

2020

Pilot Point High School Drumline Audition

2020 PILOT POINT PERCUSSION
DRUMLINE AUDITION PACKET

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Thank you for showing your interest in the 2020-2021 Pilot Point Bearcat Band Drumline! This packet was designed to give the player every piece of information needed in order to play music with proper technique, unified visuals, and the best sound. In an individual perspective, one person reading and applying this will greatly improve their overall performance through the basic methods of technique. In the larger scheme if the whole ensemble commits to following the technique in the packet, not only will the group perform with unified visuals, but the sound will be more unified altogether, creating a fuller sound.

The concepts in this packet may seem simple to perform, but each concept requires consistency every time the drum is played. These building blocks will not only be the foundation to your technique, but many other concepts will grow from these. **Please take the time to read ALL of this.** Every point written in this packet is important to the overall approach to the drum, and leaving anything out in the process could deter you from improvement. Take time to learn everything slowly, and the more you invest in this, the better the result will be. Work on this not only for yourself, but for the better of the ensemble.

If you have any questions after reading this packet, please feel free to contact me in order to prepare yourself for your best audition. I look forward to each one of your auditions and the value you bring towards the drumline program!

Sincerely,

Josh Donnelly

Percussion Instructor/Asst. Band Director, Pilot Point High School

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The Audition Process

The Pilot Point Drumline Auditions will consist of four different instruments to audition on:

- Snare Drum
- Bass Drum
- Tenor Drum
- Mallet Percussion

As players prepare for auditions, they must learn all of the music given in this packet prior to the audition date. If someone chooses to audition for multiple instruments, they may do so, and the best audition will be considered. With each audition, the judges will grade by the following:

1. Turned in an audition form with their information given.
2. Attended and signed up for a MANDATORY interview prior to audition date.
3. The execution of audition music and its accuracy.
4. The technique of the player during his/her audition.
5. The consistency of the feet marking time while performing.

If the player does not turn in a form, interview, or audition, then they will not be considered for the 2020 drumline, unless given a reasonable situation (family obligation, illness, or UIL event).

Each audition will be an individual audition for a panel of judges. The player will perform any of the music that was given in the drumline audition packet and will be graded as listed above. Only those auditioning for bass line may audition with others, as they will perform in a group audition, followed by an individual excerpt from each player.

The interview portion will be a pass/fail portion of the audition in which the student will discuss goals for the year, leadership initiatives, and evaluation of himself/herself over the past marching and concert season with the Pilot Point band directors. This should not be an intimidating process, but instead a way for the directors and judges to assess the teamwork and leadership of each individual for the upcoming season, as well as collaborate for a better marching season.

Drumline Camp

From May 11th through 15th, the high school will host a drumline camp at 3:45 after school every day. The goal of this camp is to help those auditioning for the drumline with technique, marking time, and small adjustments with the audition music. All drums will be available to play as the full drumline warmups through the audition material, so this is also a great opportunity for students to practice playing on the drumline equipment itself!

Since this is an opportunity to learn from the instructor and others for your drumline audition, it is expected that you attend the camp. Those who do not attend should have an extracurricular(UIL), family-related, or religious excuse.

Please note that **THIS IS NOT WHERE YOU LEARN MUSIC**. Those auditioning for the drumline are expected to know the music before playing at the camp. If anyone arrives to the camp without having reviewed and learned the exercises, do not expect to be taught the music by the instructor. Once again, this camp is to improve technique, footwork, and to have an opportunity playing on the drums.

If there are any school cancellations due to the COVID-19 virus, we will have all audition videos turned in online. A How-to Video will be released on May 11th, and all students will be able to submit their audition video by that Friday, May 15th. Daily technique videos will be released to help students review techniques and warmups that would be covered in the drumline camp. Drumline interviews will also be conducted online. Additional information will follow if the camp is cancelled.

