

# SA Drumline Audition Packet



## Marching Band 2018 SEASON

## Welcome!

Thank you so much for your interest in becoming a part of Southern Alamance's rapidly growing percussion program. We are excited at our rate of growth over the past years and excited that your interest in our program has driven you to consider auditioning for our upcoming season! Please look through this packet and prepare all exercises for your respective instrument.

## The Audition

Most of your audition for this ensemble will take place in a group setting. The audition date (to be announced) will be a day where all prospective members will 'rehearse' together, going through the warm ups that are presented in the packet at different tempos. The individual auditions will consist of all prospective members coming in to audition alone for the directors on select parts of the audition packet.

**All auditionees are to learn their designated parts for each exercise.**

<b>Timing</b>	As rhythms and meters change from exercise to exercise, you should be able to transition through these with ease. Work to prepare these as smoothly as possible.
<b>Sound Quality</b>	Every note on your drum or instrument should be carefully placed with a loose but strong technique that gives good strong sound quality throughout. Hands should not be tense, but controlled and relaxed.
<b>Technique</b>	The technique is essential to everything we learn on our instruments and remains the same no matter what you are playing. The technique must remain consistent throughout all you play.
<b>Performance</b>	Performing is a key aspect of this activity. The auditionee must exude confidence and performance quality.
<b>Foot Timing (Drumline only)</b>	It is very important to practice with proper foot timing. Always, starting with the left foot, your feet should hit the ground on every quarter note. L,R,L,R, etc. These are used as a timing tool such as a metronome and are essential to the marching arts.

<b>Preparation</b>	Must in this packet needs to be prepared to the best of your ability. ALL OF IT. Make sure that you come to the audition ready to do your complete best, which is what our program demands constantly.
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## Audition Dates

**-To be decided by Mr. C**

## Practice

Practicing is a necessary part of all musical and skillful growth and this program is not exempt from that. Make sure when practicing to always use the best technique you can, and never practice without using a metronome. These two things are absolutely key to your success in any percussion program. We always must practice the way we would wish to perform and practicing to audition is no exception.

## Metronome

A metronome is a tool used to practice keeping yourself in time at different tempos while practicing/performing. Although it would be best to purchase one of these either to prepare for auditions with or to practice music, there are alternatives. You can use one for free online at [www.metronomeonline.com](http://www.metronomeonline.com).

## Dynamics for Percussion

Just as any musician has, percussion has dynamics. They are absolutely key in performance and in our activity same as any other instrument. They are transferred into heights that the stick or mallet is away from the instrument.

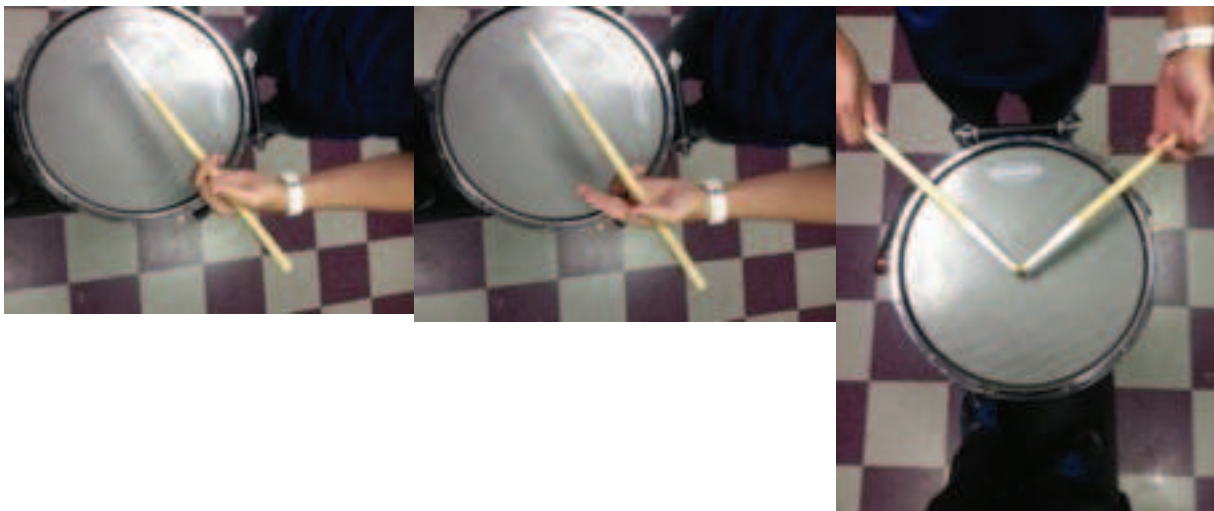
Dynamic	Symbol	Height
Pianissimo	pp	1.5" This is grace note height and is used for all flams

