



2022-2023 Marching Percussion Information & Audition Packet

Updated June 1st, 2022

June 1, 2022

Dear Prospective and Returning Members,

Thank you for expressing interest in the 2021-2022 edition of the Texas A&M University-Kingsville Javelina Marching Band Drumline and Front Ensemble!

My name is Dr. Ben Tomlinson, Director of Percussion Studies at Texas A&M University-Kingsville. The purpose of this packet is to provide you with all the information you need regarding audition weekend. Important dates, philosophies, technique, and expectations will be included and should be considered in your preparation to become a part of the 2022-2023 Javelina Marching Band.

The audition will consist of group evaluation and familiarity of all materials in this packet will contribute towards your success over the weekend. New and returning members are encouraged to audition on multiple instruments during the audition process. Thorough preparation, having available music **memorized**, reading ability, general skill level, and attitude will all be taken into consideration when setting the percussion section of the Javelina Marching Band.

Be sure to check out the TAMUK Javelina Marching Band website (<http://www.tamukbands.com/javelina-marching-band.html>) for additional information over the summer for camp schedules, dorm move in information, etc. If you have any questions at all, please do not hesitate to contact me at benjamin.tomlinson@tamuk.edu.

We are looking forward to meeting all of you and can't wait to get to work! **Go Hogs!**

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Assistant Professor of Percussion
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AUDITION INFORMATION

WHEN:

12 PM, Wednesday, August 10th

WHERE:

TAMUK Band Annex

WHO:

All New and Returning Students auditioning for the percussion section of the 2022 JMB.

WHAT TO BRING:

Things the JMB will provide for the audition weekend

- Drums, carriers, and stands
- All Keyboard instruments
- All necessary sticks and mallets

Things you will need to bring for the audition weekend

- Drum pads (so you can play while we rotate personnel)
- This printed audition packet in a **three-ring binder** with clear plastic sheet protectors¹
- Sunglasses, hat, sunscreen to protect against the sun
- Tennis Shoes and socks adequate to march in (NO FLIP FLOPS/SLIP ON SHOES)
- Appropriate warm weather clothes (breathable t-shirts, shorts)
- Water Jug
- Money for food (meals not supplied by the JMB)
- Any necessary items to move into the dorms (sheets, pillows, pillowcases, toiletries, etc.)

AUDITION PROCEDURES

Students will select a “primary” instrument for the audition in a group setting. If snare drum or tenors are the primary instrument, it is strongly suggested that the packet is memorized. If bass drum/cymbals are the primary instrument, the student must be familiar enough with the music to execute **any** part within that section. Marking time is required for every selection located in the **Required Group Audition Materials** section.

Students will perform on their primary instruments for the audition. Personnel will rotate instruments through the group audition.

Required Group Audition Materials:

1. All exercises (Legatos, Stick Control, Javelina Diddles, Taps/Accents, Double/Triple Beat, Rolls)
2. Jalisco
3. A&I

Instrument Notes:

-Snare Drum: we perform with **traditional grip**, so make sure you are spending a significant amount of time making sure your hands are in shape at the start of camp. Instructional videos are listed later in the packet to assist with proper technique as you prepare over the summer.

-Tenors: play each exercise on drum 2, focusing on sound quality, technique, and execution. Once the exercises are perfect on drum 2, move the exercises around the drums without compromising anything from the drum 2 version.

-Bass Drums: learn each warm up in unison rhythm and then focus on one part that you might want to play. (Keep in mind that you may be asked to play **ANY** part during the group audition process). In Legatos, 2s, 3s, and 4s will substitute for eighth notes when split.

Exercise Notes

Legatos – JMB’s version of eights. This exercise should be played with only smooth, continuous motion (legato strokes). Practice with triplet subdivision on your metronome so there is a model of perfect time and evenness between hands. Don’t rush the hand transfers!

Stick Control – If you can play this exercise at a fast tempo, you can most likely play anything. Make sure to practice this slow at first and build up speed to create strong hands. When encountering multiple repeated strokes (3s, 4s) make sure to not create a false accent on the front. If you can’t play this exercise without accenting the first notes, slow it down and build it back up. Be patient.

Javelina Diddles – This is our paradiddle build up exercise. The tendency will be to push through the rhythms and crush the sixteenth notes within the triplet. Practice with a metronome and start slow while maintaining perfect sound quality and time (sense a pattern?)