2020 Pilot Point Percussion Audition Form

Name: _____

Grade for upcoming year:

Freshman Sophomore Junior Senior

Instrument(s) auditioning:

Snare Bass Tenors Mallet Percussion

Preferred instrument(listed):

1. _____

2. _____

3. _____

For Director's Use Only

Interview Completed

Mallet Audition:

Music: 1 2 3 4 5 6 7 8 9 10

Technique: 1 2 3 4 5 6 7 8 9 10

Instrument: _____

Music: 1 2 3 4 5 6 7 8 9 10

Technique: 1 2 3 4 5 6 7 8 9 10

Feet: 1 2 3 4 5 6 7 8 9 10

Additional Comments: _____

Mallet Percussion Audition

The mallet percussion section, also known as the front ensemble, is vital to any marching band. Not only is the front ensemble responsible for multiple transitions, effects, and impacts during the marching show, but they also provide completely different voices and sounds in the marching band. While they do not march, the difficulty of being in the front ensemble is playing intricate music and multiple instruments throughout most of the show. Front ensemble is a vital part of every drumline, for without them there would not be a melodic voice in the drumline show.

All mallet percussion audition music is the same music, and parts will be assigned based on the best audition performance. Students will audition on the mallet instrument of their choice, but will not impact their part assignment. In addition to the parts assigned, those who excel in their audition will also be offered the position of Cadence drumline.

The Cadence drumline consists of students who may not march a drum in the halftime marching show, but have shown their ability to learn their instrument and handle more music. These individuals will be able to march on cymbals or bass drum during football pre-game activities and in the stands. They will be responsible for not only perfecting their halftime show music, their warm-ups, but also playing drumline cadences to cover the parts missing due to student athletes participating in football or cheerleading. Any individuals who make the Cadence drumline and are not able to keep their halftime show music up to standard will be suspended from the program until music is prepared.

Students who are not on the Cadence drumline will still have responsibilities as leadership within the band and drumline program, including loading crew, front ensemble setup, assisting drum majors and band directors, and being engaged in game day events.

Mallet Percussion Technique

Positions

Rest Position- Each player should consider how they approach their instrument prior to playing. Players should start with their mallets at his/her side, with the arm relaxed at a slight angle. Mallets may have a natural angle in the wrist with their mallet.

Set Position- Set position means that the ensemble is not playing, but they are ready to play. For the front ensemble, this means:

- mallets are one inch above the first note they play, with wrists parallel to the mallet head
- Each mallet should be over the center of the note they play first. If only one note is played, both mallets should be over the same note and almost touching
- Player is standing up straight with their feet shoulder width apart and their body is centered to the range of the instrument they are playing

Moving from set to playing position will take place in 8 counts given by the director, the center snare, or the front ensemble captain. On the 4th count, mallet players will move their mallets up to playing position and pulse each count until playing. This should be similar to a rigid “up-down” motion with the mallets.

Playing Position-In playing position, consider the following:

- Wrists should be bent to where the mallets make a 45 degree angle with the instrument
 - All fingers should remain on the mallet
 - Mallets should still be over the first note they play, about 6” above the bars
 - Have a relaxed and natural grip, relaxed shoulders, and relaxed elbows.
- DRUMMING IS NOT SUPPOSED TO BE TENSE

Final notes: Keep your legs relaxed as well. Locked knees can be danger and can constrict blood flow. Students should play in a relaxed, but professional manner. Follow the steps above, and the player should be comfortable with playing his drum with proper technique.

The Grip

Playing mallet percussion is very similar to playing battery percussion. When playing, consider the following:

- Mallets should rest between the first joint of the forefinger and the thumb
- There should be about 1-2 inches of mallet sticking out the back
- Wrap the remaining fingers around the mallet
 - o The back three fingers create the fulcrum, while the front two fingers improve accuracy and will sometimes be used as the fulcrum in faster tempos
- The hand should be relaxed when gripping the mallet
- All fingers should remain in contact with the mallet at all times!!!
- Keep most of your grip in the back three fingers while playing



Two mallet grip
Palm View



Stick grip position.
1" of mallet behind hand

Arm Movement

Playing mallets should require little movement of the entire arm, but instead the movement of the wrist. As the wrist stay close to the bars of the instrument, be sure to move the mallet straight up and down, creating what is called the **piston stroke**.

Note: The wrist should never bend downwards while playing. Anything played below the forearm will be bad technique and could result in injury!

