

# Seminole High School Percussion Audition Packet



**"The start of something new brings the hope of something great."**

Thank you for your interest in the 2024-2025 Seminole High School Pride of the Tribe Percussion. We cannot wait to jump back into the wonderful music made here at Seminole. **Motivation, Dedication, and Discipline** are the three attributes needed for the band to succeed. We are looking for enthusiastic percussionists who are going to work hard, practice, and try their best to become the best they can be. We are building musicians, not just drummers.

**PLEASE READ WHOLE PACKET CAREFULLY**

**Registration-** MUST be filled out form before audition date ([SHS AUDITION REGISTRATION FORM](#))

**You are REQUIRED to bring the following items to each audition/rehearsal**

1. This packet in a three-ring binder with sheet protectors and room to take notes and add any music that we may give you (if you fail to bring this you will be asked not to participate/if conflict please email instructors)
2. Pencils (Everyone) / Highlighters (Bass Drums)
3. Your OWN sticks (Linked below/MUST HAVE TO AUDITION OR YOU WILL NOT PARTICIPATE)
4. Practice Pad (If you have, please bring/Bring stand if possible)
5. Wear Athletic Clothing, shoes, and bring water (Prepare to be outside)
6. A good attitude (We are watching to see how you take critique and apply it to music, as well as your ready to learn mentality)
7. Ear Plugs (NOT required for audition but strongly encouraged/will be required to have once season starts) ([Ear Plugs](#))

Listed below are the sticks and we will be using once the marching season gets started, but you are **NOT** required to have these exact sticks by auditions. Any marching sticks will be perfectly fine. Bases will have sticks provided at auditions, but plan to purchase your own during the start of the season. (Frontline mallets will be provided)

- **Snare:** Vic Firth Beast by Thom Hannum ([Snare Sticks](#)) x3
- **Tenor:** Vic Firth John Mapes ([Tenor Sticks](#)) x3
- **Bass:** Vic Firth Corps-master hard ([Bass Mallets](#)) x1
- **Cymbals:** [Cymbal Sleeves](#) (black) x1

# Snare Drum

## Grip



**Right Hand-** The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick, which is generally located about 1/3 up the length of the stick from the butt end. The rest of the fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick. The forearm and stick will create a perfect 90-degree angle, forming a straight line from head to thumb and thumb to elbow.



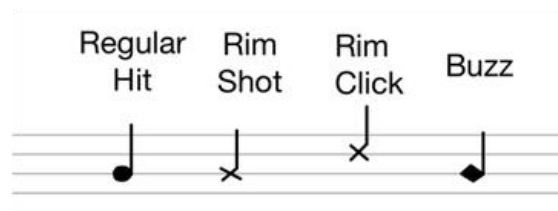
**Left Hand-** The left hand stick will rest in the fleshy/webbed area between the thumb and palm. From here, with the fingers we will have as much of a "C" shape as your hand will allow. The thumb will connect to the first finger at the last knuckle. The stick will then rest on the ring finger's cuticle. The angle of the stick, while at the set position, will sit so that there is a straight line formed from the thumb to the elbow.



## Set Position

Our heads will rest directly in the center of the drumhead, 1/2 inch apart and 1/2 off the head. The sticks will create a downward angle, resting at two fingers width above the top rim.

## Notation:



# Tenor Drum



## **Grip**

The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick, which is generally located about 1/3 up the length of the stick from the butt end. The rest of the fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick.



## **Set Position**

To begin with, the quads should be set about 1 to 2 inches below the waistline. The appropriate relaxed playing position can be found by starting with your arms relaxed by your sides. Raise both sticks up to rest approximately 1/2 inch above the surface of the head over drums 1 and 2. The elbows should hang naturally from the shoulder, not forced in or out.

The forearm and stick should both slope down slightly. Our default position, or "home base", is defined as mallets over drums 1 and 2. We will attack everything from this position unless otherwise specified.



## **Playing Zones**

Proper playing zones are crucial for sound quality and ease of movement around the drums.



Your beads should be played approximately 1 1/2 inches from the rim, directly in the "sweet spot." The smaller "spock" drums will be played directly in the center. Avoid playing directly in the center on drums 1 through 4, which will cause an unwanted "thud sound."



