Audition information:

To audition for the Lincoln High School Trojan Marching Band drumline, percussion students should study the material listed below. This material will be used in two instructional clinics, and portions of it will be played live as an audition.

1. The attached **Percussion Technique** packet (starts with “Legato Studies”).
   - Legato studies that do not have an instrument designation are for all instruments.
   - Studies that are designated for “tenor line” will be played on tenor drums. Studies that are designated for snare drum will also be played by bass drums.
   - The audition music can be collected from the Lincoln HS Band room, the Trojan Band website (https://www.leonschools.net/lincolnband), or if you are a middle school student, from your director.

2. The attached **Exercises** packet (starts with “Eight on a Hand”).
   - See bullet points above in number 1. The same designations apply for this packet.

3. Students will be expected to try multiple instruments.
   - These may include the following:
     - Snare drum, bass drum, tenor drums, marimba, vibraphone, xylophone, various others…
     - *Attitude counts! Students will be expected to be kind and respectful while trying new instruments.*

Audition dates and times:

Dates and times for interested percussion students

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<tr>
<th>Date</th>
<th>Event</th>
<th>Time</th>
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<tbody>
<tr>
<td>May 20</td>
<td>First instructional clinic</td>
<td>5:30 to 8pm</td>
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<td>May 23</td>
<td>Second instructional clinic</td>
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<tr>
<td>May 24</td>
<td>Auditions</td>
<td>5:30 to 8pm</td>
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“Do I have to audition to be in the band program?”

Current 9-11th grade students; Students interested in Front Ensemble

Yes and no: No, you do not have to audition to stay in band. However, you must complete the audition if you are interested in being on the drumline. For students interested in being in the front ensemble (stationary percussion and pitched percussion), those auditions will take place closer to band camp and during band camp. As we hire a new front ensemble instructor, this information will become available. The band director and front ensemble instructor will audition and place students appropriately on front ensemble instruments. **Students that are currently on drumline and in front ensemble: You are not guaranteed placement onto the same instrument based on your current placement. You will be adjudicated on the same level as every other student.**

Current 8th grade percussion students

You do not have to complete an audition to be in the band program. Percussion students who want to be in band but do not complete an audition will automatically be placed in the front ensemble.

Percussion Students and Symphonic Band/Concert Band

The need for percussion students will be determined based on the literature the Symphonic Band and Concert Band plays. Some band pieces require just one or two percussionists, while other pieces require a large number of percussionists. Students in the band program will be placed accordingly for performances throughout the school year. **All Percussion students will be enrolled in the percussion class.** Auditions for placement in Symphonic Band and Concert Band will take place during the school year in the percussion class.

If you have any questions, please email Mr. Rosman, outgoing band director, at RosmanD@leonschools.net
**Legato Studies**

**Eights**

```
H: \(\frac{4}{4}\)  
\(R\quad L\quad R\quad L\)
```

**16 on a Hand**

```
H: \(\frac{4}{4}\)  
\(R\quad L\quad R\quad L\)
```

**Double Stop Variations**

```
H: \(\frac{4}{4}\)  
\(R\quad L\quad R\quad L\)
```

**Fill-Ins Variations**

```
H: \(\frac{4}{4}\)  
\(R\quad L\quad R\quad L\)
```
Accent Studies

8/8

R

4/4

R

2/2

R

Bucks

R

1/7

R

1/3

R

Triple Bucks

R

7 Up

R

3 Up

R

2 Up

R
Double and Triple Studies

Doubles

Variation 1:

Variation 2:

Triples

Variation 1:

Variation 2:
12/8 Doubles
Roll Studies

Pressure Study No. 1

Variation:

Pressure Study No. 2

Variation A: (insert into bar 2)

Variation B: (insert into bar 2)

Duple Roll Subdivision

Variations (insert into beats 3 and 4)
Ones, Twos, Fours

Ones and Ones:

Twos and Twos

Fours and Fours

Triple Roll Subdivision

Variations inserts:

Roll Attacks

Play duple and triple
Metric Studies

Hand Speed Shift

Modulation No. 1

Modulation No. 2

Modulation No. 3
Add-Ons

Paraddiddle Breakdown

Double Paraddiddle Breakdown

Paraddiddle-diddle Breakdown
Flam Accent Breakdown

Flam-a-diddle Breakdown
PURPOSE: This exercise focuses on the basic velocity stroke and simple movement around the drums. This exercise seems simple but there are many things to think about.

