

Greetings Prospective Member!

Thank you so much for your interest in the upcoming FAU Marching Owls Drumline season! Please read this carefully for full instructions on how to audition for our group.

1. Live auditions will be April 13th on FAU's Boca Raton Campus. Exact location will be given on the day of the auditions, as we will be migrating from the Spring Football Scrimmage at 12pm to the auditions after the event has ended.
2. There will be an *optional* LIVE drum line clinic held the Saturday before, April 6th, from 1pm-4pm in Building 9 (Arts and Letters) room 260. Please locate the building and nearby parking via a campus map. We will use this time to go through the audition materials and give feedback for the audition that will be held a week after.
3. **FOR RECORDED AUDITIONS:** Please record a video (one continuous video, no editing or stopping of the video) of the warm up packet (Part 1- 100 bpm, Part 2 - 150 bpm, Part 3 - 112 bpm) as well as the Virtual Audition Etude at the written tempo. We are looking for accuracy of tempo, sticking, and general technical proficiency on the instrument. Please also include a short introduction of yourself (name, degree you're studying, years of experience). This should be uploaded to a cloud storage location (google drive, one drive, dropbox, etc) or to YouTube as unlisted. Send the link to your video to the instructor (nicholsm@fau.edu). **DEADLINE FOR VIDEO SUBMISSIONS IS APRIL 12th AT MIDNIGHT.**
4. **FOR LIVE AUDITIONS:** Please prepare the Warm Up Packet, Groovus Owlamus, FAU Phat Song and "W" from the Nu Series (included in this file).

Any further questions should be directed to Dr. Decker, Director of the Marching Owls, (deckerm@fau.edu) or Professor Nichols, Drumline Instructor, (nicholsm@fau.edu).

We look forward to meeting you and having you join the FAU family!

FAU DRUMLINE GENERAL GUIDELINES

Thank you for your interest in FAU's Drumline! Here are a few guidelines that you should look over so that you understand what is expected.

Timing

Timing is a crucial part of every musician, but it is even more crucial for a marching drumline! We carry a great responsibility for the marching band that uses us to centralize the pulse in the group. Do not forget to practice **rudiments** and know them well. Be careful that you are playing them correctly, both rhythmically and dynamically, and know what your tendencies are. Don't practice faster than you can handle, it will only cause injury and bad habit.

ALWAYS PRACTICE WITH A METRONOME. It is the foundation to developing a sense of timing and rhythmic accuracy. **Good timing starts from the ground up**, meaning it is important that your feet are the source of the pulse, and that the hands follow them, not the other way around.

Strokes

In rudimental playing there are four stroke types, and they are easily defined by the position of the stick before and after a note is played:

1. *Down stroke*: start hi, end low
2. *Up Stroke*: start low, end hi
3. *Full Stroke*: start hi, end hi
4. *Tap Stroke*: start low, end low

Defining and using these four different strokes allows for visual uniformity and prevents wasted motion.

Stick Heights

Extreme detail is a part of every marching percussion gig. Because so, there are exact inch references for each dynamic. These definitions are merely reference points and need to be flexible for each need. Below is a basic reference of stick heights.

Dynamic	Height (inches)
pp	1
p	3
mp	6
mf	9
f	12
ff	15

Sticking

“Right Hand Lead” is the default sticking pattern, where the right hand plays every down beat and eighth note in a sixteenth note pattern, while the left hand plays the “e” and “a”.

Continuous eighth note patterns are similar, right hand on the downbeat, and left on the “and”. Triplets alternate RLR LRL, etc. The instructor and section leaders will clarify any ambiguous sticking situations. **WRITE IN THE NEW STICKING WHEN PRESENTED.**

Chops

This is a college drumline. You must have a certain amount of chops to participate. Your chops will determine how well you contribute to the ensemble. That does not mean you have to know the top DCI group’s snare solo from last season, or every stick trick in the business, but you should be at a level where you can play “medium/high demand” music well for an extended amount of time.

FAU Marching Owls Drumline Warm UP 2024

Matthew Nichols

PART 1 - Full Extensions, Bucks, and Stick Control

Snare

R R R etc
f p

Tenors

R R R etc
f p

Basses

R R R etc
f p

Cymbals

$\leftarrow \overbrace{\text{---}}^3 \text{ } \text{ } \text{ } \text{ } \text{ } = \text{ } \text{ } \text{ } \text{ } \text{ } \rightarrow$

S

L L L L L

T

L L L L L

B

mf

3 3

R R R L L L

R

R

L

L

R

3

3

R R R L L L

mf

6

6

R

R

R

R

L

mf

L

L

L

L

R

C

o o o

+

-

15

Soprano (S): Sixteenth-note patterns with dynamic markings (>) and fingerings (L, R).

Tenor (T): Sixteenth-note patterns with dynamic markings (>) and fingerings (L, R).

Bass (B): Eighth-note patterns with fingerings (L, R) and sixteenth-note patterns with fingerings (R, R, R, R).