Battery Percussion Audition

The Battery percussion, or drumline, is the heartbeat of every marching band. While the band and front ensemble give the show character through music, the drumline provides equivalent importance through rhythm, tempo, and style. However, as the battery percussion you are not only responsible for your warmups and marching show, but also the cadences that drive the energy at football games, pep rallies, and more. Being a part of the drumline requires extreme precision in detailed percussion parts, but the experience of leading the band is a reward in itself.

This year all students auditioning for the drumline will be required to not only audition for the music of the instrument they prefer to play, but they must also perform the Green Scales warmup provided in the audition packet. The exercise should be review of technique and fundamental scales, but execution of technique will help ensure that the drumline does not consist of drummers, but instead percussionists. Those on drumline must be able to perform both mallets and battery percussion, just as mallet players must be able to play battery percussion and mallets. Those who do not choose to play mallets in their audition will not be considered for the drumline.

For each of the drumline positions, each student will perform the following:

- Those who wish to audition for snare line will play the snare drum warmups as well as the snare drum etude through an individual audition
- Those who wish to audition for tenor drums will play the tenor drum warmups
- Those who wish to audition for the bass line will play the bass line warmups on the drum of their choice, while also playing the audition excerpt on the drum of their choice plus the parts marked in the music

Snare Drum Technique

Positions

Rest Position- Each performer should focus on how they approach their drum. Players should start with their sticks at his/her side, with the arm making a straight line path with the stick pointing to the ground. Bass drum mallets may have a natural angle in the wrist with their mallet.

Set Position- Set position means that the ensemble is not playing, but they are ready to play. For snare drums, set position includes:

- Sticks are together in both hands, with right stick in front of the left stick
- Hands should be exactly where they should be on the stick when they are playing
- Player is standing up straight with their feet together, creating a 45 degree angle.

Moving from set to playing position will take place in 8 counts given by the director or the center snare. On the 7th count, sticks will come out to playing position.

Playing Position-In playing position, consider the following:

- Sticks should be as close to the head as possible
 - Sticks should make a 90 degree angle
 - If the snare drum is a clock, then the right hand should be just outside of being 5 o'clock
 - The left hand should be at 8 o'clock
 - Have a relaxed and natural grip, relaxed shoulders, and relaxed elbows.
- DRUMMING IS NOT SUPPOSED TO BE TENSE**

Final notes: Keep your legs relaxed as well. Locked knees can be danger and can constrict blood flow. Students should drum in a relaxed, but professional manner. Follow the steps above, and the player should be comfortable with playing his drum with proper technique.

The Grip

All sections in the drumline should be using **Match Grip** when playing their drum. This is apparent when playing snare and tenor drum, but the bass drum also utilizes the same grip using a different movement.

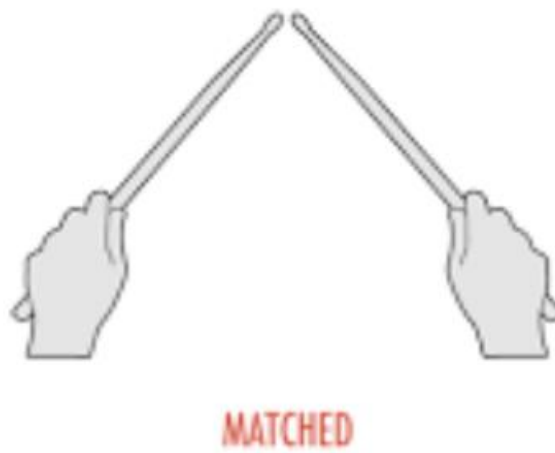
The stick is held with initially with the front fulcrum:

- Place the stick in between the index finger and thumb. The thumbnail should be aligned with the outside joint of your index finger.
- Wrap the other three fingers gently around the rest of the stick, following the natural curve of the fingers

This fulcrum can also be transferred into different areas of the palm though.

Front Fulcrum- The front fulcrum consists of being located between the index finger and the thumb. During single hand and fast strokes, this fulcrum should only have slight pressure between those two fingers. This is called the “initial fulcrum.”