1) STICK MOTION:
- Do your sticks move exactly the same way for every stroke?
- Be sure that the sticks always move in a vertical path, no matter what drum is being played.
- Wrist/hand angle should be maintained throughout; DO NOT rotate the hand/wrist to strike the outer drums.

2) SOUND QUALITY:
- Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the exact same approach. Some common mistakes:
  - Pounding the last note of each hand when stopping the stick from rebounding.
  - At higher tempos, playing the first note higher than the rest of the notes; always maintain dynamic integrity.
  - Pounding the very last note of the exercise.
  - Playing one hand louder/softer than the other.
  - Playing outside of the playing zones; use the simple split pattern to not only focus on the velocity stroke, but playing and maintaining proper playing zones as well.

3) RHYTHM AND TIMING:
- How perfect is your eighth note rhythm? Be sure to place every note!
- Some common areas where mistakes occur:
  - 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 the 'perfect' distance apart.
  - Hand-to-hand transfers: It's very common for players to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eight notes while "ignoring" the fact that you are switching hands.
  - Switching drums: Often times, tempo (and volume) will/can fluctuate when playing a split pattern. **Be sure to practice the exercise on one drum first, then play the split pattern, changing nothing but the drum you're hitting.**

4) VARIATIONS
- Play exercise at all different heights: 1”, 3”, 6”, 9”, 12”, 15”

*Apply and think about all the concepts discussed here as you progress to the intermediate and advanced variations.*
**Purpose:**

This exercise focuses on the basic velocity stroke. The exercise seems simple, but there are many things to think about.

1) **Stick motion:**

Do your sticks move exactly the same way for every stroke?

2) **Sound Quality:**

Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same exact volume. Some common mistakes:

   a) Pounding the last note of each hand when stopping the stick from rebounding.
   b) At higher tempos, playing the first note higher than the rest of the notes... just because it is easier to play the first note higher doesn't mean you should.
   c) Pounding the very last note of the exercise.
   d) Playing the right hand louder 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) Hand-to-hand transfers: It is very common for people to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eighth notes while ignoring the fact that you are switching hands.

4) **Variations to this exercise:**

   a) Play 16, 32, or 64 on a hand.
   b) Play exercise at different heights; 1", 3", 6", 9", 12", 15", Full.
   c) Play exercise as all double stops, checking that the stick motion from left to right is the same.
   d) Play on low-rebound surface to improve muscle strength and endurance.
   e) Play exercise with each individual finger on right hand and the thumb on the left hand to improve hand / finger strength.
Eights Dynamics

Purpose:
This exercise focuses on the basic velocity stroke while changing heights. The idea is to use the same exact technique and stick velocity, regardless of the stroke height.

1) Stick motion:
All strokes in this exercise should be very legato. In the cresc and decresc measures, make sure that the stick height changes gradually over the entire measure. A very common tendency is to decrescendo too quickly. It takes some control to gradually decrease the stick height.

2) Sound Quality:
Make sure that the quality of sound is consistent regardless of stick height. A very common tendency is to pound the last note of the crescendos. Don't do it! Also, make sure the last few notes at the end of the decrescendos are still solid taps. Don't let the sound die out - keep putting velocity into the stick.

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) Hand-to-hand transfers: It is very common for people to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eighth notes while ignoring the fact that you are switching hands.
   c) Changing tempo with the dynamics. Make sure your tempo is completely independent of the dynamics - METRONOME!

4) Variations to this exercise:

   a) Double the length of each measure.
   b) Halve the length of each measure.
   c) Play exercise with different variation in heights.
   d) Play exercise as all double stops, checking that the stick motion from left to right is the same.
PURPOSE: This exercise focuses on the basic velocity stroke and simple movement around the drums while changing heights.