Cello (C): Quarter-note patterns with fingerings (o, o) and sixteenth-note patterns with fingerings (o, o).

Measure 16: 6/8 time signature, followed by a 12/8 section with sixteenth-note patterns.

22

Soprano (S): Sixteenth-note patterns with fingerings (R L R L R R L L R R L L R).

Tenor (T): Sixteenth-note patterns with fingerings (R L R L R L L R R L L R).

Bass (B): Eighth-note patterns with fingerings (R L R L R R L L R R L L R).

Cello (C): Quarter-note patterns with fingerings (o, o) and sixteenth-note patterns with fingerings (+, +).

Measure 23: 12/8 time signature.

PART 2 - The Sequel

28

Soprano (S): 12/8 time signature, 8-note groups. Rhythms: R R R R R R R R, L L R R L L R R L L R R, L L L L L L L L, R R L L R R L L R R L L.

Tenor (T): 12/8 time signature, 8-note groups. Rhythms: R R R R R R R R, L L R R L L R R L L R R, L L L L L L L L, R R L L R R L L R R L L.

Bass (B): 12/8 time signature, 8-note groups. Rhythms: R R R R R R R R, L L R R L L R R L L R R, L L L L L L L L, R R L L R R L L R R L L.

Cello (C): 12/8 time signature, 8-note groups. Rhythms: R R R R R R R R, L L R R L L R R L L R R, L L L L L L L L, R R L L R R L L R R L L.

32

Soprano (S): 12/8 time signature, 8-note groups. Rhythms: R R R R L L R R L L, R R L L R R L L, L L L L, R R L L R R L L R R L L, R R R L L L R R R L L L.

Tenor (T): 12/8 time signature, 8-note groups. Rhythms: R R R R R L L R R L L, R R L L R R L L, L L L L, R R L L R R L L R R L L, R R R L L L R R R L L L.

Bass (B): 12/8 time signature, 8-note groups. Rhythms: R R R R R R R R, R R R R R R R R, R R R R R R R R, R R R R R R R R.

Cello (C): 12/8 time signature, 8-note groups. Rhythms: R R R R R R R R, R R R R R R R R, R R R R R R R R, R R R R R R R R.

36 $\text{J}=\frac{1}{8}$

Soprano (S) staff: Consists of eighth-note patterns.

Tenor (T) staff: Consists of eighth-note patterns.

Bass (B) staff: Consists of eighth-note patterns.

Cello (C) staff: Rhythmic patterns include eighth-note pairs, sixteenth-note pairs, and quarter notes with grace notes.

40

Soprano (S) staff: Consists of eighth-note patterns.

Tenor (T) staff: Consists of eighth-note patterns.

Bass (B) staff: Consists of eighth-note patterns. Includes a measure where a note has an 'X' above it and 'R' and 'L' below it, followed by 'R', 'L', 'L' under the next three notes.

Cello (C) staff: Rhythmic patterns include sixteenth-note pairs and quarter notes with grace notes. Includes dynamic markings (>).

43

Soprano (S): Measure 1: R L R R L R L L. Measure 2: R L L R L L R L R L R L R L L. Measure 3: R. Measure 4: Rest.

Tenor (T): Measure 1: R L R R L R L L. Measure 2: R L L R L L R L R L R L. Measure 3: Rest.

Bass (B): Measure 1: R R L L R L R L. Measure 2: R L R L R L. Measure 3: R. Measure 4: Rest.

Cello (C): Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.

PART 3 - Final Round

46

Soprano (S): R R R R R R R L L L L L L
mf

Trombone (T): R R L L R R R L L
mf

Bassoon (B): R R R R R R R L L L L L
mf

Cello (C): R R R R R R R L L L L L
mf

51

Soprano (S): R R L L R R L R R L R L R L R L R R R R R L L L L L
mf

Trombone (T): R R L R R R L L R R L R R L R L R L R L R R L R R L L R L R L R L L
mf

Bassoon (B): R R L L R R R L L L L L
mf

Cello (C): R R L L R R R L L L L L
mf

55

Soprano (S): R L L R R L L L R L L R R L R L L L

Tenor (T): R L L R R L R L L R R L R R L L L

Bass (B): Sixteenth-note pattern

Cello (C): Sustained note with fermata

59

Soprano (S): Eighth-note patterns with '3' over them

Tenor (T): Eighth-note patterns with '3' over them

Bass (B): Rhythmic patterns involving eighth and sixteenth notes

Cello (C): Sustained notes with fermatas

64

S

Tenor (T)

Bass (B)

