UHS PERCUSSION
AUDITION PACKET
2026-2027

"The start of something new brings the hope of something great"
"DREAM IT" ~ "BELIEVE IT" ~ "ACHIEVE IT"

UMATILLA HIGH SCHOOL
"HOME OF THE BULLDOGS"
2026 PERCUSSION AUDITION PACKET

Dear UHS New and Returning Percussionist,

Let me start by saying how excited I am to be working with you this season! I have put together a packet of exercises, some of which needs to be prepared for the audition date. I have also included some information about Traditional/Non-Traditional Grip, Stevens Grip (4 Mallet Grip) that will be taught. Read through this information and give it a try! We will go into greater depth with this later during band camp. The percussion auditions will be held on **Wednesday, May 27, 2026 from 2:30pm-9:30pm** at **Umatilla High School** in the **Band Room!**

Please have the Audition Student Info Sheet complete before you audition!

The audition for the Percussion section will be performed on Snare Drum & Mallet Percussion!!!!

The Following Exercises/Etudes will also be prepared for the audition:

PART 1: Major Scales
4 Major Scales in the Key of C, F, Bb and Eb Major

PART 2: Prepared Music
Prepared Etudes:

- ✓ Snare Etude 2026: **Etude No. 7 (Everyone must PERFORM the entire etude!!!)**
- ✓ Minuet by Luigi Boccherini **(Front Ensemble Only!!!)**

5 Rudiments:

- ✓ Flam
- ✓ 5 Stroke Roll
- ✓ Single Paradiddle
- ✓ Single Paradiddle-diddle
- ✓ Double Stroke Open Roll

PART 3: Sight Reading
Sight Reading will be performed on either Battery Percussion (Snare, Tenor or Bass Drum) or Mallet Percussion for Front Ensemble (Marimba).

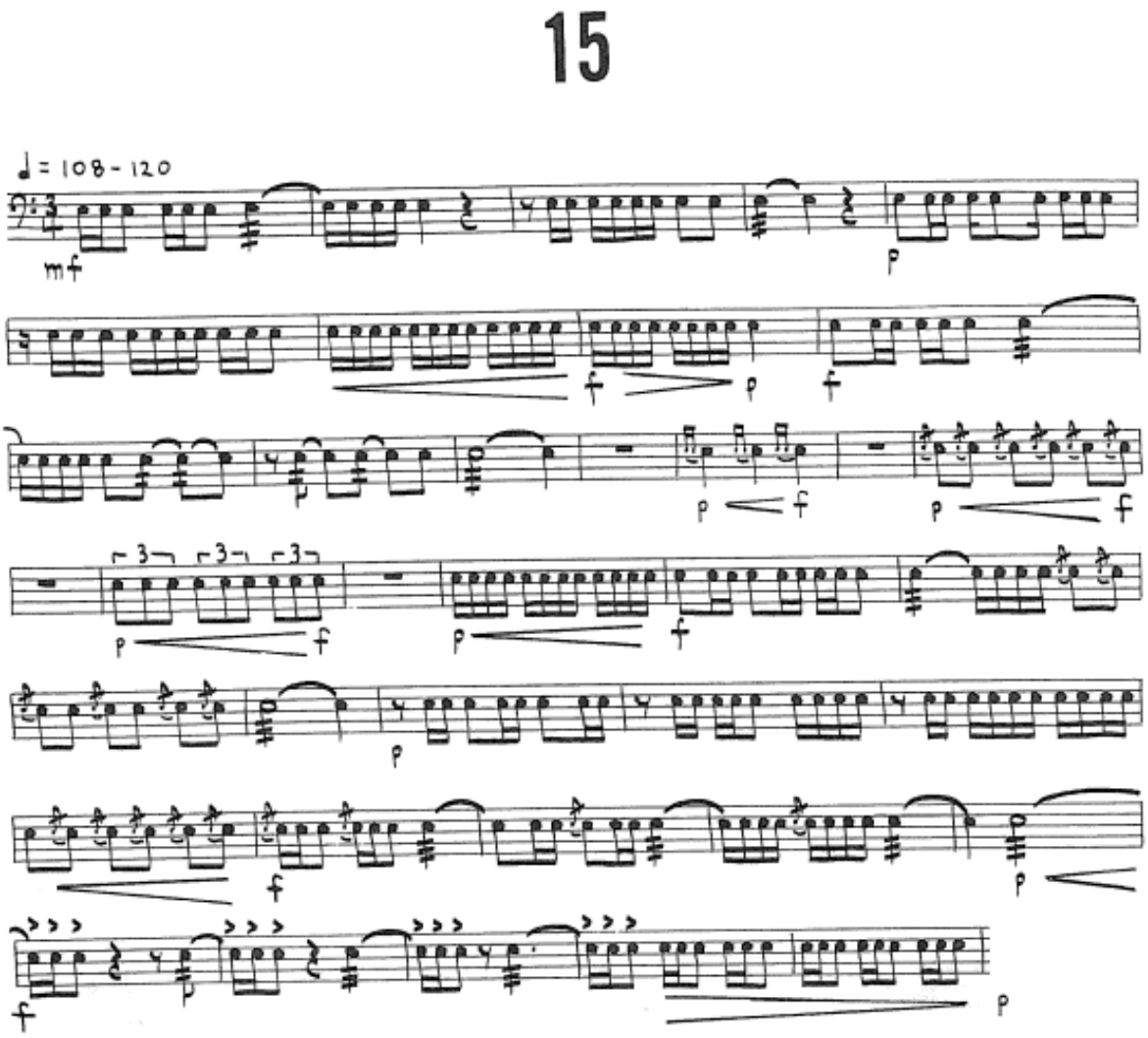
See you the auditions!