A “teed up” approach will be used for the outer drums. This allows natural arm movement by keeping the beads equidistant from the rim. Notice that the outside hand is slightly farther forward when on these outside drums.

### Crossovers

Advanced tenor drumming often involves tricky sticking and around patterns that require one stick to be crossed over the other. It is important to maintain sound quality, technique, and heights while performing crossovers. There are two types of crossovers:



The **thumb crossover** is performed directly at the thumbs or fulcrum. This is used for smaller crossovers between two adjacent drums.

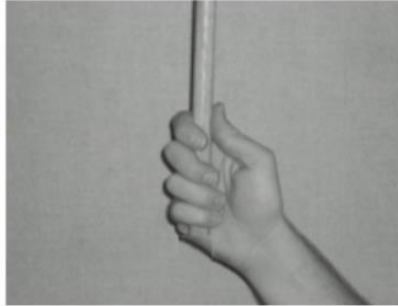


The **wrist crossover** is performed directly where the wrist turns to execute a stroke. This is used for larger crossovers between drums 1-2 drums apart.

### Notation



# Bass Drum



## Grip

The fulcrum is located between the thumb and the index finger. The butt of the stick should line up with the bottom of your hand. The fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick.

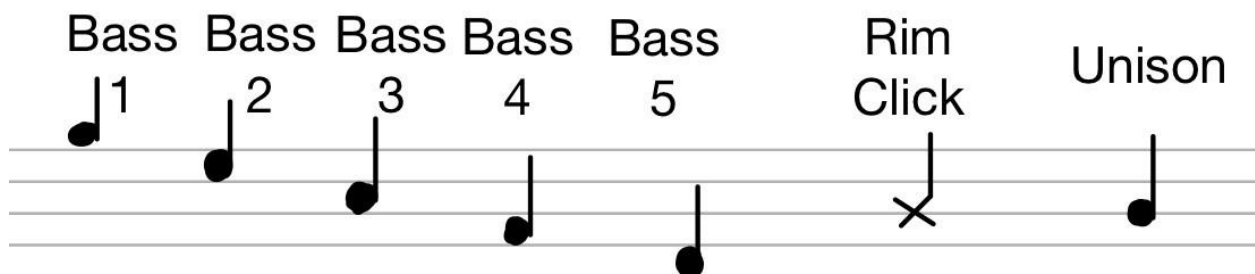
## Rotation

Unlike a snare drum, the stroke used to play the bass drum is initiated by a rotation of the wrist, as if turning a doorknob.

## Splits

Also unlike a snare drum, bass drummers play parts that are split across all of the bass drums. Out of an entire measure, your part might be just to play on the 'and' of beat 2. In order to play accurately, your most important tool is your feet. If you are marking time or marching, keeping your feet in time and playing with them is the secret to being a fantastic bass drum player.

## Notation

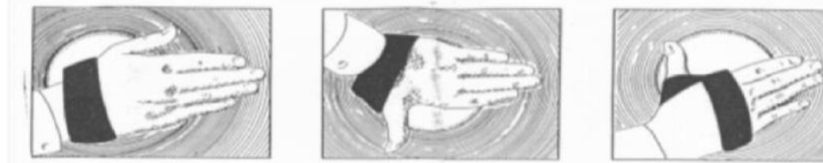


# Cymbal

## The Garfield Grip

This is the grip we use to hold marching cymbals.

1. Hold the cymbal in a vertical position and put your hand through the strap up to the wrist.
2. Turn the hand so the palm is facing away from the pad of the cymbal.
3. Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and forefinger.



### Set Position

This position is used when the band or drum line is standing at a set position, and also to begin flips from. Start by letting your arms hang down at your sides. Slightly bend your elbows and set your palms so that they are facing your thigh. In this position, the cymbals must remain flat at all times.



### Vertical Position

Your arms from the shoulder to the elbow should be level to the ground. From the wrist to the elbow should be approximately at a 45-degree angle towards each other. The cymbals should be 2-3 inches apart **with the knots of the cymbals in line with your eyes**. To force the cymbals to be parallel you must be able to see the inside far edge of the cymbal.