Cello (C)

mf

f

p

f

mf 3

3

f

p

f

6 6 6 6

R L L R L

o o o

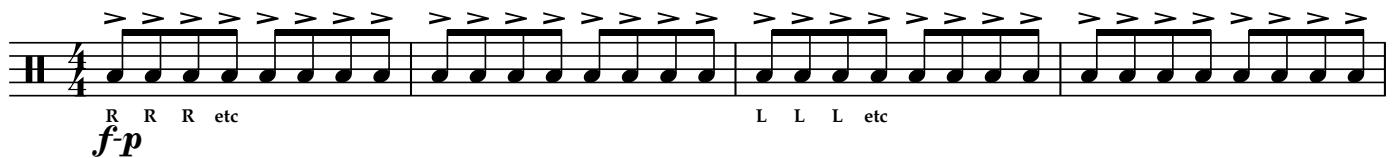
z

Snare

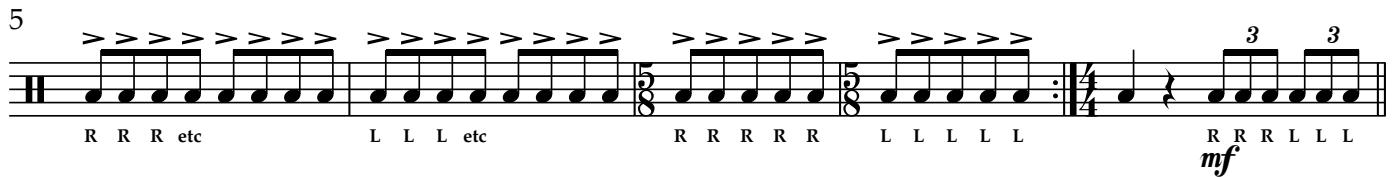
FAU Marching Owls Drumline Warm UP 2024

Matthew Nichols

PART 1 - Full Extensions, Bucks, and Stick Control



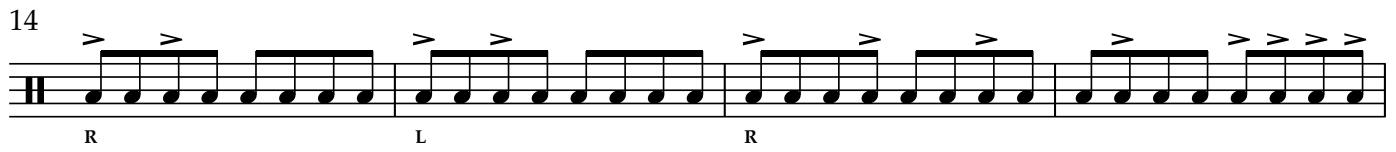
Musical score for Snare drum. Measure 1: Four groups of sixteenth-note patterns. The first group is labeled "R R R etc". The second group is labeled "L L L etc". Dynamics: **f p**. Measure 2: Continuation of the pattern.



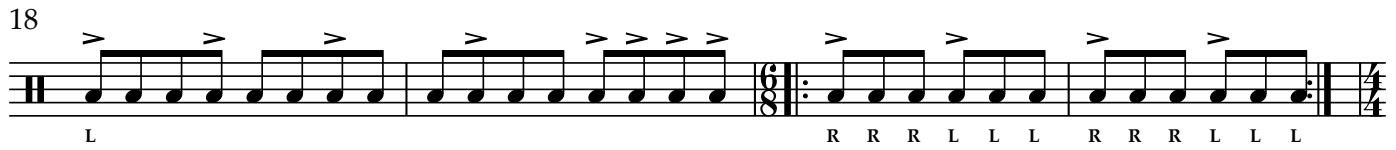
Musical score for Snare drum. Measure 5: Six groups of sixteenth-note patterns. The first group is labeled "R R R etc". The second group is labeled "L L L etc". The third group is labeled "R R R R R". The fourth group is labeled "L L L L L". The fifth group is labeled "R R R L L L". Dynamics: **mf**.



Musical score for Snare drum. Measure 10: Pattern with grace notes. The first group is labeled "R". The second group is labeled "R". The third group is labeled "L". The fourth group is labeled "L".



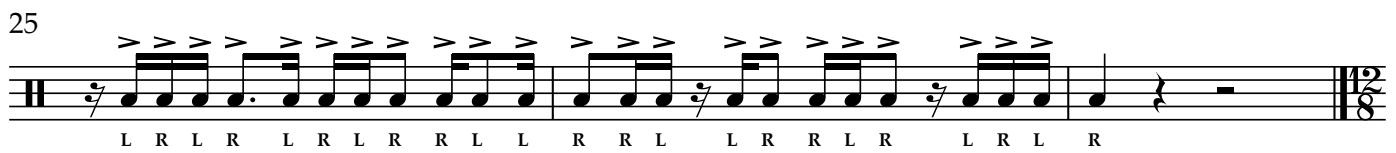
Musical score for Snare drum. Measure 14: Pattern with grace notes. The first group is labeled "R". The second group is labeled "L". The third group is labeled "R".



Musical score for Snare drum. Measure 18: Pattern with grace notes. The first group is labeled "L". The second group is labeled "R R R L L L". The third group is labeled "R R R L L L".



Musical score for Snare drum. Measure 22: Pattern with grace notes. The first group is labeled "R 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".



Musical score for Snare drum. Measure 25: Pattern with grace notes. The first group is labeled "L R L R L R R L L R R L L R R L R R L R". The measure ends with a fermata and changes to 12/8 time.

