



Lincoln High School

Percussion - Drumline Audition Packet

Hello Trojans/Future Trojans,

Congratulations on being a part of the Trojan Band Program! Just by registering for a class, you have already made the Trojan Band! All Lincoln Band students without a medical or sports conflict/waiver approved by the Department of Bands will be a part of the Trojan Marching Band this upcoming year. Marching band is a co-curricular ensemble that all students will be a part of if you are in the Trojan Band Program.

This packet will outline the requirements for the Lincoln High School Drumline for all percussion players. Brass or Woodwind players, please see the "*Lincoln High School Symphonic Band Audition Packet – Brass and Woodwinds*" for your material.

Percussion auditions are a bit different from wind player auditions. To start, all percussionists will make the drumline, so no need to worry about not "making the band!" This audition is mainly focused on placing you on the drumline sub-section (snare, tenor, bass drum, cymbal/front ensemble) that is most suited for you. There are only a select amount of spots for each battery sub-section (snare, tenor, and bass drum), so these spots will only be granted for those with the highest skill level in both technical proficiency and hand-foot coordination (marking time, or alternating left-right steps in place while playing). **Hand-foot coordination is crucial to being on any part of the drumline, but especially for a battery spot.** Those not placed in a battery sub-section will be placed in the cymbal/front ensemble section.

Students should prepare to audition on multiple instruments, as spots are limited. Most of the audition material is the exact same for every battery part, and will transfer to the other instruments easily. Just because a student "only prepares for snare" does not mean the student will only place for snare. Again, students are expected to be prepared to audition on multiple instruments. As percussionists, students should be prepared to play any percussion instrument the Director of Bands instructs them to play.

The audition requirements are as follows. Memorization is expected:

1. **Tap Timing Etude (while Marking Time), Tempo = 116.**
2. **New Bucks (while Marking Time), Tempo = 116.**
3. **Bouncer (while Marking Time), Tempo = 116.**
4. **Hardly a Waltz (while Marking Time), Tempo = 104-116.**

Tips from Mr. Tenoré for practicing the Audition Material

Broad Tips

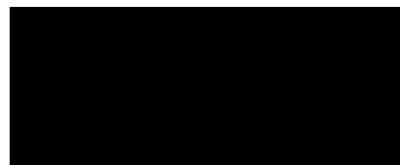
- ***Use a metronome!** A metronome will allow you to develop a consistent internal feel of time and pulse. If you cannot download one of the many free metronome apps, simply type “Metronome” into google and one will appear! I cannot stress how important using a metronome is for your growth as a musician.

Here’s a silly example of what not using a metronome is like versus using one:

INSTRUCTION: “DRAW A RECTANGLE”



Without a Ruler



With a Ruler

Sure, both rectangles are *basically* correct, but which one do you think is nicer? Which one do you think would get more points? A metronome is your ruler in this case!

***** Using a metronome is absolutely crucial for any percussionist, especially those aiming for a specific battery sub-section spot (snare, tenor, bass drum).*****

- **Start slow, and slowly speed up once you “perfect it” slow.** One of the things that defeats students the most is trying to immediately play music at a fast pace. That would be like trying to work out for the first time by going to the heaviest weight possible and trying to lift it! By using your metronome, you can find out how quickly you can perfectly play a passage of music or a scale. Lower the tempo to one that is comfortable, and then slowly increase the tempo by 2-3 beats after you can perfectly play it. **How do you know when you can perfectly play it? Not when you can play it right once, but when you can’t ever play it wrong!**
- **Choose small chunks to work on.** After your first time reading it, choose a passage of the music – no more than perhaps 2-4 measures – and work diligently on it. Just like trying to play everything too fast, you risk glancing over the finer details by taking too much at once. Don’t accidentally “teach yourself to play wrong perfectly!”
- **Go for the stuff around the notes immediately.** If there’s crescendos, dynamic changes, or articulations, get out in front of those now! Don’t wait to add dynamics!

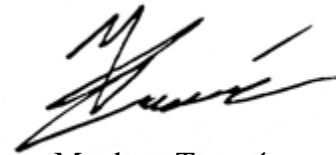
- ***Isolate the problem, and then put it in context!** This is a huge one. If one measure keeps messing you up, find out what inside it is causing you to miss notes. After you address the problem, then add one note after or before it back in, until you can play the entire passage without any issue. This may take some time, but it is massively worth it!

Percussion-Specific Tips

- **Be clear about your stick heights.** Dynamics are relative to your stick heights, and the more control you have over playing proficiently with varying stick heights, the more successful your audition will be.
- **Practice at varying stick heights to improve control.** This will also help with your timing greatly as long as you are always practicing the material with a metronome.
- ***Record yourself to where you can see your feet.** Most players worry so much about the music that they forget to mark time appropriately. Again, Hand-foot coordination is *just as important* as the music on the page! You might be surprised to find that your feet get thrown off, especially while playing “Tap Timing” and “Hardly a Waltz.”*
- **Don’t forget to memorize your music.** Battery players must memorize all their music for every performance, as there are not lyres for those instruments. This audition is to partly to prepare you for that expectation.

I hope this packet has provided you with enough information to get working on your audition. If you have any questions, please feel free to email me at TenoreM@leonschools.net. Happy practicing!

Sincerely,



Matthew Tenoré
Director of Bands
Lincoln High School

TO BE PLAYED BY ALL (Snare, Bass, and Tenor)

Tap Timing Patterns

Play the check pattern between each measure. (e.g.- check, #1, check, #2, etc.)