Dynamic	Symbol	Height
Piano	pp	3"
Mezzo-piano	mp	4"
Mezzo-forte	mf	5"
Forte	f	9"
Fortissimo	ff	12"
Triple Forte	fff	15"

### Snare Drum Technique

Sticks should form a 90 degree angle over the center of the drum. Arms should be relaxed while sticks should not be higher than 2 finger distance from the rim of the drum. Approach to the drum should be straight up and down, making sure not to slice out in either direction.

- Place L.H. stick in-between thumb and forefinger.
- Wrap forefinger around stick and connect the pad of your thumb to your first knuckle.
- Wrap middle finger around the stick directly next to forefinger
- Place ring finger directly under the stick so it rests on your cuticle
- Place pinky finger underneath ring finger to provide support.



- Movement for hands should be relaxed, and moved straight up and down.
- Make sure not to squeeze the stick when contact with the drum is made.
- Keep all fingers on the stick at all times.

## Tenors

Sticks should begin with the right hand over drum 2 and the left hand over drum 2. Make sure to stay in the bottom 3rd of the drum heads as that is where you get the best resonance for tenors. Approach to the drum should be straight up and down, making sure not to slice out in either direction. Movement around the drums should be relaxed and smooth, making sure only to rotate from the shoulders, and not to move around your upper body. As read on the staff, tenors read as follows: G-spock drum, E-drum 1, C-drum 2, A-drum 3, F-drum 4.



## Playing Zones

Playing zones will be on the inside third of each drum (aside from the spock drum in which the playing zone is dead center.) The closer you get to the center of the drums or to the rim of the drums the more dead it will sound.

## Bass Drum

Sticks should come up comfortably from the bottom of the drum, NOT the side, and heads should reach the center of the head. Arms should remain relaxed, loose, and high on the drum. Grip of the mallet should be the same as the tenors above. Approach to the drum should be straight out on either side, with 15" being parallel to the floor. No less, no more. When reading bass drum music on the staff, the following notes correspond to the following drums: G-1, E-2, C-3, A-4, F-5, and B-unison (All play)

Begin with both arms hanging down to your side with the thumbs on the top of the mallets and your hands by your legs. The mallets should point forward and down at a 45 degree angle. Next, bring your arms up (bending at the elbows) until the forearms are approximately parallel to the ground. The position of the hand, wrist, and mallet should not change. This playing position should feel very relaxed and natural. From this position, we will adjust the carrier and stand so the center of the bass head is lined up with the head of the mallet. It is important to adjust the drum to the player, not the player to the drum. Once the drum has been positioned to fit the player, bring your forearms toward the drum so that they touch the bass drum rim. Memorize what part of your arm touches the rim so that you will be able to always find the center of the bass head. The size of the drum will determine whether your forearm, wrist, or fingers make contact with the hoop.