Mr. Yannick Innis
Directors of Bands
Umatilla High School
innisy@lake.k12.fl.us
352.669.3131 Ext. 3565

PART 2: Prepared Music

Prepared Etudes:

- ✓ Snare Etude 2026: **Etude No. 7 (Everyone must PERFORM the entire etude!!!)**



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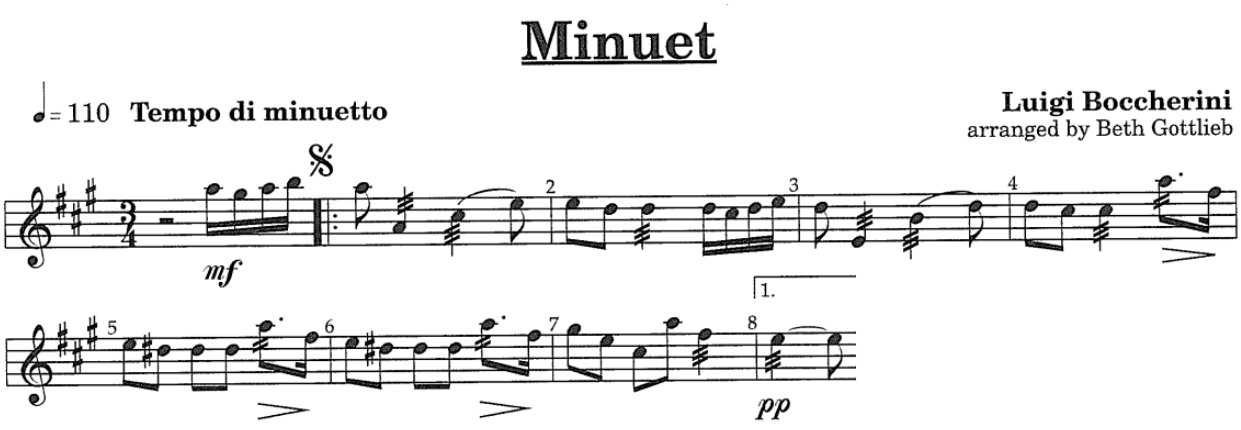

Thank you for your interest in the 2026-2027 Umatilla High School percussion program! The exercises in this packet will be used to evaluate students for entry into the drumline and frontline sections of the marching band, and for the percussion class. Be sure to prepare the exercises at a variety of tempos and dynamics!

The audition process will consist of 1 clinic, intended to introduce techniques and familiarize students with audition materials and expectations, and the final audition date used to determine placements within the marching percussion sections. Students are only required to attend the clinic for their instrument of choice but are encouraged to attend both and try multiple instruments! Clinics / Auditions will be held:

- May 18th: 5:30-7:30 PM: Clinic
- May 27th: 5:30-7:30 PM: Final audition (Mandatory)

You are expected 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.**
2. **Pencils / Highlighters (bass drums)**
3. **Sticks**
    - **Any marching snare sticks are fine for auditions, specific sticks for each section will be announced after auditions. Vic Firth's Ralph Hardimon snare sticks are a great pair to start with!**
4. **Practice pad if you have one, on a stand is even better.**
5. **Athletic clothing, shoes, and water. Prepare to be outside!!!!!**
6. **A great, focused attitude!**