The idea is to use the same exact technique and stick velocity, regardless of the stroke height.

1) STICK MOTION:
- All strokes in this exercise should begin legato. In the cresc and decresc measures, make sure the stick height changes gradually over the entire measure. A very common tendency is to decrescendo too quickly. It takes some control to gradually decrease the stick height.
- Be sure that the sticks always move in a vertical path, no matter what drum is being played.
- Wrist/hand angle should be maintained throughout; DO NOT rotate the hand/wrist to strike the outer drums.

2) SOUND QUALITY:
- Make sure that the quality of sound is consistent regardless of the stick height. Some common areas of error:
  - Pounding the very last note of the crescendos.
  - Playing one hand louder/softer than the other.
  - Letting the sound die out; Always put velocity into the stick!
  - Playing outside of the playing zones; use the simple split pattern to not only focus on the velocity stroke, but playing and maintaining proper playing zones as well.

3) RHYTHM AND TIMING:
- How perfect is your eighth note rhythm? Be sure to place every note!
- Some common areas where mistakes occur:
  - 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 the 'perfect' distance apart.
  - Hand-to-hand transfers: It's very common for players to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eight notes while "ignoring" the fact that you are switching hands.
  - Switching drums: Often times, tempo (and volume) will/can fluctuate when playing a split pattern.
**Be sure to practice the exercise on one drum first, then play the split pattern, changing nothing but the drum you're hitting.**

4) VARIATIONS
- Play exercise with all variations in stick height
- Double the length of each measure
- Halve the length of each measure
- Play the exercise as all double stops, checking that the stick motion from left to right is the same.
- Switch drums 1 & 3 and 2 & 4 (i.e. Right hand plays drums 3 then 1)

*Apply and think about all the concepts discussed here as you progress to the intermediate and advanced variations.*
Purpose: This exercise focuses on the basic velocity double and triple stroke. This is one of the most important exercises for rudimental snare drumming.

1) Stick motion:
   a) Do your sticks move exactly the same way for each double stroke and for each triple stroke?
   b) The neutral stick position (in between each set of double strokes or triple strokes) should be at the top of the stroke. Never freeze the stick at the bottom of the stroke!
   c) The first note of each grouping should be initiated by a wrist turn. The second/third notes of each grouping still use some wrist turn, but are produced primarily with the fingers (right hand) and thumb and index finger (left hand). The exception to this rule is at faster tempos where there is little or no wrist turn on the second and third notes.

2) Sound Quality:
   Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same volume.
   Some common mistakes:
   a) Playing the second note of each double and the second and third notes of each triple quieter than the first note. This is all about chops. If you are having trouble in this area, the best remedy is to bust out the pillow/gel pad and work your muscles!
   b) Pounding the eighth notes at the end of each phrase.
   c) Pounding the very last note of the exercise.
   d) Playing the right hand louder than the left... don't be the guy with the weak left!
3) **Rhythm and Timing:** How perfect is your rhythm? Some common areas where mistakes occur:

   a) Rushing the last two eighth notes of each phrase. The eight notes are much easier to play than double and triple strokes so the common tendency is to rush them.

   b) Warping the rhythm / timing of the first two notes. 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' 16th notes.

   b) Closing down the double and triple strokes, especially at fast tempos. In order to 'keep up', a common tendency is to close down the double and triple strokes. Make sure to give every 16th note its full value.

4) **Variations to this exercise:**

   a) Play the entire exercise on one hand.

   b) Play exercise at different heights; 1", 3", 6", 9", 12", 15", Full.

   c) Play exercise as all double stops, checking that the stick motion from left to right is the same.

   d) Play on low-rebound surface to improve muscle strength and endurance.

   e) Play exercise with each individual finger on right hand and the thumb on the left hand to improve hand / finger strength.

   f) Play entire exercise on one hand while filling in the 16th notes with the opposite hand. This is a great way to check if you are closing down the double and triple strokes. If you are playing correct rhythm you will be able to hear a nice steady stream of 16th notes. If you are closing down the doubles and triples the 16th note rhythm will be noticeably choppy.
Sanford Double Beat
Beginner Variation

TenorLine

Tenors

5

Tenors

9

Tenors

13

PURPOSE: This exercise focuses on the basic velocity double and triple stroke. This is one of the most important exercises for rudimental quad drumming.