Back Fulcrum- When using the back fulcrum, the back fingers should apply slight pressure on the stick, pushing the stick against the palm. Rather than the pivot being at the front of the stick, now the stick’s movement is relying on the back. This creates a large, full stroke that is also resembled in the sound produced. This stroke should be used most often, especially during full strokes such as “8 on a hand.” This is called the “finger fulcrum.”



Arm Movement

Your fingers are not the only part of the body that moves when hitting the drum. In fact, your goal should be to use fingers, wrist, and forearm in any stroke. Try to take note of the following:

- Your wrist needs to be associated with every stroke of the drum. Try to keep it relaxed, and just let it move!
- The forearm is usually more involved in larger stick heights, but should still remain relaxed in every hit.
- We will use the fingers, wrist, and forearm every time when playing. However, different dynamics and strokes will define how much of each part of the arm is used.

Dynamics

When playing dynamics, our drums best play these based on our stick height and dynamics. When each dynamic is shown, it is the player's job to change heights and velocity.

- Piano(p)- 3"
- Mezzo-Forte(mf)- 6"
- Forte(f)- 9"
- Fortissimo(ff)- 12"

Equipment

Each player is recommended to have the following items:

- Salyers Marching Sticks MS3
- Drum Pad
- White Electric Tape

Bass Drum Technique

The Role of the Bass Line-This is the foundation to the battery ensemble. Not only does the bass line members rely on playing as a unified group, but they are responsible for hearing the rest of the players while playing their individual notes. When playing bass drum, listen for the following:

1. Self- Your own sound must be solid. Play to your notes consistently, and you will be able to play as an ensemble.
2. Section- The bass line must sound unified, as if one person was playing all of the parts.
3. Ensemble- Bases can easily overpower the rest of the ensemble. Listen to the drumline and find the best balance for the group.

Positions

Set Position- Set position means that the ensemble is not playing, but they are ready to play. For bass drums, set position includes:

- Mallets are in each hand, and on the rim in front of your chest.
- Arms should be a little under a 45 degree angle, with mallets pointing up
- Player should be close to the drum, to where his/her chest is about 2-3 inches from the drum (similar to wearing harness)
- Player is standing up straight with their feet together, creating a 45 degree angle.

Moving from set to playing position will take place in 8 counts given by the director or the center snare. On the 7th count, sticks will come out to playing position.

Playing Position-In playing position, consider the following

- Mallets will move down, to where the arm is making a 90 degree angle. However, the mallet should be angled out to where the head is in the center of the drum.
- Mallet head should be just barely off the head of the drum(1-2 inches)
- Have a relaxed and natural grip, relaxed shoulders, and relaxed elbows.
DRUMMING IS NOT SUPPOSED TO BE TENSE

Playing the Drum

Playing the bass drum should feel exactly like playing the snare drum on its side, so it is highly encouraged that you read the snare sections explanation of grip. The mallets stroke should be initiated at the mallet head, as if it is moving in a direct line of the angle to the drum. Most of the stroke movement should use the wrist, moving the mallet head out-and-in through a straight line. Little forearm extension is needed to make this full stroke precise.

Dynamics

When playing dynamics, our drums best play these based on our stick height and dynamics. When each dynamic is shown, it is the player's job to change heights and velocity.

- Piano(p)- 3"
- Mezzo-Forte(mf)- 6"
- Forte(f)- 9"
- Fortissimo(ff)- 12"

Equipment

Each player is recommended to have the following items:

- FB-1/2/3/4 Marching Arts Bass Mallets(Salyers)
 - Bass 1: MABD-1
 - Bass 2: MABD-2
 - Bass 3-4: MABD-3
 - Bass 5: MABD-4
- Drum Pad
- White Electric Tape

Tenor Drums Technique

Positions

Set Position- Set position means that the ensemble is not playing, but they are ready to play. For tenors, set position includes:

- Sticks are together in both hands, with right stick in front of the left stick
- Hands should be exactly where they should be when they are playing
- Player is standing up straight with their feet shoulder-width apart