Dynamic Definitions:

Snare, tenor and mallets

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

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

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ff – (15”) Slightly past parallel to the ground, your arm will naturally be

involved. fff – (20”) As high as you can play

Practice Tips:

- Practice with a metronome, marking time!
- 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 actually 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.
- 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! Student leaders will be announced after auditions but any returning member is a good source of information, and you can also send any questions to:

Band Website: www.uhsbulldogband.com
Band Inquiries: uhsbulldogband@gmail.com
Mr. Innis, UHS Band Director: innisy@lake.k12.fl.us

Snare Drum

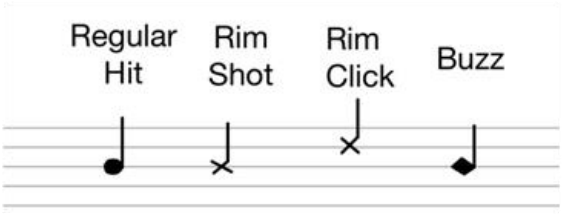
Grip

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 bead to thumb and thumb to elbow.

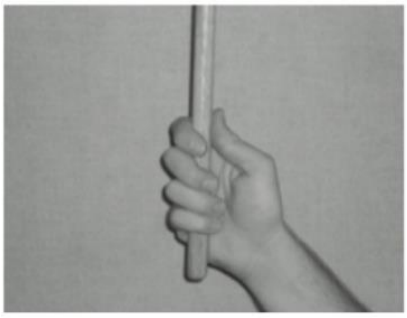
Left Hand- The left hand stick will rest in the fleshy/webbed area between the thumb and palm. From here, with the fingers we will have as much of a "C" shape as your hand will allow. The thumb will connect to the first finger at the last knuckle. The stick will then rest on the ring finger's cuticle. 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 beads 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

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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 ½ 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 1½ 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.

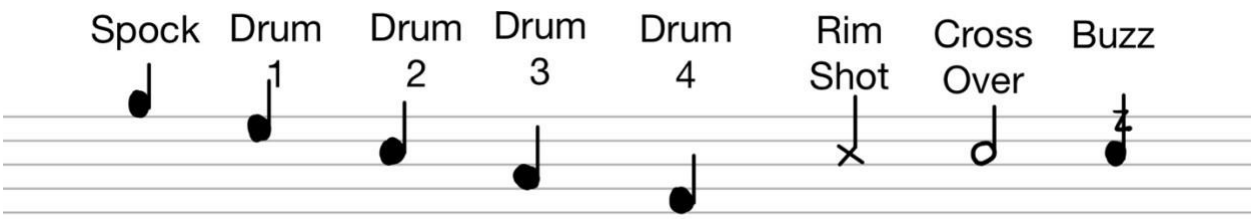
Crossovers

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:

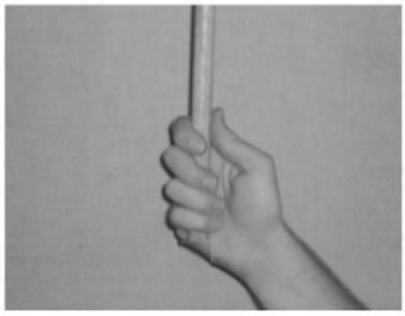
The **thumb crossover** is performed directly at the thumbs or fulcrum. This is used for smaller crossovers between two adjacent drums.

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

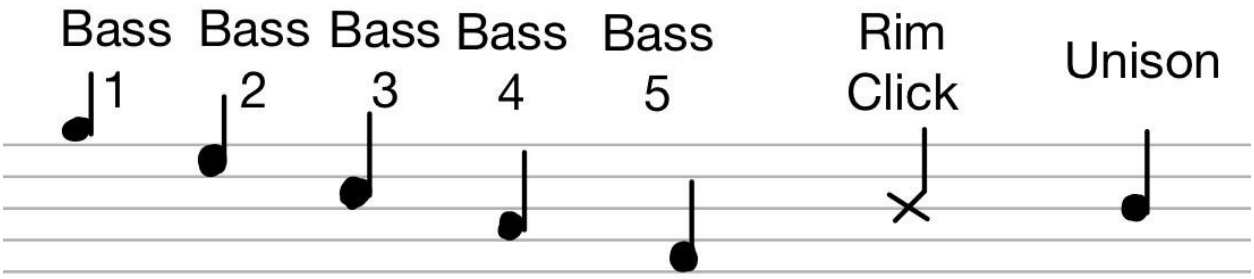


Grip
The fulcrum is located between the thumb and the index finger. The butt of the stick should line up with the bottom of your hand. The fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick.

