

# Frenship Percussion Audition Packet 25'



## **Introduction-**

This packet is for the 2025-2026 marching percussion audition process. In it you will find the cuts and requirements for each instrument and other important dates/times pertaining to Frenship HS marching percussion. It's important that you prepare all things in this packet to the best of your ability, even if it is not a required cut for instrument placement. Please know that all students who audition will be given a placement, but it is not guaranteed that you will receive the instrument you audition for.

We look forward to hearing your audition and having you as a part of the FHS Percussion Ensemble!

## **Front Ensemble-**

### **Rest Position**

To unify the way we look, we use language that helps distinguish what we should do physically at any given moment. An example of this would be our 'rest position'. Rest position is mallets in hand with your arms down by your side, feet shoulder width apart, and shoulders square with the front edge of your keyboard. Be sure that you are relaxed and that you feel the weight of the mallet at the end of the stick in your hand. This will keep your shoulders low, and your breathing relaxed.

## Prep

Our prep is the motion we make before playing to solidify timing together. We won't always utilize preps, but we will in any cases of timing discrepancies. We have two main preps that operate mostly the same: above the board and below the board. Preps will always be in time, mostly showing quarts, eighths, or half notes.

Steps for above the board prep:

- Start in set position
- Lower the mallets slightly without touching the keys.
- Raise the mallets to playing position.
- Strike the board in time with prep.

Ex. count structure: 1 + 2 + 3 + 4 + 1  
(eyes in) (set) (lift) (play)

Steps for below board prep:

- Start with mallets down.
- Everyone looks in
- Center pushes mallets to set with legs on beat three.
- Ensemble lands in set on count four with center.
- Begin above board prep on count four.

Ex. count structure: 1 + 2 + 3 + 4 + 1  
(eyes in) (center moves) (set) (lift) (play)

There are many variations of preps that can be used to add effect or match the style of music that is being performed. Above 100 bpm we will generally prep quarter notes. Below 100 bpm we will generally prep

eighth notes. Remember there are many exceptions to these rules, but it is important to use whatever prep is best suited for establishing timing and style.

## **Pulse**

All exercises will be required to be performed with what we call ‘pulse’. Pulsing is the act of physically portraying the beat to each member in the ensemble by doing a slight head nod on the downbeats. Pulsing the downbeats is the common method for establishing pulse, but it can vary based on the tempo, effect, and feel of the music. It’s important to note that this is not a rigid action, but a smooth and relaxed movement. Most often we want to take up the entire beat with one fluid head nod. This causes a natural visual effect to the front of the field and is one way the front ensemble adds to the general effect of the show.

## **Keyboards**

This portion of the audition includes xylophone, marimba, vibes, & glockenspiel. All of the audition will be performed on a 4.3 marimba, so please prepare all material with this in mind. It is also important to practice the material with the correct technique, preps, and pulse so that we may gauge how natural the instruments’ demands come to you. Below you will find the required material for all keyboard instruments to be considered for these instruments.

## **Keyboard Audition Cuts**

7/8 Octaves (100 bpm)

- 2 mallets

\$Texas (86 bpm)

- 4 mallet

Green (86 bpm)

- 2 mallet
  - C-F-Bb
- 4 mallet (inner mallets)
  - Eb

16<sup>th</sup> Note Timing (100 bpm)

- Last 9 measures

*16 measures of any solo of your choosing. It does not have to be on a keyboard instrument either.*

## **Drumset**

Drumset is an instrument that is extremely versatile and adds a lot of interest to the front ensemble. It's important that our drumset player can play various styles and read rhythms well but can also be creative when necessary. In the drumset audition material, you will see that there is a 'styles' page as well as Latin grooves. When playing the styles portion be sure that you are aware of the number of measures you are to play 'time' for and the measures that should be solo. This will allow us to gauge your ability to count and maintain time even when playing material that is not written out. Below you will find the required audition material for drumset to be considered for this instrument.

## **Drumset Audition Cuts**

### Styles

- All styles at tempo written on sheet

### Afro-Cuban Drumset Grooves

- Songo
  - Second Variation
  - 16 bars of groove, 8 bars of solo
- Bembe
  - All snare implementations are x-stick
  - 16 bars of groove, 8 bars of solo.

### Sightreading

- Please be prepared to sightread 16-20 measures of music.