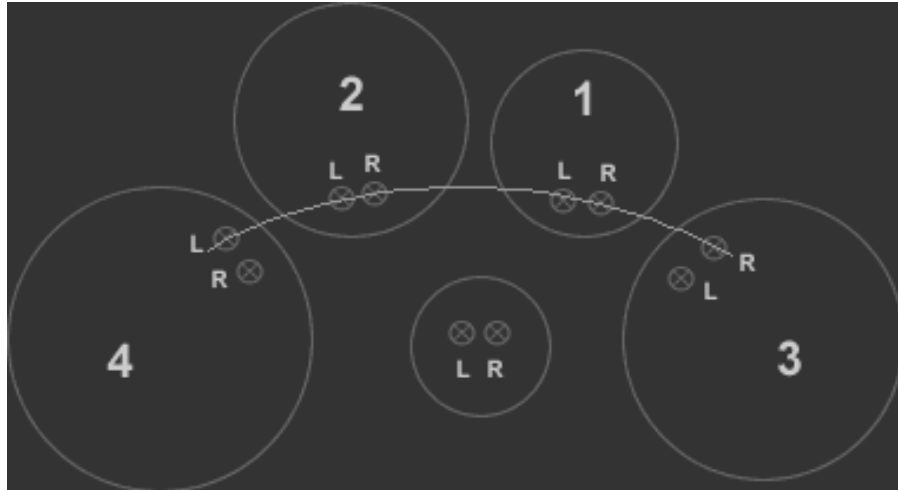
Moving from set to playing position will take place in 8 counts given by the director or the center snare. On the 7th count, sticks will come out to playing position.

Playing Position-In playing position, consider the following

- Mallets should be over drums 1 and 2
 - Arms should not touch the torso, but do not have the elbows out too far
 - Sticks should be pointed about 10 degrees downward toward the drum head(barely).
 - Have a relaxed and natural grip, relaxed shoulders, and relaxed elbows.
- DRUMMING IS NOT SUPPOSED TO BE TENSE
-

Playing the Drum

Playing Zones- When playing the tenors, playing the center of the drum does not make the best sound, nor is it always the most comfortable. The diagram below shows the best idea of where the drums should be hit. Please note the drum numbers, for those will be the referred numbers throughout the season.



Moving from Drum to Drum-When moving from one drum to another, use the entire arm. The elbows should be considered a pivoting point for your arms to move from one drum to another(like a windshield wiper). When moving to drum 3, the left arm should go across your body, to where the right stick makes a “T” with the left stick. Drum 4 should have the right arm across the body and making a “T” with the left stick.

Flowing- The tenor drums rely heavily on having fluidity in motion. Stiffness should be avoided at all times. Sometimes the music will seem uncomfortable to what your hands on playing. Take time with each exercise or cadence to play silently(or in the air) to figure out proper sticking for the most effective and smooth flow of mallets.

Equipment

Each player is recommended to have the following items:

- Salyers Marching Tenor Sticks MAT1
- Drum Pad
- White Electric Tape

Audition Music

As you have begun working on your audition etudes and exercises, please consider your tempo and technique. **A metronome should be in use EVERY time you practice this packet**, and even during marching season as well. This will make sure that every note is lining up correctly in rhythm, but also that the feet are moving at the correct tempo.

For every audition, it is required that you mark time for every exercise. However, your audition etude does not require marking time. It is expected not only for this audition but for all year that these exercises always have feet moving, because the drumline needs to be prepared to march to any given music.

Lastly, this is a reminder that **every** person auditioning is also required to play the mallet exercises “Green Scales” in the mallet warmup “8’s.” The percussion section is required to have percussionists in it, not solely drummers. This should be exercises that every player is capable of playing at the tempos given. Percussionists should know all 12 key signatures for green scales.