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

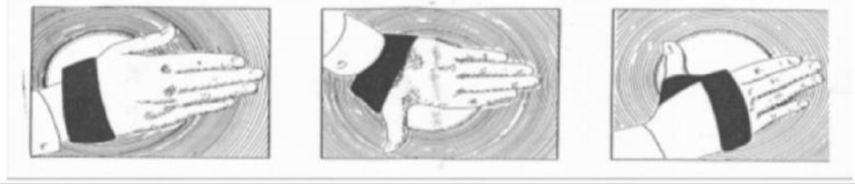


Cymbal

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

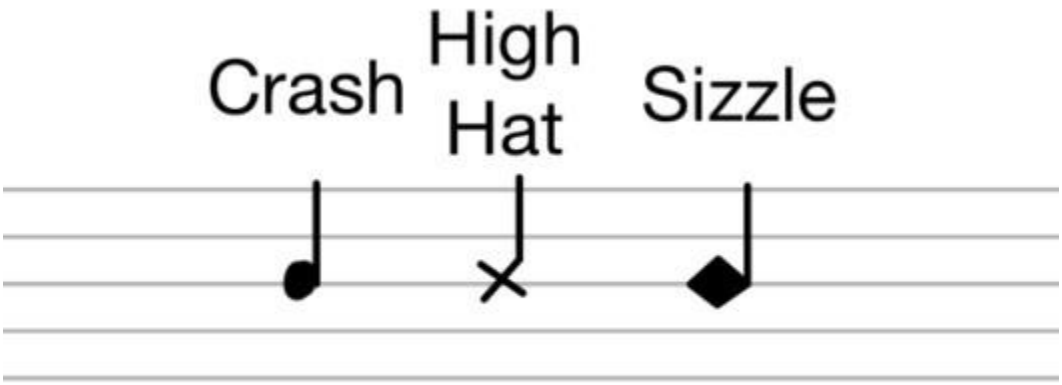
There are many sounds that we will play on cymbals. These sounds will be discussed and taught in detail during clinics and camps. Here is the terminology you will need to know:

- 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



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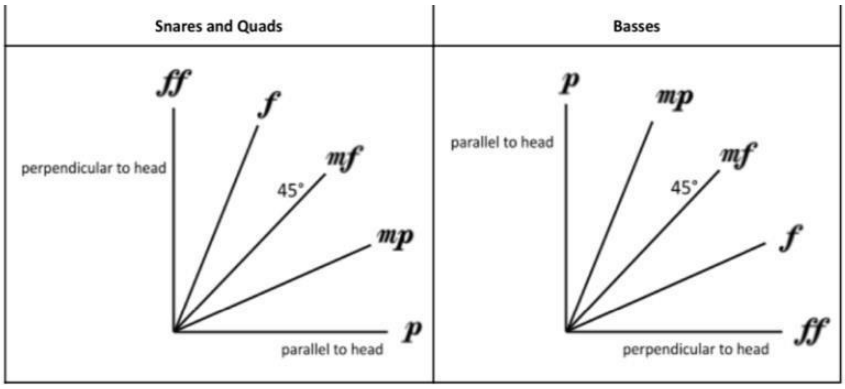