2

PART 2 - The Sequel

28

Hand drumming notation for measure 28 in common time. The pattern consists of eighth-note pairs on the hi-hat, with the first note of each pair having a vertical stroke. The notes are grouped by vertical bar lines. Below the staff, the pattern is labeled with 'R' and 'L' under each pair of notes.

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

31

Hand drumming notation for measure 31 in common time. The pattern consists of eighth-note pairs on the hi-hat, with the first note of each pair having a vertical stroke. The notes are grouped by vertical bar lines. Below the staff, the pattern is labeled with 'R' and 'L' under each pair of notes.

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

34

Hand drumming notation for measure 34 in common time. The pattern consists of eighth-note pairs on the hi-hat, with the first note of each pair having a vertical stroke. There are four slurs above the notes, each starting with a greater-than sign (>). The notes are grouped by vertical bar lines. Below the staff, the pattern is labeled with 'R' and 'L' under each pair of notes. A tempo change symbol (♩ = ♪) is placed above the notes in the second half of the measure.

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

37

Hand drumming notation for measure 37 in common time. The pattern consists of eighth-note pairs on the hi-hat, with the first note of each pair having a vertical stroke. The notes are grouped by vertical bar lines. Below the staff, the pattern is labeled with 'R' and 'L' under each pair of notes.

40

Hand drumming notation for measure 40 in common time. The pattern consists of eighth-note pairs on the hi-hat, with the first note of each pair having a vertical stroke. There are five slurs above the notes, each starting with a greater-than sign (>). The notes are grouped by vertical bar lines. Below the staff, the pattern is labeled with 'R' and 'L' under each pair of notes.

43

Hand drumming notation for measure 43 in common time. The pattern consists of eighth-note pairs on the hi-hat, with the first note of each pair having a vertical stroke. There are six slurs above the notes, each starting with a greater-than sign (>). The notes are grouped by vertical bar lines. Below the staff, the pattern is labeled with 'R' and 'L' under each pair of notes. A tempo change symbol (♩ = ♪) is placed above the notes in the second half of the measure.

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

PART 3 - Final Round

46

mf

49

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

51

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

53

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

55

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

f

p

mf

58

p

mf

p

61

mf

f

f

64

p

f

Tenors

FAU Marching Owls Drumline Warm UP 2024

Matthew Nichols

PART 1 - Full Extensions, Bucks, and Stick Control

Measure 1: 4/4 time, 2 measures. The first measure shows a continuous series of right-hand strokes (R) followed by left-hand strokes (L). The second measure shows a similar pattern. The dynamic is ***f-p***. Pedal markings: R R R etc in the first measure, L L L etc in the second.

Measure 5: 4/4 time, 5 measures. The first four measures show alternating right (R) and left (L) hand patterns with various stroke types (e.g., single strokes, pairs, triplets). The fifth measure changes to 3/4 time and shows a pattern of three strokes per measure. The dynamic is ***mf***.

Measure 10: 4/4 time, 5 measures. This section involves a rhythmic pattern where each measure starts with a left hand stroke (L) and ends with a right hand stroke (R), separated by a grace note (indicated by a bracket and a 3/8 note symbol).

Measure 14: 4/4 time, 5 measures. This section involves a rhythmic pattern where each measure starts with a right hand stroke (R) and ends with a left hand stroke (L), separated by a grace note.

Measure 18: 4/4 time, 5 measures. This section involves a rhythmic pattern where each measure starts with a left hand stroke (L) and ends with a right hand stroke (R), separated by a grace note.

Measure 22: 4/4 time, 5 measures. This section involves a rhythmic pattern where each measure starts with a left hand stroke (L) and ends with a right hand stroke (R), separated by a grace note.

Measure 25: 4/4 time, 5 measures. This section involves a rhythmic pattern where each measure starts with a left hand stroke (L) and ends with a right hand stroke (R), separated by a grace note.

2

PART 2 - The Sequel

28

Musical score for measure 28 in 12/8 time. The left hand (R) plays eighth-note patterns: R R R R R R R R. The right hand (L) plays eighth-note patterns: L L R R L L R R L L R R R. The score consists of two staves with a double bar line.

31

Musical score for measure 31 in 12/8 time. The left hand (R) plays eighth-note patterns: R R L L R R L L R R L L. The right hand (L) plays eighth-note patterns: R R R R R R R R. The score consists of two staves with a double bar line.

34

Musical score for measure 34 in 12/8 time. The left hand (R) plays eighth-note patterns: R R L L R R L L R R L L. The right hand (L) plays eighth-note patterns: R R R R R R R R. The score consists of two staves with a double bar line. A grace note symbol (dotted circle) is shown above the first note of the right hand's pattern.

37

Musical score for measure 37 in 12/8 time. The left hand (R) plays eighth-note patterns: R R R R R R R R. The right hand (L) plays eighth-note patterns: R R R R R R R R. The score consists of two staves.

40

Musical score for measure 40 in 12/8 time. The left hand (R) plays eighth-note patterns: R R R R R R R R. The right hand (L) plays eighth-note patterns: R R R R R R R R. The score consists of two staves.