### **Horizontal Position**

Start with the cymbals in line with your belly button, with the right hand on top, the right side of the cymbal tilted down. Your top hand will not rest on the top of your left hand. There should be 1-2 finger width between the cymbals. Everything played from horizontal position is played with the tilt.

### **Crash**

To get the best possible sound, we perform 'flams' with our crashes. To prepare for the crash, open the cymbals up to an "A." To do this, simply break at the wrist slightly so that the fingertips form a housetop, or "A" with the top edge of the cymbals. Then, break the wrist back so the cymbals form a "V" with the bottom part of the palm. From here, you will return to the "A" position, while crashing the cymbals. The crash hits at the bottom then pushes through to the top and opens back up to the original "A" position. To finish, return to playing position.

### **Other Cymbal Sounds**

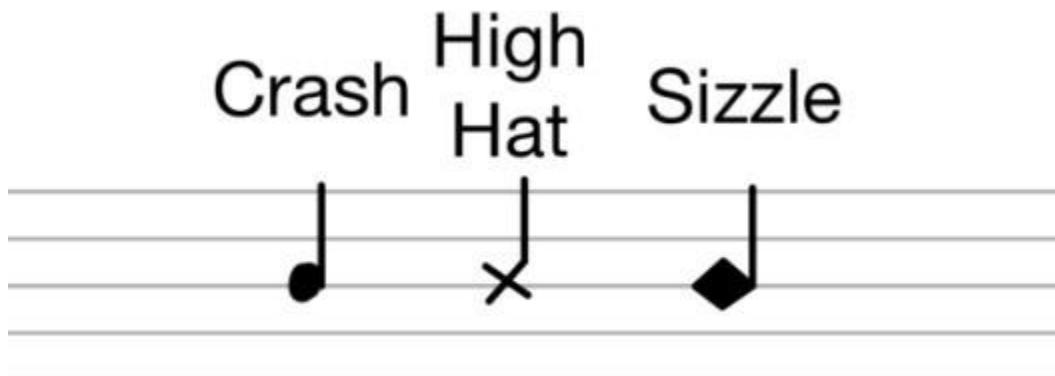
There are many sounds that we will play on cymbals. These sounds will be discussed and taught in detail during clinics and camps. Here is the terminology you will need to know:

- Crash
- hi-hats
- sizzles
- scrapes/zings
- tings

### **Visuals**

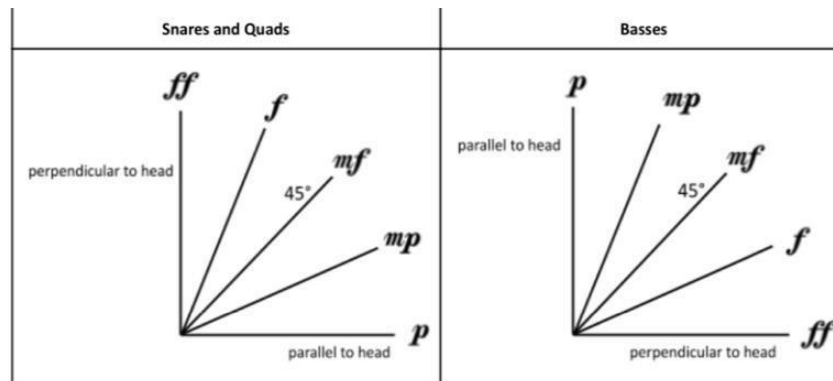
The cymbal player is a big contributor to the overall visual aspect of the drum line. For cymbal players, the most basic visual element is the cymbal flip. To complete a "flip-up" you must start with your cymbals at set position. Initiate the flip up with an outward twist of the wrist while simultaneously bringing your arms forward and up. Allow your arms to take a straight pathway up. Upon completion of the flip, you will be in playing position. A "flip-down" is the exact reverse of the flip up.

### **Notation**





# Dynamic Definitions:



## Snare, Tenor and Mallets

**p – (3")** A full rebounded stroke! Sticks/Mallets come up slightly above parallel to the ground and very strict! The back of the hand does not open.

