass

Bass Unisons and Splits

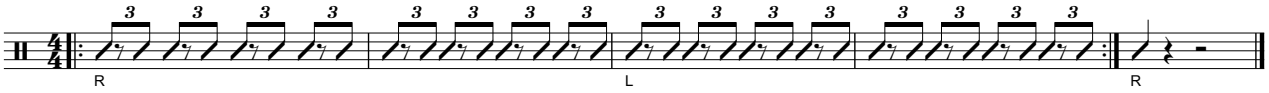
Guardians Bassline 2021

compiled by Chad Murray

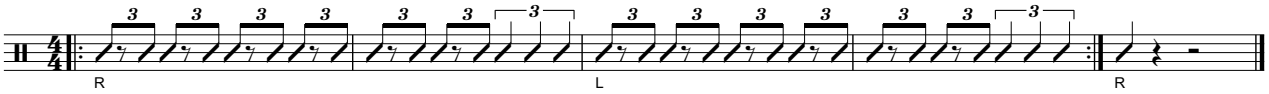
16 on a Hand



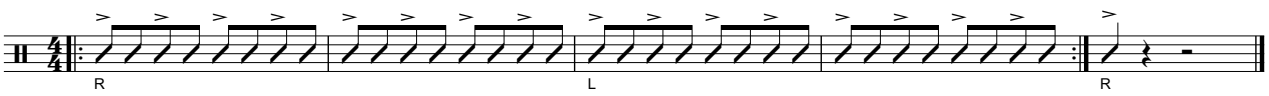
Swung 16s



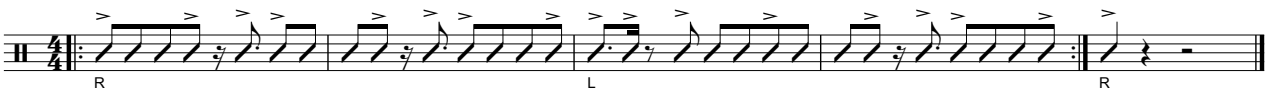
Swung 16s Variation 2



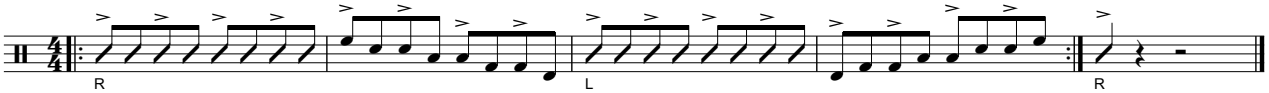
Bucs Unison Version A



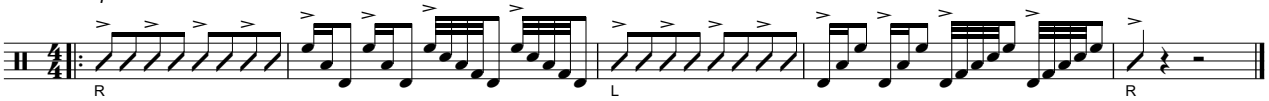