In playing position, the mallets should be parallel to the drumhead. Your arms should hang naturally on both sides of your body. The amount of space between your elbows and ribs depends on the size of your body frame. Your upper body needs to remain relaxed and free of tension at all times

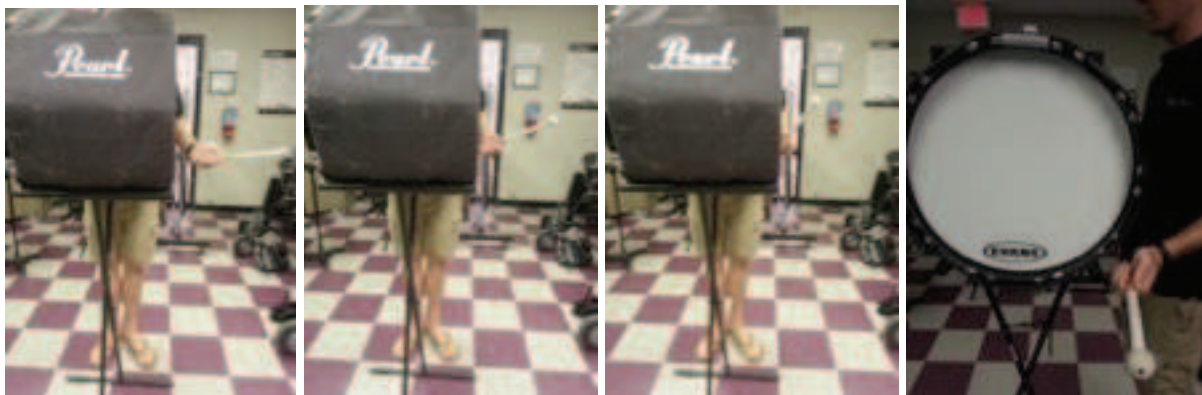


## Rotation

All strokes are initiated from a simple rotation of the forearm. Let the weight of the mallet help with the rotation. As bass drummers, we play AGAINST gravity. You can practice this by sitting with your arms resting on a table, as if in playing position. The motion we use for bass drumming is almost always legato. However, there are instances in which the music calls for a different type of sound and, accordingly, a different stroke style. Although some of the bass drum sound comes from muffling and tuning, there is no substitute for consistent technique from player to player.

The path that the stroke takes while playing should be a straight line that matches the angle of the mallet. If you were able to draw a three-dimensional chalk line in the air with the mallet head, the profile view would look like a straight line that follows the angle of the mallet. Consistency is key when delivering an equal amount of energy from each stroke to the drum head.

The stick height system established for snares and tenors has a somewhat different definition for bass drums because of the orientation of the playing surface. When in playing position, with the mallets parallel to the bass head, the mallets are actually set at the 1" stick height. Rotate the forearms out 90 degrees so that the mallets are perpendicular to the head to establish the **forte** stick height. The **piano** stick height can be achieved with a one-third rotation from the playing surface. The **mezzo forte** stick height can be achieved with a two-thirds rotation from the playing surface. The **fortissimo** stick height is rotated another third beyond the forte position. These measurements are merely a general guide as dynamics will always be determined by the needs of the music.



### **IF YOU ARE AUDITIONING FOR BASS OR TENORS**

Please make sure to learn each exercise on 1 drum first to focus on rhythms and stickings, and then work on playing the splits AFTER you have those down. This will make learning them much easier.

# Falcon Legatos

Snare

Played at varying tempos, at varying heights. ALWAYS with feet

Chris Holtzem

$\text{♩} = 120-168$   
2

Should play at 3", 6", 9", 12" and 15"  
A.

6

10 B.

14 C. inner beats at 3"

18

22

24

Detailed description: The image shows a snare drum exercise titled 'Falcon Legatos' by Chris Holtzem. It is written in 4/4 time with a tempo of 120-168 BPM. The exercise is divided into sections A, B, and C. Section A (measures 1-6) features a steady eighth-note pattern with various footings (l, r, l, r) and accents. Section B (measures 7-10) introduces a more complex pattern with accents and footings (R, B, L, B, R, B). Section C (measures 11-18) features a pattern with accents and footings (L, B, R) and includes a triplet of eighth notes. The exercise concludes with a final flourish in measures 19-24, ending with a double bar line.



# Falcon Legatos

Tenor

Chris Holtzem

$\text{♩} = 120-168$   
2  
Should play at 3", 6", 9", 12" and 15"  
A.

