

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 happen on April 11, 2021 at the FAU Stadium. Please be sure to let us know you will be attending so we can send you more details when the audition gets close. If you are unable to make the live audition, you can still audition through a video. Details in the next point.
2. FOR RECORDED AUDITIONS: Submit a video of yourself playing the enclosed music on your instrument of choice. If you wish to audition for multiple instruments, submit a different video for each instrument. All instruments can be performed on practice pads (cymbals can clap and go through the motions). Bass Drummers: please play the full composite rhythm of the bass drum line for everything (exceptions for fast splits; play the split part of the position desired). Cymbals: play the part that is on top (the D line) and the unisons (middle B line). And please note that notes with an "o" are normal crashes, "+" are Hi Hats, and "o" slurred to "+" is a slide/suck motion. Videos should be submitted either as a YouTube video link and posted as "unlisted" (so we may view it) or as a link to a dropbox/google drive/OneDrive. These links should be sent to the FAU Band, or to the Drumline Instructor at nicholsm@fau.edu. Please also include in your video a short segment introducing yourself! Where you are from, what your major is, what instruments you've played in previous drumlines, and what your favorite color is!
3. FOR ALL AUDITIONS: When performing the music, please perform all warm ups three times at forte (first time at 60bpm, second at 100 bpm, and then the last at your fastest comfortable tempo), the "O from the Nu Series" cadence at 112 bpm, FAU Fight Song at 140bpm, FAU Phat Song at 140bpm, and "Furious D" at 180 bpm.
4. Videos submitted before April 11 will be given priority for drumline membership, and videos submitted after may be considered for membership if the positions aren't already filled after live auditions.
5. For any further questions, Please reach out to the FAU Bands at faubands@fau.edu, Dr. Marc Decker (Director the Marching Band) at deckerm@fau.edu, or the Professor Matthew Nichols (Drumline instructor) at nicholsm@fau.edu

We look forward to seeing you or your videos, and having you as a part of the FAU Marching Owl family!

Go Owls!

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)
<i>pp</i>	1
<i>p</i>	3
<i>mp</i>	6
<i>mf</i>	9
<i>f</i>	12
<i>ff</i>	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.

Warm Ups FAU 2021

Matt Nichols

Warm up 1: "Eighths"

The musical score is for a warm-up exercise titled "Warm up 1: 'Eighths'". It is written for four staves: Soprano (S), Alto (T), Bass (B), and Contrabass (C). The time signature is 4/4. The Soprano and Alto parts are in treble clef, while the Bass and Contrabass parts are in bass clef. The Soprano and Alto parts play a melody of eighth notes, while the Bass and Contrabass parts play a bass line of eighth notes. The Soprano and Alto parts have lyrics: "R R R R R R R R", "R R R R R R R R", "L L L L L L L L", "L L L L L L L L", and "B B B B B B B B". The Bass and Contrabass parts have lyrics: "R R R R R R R R", "L L L L L L L L", "R R R R R R R R", "R R R R R R R R", and "L L L L L L L L". The Contrabass part has a low C note in the first measure of each bar.

[illegible]

Warm Up #2: Dubble Bit

S. D.

Measures 9-13 of the musical score. The score is for a four-staff system. The first staff is a treble clef with a 12/8 time signature. The second staff is a treble clef with a 12/8 time signature. The third staff is a treble clef with a 12/8 time signature. The fourth staff is a bass clef with a 12/8 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The first staff has a *f**p* dynamic marking. The second staff has a *f**p* dynamic marking. The third staff has a *f* dynamic marking. The fourth staff has a *f* dynamic marking. The score includes various musical notations such as beams, slurs, and accents.

S. D.

Measures 14-18 of the musical score. The score is for a four-staff system. The first staff is a treble clef with a 12/8 time signature. The second staff is a treble clef with a 12/8 time signature. The third staff is a treble clef with a 12/8 time signature. The fourth staff is a bass clef with a 12/8 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The first staff has a *f**p* dynamic marking. The second staff has a *f**p* dynamic marking. The third staff has a *f* dynamic marking. The fourth staff has a *f* dynamic marking. The score includes various musical notations such as beams, slurs, and accents.