**mp – (6")** Slightly below 45 degrees. This height is considered part of the accent family but can be interpreted as a tap for bigger moments.

**mf – (9")** From the wrist, sticks prep up to a 45-degree angle.

**f – (12")** Wrist turn with support from the arm, lead with the bead. This height is not quite vertical and is where a lot of our accents will occur. This height will be referred to as "full out".

**ff – (15")** Vertical. The arm moves with the rebound of the beads, creating a fluid "bouncing basketball" type motion.

**fff – (20")** Vertical but higher up. The arm is used to create more height. This is mostly used for visual purposes, and you generally won't use as much velocity when playing.

## Bass Drums

**p – (3")** Slightly past parallel to the drumhead. It's okay to engage the back three fingers to achieve a full sound.

**mp – (6")** Slightly less than a 45-degree angle. You will likely not be able to see your mallet head.

**mf – (9")** 45-degree angle to the drumhead. You should be able to see your mallet head.

**f – (12")** Almost parallel to the ground (but not quite) with a little arm. This height will be referred to as "full out".

**ff – (15")** Slightly past parallel to the ground, your arm will naturally be involved.

**fff – (20")** As high as you can play.

# Practice Tips:

(You are expected to know how to play any audition piece on any instrument in this packet as you may be switched around/Expect variations on 8s, Double Beat, Timing, Gallop, and Rolls)

## 1. Rhythm    2. Dynamic    3. Approach/Articulation

- Practice with a metronome, **marking time!** (WE ARE WATCHING YOUR FEET)
- Practice how you perform. Bad practice habits are bad performance habits.
- Start slow, work up to full tempo. If you can't play it slow, you can't play it fast.
- Practice small segments. Perfect one beat, one measure, one phrase at a time. Rehearsal is when we put everything together.
- Never practice what you are good at. Work on what you need to work on
- Count! You will never be above the basics. The best musicians in the world still count and subdivide, it just gets easier.
- Be prepared to mark in normal and half time.
- Rudiments, Rudiments, Rudiments
- Relax! This probably seems like a lot of information, but everyone at the audition wants you to succeed. No one is expected to be perfect on day one. A good work ethic and preparation will get you much farther than skill alone.

## Ask questions! Send any questions to:

Band Inquiries: [seminolehsband@gmail.com](mailto:seminolehsband@gmail.com)

Mr. Malcolm (Band Director): [pl\\_malcolm@scps.k12.fl.us](mailto:pl_malcolm@scps.k12.fl.us)

Mr. Hargett (Band Director): [kenneth\\_hargett@scps.k12.fl.us](mailto:kenneth_hargett@scps.k12.fl.us)

Ms. Miller (Percussion Instructor): [kenzieGM@hotmail.com](mailto:kenzieGM@hotmail.com)

Mr. Ulate (Percussion Instructor): [Sebasrock20@gmail.com](mailto:Sebasrock20@gmail.com)

# Expectations

- Come prepared.
- Learn music ahead of time/before rehearsal.
- Practice on your own.
- Battery warm up will begin 30 minutes before game day report time.
- Be respectful.
- Help others.
- Good attitude.
- Be in attendance.
- Ask questions.
- Be prepared to play any percussion part/instrument during auditions.

## Informal Camp

- December 5<sup>th</sup>, 2023 @5:30pm-8:30pm
- December 12<sup>th</sup>, 2023 @5:30pm-8:30pm
- December 19<sup>th</sup>, 2023 @5:30pm-8:30pm

## Audition Dates:

- March 27<sup>th</sup>, 2024 @5:30pm-8pm
- April 3<sup>rd</sup>, 2024 @5:30pm-8pm
- April 10<sup>th</sup>, 2024 @5:30pm-8pm
- April 17<sup>th</sup>, 2024 @5:30pm-8pm

**Location: KWC (band room)**



# MEET THE *Instructors*



**SEBASTIAN ULATE**  
Percussion Instructor



- 4 Years Pride of the Tribe
- 1 Year Infinity 3 Percussion
- 1 Year UCF Marching Knights



**MACKENZIE MILLER**  
Percussion Instructor



- 4 Years Pride of the Tribe
- 1 Year UCF Marching Knights

**DROPBOX-** For individual parts  
and audio [SHS DROPBOX](#)

# 8 Ate's

All: Heights & Dynamics

Tenor: Split Pattern Can Be Used For Gallop & AT

Bass: 1s, 2s, 3s, 4s & Split Pattern Can Be Used For Gallop & AT

Snare Drum

R... L... R...