Musical staff for measure 2, starting with a 4/4 time signature. The staff contains a series of eighth notes. Fingering numbers (1, 1, 1, 1, 1, 1, 1, 1) are written below the first eight notes. The remaining notes are marked with 'r' for right hand and 'l' for left hand.

6

Musical staff for measure 6, continuing the eighth-note pattern. Fingering numbers (1, 1, 1, 1, 1, 1, 1, 1) are written below the first eight notes. The remaining notes are marked with 'r' for right hand and 'l' for left hand.

10

B.

Musical staff for measure 10, featuring a more complex rhythmic pattern with sixteenth notes. The staff is divided into groups of notes, with labels 'R...', 'B', 'L...', 'B', 'R', and 'B' written below the corresponding groups.

14

C.

inner beats at 3"

Musical staff for measure 14, featuring a complex rhythmic pattern with sixteenth notes and accents. Labels 'L', 'B', 'R', and 'L' are written below the first few notes. A horizontal line with a wedge-shaped ending is positioned below the staff, indicating a sustain or breath mark.

18

Musical staff for measure 18, featuring a complex rhythmic pattern with sixteenth notes and accents. A horizontal line with a wedge-shaped ending is positioned below the staff, indicating a sustain or breath mark.

22

Musical staff for measure 22, featuring a complex rhythmic pattern with sixteenth notes and accents. The staff contains several groups of notes, with 'x' marks above some notes and 'r' and 'l' labels below others.

24

Musical staff for measure 24, featuring a complex rhythmic pattern with sixteenth notes and accents. The staff contains several groups of notes, with 'x' marks above some notes and 'r' and 'l' labels below others. A horizontal line with a wedge-shaped ending is positioned below the staff, indicating a sustain or breath mark.

# Falcon Legatos

Bass

Chris Holtzem

♩=120-168  
2

Should play at 3", 6", 9", 12" and 15"

Check is as written, then splits played as 2s-4s

Musical notation for measures 1-5. Measure 1 is a whole rest. Measures 2-5 contain eighth notes. Measure 2 has a left-hand (L) label. Measure 3 has a right-hand (R) label. Measure 4 has a left-hand (L) label. Measure 5 has a right-hand (R) label.

Musical notation for measures 6-9. Measure 6 has a right-hand (R) label. Measure 7 has a left-hand (L) label. Measure 8 has a right-hand (R) label. Measure 9 has a right-hand (R) label.

Musical notation for measures 10-13. Measure 10 has a left-hand (L) label. Measure 11 has a right-hand (R) label. Measure 12 has a left-hand (L) label. Measure 13 has a right-hand (R) label. Above measure 11 is the letter 'B'. Above measure 13 is the letter 'B'. Below measure 11 is 'R...'. Below measure 12 is 'L...'. Below measure 13 is 'R B'.

Musical notation for measures 14-17. Measure 14 has a left-hand (L) label and a right-hand (R) label. Measure 15 has a right-hand (R) label. Measure 16 has a right-hand (R) label. Measure 17 has a right-hand (R) label. Above measure 15 is the letter 'C.'. Above measure 16 is the text 'inner beats at 3"'. Below measure 14 is 'L B'. Below measure 15 is 'R'.

Musical notation for measures 18-21. Measure 18 has a left-hand (L) label. Measure 19 has a right-hand (R) label. Measure 20 has a right-hand (R) label. Measure 21 has a right-hand (R) label.

Musical notation for measures 22-23. Measure 22 has a right-hand (R) label. Measure 23 has a left-hand (L) label and a right-hand (r) label. Measure 23 also has an 'x' mark above the final note.

Musical notation for measures 24-25. Measure 24 has a right-hand (R) label. Measure 25 has a right-hand (R) label. Measure 25 ends with a double bar line.