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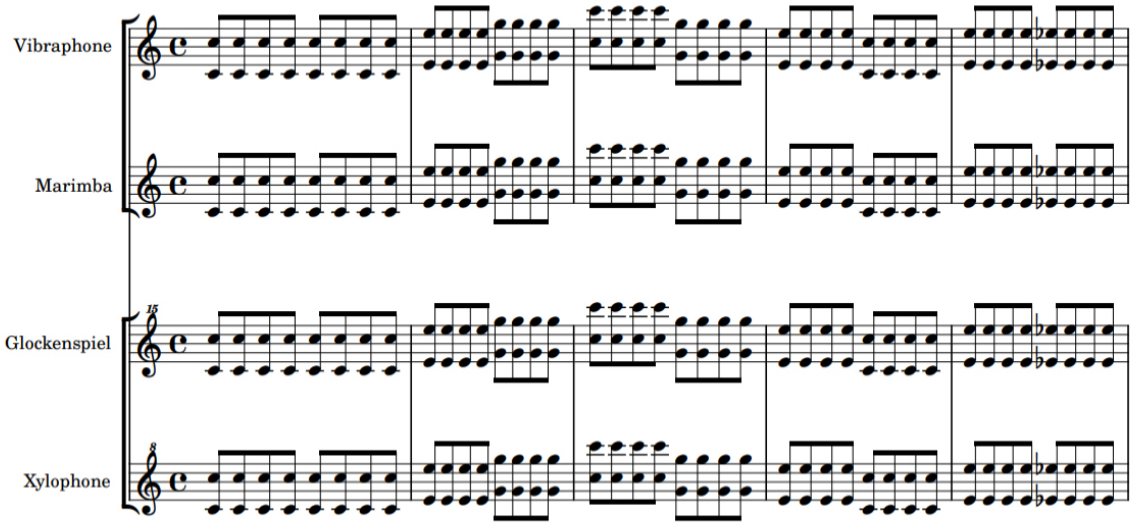
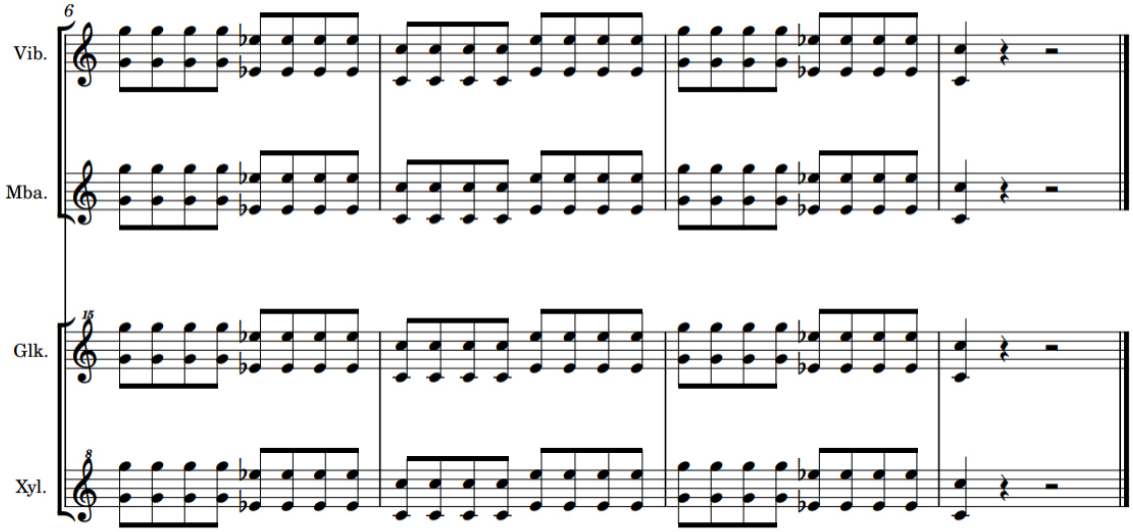
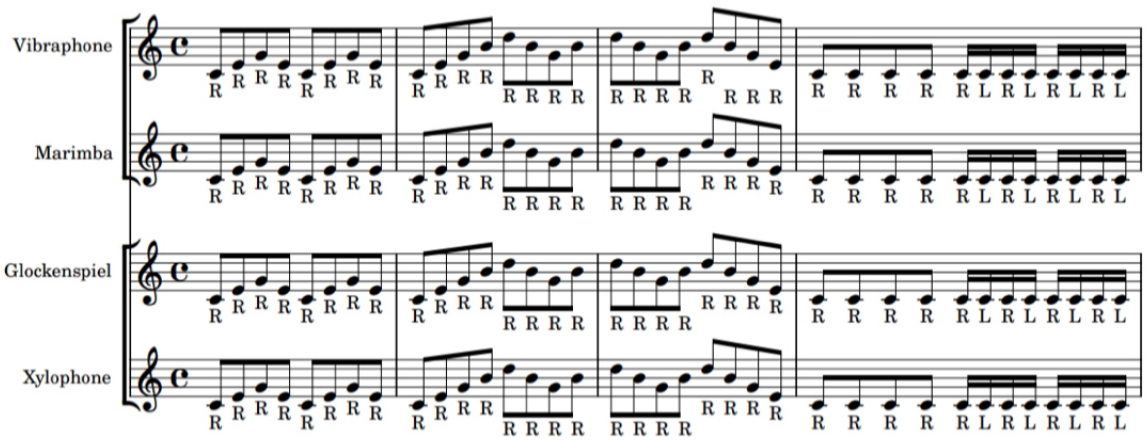
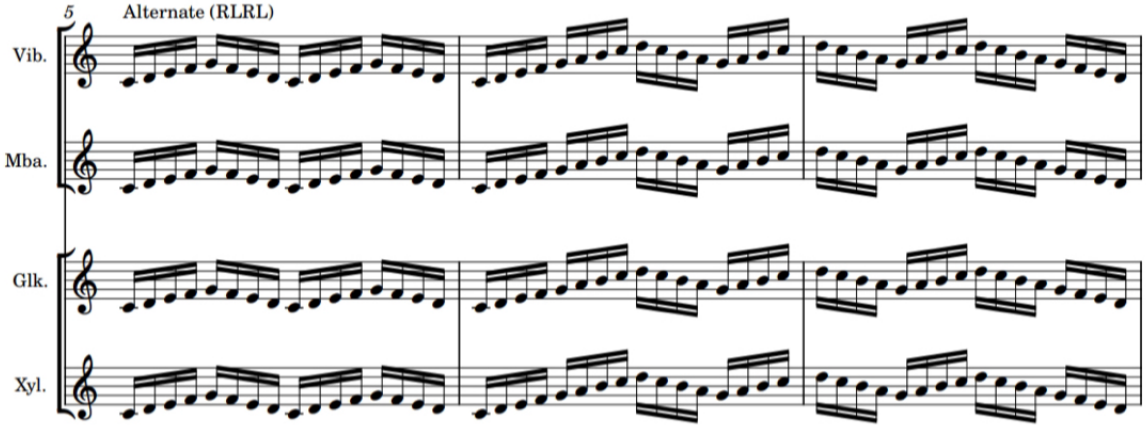
8-8-16