1) STICK MOTION:
- Do your sticks move exactly the same way for each double and triple stroke?
- The neutral stick position (in between each set of double or triple strokes) should be at the top of the stroke. Never freeze the stick at the bottom of the stroke; after all, double and triple strokes are nothing more than fast legato strokes!

2) SOUND QUALITY:
- Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the exact same approach. Some common mistakes:
  - Playing the second note of each double and the second and third note of each triple quieter than the first note.
  - Pounding the eighth notes at the end of each hand phrase.
  - Pounding the very last note of the exercise.
  - Playing one hand louder/softer than the other.
  - Playing outside of the playing zones; use the simple split pattern to not only focus on the velocity stroke, but playing and maintaining proper playing zones as well.

3) RHYTHM AND TIMING:
- How perfect are your 16th note rhythms? Be sure to place every note!
- Some common areas where mistakes occur:
  - Rushing the last two eighth notes of each hand phrase. The eighth notes require less energy to play than the double and triple strokes so a common tendency is to rush them.
  - Warping the rhythm/timing of the first two notes. 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 are 'perfect' 16th notes.
  - Closing down the double and triple strokes, especially at fast tempos. In order to "keep up," a common tendency is to close down the double and triple strokes. Be sure to give every 16th its full value.
  - Switching drums: Often times, tempo (and volume) will/can fluctuate when playing a split pattern.

**Be sure to practice the exercise on one drum first, then play the split pattern, changing nothing but the drum you're hitting.**

4) VARIATIONS
- Play exercise at all different heights: 1", 3", 6", 9", 12", 15"

*Apply and think about all the concepts discussed here as you progress to the intermediate and advanced variations.*
### Purpose:
This purpose of this exercise is to increase the quality of your single, double, and triple paradiddles.

### 1) Stick motion:
This exercise should have two very distinct heights. Make sure that every tap is exactly 3” (or whatever you define for your tap height) and that every accent is the same exact height. Another thing to watch out for oversqueezing of the stick from the accent to the tap. Make sure the stick motion is legato throughout, even when going from an accent to a tap.

### 2) Sound Quality:
If you have practiced the stick motion I described above, the sound quality should pretty much take care of itself. Again, don't squeeze the stick too much from the accent to the tap or you will get a 'poundy' quality of sound.

### 3) Rhythm and Timing:
Getting the rhythm perfect in this exercise is one of the biggest challenges. There are many opportunities to make rhythmic errors, especially during transitions from alternating notes to diddles and back to alternating notes. Oh wait, that's the entire exercise! For me, the easiest way to check my rhythm is to play the entire exercise as taps. This requires a lot of stick control! Once I'm convinced my 16th notes are solid, I will add in the accents.

### 4) Variations to this exercise:

- a) Play all at one height, especially tap height
- b) Move the accent to the 2nd note of every paradiddle grouping (fun stuff).
- c) Play exercise as an 'inverted pyramid', i.e. triple - double - single - double - triple.
- d) All the above plus off the left!
Paradiddle Pyramid

Purpose:
The purpose of this exercise is to increase the quality of your single, double, and triple paradiddles.

Stick motion:
This exercise should have two distinct heights. Make sure that every tap is exactly the same height and every accent is the same height. Another thing to watch out for is oversqueezing the stick from the accent to the tap. Make sure the stick motion is legato throughout, even when going from an accent to a tap.

Always double check that your stick path is vertical as well. Some of the more difficult split patterns will challenge this.

Sound Quality:
Be sure to play in the proper playing zones. This will become extremely difficult, especially with the more advanced split patterns, if proper hand and wrist angles are not maintained, and if the forearms are not carrying the hands/sticks to where they need to be (the shoulders should not move and ONLY the forearms should move the hands/sticks).