43

Musical score for measure 43 in 12/8 time. The left hand (R) plays eighth-note patterns: R L R R L R L L R L R R L R L L. The right hand (L) plays eighth-note patterns: R L L R L L R L R L R L R L. The score consists of two staves.

PART 3 - Final Round

46

mf

49

R R L L R R L L

51

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

53

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

55

f p f

58

p mf 3

61

p 3 mf 3 3

64

mf 3 f 3 3

66

p f

Basses

FAU Marching Owls Drumline Warm UP 2024

Matthew Nichols

PART 1 - Full Extensions, Bucks, and Stick Control

1

4

R R R etc

f-p

This page contains ten measures of bass drum music. The first measure shows a continuous series of sixteenth-note patterns. The second measure shows a similar pattern. The third measure shows a pattern where the left hand (L) plays a sustained note while the right hand (R) plays sixteenth notes. The fourth measure shows a similar pattern. The fifth measure shows a pattern where the right hand (R) plays a sustained note while the left hand (L) plays sixteenth notes. The sixth measure shows a pattern where both hands play sustained notes. The seventh measure shows a pattern where the left hand (L) plays a sustained note while the right hand (R) plays sixteenth notes. The eighth measure shows a pattern where the right hand (R) plays a sustained note while the left hand (L) plays sixteenth notes. The ninth measure shows a pattern where both hands play sustained notes. The tenth measure shows a pattern where the left hand (L) plays a sustained note while the right hand (R) plays sixteenth notes.

5

R R R etc

L L L etc

5/8

R R R R R

5/8

This page contains five measures of bass drum music. The first measure shows a continuous series of sixteenth-note patterns. The second measure shows a similar pattern. The third measure shows a pattern where the left hand (L) plays a sustained note while the right hand (R) plays sixteenth notes. The fourth measure shows a pattern where both hands play sustained notes. The fifth measure shows a pattern where the right hand (R) plays a sustained note while the left hand (L) plays sixteenth notes.

9

6 6

mf

R R

R R L L mf

L L L

This page contains four measures of bass drum music. The first measure shows a continuous series of sixteenth-note patterns. The second measure shows a similar pattern. The third measure shows a pattern where the left hand (L) plays a sustained note while the right hand (R) plays sixteenth notes. The fourth measure shows a pattern where both hands play sustained notes.

14

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

This page contains four measures of bass drum music. The first measure shows a continuous series of sixteenth-note patterns. The second measure shows a similar pattern. The third measure shows a pattern where the left hand (L) plays a sustained note while the right hand (R) plays sixteenth notes. The fourth measure shows a pattern where both hands play sustained notes.

19

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

This page contains four measures of bass drum music. The first measure shows a continuous series of sixteenth-note patterns. The second measure shows a similar pattern. The third measure shows a pattern where the left hand (L) plays a sustained note while the right hand (R) plays sixteenth notes. The fourth measure shows a pattern where both hands play sustained notes.

23

This page contains four measures of bass drum music. The first measure shows a continuous series of sixteenth-note patterns. The second measure shows a similar pattern. The third measure shows a pattern where the left hand (L) plays a sustained note while the right hand (R) plays sixteenth notes. The fourth measure shows a pattern where both hands play sustained notes.

26

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

This page contains four measures of bass drum music. The first measure shows a continuous series of sixteenth-note patterns. The second measure shows a similar pattern. The third measure shows a pattern where the left hand (L) plays a sustained note while the right hand (R) plays sixteenth notes. The fourth measure shows a pattern where both hands play sustained notes.