Taps & Accents – Be sure to have complete control over every note in this exercise. Every accent and tap must be placed perfect in time, and remember to strive for strict accent and tap heights throughout each exercise.

Double Beat – The pit of this exercise is to create false accents on the front of every two note or three note grouping which undermines the point of this exercise. This exercise helps create clean and concise doubles. Practice at mezzo forte (9”) at quicker tempos.

Rolls – Time to start rolling! We are after clean concise doubles, practice at mezzo piano (6”) and don’t change your hand speed! Keep the hands moving through the rolls in order to stay in time. As with everything we do, practice at slow tempos and move the metronome up only a few clicks to obtain mastery over this warm up.

JMB Drumline Youtube Library

These videos are designed to give you an approximation of the techniques we will be using during the 2022-2023 season. Also, check out the last video on developing your inner metronome!

Snare

- [Traditional Grip - How to Drum with Traditional Grip - youtube](#)
- [Marching Snare Drum Posture - youtube](#)

Tenors

- [Tenor Drum Playing Zones](#)
- [Marching Tenor Crossover Technique](#)

Bass Drums

- [Marching Bass Drum Grip - How to Hold a Bass Mallet](#)

Cymbals (These are approximation of the sounds we are going for, more details on technique will be given at the audition days)

- [Orchestral Crash](#)
- [Crash Choke](#)
- [Crunch](#)
- [Sizzle](#)
- [Sizzle Suck](#)

Misc.

- [Developing Your Inner Metronome](#)

Dynamic Levels:

Dynamic levels correspond to how many “inches” the stick is raised to strike the drum. These are not specific measurements, but rather guidelines to help accuracy throughout the line.

Fortissimo = 15” accents

Forte = 12” accents

Mezzo-Forte = 9” accents

Mezzo-Piano = 6” accents

Piano = 3” accents

Taps are played at 3 inches or lower at all times, unless a crescendo or decrescendo notates a change in stick height.



JMB Percussion Warmup

for the 2022 Javelina Marching Band

Ben Tomlinson

Legatos
♩ = 80-120

SnareLine
R
ff
L
R
L
R L
R R L L R R

TenorLine
R
ff
L
R
L
R L
R R L L R R

Bass
R
ff
L
R
L
R
R

7

Snare
L R
L L R R L L
R L
R L R
L R
L R L

Tenors
L R
L L R R L L
R L
R L R
L R
L R L

Bass
R L
R L
R L
R L
R L

Stick Control
♩ = 100-132

13

Snare

Tenors

Bass

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

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

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

18

Snare

Tenors

Bass

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

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

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

53

Snare

Tenors

Bass

L

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

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

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

Double-Beat/Triple Beat

58

Snare

Tenors

Bass

R-> f

L->

R->

R-> f

L->

R->

R-> f

L->

R->

63

Snare

Tenors

Bass

L->

R R R R R R L L L L

L L R R R L L R R L

R R L L R R R L L R

R R R R R R R R R R R R

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

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

Rolls

68

Snare

Tenors

Bass

R R R R R R R L L L

L L L L L L R R R R L

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

R L R L L R L R R L L

L 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 R L

R R R L L L R R

R R R R R R R R R R

L L L L L L L L L R

R R L R L L R R R L L

R R L L R R L L R L

R R L L R R L L R L

Also substitute diddles for buzzes

mf

Also substitute diddles for buzzes

mf

Also substitute diddles for buzzes

mf

73

Snare

Tenors

Bass

This musical score block covers measures 73 through 76. It consists of three staves: Snare, Tenors, and Bass. The Snare staff features a continuous eighth-note pattern. The Tenors staff features a pattern of eighth notes with occasional quarter notes. The Bass staff features a continuous eighth-note pattern. The music is divided into four measures by vertical bar lines.

77

Snare

Tenors

Bass

This musical score block covers measures 77 through 80. It consists of three staves: Snare, Tenors, and Bass. The Snare staff features a continuous eighth-note pattern. The Tenors staff features a pattern of eighth notes with occasional quarter notes. The Bass staff features a continuous eighth-note pattern. The music is divided into four measures by vertical bar lines.