# Doubles Departeux

Snare

Christopher Holtzem

♩ = 112-132

2 R B

L B

10

A r l R r l R L R

15

L R L

B 20

C p

25 R B L R L R

*f*

# Doubles Departeux

Tenor

Christopher Holtzem

$\text{♩} = 112-132$

2

5

10

A

15

B

20

C

25

*p*

*f*

R

B

r l R r l R

L

R

L

L

R

L R L R

# Doubles Departeux

Bass

Christopher Holtzem

$\text{♩} = 112-132$   
2

R R R R R R R R

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

10

**A**

L L L L L L r l R r l *p* L r r r r r r r r r r r r r r

15

r r r r r r r r L R r l r l

**B**

20

r r r r r l R R R R R R L L L L L L

**C**

r r r r r l r r l l r r l l r r l l r r l l

25

*f* R B L R L R

# ParaPug

Snare

$\text{♩} = 132-156$   
**2**

check

r l r l r r l l r r l l r l r l r r l l r r l l

5  $\frac{9}{3}$ "

*f*  
R l r r L r l l R l r r L r l l R l r r l l R l r r l l R l r r L r l l R l r r L r l l R l r r

8

L r l l r r L r l l r r L r l l R l r r l l R l l R l l R l r r l l R l l R l l R l r r L r l l

11

R l r r l l R l l R l l R l r r l l R l l R l l R l r r L r l l r r L r r L r r L r l l

14

r r L r r L r r L r l l R l r r L r l l r r L r r L r r L r l l

16

Stick click  
*p*  $\longleftarrow$  *f*

r r L r r L r r L L R l r r l l

Tenor

# ParaPug

♩=132-156  
2

check

5 9/3"

8

11

14

16

Stick click

*p* *f*

Detailed description: This is a drum set score for tenor drums. It consists of six staves of music. The first staff starts with a tempo of 132-156 BPM and a 2-measure rest. The time signature is 4/4. The first staff contains a 'check' bracket over measures 1-4. The second staff begins at measure 5 with a 9/32 note value. The third staff begins at measure 8. The fourth staff begins at measure 11. The fifth staff begins at measure 14. The sixth staff begins at measure 16 and includes a 'Stick click' instruction. Dynamics range from *f* (forte) to *p* (piano). The notation includes various rhythmic patterns with 'r' and 'l' for right and left hands, and 'x' for stick clicks. Accents (>) are used throughout.

# ParaPug

Bass

$\text{♩} = 132-156$   
2

check

*f*

7

11

15

*p* *f*



# Swiss Cake Rolls

Snare

Check is with buzz, 1st 4 measures

♩ = 132-168

2

5

8

11

14

17

19

*f p*

# Swiss Cake Rolls

Tenor

$\text{♩} = 132-168$   
2 Start with everything on drum 1

5

8

11

14

17

19

*f p*

Detailed description: This is a musical score for a Tenor instrument, titled 'Swiss Cake Rolls'. The score is written on a single staff with a treble clef and a 2/8 time signature. The tempo is marked as quarter note = 132-168. The piece begins with a dynamic marking of *f* (forte) and a tempo of 2. The first measure is a whole rest, followed by a series of eighth notes. The score is divided into measures, with measure numbers 5, 8, 11, 14, 17, and 19 indicated at the start of their respective lines. The music consists of rhythmic patterns of eighth notes, some with accents (>). The final measure of the piece is marked with a dynamic of *p* (piano) and ends with a double bar line.

# Swiss Cake Rolls

Bass

♩ = 132-168

2

5

8

11

14

17

19

*f p*

**AUDITION SHEET**  
**(Bring this with you to audition)**

**Name-** \_\_\_\_\_

**Grade-** \_\_\_\_\_

**Instrument desired-** \_\_\_\_\_

**2nd Choice-** \_\_\_\_\_

**Email-** \_\_\_\_\_

**Phone-(    ) \_\_\_\_\_ - \_\_\_\_\_**

**Why do you want to participate in Percussion?**

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**Any special talents you have?**

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**Right now rehearsals are yet to be set. Are there any days/  
times of the week you WON'T be available?**

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