2

PART 2 - The Sequel

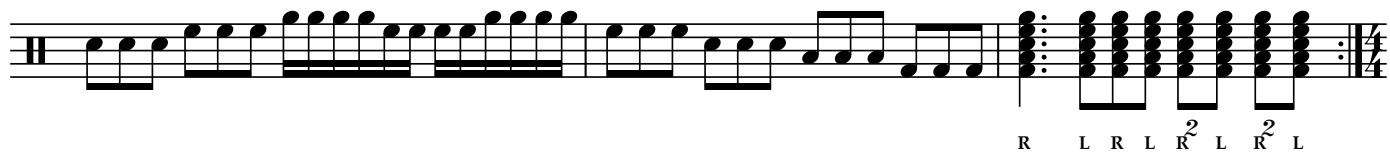
28



31



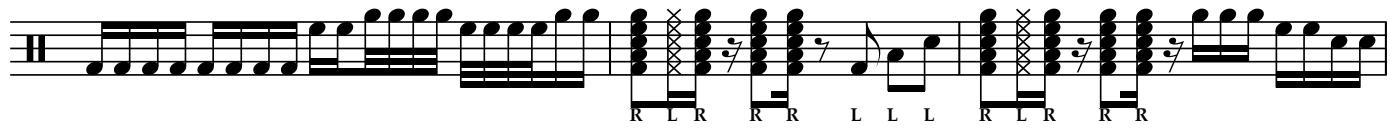
33

36 $\text{dot} = \text{note}$ 

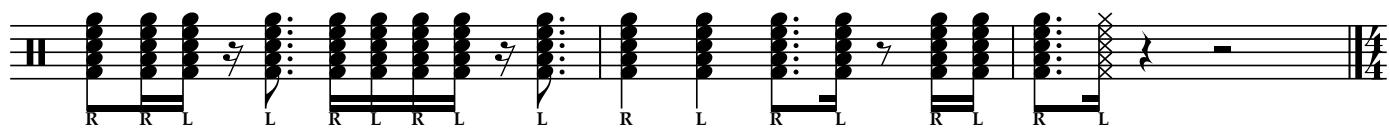
38



40



43



PART 3 - Final Round

46

Musical score for measure 46. The score consists of two staves. The top staff has a 4/4 time signature and features a continuous eighth-note pattern. The bottom staff has a 2/4 time signature and shows a repeating pattern of eighth and sixteenth notes. Fingerings 'R' and 'L' are placed under specific notes in both staves. The dynamic marking *mf* is located below the first staff.

51

Musical score for measure 51. The top staff has a 2/4 time signature and contains a eighth-note pattern. The bottom staff has a 3/4 time signature and shows a sixteenth-note pattern. Fingerings 'R', 'L', and 'R-L' are indicated under specific notes. The measure ends with a 3/4 time signature.

54

Musical score for measure 54. The top staff has a 3/4 time signature and features a eighth-note pattern. The bottom staff has a 4/4 time signature and shows a sixteenth-note pattern. The measure ends with a 4/4 time signature.

57

Musical score for measure 57. The top staff has a 2/4 time signature and contains a eighth-note pattern. The bottom staff has a 3/4 time signature and shows a sixteenth-note pattern. Fingerings 'R' and 'L' are placed under specific notes. The measure ends with a 3/4 time signature.

61

Musical score for measure 61. The top staff has a 3/4 time signature and features a eighth-note pattern. The bottom staff has a 2/4 time signature and shows a sixteenth-note pattern. Fingerings '3', '3', '3', '6', '6', and '6' are placed under specific notes. The measure ends with a 2/4 time signature.

65

Musical score for measure 65. The top staff has a 2/4 time signature and contains a eighth-note pattern. The bottom staff has a 3/4 time signature and shows a sixteenth-note pattern. Fingerings 'R', 'L', 'R', 'R', 'R', 'R', 'R', 'R', and 'R' are placed under specific notes. The measure ends with a 3/4 time signature.