80

Snare

Tenors

Bass

fp

f

TenorLine

39

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

43

Taps & Accents
♩ = 100-132

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

ff 12/3

48

R L R

53

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

58 Double-Beat/Triple Beat

R-> L-> R->

f

63

L-> R R R R R L L L L L L R R R R R R R R R R

68

L 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 R L R R R L L L R R

72 Rolls

Also substitute diddles for buzzes

mf

76

79

fp *f*

Bass

34

R l r r l R L R R L R

3 3 3 3 3 3 3 3 6 6 6 6

37

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

3 3 3 3 6 6 6 6 3 3

40

R L R R L R R L L

6 6 6 6 3 3 3 3 6 6 6 6

43

Taps & Accents
♩ = 100-132

R L R R

R L

ff 12/3

3 6 6

48

R L R

54

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

3

58 Double-Beat/Triple Beat

R - > L - >

f

62

R - > L - >

66

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

69

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

Bass

72 Rolls

Also substitute diddles for buzzes

Musical staff for measures 72-74. The staff contains a continuous sequence of eighth-note rolls. The dynamic marking *mf* is placed below the first measure.

Musical staff for measures 75-77. The staff contains a continuous sequence of eighth-note rolls.

Musical staff for measures 78-79. The staff contains a continuous sequence of eighth-note rolls.

Musical staff for measures 80-82. Measure 80 contains eighth-note rolls. Measure 81 features a dynamic change to *fp* and includes a triplet of eighth notes with an accent (>). Measure 82 features a dynamic change to *f* and includes a single eighth note with an accent (>). A horizontal line with a double underline spans the duration of measures 81 and 82.

Jalisco

Javelina Marching Band

♩ = 160

Snare

Tenor

Bass

Cymbal

ff

mf

f p

Play 3 times

8

Snare

Tenors

Bass

Cym.L

f p

A&I

Javelina Marching Band

♩ = 120

A

Snare

Tenor

Bass

Cymbal

fp — *f*

f

fp — *f*

fp — *f*

f

fp — *f*

choke

f

10

Snare

Tenors

Bass Dr

Cym.L

p — *f*

p — *f*

choke

Victory March

Javelina Marching Band

♩ = 160

Play 2 times

Snare: *f* R L L

Tenor: *f*

Bass: *f*

Cymbal

Detailed description: This block contains the first eight measures of the Victory March. It features four staves: Snare, Tenor, Bass, and Cymbal. The Snare staff has a dynamic marking of *f* and includes the letters 'R L L' in the second measure. The Tenor staff has a dynamic marking of *f*. The Bass staff has a dynamic marking of *f*. The Cymbal staff shows rhythmic patterns with 'x' marks. A 'Play 2 times' box is located above the first measure.

8

Play 3 times

Play 2 times

Snare: R l r r L r l l R l r L r L r l

Tenors: R l r r L r l l R l r L r L r l

Bass

Cym.L

Detailed description: This block contains measures 9 through 16. It features four staves: Snare, Tenors, Bass, and Cym.L. The Snare staff has a dynamic marking of *f* and includes the letters 'R l r r L r l l R l r L r L r l' in the 13th measure. The Tenors staff has a dynamic marking of *f* and includes the letters 'R l r r L r l l R l r L r L r l' in the 13th measure. The Bass staff has a dynamic marking of *f*. The Cym.L staff shows rhythmic patterns with 'x' marks. A 'Play 3 times' box is located above the 13th measure, and a 'Play 2 times' box is located above the 15th measure. A measure rest '8' is indicated at the beginning of the section.

15

Play 2 times

Musical score for measures 15-21. The score is written for four parts: Snare, Tenors, Bass, and Cym.L. Measure 15 starts with a triplet of eighth notes on the Snare, Tenors, and Bass. A box labeled "Play 2 times" is placed above the Snare staff. Measures 16-17 contain a melodic line on the Tenors and Bass, with a forte (*f*) dynamic marking. Measures 18-19 feature a triplet of eighth notes on the Snare and Bass. Measure 20 has a melodic line on the Tenors and Bass. Measure 21 concludes with a triplet of eighth notes on the Snare and Bass. The Cym.L part consists of a series of eighth notes.

22

Musical score for measures 22-27. The score is written for four parts: Snare, Tenors, Bass, and Cym.L. Measure 22 starts with a triplet of eighth notes on the Snare. Measures 23-24 contain a melodic line on the Tenors and Bass, with a forte (*f*) dynamic marking. Measures 25-26 feature a triplet of eighth notes on the Snare and Bass. Measure 27 concludes with a triplet of eighth notes on the Snare and Bass. The Cym.L part consists of a series of eighth notes.