Bucs Unison Version B



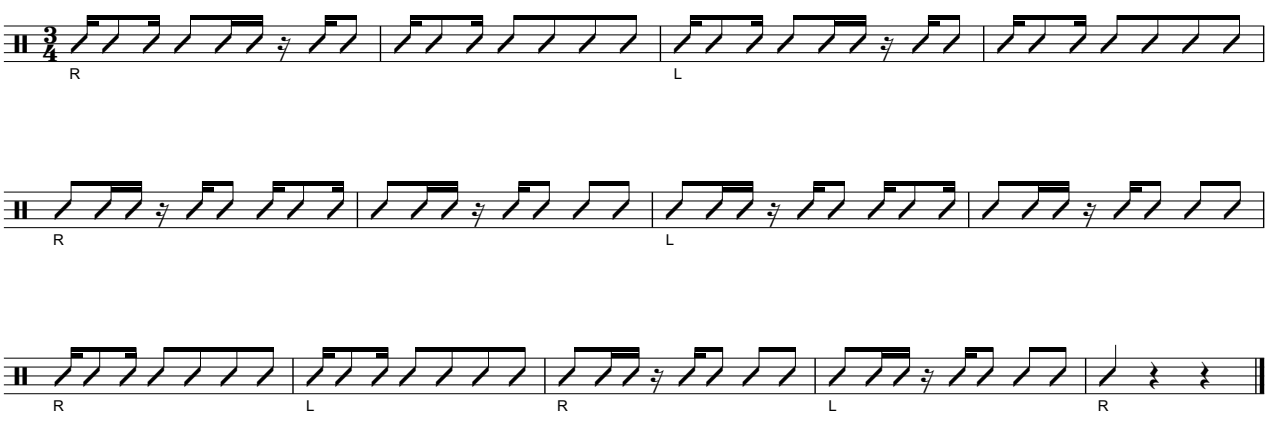
Bucs Split Version A



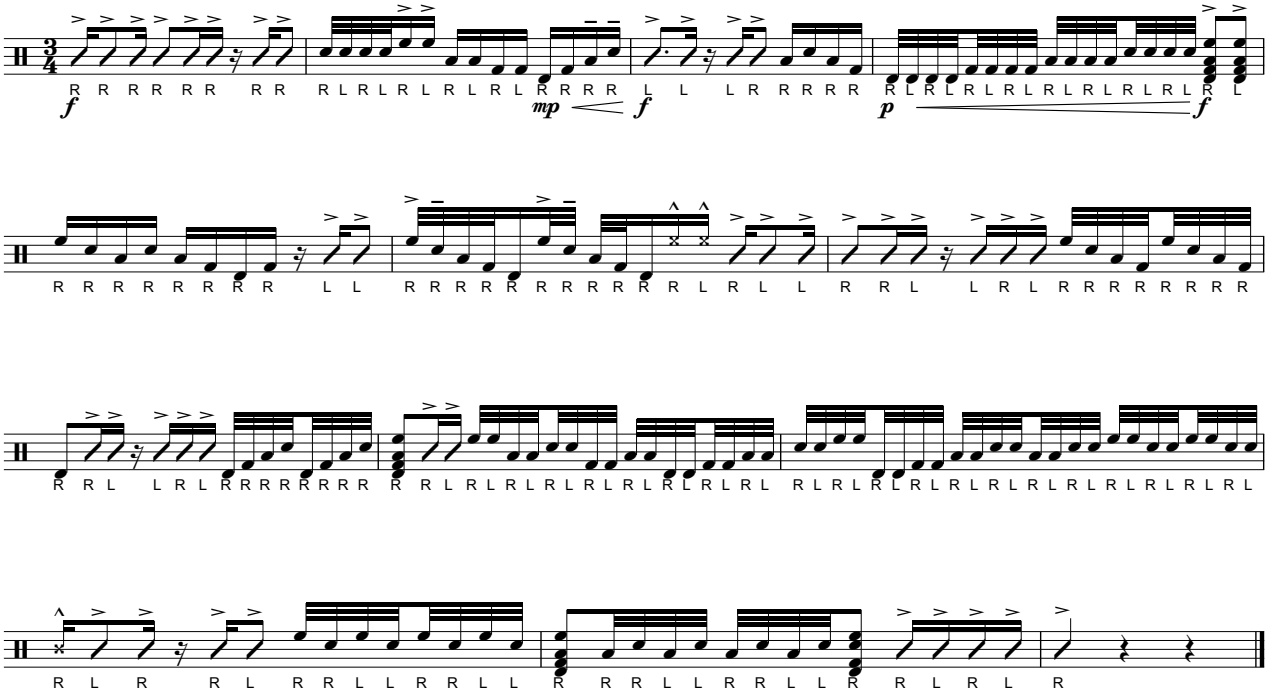
Bucs Split Version B



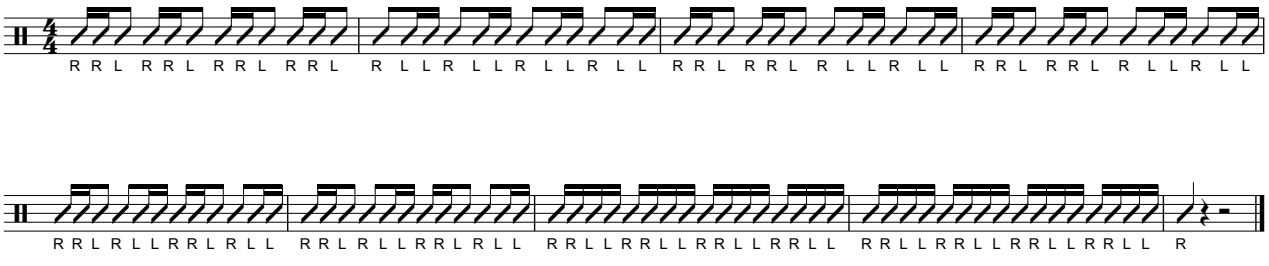
Double Beat Unison A/B



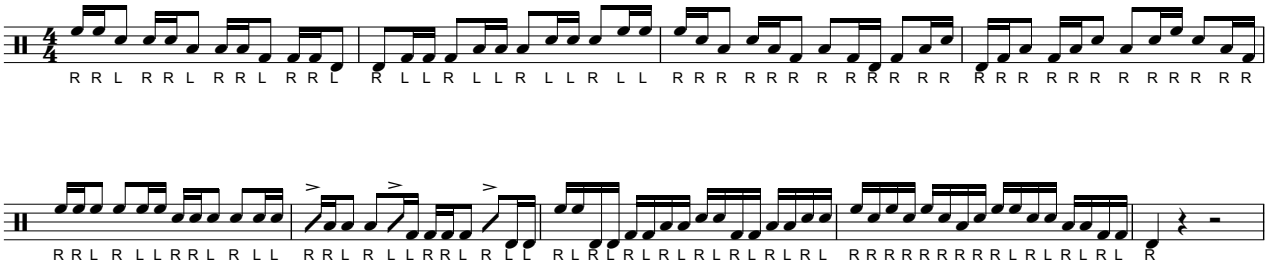
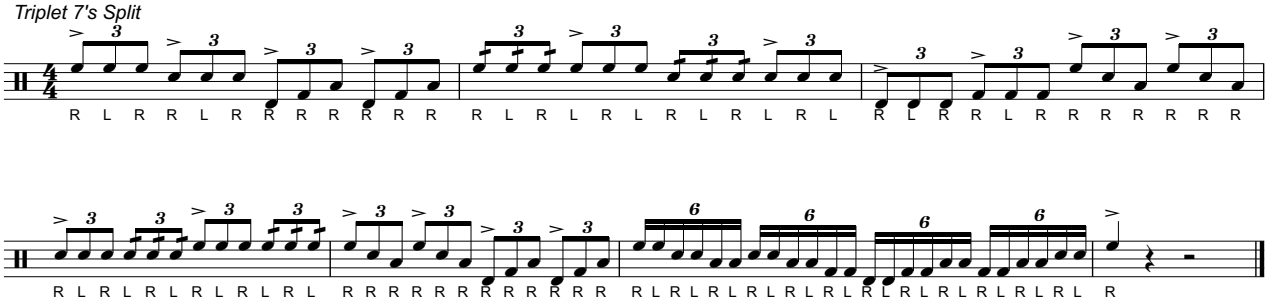
Double Beat Split



Gallop Unison



Gallop Split



Triplet 7's Split