Vibraphone
Marimba
Glockenspiel
Xylophone

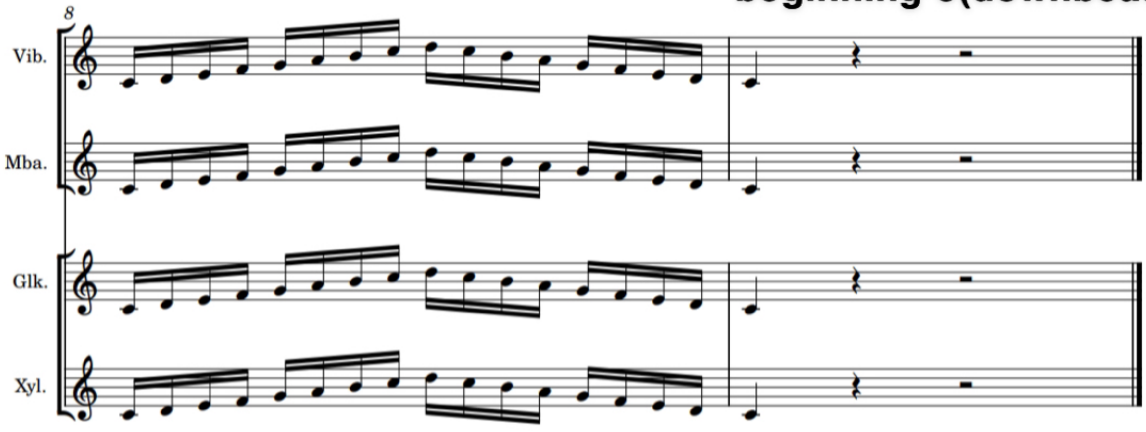

6
Vib.
Mba.
Glk.
Xyl.

Double Beat