Tenor Drums

R... L... R...

Bass Drums

5

S.D.

L... R... L... R

T.D.

L... R... L... R

B.D.

R R L R

# Double Beat

Sebass

①

Snare Line

Tenor Line

Bass Line

5

S. L.

T. L.

B. L.

9 ②

S. L.

T. L.

B. L.

# Roll Breakdown

All: Buzzing Variation

①

$\text{♩} = 100-140$

12/8

Snare Line

R L ...

Tenor Line

R L ...

Bass Line

Cymbal Line

4

S. L.

T. L.

B. L.

C. L.

8

S. L.

T. L.

B. L.

C. L.

*ppp*

*p*

*mp*



2

11 **B**

S. L. *mf*

T. L. *mf*

B. L. *fff*

C. L.

15

S. L.

T. L.

B. L.

C. L.

# Duple/ Triple Time!

All: Alternate Sticking

Tenors: Down The Drums

Bass: Down The Drums

♩ = 90-130

**Duple Feel**



**Triple Feel**



# Gallop (Go Horsey!)

All: Two Versions

Tenor & Bass: Split Pattern From 8s

## Short Version With Tag



## 4-2-1 Version



# Pudaduhs

All: Can Be Played As 2s (16 notes)

♩ = 90-110

Snare Drum

Tenor Drums

Bass Drums

3

S.D.

T.D.

B.D.

5

S.D.

T.D.

B.D.

7

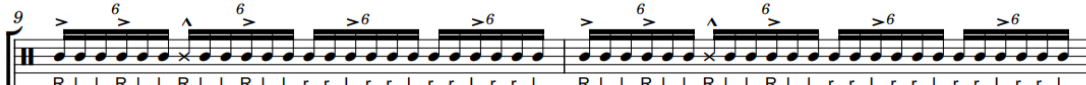
S.D.

T.D.


B.D.

2


9


S.D.   
 R | I | R | I | R | I | R | I | r r L r r l r r L r r l | R | I | R | I | R | I | R | I | r r L r r l r r L r r l


T.D.   
 R | I | R | I | R | I | R | I | r r L r r l r r L r r l | R | I | R | I | R | I | R | I | r r L r r l r r L r r l

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

11

S.D.   
 R | I | R | I | R | I | r r L R | I | R | I | R | I | r r L | R | I | r r L r r L R | I | r r L r r L R | I | R | I | R

T.D.   
 R | I | R | I | R | I | r r L R | I | R | I | R | I | r r L | R | I | r r L r r L R | I | r r L r r L R | I | R | I | R

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

### As Written

**A**  
♩ = 120-180

Snare Drum

Tenor Drums

Bass Drums

5

S.D.

T.D.

B.D.

10

S.D.

T.D.

B.D.

14

S.D.

T.D.

B.D.

16

S.D.

T.D.

B.D.

**B**

19

S.D. 

T.D. 

B.D.   
 R l r L R l r L R... R L R L R L r l R L r l R

24

S.D. 

T.D. 

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

**C**

27

S.D. 

T.D.   
 R L.H Rim/R.H Drum B L R B L R B L R R L

B.D. 

31

S.D. 

T.D.   
 B B B B B B B B B B...

B.D.   
 L...

**D**

35

S.D. 

T.D. 

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



38

S.D.

T.D.

B.D.

R...

**E**

41

S.D.

T.D.

B.D.

R I r L R I r L R I r L r r R I r I R I r I r I r I R I r L r I R

45

S.D.

T.D.

B.D.

R I r I r L r I r I r L R L R L R L L r L r L R L R L

**F**

47

S.D.

T.D.

B.D.

R

48

S.D.

T.D.

B.D.



4

49

S.D. 

T.D. 

