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”**

<table>
<thead>
<tr>
<th>Without a Ruler</th>
<th>With a Ruler</th>
</tr>
</thead>
</table>

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
Tap Timing Patterns

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

*must Mark Time while performing exercise*
Bouncer

SD

Qts

BD

Cym.
Hardly A Waltz

\[ \text{\textit{A}} \]

\[ \text{\textit{B}} \]

\[ \text{\textit{C}} \]
Quads

Hardly A Waltz

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