Below is a list of **recommended** tempos that each player should be able to play with each exercise. Start out slow, and set these tempos as goals to be able to play on your audition date. If you are not able to play at these tempos on the audition date, do not consider yourself out of drumline. Auditioning is still encouraged, and your best performance tempo will be considered. However, **technique and accuracy always comes before speed!**

Exercise with Marking Time

8's	Q=120
Stick Control	Q=140
Timing Exercise	Q=130
Gallop	Q=130
Diddles	Q=140
Double/Triple Beat	Q=130
Triplet Roll	Q=150

Stand Still Exercises

5-3-2-1/Green Scales	Q=120
Chromatic Up/Downs	Q=110
Accent Grid	Q=90
Winter	Q=110

Warmups 2019

Eights

Josh Donnelly

4/4

R _____ L _____ R _____ L _____

5

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

10

R R L L R R L L R R L L R R L L B *fp* B *fp*

15

B *fp* B *fp* R *p* L *p* R *p*

20

L *p* R *f* R

25

L R

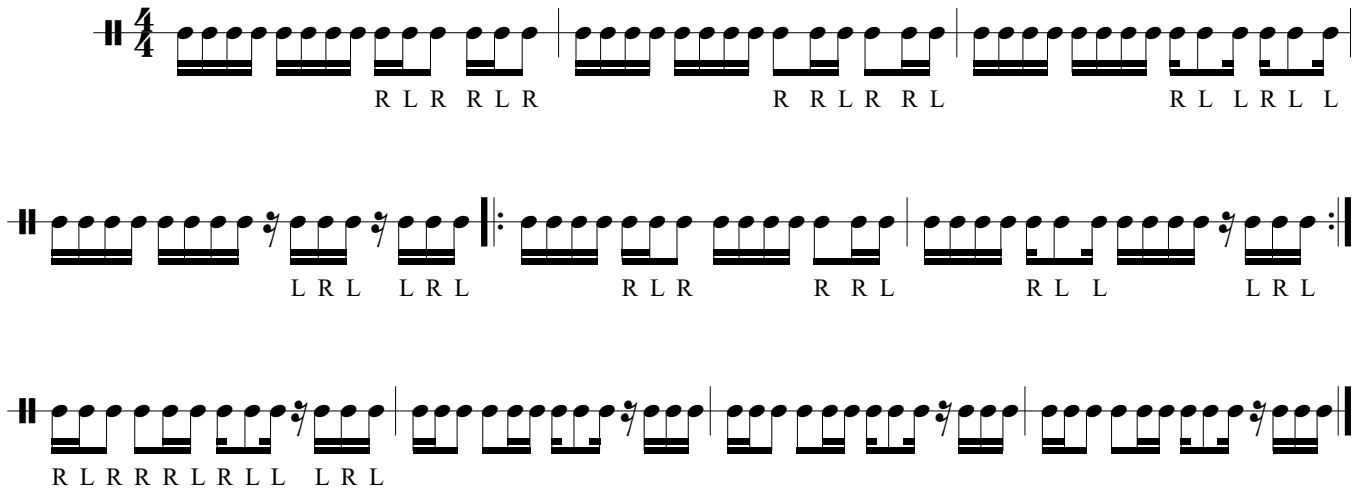
30

L R L

35

R

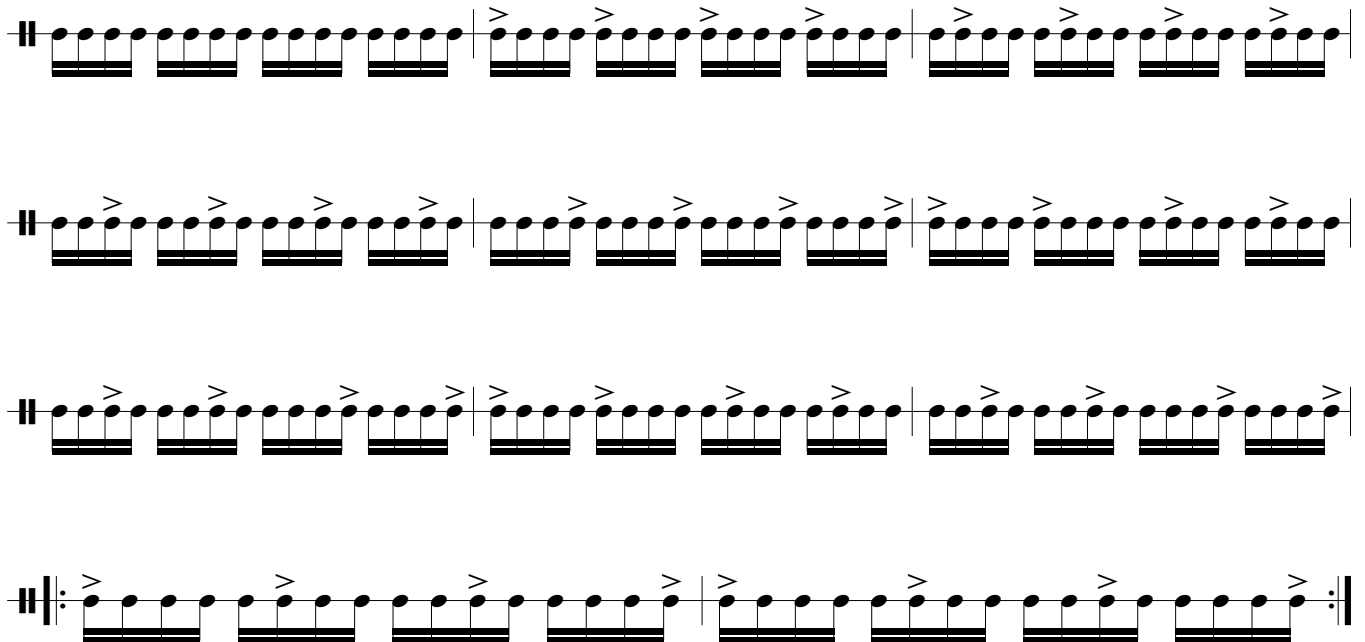
Stick Control



Stick Control exercise notation in 4/4 time, consisting of three staves of rhythmic patterns. The first staff begins with a treble clef and a 4/4 time signature. The patterns are as follows:

- Staff 1: R L R R L R (under the first six notes), R R L R R L (under the next six notes), R L L R L L (under the final six notes).
- Staff 2: L R L L R L (under the first six notes), R L R R R L (under the next six notes), R L L L R L (under the final six notes).