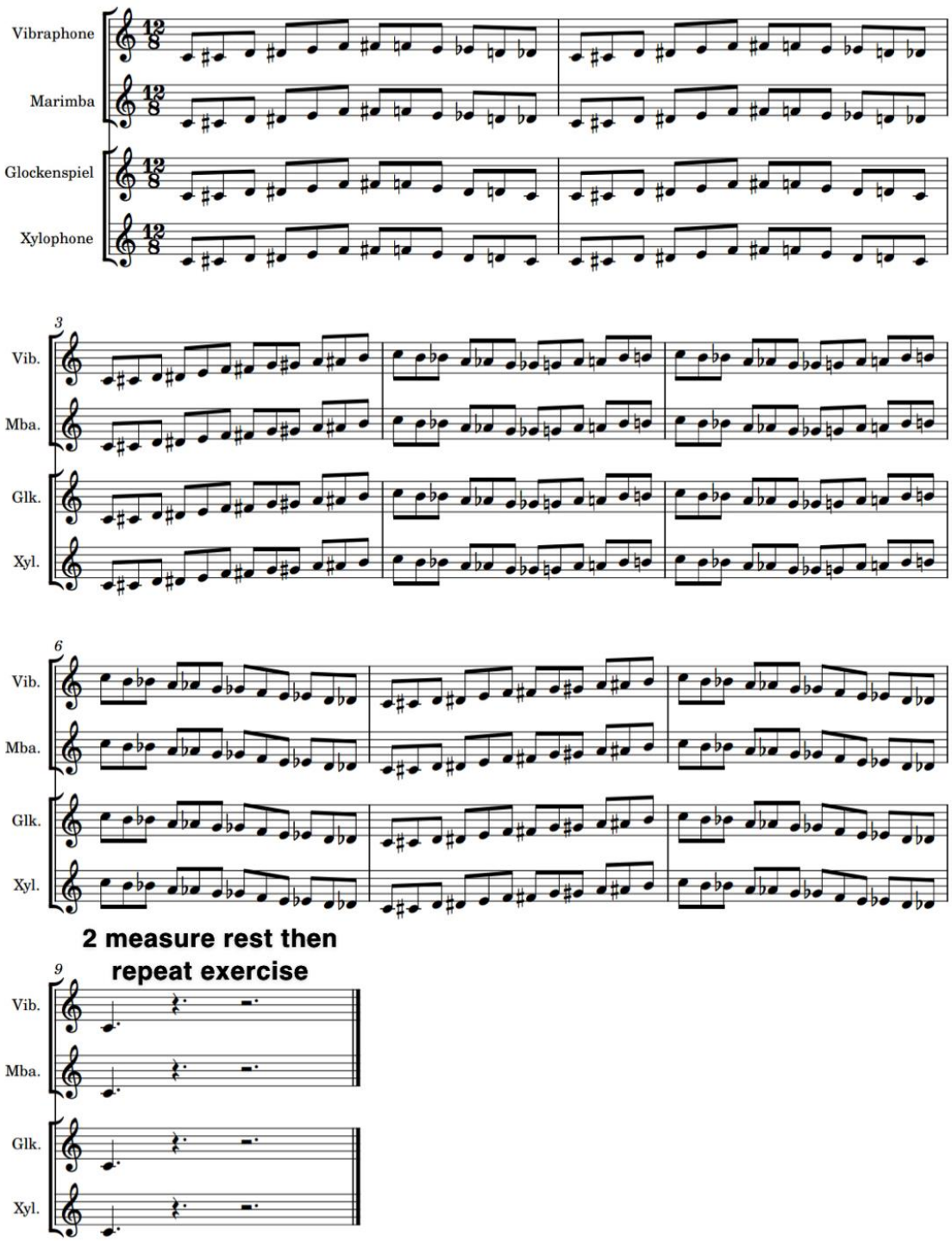




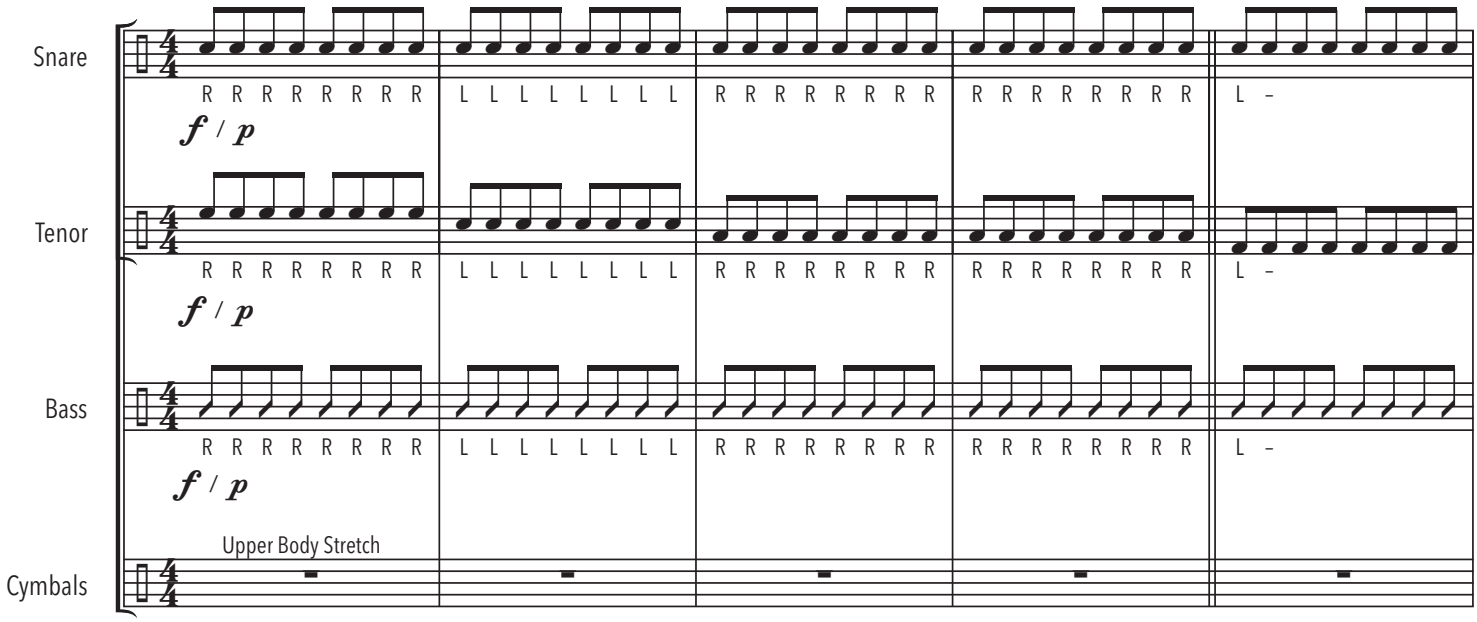
Immediate repeat into beginning-5(downbeat)