★ must Mark Time while performing exercise ★

Check pattern

#1

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

#2

#3

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

#4

#5

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

#6

#7

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

#8

#9

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

#10

#11

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

#12

#13

R R R R R R R L L L L

#14

#15

R R R R

New Bucks

Cavaliers 2003

Musical score for Snare, Tenors, Basses, and Cymbal Line. The score is in 4/4 time and consists of four measures. The Snare, Tenors, and Basses parts are marked with accents (>) and play a rhythmic pattern of eighth notes. The Cymbal Line part is marked with 'x' for cymbal hits and includes a double bar line with a slash in the second measure. The instructions "all Rt, then all Lt." and "Rt. then Lt." are placed below the respective parts.

all Rt, then all Lt. Rt. then Lt. Rt. then Lt.

all Rt, then all Lt. Rt. then Lt. Rt. then Lt.

all Rt, then all Lt. Rt. then Lt. Rt. then Lt.

2ND X, 3&4 switch parts

Musical score for S. D., Tn., B. D., and Cym. The score is in 4/4 time and consists of six measures. The S. D., Tn., and B. D. parts are marked with accents (>) and play a rhythmic pattern of eighth notes. The Cym. part is marked with 'x' for cymbal hits and includes a double bar line with a slash in the first measure. The instructions "R L R L" and "RLRLRLRLRLRL" are placed below the respective parts.

R L R L R L R L L R L R L R L RLRLRLRLRLRL LRLRLRLRLRLRL

R L R L R L R L L R L R L R L RLRLRLRLRLRLRL LRLRLRLRLRLRL

R L R L R L R L L R L R L R L RLRLRLRLRLRLRL LRLRLRLRLRLRL

New Bucks

2

13

S. D.
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 R

Tn.
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 R

B. D.
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 R

Cym.
13

16

S. D.
L L R L R R L R L R L L R L R L R L R L R L R L R L R L R L R L R

Tn.
L L R L R R L R L R L L R L R L R L R L R L R L R L R L R L R L R

B. D.
L L R L R R L R L R L L R L R L R L R L R L R L R L R L R L R L R

Cym.
16

Bouncer

Arr. Doug Hurst

Musical score for Snare, Quints, Basses, and Cymbals. The score is in 2/4 time and consists of four measures. The Snare part starts with a *ff/p* dynamic marking. The Quints part includes a box with the text "1st time unison" and "2nd split - alternate". The Basses part includes a box with the text "Cr." and "Hi-Hat". The Cymbals part includes a box with the text "Cr." and "Hi-Hat".

Musical score for SD, Qts, BD, and Cym. The score is in 2/4 time and consists of four measures. The SD part starts with a measure number "5". The Qts part includes a box with the text "R" and "B". The BD part includes a box with the text "R" and "L". The Cym. part includes a box with the text "Open HH" and "Orch cr.".

Bouncer

2

8

SD
Qts
BD
Orch cr.
Cym.
Hi-Hat

11

SD
Qts
BD
Cr.
Cym.

fp *mf* *f* *ff*

Snare

Hardly A Waltz

♩ = 104-116

1 2 3 4

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

f *B.S. Sweeps*

A

5 6 7 8

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

L on R *B.S. Sweeps*

9 10 11 12

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

p

B

13 14 15 16

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

f *p*

17 18 19 20

R R L R R L R L R L R L R R L R R L R L L L etc.

f *mf*

C

21 22 23 24 25

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

f *p*

26 27 28 29 30

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

mp *mf* *f* *ff*

Quads

Hardly A Waltz

♩ = 104-116

Musical staff 1, measures 1-4. Includes dynamic marking *f* and rhythmic notation with accents.

Musical staff 2, measures 5-8. Includes section marker **A** and dynamic marking *f*.

Musical staff 3, measures 9-12. Includes dynamic markings *mp* and *p*.

Musical staff 4, measures 13-16. Includes section marker **B**.

Musical staff 5, measures 17-20. Includes dynamic markings *f* and *mf*.

Musical staff 6, measures 21-24. Includes dynamic marking *f*.

Musical staff 7, measures 25-30. Includes section marker **C**, dynamic markings *mp*, *mf*, and *f*, and the instruction "(only on rpt)".

Bass Drum

Hardly A Waltz

♩ = 104-116

Musical score for 'Hardly A Waltz' bass drum part, measures 1-16. The score is written on a single staff in 4/4 time. It begins with a dynamic marking of *f* (forte) and includes accents (>) over several notes. Measure numbers 1 through 16 are indicated. Section A is marked with a box 'A' at measure 5. Section B is marked with a box 'B' at measure 13. Dynamic markings include *f*, *mf* (mezzo-forte), and *f* again. There are also crescendo and decrescendo hairpins.

Dr. John's Road Grooves

5 Bass Drums 1 / pg 2

Musical score for 'Dr. John's Road Grooves' bass drum part, measures 17-30. The score is written on a single staff in 4/4 time. It begins with a dynamic marking of *f* (forte) and includes accents (>) over several notes. Measure numbers 17 through 30 are indicated. Section C is marked with a box 'C' at measure 25. Dynamic markings include *f*, *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). There are also crescendo and decrescendo hairpins. A note at measure 25 says '(only on rpt)'. The piece ends with a double bar line at measure 30.