- Staff 3: R L R R R L R L L L R L (under the entire staff).

Accent Grid



Accent Grid exercise notation, consisting of four staves of rhythmic patterns. Each staff contains a sequence of rhythmic figures, with an accent (>) placed above the first note of each figure. The patterns are as follows:

- Staff 1: A sequence of rhythmic figures, each starting with an accent on the first note.
- Staff 2: A sequence of rhythmic figures, each starting with an accent on the first note.
- Staff 3: A sequence of rhythmic figures, each starting with an accent on the first note.
- Staff 4: A sequence of rhythmic figures, each starting with an accent on the first note.

Diddles 2019

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1
r r l l r r l l r r l l r r l l R l r r L r l l R l r r L r l l r r l l r r l l r r l l

4
R l r r L r l l R l r r L r l l r r l l r r l l R l r r L r l l r r l l r r l l R l r r L r l l

7
r r l l R l r r l l r r L r l l r r l l R l r r l l r r L r l l r r l l r r l l r r l l

10
R l r r l l R l r r l l R l r r l l R l r r l l r r l l r r l l R l r r l l R l r r l l

13
r r l l r r l l R l r r l l R l r r l l r r l l R l r r l l r r l l R l r r l l

16
r r l l R l r r l l r r l l R l r r l l R

Double/Triple Beat

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

5

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

9

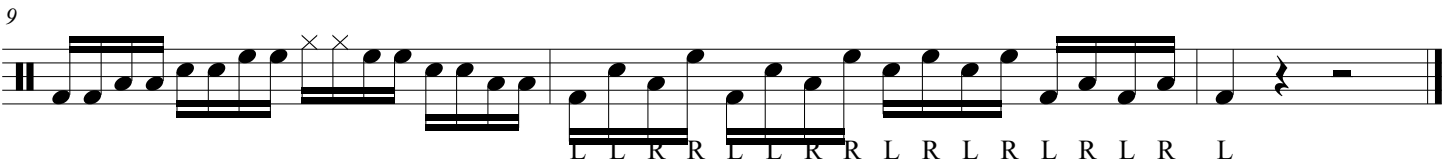
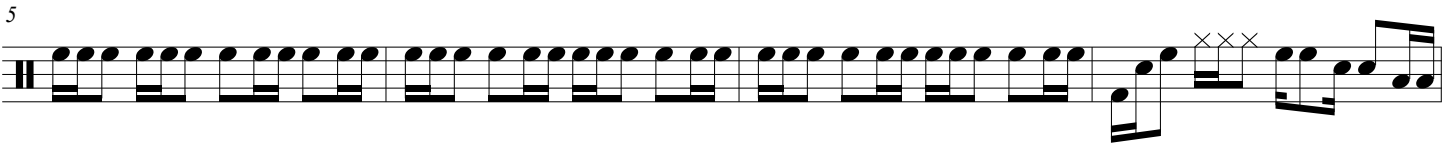
r r r r r r r r r r l l l l l l l l l l r r r r r l l l l l l r r r r r l l l l l l