S. D.

Measures 19-23 of the musical score. The score is for a four-staff system. The first staff is a treble clef with a 12/8 time signature. The second staff is a treble clef with a 12/8 time signature. The third staff is a treble clef with a 12/8 time signature. The fourth staff is a bass clef with a 12/8 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The first staff has a *f**p* dynamic marking. The second staff has a *f**p* dynamic marking. The third staff has a *f* dynamic marking. The fourth staff has a *f* dynamic marking. The score includes various musical notations such as beams, slurs, and accents.

25 Warm Up #3: "Accent Tap Boogie"

S. D.

H. H.

33

S. D.

SLIDE

CRASH

40

S. D.

Warm Up #4: "Diddles 16ths"

46

S. D.

+

x

51

S. D.

+

x

55

S. D.

+

x

15/8

59 Warm Up #5: "Triplet Diddle"

S. D.

12/8

64

S. D.

12/8

67

S. D.

4/4

Warm Up #6: "FLAMS AND FIVES"

70

S. D.

74

S. D.

"O"

for the Nu Series

Matthew Nichols

Score for Soprano (S), Tenor (T), Bass (B), and Cymbal (C) in 4/4 time. The piece is marked *ff* (fortissimo) for the first two measures, followed by a rest, and then *p* (piano) for the final measure.

The Soprano part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure. The Tenor part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure. The Bass part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure. The Cymbal part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure.

Score for Soprano (S), Tenor (T), Bass (B), and Cymbal (C) in 4/4 time. The piece is marked *f* (forte) for the first measure, *mf* (mezzo-forte) for the second measure, and *mp* (mezzo-piano) for the third measure. The Soprano part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure. The Tenor part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure. The Bass part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure. The Cymbal part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure.

(L stick on head)

Score for Soprano (S), Tenor (T), Bass (B), and Cymbal (C) in 4/4 time. The piece is marked *f* (forte) for the first measure, *f* (forte) for the second measure, and *f* (forte) for the third measure. The Soprano part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure. The Tenor part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure. The Bass part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure. The Cymbal part features a series of eighth notes in the first measure, followed by a rest, and then a triplet of eighth notes in the third measure.

13

split

17

ff

ff

ff

20

fine

to W

FAU Fight Song

Drumline Score

Murray/ arr. Nichols

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

5

S. D.

T. D.

B. D.

Cym.

Hi hat

A B A B

slide/suck

9

S. D.

T. D.

B. D.

Cym.

Hi hat

A B A B

13

S. D.

T. D.

B. D.

Cym.

16

S. D.

T. D.

B. D.

Cym.

1.

A B A B

20

S. D.

T. D.

B. D.

Cym.

25

S. D.

T. D.

B. D.

Cym.

2.

FAU PHAT SONG

(Second time at A)

This musical score is for a four-part vocal and piano arrangement of 'FAU PHAT SONG' (Second time at A). The score is written in 4/4 time and consists of three systems of staves.

System 1: Features four staves labeled S (Soprano), T (Tenor), B (Baritone), and C (Cello/Bass). The S and T parts have a melodic line with many eighth and sixteenth notes, often marked with accents (>) and some with 'x' marks. The B part has a bass line with chords and single notes, marked with 'ff' (fortissimo) and '*' (pizzicato). The C part has a simple bass line with whole and half notes.

System 2: Continues the vocal lines. The S and T parts have more complex rhythmic patterns, including triplets (marked '3') and sixteenth-note runs. The B part continues with chords and single notes, marked with 'ff' and '*'. The C part has a bass line with a 'slide/suck' instruction under a slur.

System 3: The final system of the score. The S and T parts continue their melodic lines. The B part has a bass line with chords and single notes, marked with 'ff' and '*'. The C part has a bass line with a 'slide/suck' instruction under a slur.

The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings (ff, *).

10

Three snare drums and one bass drum. The snare drums have two staves each, with the top staff showing notes and the bottom staff showing R/L patterns. The bass drum has one staff with notes. The score is divided into three measures. The first measure has a repeat sign. The second measure has a repeat sign. The third measure has a 3-measure rest for the snare drums and a 6-measure rest for the bass drum.

13

Musical score for measures 13 and 14. The score is written on four staves. Measure 13 features a complex rhythmic pattern with eighth and sixteenth notes, rests, and a fermata. Measure 14 continues the pattern with similar notation. The score includes various musical symbols such as beams, rests, and a fermata.