Rhythm & Timing:
Getting the rhythm perfect in this exercise is one of the biggest challenges. This becomes exceptionally true when moving on to the harder split patterns. There are many opportunities to make rhythmic errors, especially during the transitions from alternating notes to diddles and mack to alternating notes. But wait - That's the entire exercise. Remember to play RHYTHMS and NOT PATTERNS. Start slow, and work your way up.

Variations to this exercise:
Play all at one height, especially taps
Play on one drum
### Tap Drags and Fives

**Purpose:** This exercise focuses on tap drags and tap fives. This is a straightforward, yet very important exercise for developing consistent roll quality and correct rhythmic interpretation of diddles.

1) **Stick motion:** Stick motion is huge in this exercise. The sticks heights should look exactly the same during the check patterns as they do during the diddle measures. If a deaf guy is watching you play, it should be very hard for him to tell that you are changing from the check pattern to the diddles. Also, there should be exactly two distinct stick heights in this exercise and nothing in between.

2) **Sound Quality:** Does every tap have the same exact quality of sound? How about every accent? Some common mistakes:
   a) Pounding the last note of the exercise
   b) Playing weak 2nd noted diddles. If this is you, bust out the gel pad or pillow and bust them chops!
   c) Playing uneven volume taps. This goes back to stick heights - if the heights are solid, the tap volume will be consistent.
   d) Playing the right hand louder than the left... don't be the guy with the weak left!

3) **Rhythm and Timing:** How perfect is diddle interp? How about the underlying eight note 'skeleton' rhythm? Some common errors:
   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) Rushing the first couple of notes in the check pattern immediately following a roll measure. The check pattern is easier which makes it easy to rush!
   b) Slurring diddles! Don't drop the diddle in before it is supposed to be played. Play the exercise very slowly so that you are forced the think about the 16th note rhythm in the diddles.

4) **Variations to this exercise:**
   a) Play all at one height.
   b) Play off the left.
   c) Play exercise with BUZZ rolls.
   d) Play on low-rebound surface to improve muscle strength and endurance.
Tap Drags & Fives

Variation 1

Variation 2

Variation 3
Tap Drags & Fives

Purpose:
This exercise focuses on tap drags and tap fives. This is a straightforward, yet very important exercise for developing consistent roll quality and correct rhythmic interpretation of diddles.

Stick Motion:
Stick motion is very important in this exercise, especially when moving on to the more difficult variations. The sticks should look exactly the same during the check patterns as they do during the diddle measures. If a deaf guy is watching you play, it should be very difficult for him to tell that you are changing from the check pattern to the diddles. Also, there should be exactly two distinct stick heights in this exercise and nothing in between.

Sound Quality:
Does every tap have the same exact quality of sound? How about every accent? This can be hard to discern when playing a split pattern, so be sure to practice on one drum first. Some common mistakes:
- Pounding the last note of the exercise
- Playing weak 2nd notes diddles. Be sure the first and second strokes of each diddle are the same in volume.
- Playing uneven volume taps. This goes back to stick heights, if the heights are solid, tap volume will be consistent.
- Playing the right hand louder than the left

Rhythm & Timing:
How perfect if your diddle interpretation? How about the underlying eighth note 'skeleton' rhythm? Some common errors:
- First two note of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before the start of the exercise so that these two notes are ‘perfect.’
- Rushing the first couple of notes in the check pattern immediately following a roll measure. The check pattern is easier (chops wise) making it much easier to rush.
- Slurring diddles. Don’t drop the diddle in before it is supposed to be played. Play the exercise very slowly so that you are forced to think about the 16th note rhythm in the diddles.

Quad Specific Tips:
- Don’t play outside of the proper playing zones. Maintaining proper playing zones will become increasingly difficult with more movement around the drums. Start slow and don’t rush into something that’s above your current playing ability level.
- As the split patterns become more demanding, define which type of crossover you need to use (fulcrum or wrist-over-wrist)
- Define any ‘sub-playing-zones’ that need to be utilized during the more challenging split patterns (especially in variation 3)
- Maintain proper wrist/hand angle; don’t tweak out/turn over the wrists/hands to play on the outer drums
- Keep shoulders square with the drums

Variations to this exercise:
- Play all at one height
- Play exercise with BUZZ rolls
- Play on one drum first