Cymbals

FAU Marching Owls Drumline Warm UP 2024

Matthew Nichols

PART 1 - Full Extensions, Bucks, and Stick Control

1

9

14

20

24

PART 2 - The Sequel

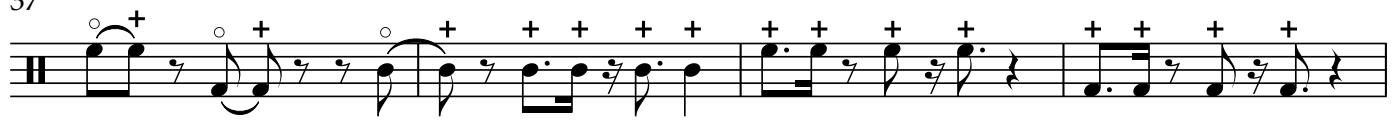
28



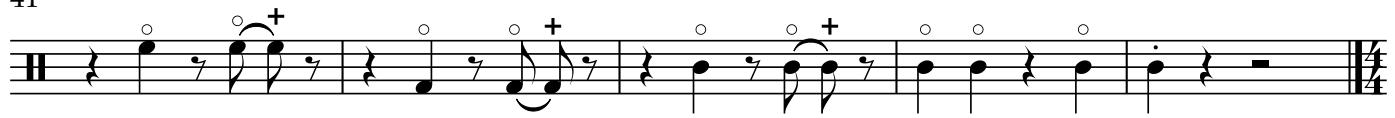
33



37



41

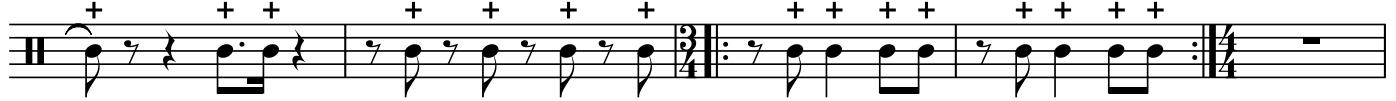


PART 3 - Final Round

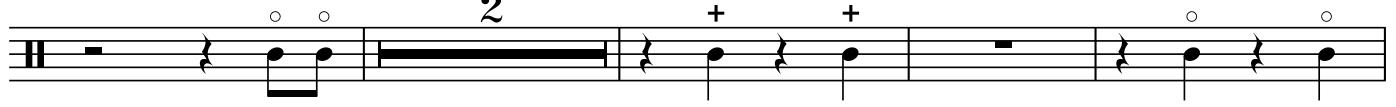
46



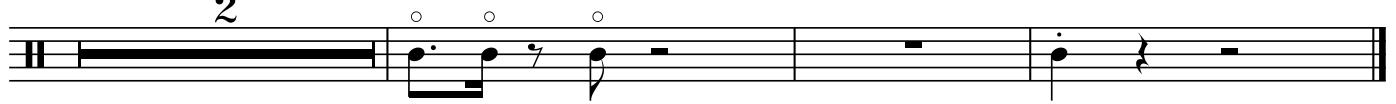
52



57



63



FAU Drumline Virtual Audition 2024

Matthew Nichols

Snare

The image shows a musical score for the right hand. The tempo is marked as 112 BPM. The key signature is B-flat major (two flats). The time signature starts at 4/4. The first measure consists of six eighth notes followed by a sixteenth note rest. The second measure has three groups of two eighth notes each. The third measure has three groups of three eighth notes each. The fourth measure has three groups of four eighth notes each. The fifth measure has three groups of five eighth notes each. The sixth measure has three groups of six eighth notes each. The seventh measure has three groups of seven eighth notes each. The eighth measure has three groups of eight eighth notes each. The ninth measure has three groups of nine eighth notes each. The tenth measure has three groups of ten eighth notes each. The eleventh measure has three groups of eleven eighth notes each. The twelfth measure has three groups of twelve eighth notes each. The thirteenth measure has three groups of thirteen eighth notes each. The fourteenth measure has three groups of fourteen eighth notes each. The fourteenth measure ends with a dynamic ff. The left hand part of the score is also visible, showing a continuous eighth-note pattern.

4

A musical score for the right hand. The first eight measures show a continuous sixteenth-note pattern. The ninth measure begins with a dynamic **p**. The tenth measure starts with a dynamic **mf**, followed by a crescendo indicated by a wedge symbol with three arrows pointing up. The eleventh measure shows a decrescendo indicated by a wedge symbol with two arrows pointing down. The twelfth measure ends with a dynamic **f**.

7

10

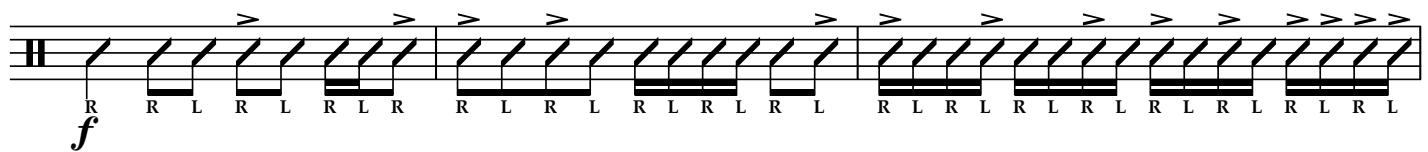
13

16

FAU Drumline Virtual Audition 2024

Tenors

Bass Drum

1 $\text{♩} = 112$ 

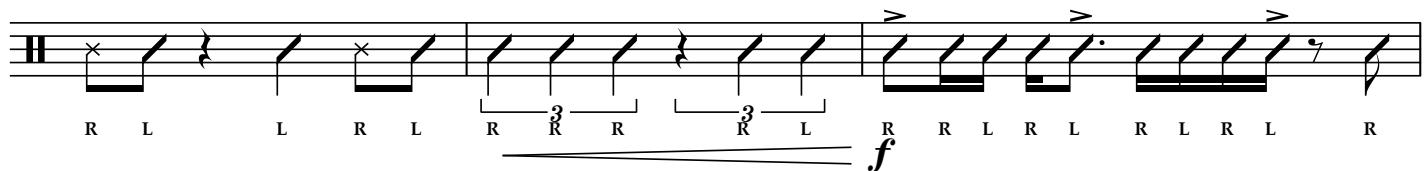
Bass drum score page 1. The tempo is indicated as $\text{♩} = 112$. The dynamic is **f**. The score consists of a single measure of sixteenth-note patterns. The pattern starts with R, followed by pairs of L and R, then a group of three R's, then pairs of L and R again, and finally a group of three R's. The pattern repeats.

4



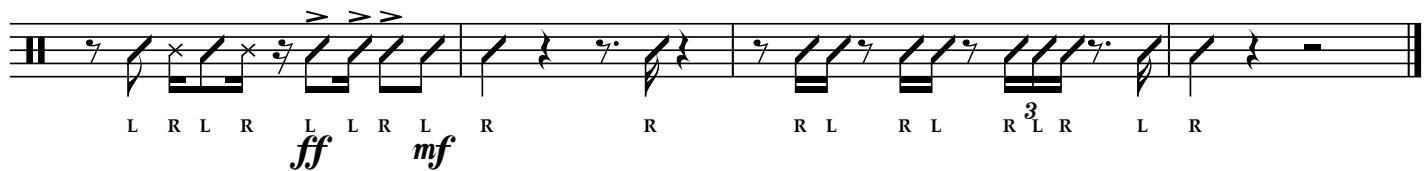
Bass drum score page 4. The dynamic is **ff**. The score consists of two measures. The first measure contains sixteenth-note patterns: L, R, L, R, R, L, R, R, L, R, R, R. The second measure starts with L, followed by pairs of R and L, then a group of three L's, then pairs of R and L again, and finally a group of three R's. The dynamic changes to **p**.