13

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

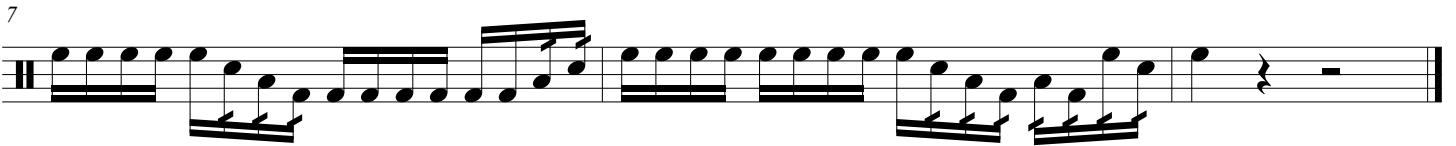
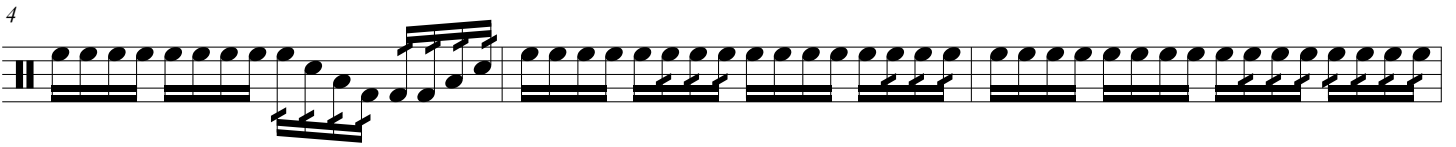
Gallop

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Chicken

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Triplet Roll 2019

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Musical staff 1: Quint Toms notation in 4/4 time. The staff contains 16 measures of music. The first measure has a rhythmic pattern 'r l r l r l r l r l' below it. The music consists of eighth notes and quarter notes, with several triplet markings above the notes.

Musical staff 2: Quint Toms notation in 4/4 time, starting at measure 5. It continues the pattern of eighth notes and quarter notes with triplet markings.

Musical staff 3: Quint Toms notation in 4/4 time, starting at measure 9. It continues the pattern of eighth notes and quarter notes with triplet markings.

Musical staff 4: Quint Toms notation in 4/4 time, starting at measure 13. It continues the pattern of eighth notes and quarter notes with triplet markings. A cross mark (X) is placed above the staff at the end of the fourth measure of this staff.

Musical staff 5: Quint Toms notation in 4/4 time, starting at measure 17. It consists of a single quarter note followed by a full-measure rest.

Alone

Marshmello

Donnelly

Allegro 



8 8 7

9 17 25

26

30

33

41

49

52

56

57

65

66

Musical notation for measures 66-68. The staff shows a sequence of eighth and sixteenth notes. Measure 66 starts with a double bar line. Measure 68 ends with two notes marked with an 'x'.

R l r r L r l l R l r L r l R r r l l r r l l R l r R l r R l r r l l r r l l r ³ r L L

69

Musical notation for measures 69-71. The staff shows a sequence of eighth and sixteenth notes. Measure 71 ends with a note marked with an 'x'.

R l r L r l R l R l r r L r l l R l r L r l R ⁷³ r r l l r r l l R l l R l l R l

72

Musical notation for measures 72-73. Measure 72 shows eighth and sixteenth notes, ending with a note marked with an 'x'. Measure 73 is a whole rest, indicated by a large '8' above the staff.

r r l l r r l l r l r L L