## **Rack**

There are a variety of instruments that can be used in rack percussion. This includes bass drum, snare drum, toms, suspended cymbal, tam-tam, and other auxiliary instruments that may be available. Being on rack requires understanding of how to play all percussion instruments and the mallets/sticks required to give the sound and effect that the ensemble is looking for. Below you will find the required audition material for rack to be considered for this instrument.

## **Rack Audition Cuts**

### Stick Control & 16<sup>th</sup> Notes (120 bpm)

- 1-10
- With repeats

### 16<sup>th</sup> Note Timing

- Last 5 measures with repeats

### Green Scales

- 2 Mallet
- C-F-Bb

## **Synth**

Synth is a part of our electronics family and gives us the opportunity to reinforce the band sound using effects and other electronic implementations. To play synth you must have background in piano or excel in keyboard percussion. Along with playing synth, these players must be able to adapt and learn to control samples/patches that are required for the show music. Below you will find the material required to be considered for this instrument.

## **Synth Audition Cuts**

Two handed basic scales (120 bpm)

- C-F-Bb-Eb-Db

Solo of your choice (at least 5 minutes' worth of material)

- Be sure to bring a copy of your music for viewing

Sightreading

- Be prepared to read 16-20 measures of music.

## **Batterie-**

### **Rest Position**

To unify the way we look, we use language that helps distinguish what we should do physically at any given moment. An example of this would be our 'rest position'. Rest position is sticks in hand with your arms down by your side, feet shoulder width apart, and shoulders square with the individuals in your section. Be sure that your arms are relaxed and that you feel the weight of the bead at the end of the stick in your hand. This will keep your shoulders low, and your breathing relaxed.



## Prep

Our prep is the motion we make before playing to solidify timing together. We won't always utilize preps, but we will in any cases of timing discrepancies, coming out of extended rests, or for visual effect.

The general rule for our batterie on preps is to be set two beats before a re-entry, but this may vary depending on the tempo. Here is the general counting structure for prepping.

Ex. count structure: 1 + 2 + 3 + 4 + 1  
(dut) (dut) (set) (dut) (play)

**(start mark time)**

## Mark Time

All exercises will be required to be performed with what we call 'marking time'. Marking time is the act of marching in place when we are in a rehearsal setting or not actively moving on the field. Marking time builds the coordination required to move and play at the same time but also helps to instill pulse in our playing. When we mark time, we stand in what is called first position. This means that our heels are together, and our toes are apart at a 45-degree angle. Whenever marking time we keep the soles of our shoes on the ground and lightly lift the heel of our foot for enough space to slide a single sheet of paper underneath. When you begin marking time your heels come apart very slightly to avoid causing friction between them as you move. Do not keep the knee locked when marking time, be sure that the motion allows for your knees to have a slight bend. The drumline should look the same ALWAYS, minor differences are noticeable from a judge's perspective so it's important that we unify the way we look when practicing marking time.

## **Batterie**

This portion of the audition includes snare drum, tenors, bass drum, and cymbals. These instruments play an important role in providing time for the band and require a good sense of time and coordination. Many of the parts can be rhythmically challenging and physical strength may be considered due to the need to be able to carry the instruments. When auditioning for any of these instruments marking time and prepping will be required so that the player is showing a good sense of foot timing and coordination.

## **Snare, Tenor, & Bass Drum Audition Cuts**

### **8-8-16 (120-150 bpm)**

- 2 times only

### **16 Note Timing (120 bpm)**

- No repeats

### **Triplet Grid (120 bpm)**

- With repeat

### **Gallop (120 bpm)**

- No repeats

### **Triplet Pats (140 bpm)**

- Buzz the 1<sup>st</sup> time, double stroke the 2<sup>nd</sup> time.

### **Paradiddles (120 bpm)**

- With repeats

### **Solo 16-20 measures**

## **Cymbals**

**8<sup>th</sup> Note Timing (120 bpm)**

**16<sup>th</sup> Note Grid (120 bpm)**

**Puh Duh Fuhn (120 bpm)**

**Visual Block (100 bpm)** (4 counts for each visual, each one starts on beat one)

- 8 counts from met, then start visual block
- Flip up to low port- cymbals should be at a slight diagonal to the left when set (Hands move at the same time)
- Flip down to rest position
- Single Crossover with RH x2
- Double Crossover x2 (both hands move at the same time)
- Guillotine into a crash on beat 1- step out to 2<sup>nd</sup> position on downbeat

## **Sightreading**