B.D. 

50

S.D. 

T.D. 

B.D. 

51

S.D. 

T.D. 

B.D. 

52

S.D. 

T.D. 

B.D. 

53

S.D. 

T.D. 

B.D. 

# 8-8-16

Vibraphone

Marimba

Glockenspiel

Xylophone

The first system of the score consists of four staves: Vibraphone, Marimba, Glockenspiel, and Xylophone. Each staff is in 4/4 time and contains five measures of music. The Vibraphone and Marimba parts are identical, featuring a sequence of eighth and sixteenth notes. The Glockenspiel and Xylophone parts are also identical, featuring a sequence of eighth and sixteenth notes. The key signature has one flat (B-flat).

Vib.

Mba.

Glk.

Xyl.

The second system of the score consists of four staves: Vibraphone, Marimba, Glockenspiel, and Xylophone. Each staff is in 4/4 time and contains four measures of music. The Vibraphone and Marimba parts are identical, featuring a sequence of eighth and sixteenth notes. The Glockenspiel and Xylophone parts are also identical, featuring a sequence of eighth and sixteenth notes. The key signature has one flat (B-flat).

## Double Beat

First system of musical notation (measures 1-4) for four instruments: Vibraphone, Marimba, Glockenspiel, and Xylophone. The notation is in treble clef with a common time signature (C). The Vibraphone part includes rhythmic markings (R, L) below the notes. The Marimba, Glockenspiel, and Xylophone parts also include rhythmic markings (R, L) below the notes.

Second system of musical notation (measures 5-7) for four instruments: Vib. (Vibraphone), Mba. (Marimba), Glk. (Glockenspiel), and Xyl. (Xylophone). The notation is in treble clef with a common time signature (C). The Vib. part includes the instruction "Alternate (RLRL)" above the staff. The Marimba, Glockenspiel, and Xylophone parts also include rhythmic markings (R, L) below the notes.

**Immediate repeat into  
beginning-5(downbeat)**

Third system of musical notation (measures 8-9) for four instruments: Vib. (Vibraphone), Mba. (Marimba), Glk. (Glockenspiel), and Xyl. (Xylophone). The notation is in treble clef with a common time signature (C). The Vib. part includes the instruction "8" above the staff. The Marimba, Glockenspiel, and Xylophone parts also include rhythmic markings (R, L) below the notes.

# Triplet Diddle

Vibraphone

Marimba

Glockenspiel

Xylophone

The first system of music is for four instruments: Vibraphone, Marimba, Glockenspiel, and Xylophone. Each instrument has a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The notation consists of a continuous eighth-note triplet pattern across the entire system.

Vib.

Mba.

Glk.

Xyl.

The second system of music continues the pattern for the four instruments. It begins with a '3' over a bracket, indicating a triplet. The notation shows a continuous eighth-note triplet pattern across the entire system.

Vib.

Mba.

Glk.

Xyl.

The third system of music continues the pattern for the four instruments. It begins with a '6' over a bracket, indicating a sextuplet. The notation shows a continuous eighth-note sextuplet pattern across the entire system.

**2 measure rest then  
repeat exercise**

Vib.

Mba.

Glk.

Xyl.

The final system of music shows a two-measure rest for all four instruments, followed by a repeat sign. The notation is for Vibraphone, Marimba, Glockenspiel, and Xylophone, each with a single staff in treble clef.

# Time

Ben Folds



Vibraphone

Marimba

Measures 1-4 of the score. The Vibraphone part is in the treble clef, playing a sequence of eighth and sixteenth notes with various accidentals. The Marimba part is in the grand staff (treble and bass clefs), playing a steady eighth-note accompaniment.

5

Vib.

Mrm.

Measures 5-8 of the score. The Vibraphone part (labeled 'Vib.') has a more melodic line with some rests and ties. The Marimba part (labeled 'Mrm.') continues with the eighth-note accompaniment.

9

Vib.

Mrm.

Measures 9-12 of the score. The Vibraphone part continues its melodic development. The Marimba part maintains the eighth-note accompaniment throughout these measures.

13

Vib.

Mrm.

17

Vib.

Mrm.