8



Bass drum score page 8. The dynamic is **f**. The score consists of two measures. The first measure contains sixteenth-note patterns: R, L, L, R, R, R, R, R, R, R, R, R. The second measure starts with R, followed by pairs of R and L, then a group of three R's, then pairs of R and L again, and finally a group of three R's.

11



Bass drum score page 11. The dynamics are **ff** and **mf**. The score consists of two measures. The first measure contains sixteenth-note patterns: L, R, L, R, R, L, R, L, R, R, R, R. The second measure starts with R, followed by pairs of L and R, then a group of three R's, then pairs of L and R again, and finally a group of three R's.

Cymbals

o = crash
+ = hi hat
o_+ = slide/suck
o with . = short crash to mute

1 $\text{♩} = 112$

f **p** **f** **p**

7

mf **f**

11

3 **3**

optional visual here

FAU "Groovus Owlamus"

because we can.

Matthew Nichols

The musical score consists of three staves, each with four measures. The first staff uses a 4/4 time signature and includes coordination markings such as 'R L R R L R L L' and 'R R L R R L R L'. The second staff also uses a 4/4 time signature and includes coordination markings like 'R L R R L R L L' and 'R R L R R L R L'. The third staff uses a 6/8 time signature and includes coordination markings such as 'R L R L L R L L' and 'R L R L L R L L'. Measures 1 and 2 are labeled '1.' and '2.' respectively, indicating a repeat section.

FAU PHAT SONG

(Second time at A)

S

T

B

C

5

9

13

3

6

slide/suck

3

6

3

6

3

6

3

6

+

W for the Nu Series

Matthew Nichols

Soprano (S): $\text{H}\frac{1}{4} \text{x} \text{x} \text{x}$ (4 measures), dynamic *f*, $\gg >$, $\text{x} \text{x} \text{x}$

Tenor (T): $\text{H}\frac{1}{4} \text{p} \text{p}$ (4 measures), dynamic *mf*, $> \text{p} \text{p} \text{p} >$

Bass (B): $\text{H}\frac{1}{4} \text{*} \text{*} \text{*} \text{*}$ (4 measures), dynamic *f*, $\text{*} \text{*} \text{*} \text{*}$

Cello (C): $\text{H}\frac{1}{4} \text{+} \text{+} \text{+} \text{+}$ (4 measures), $\text{+} \text{+} \text{+} \text{o}$, $\text{+} \text{+} \text{+} \text{+}$, $\text{+} \text{+} \text{o}$, $\text{+} \text{+} \text{+} \text{+}$

6

This image shows a page of sheet music for a three-part instrument, likely a piano, consisting of six measures. The music is written on five-line staves. The first measure features a bass line with eighth-note pairs and a treble line with eighth-note pairs. The second measure has a bass line with eighth-note pairs and a treble line with sixteenth-note pairs. The third measure has a bass line with eighth-note pairs and a treble line with sixteenth-note pairs. The fourth measure has a bass line with eighth-note pairs and a treble line with sixteenth-note pairs. The fifth measure has a bass line with eighth-note pairs and a treble line with sixteenth-note pairs. The sixth measure has a bass line with eighth-note pairs and a treble line with sixteenth-note pairs. The music includes various dynamics such as accents, slurs, and grace notes. The bass part includes several rests and note heads marked with asterisks (*). The treble part includes several rests and note heads marked with dots (.) or dashes (-). The music is divided into measures by vertical bar lines. The page number '6' is located at the top left.

Sheet music for guitar tablature, page 17, featuring six measures of chords and strumming patterns. The measures are divided by vertical bar lines. The first measure shows a sequence of eighth-note chords with accents (^) above them. The second measure shows a sequence of eighth-note chords with accents (^) above them. The third measure shows a sequence of eighth-note chords with accents (^) above them. The fourth measure shows a sequence of eighth-note chords with accents (^) above them. The fifth measure shows a sequence of eighth-note chords with accents (^) above them. The sixth measure shows a sequence of eighth-note chords with accents (^) above them.

The image shows a page of sheet music for a six-staff arrangement. The top staff consists of two treble clef staves, the middle staff has two bass clef staves, and the bottom staff has two bass clef staves. The music includes various note heads (solid black, hollow black, and white), rests, and dynamic markings like accents and slurs. The first three measures of each staff feature a repeating pattern of notes and rests. Measures 4 through 6 show more complex patterns, including eighth-note groups and sixteenth-note figures. Measure 7 concludes the section with a final set of patterns.

23

ff > >>

L R L R

ff >>> > >>

ff + o o o o o o

fine to L

3 >