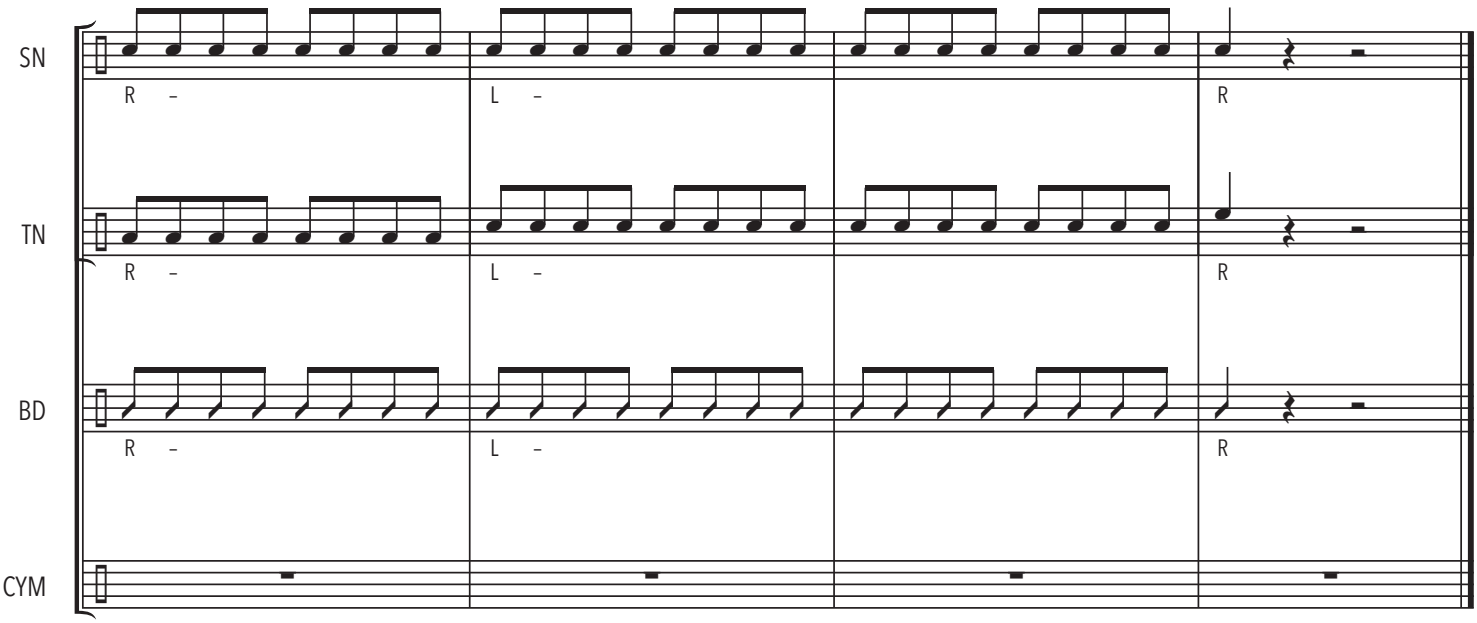


Triplet Diddle



Exercise #1: "8–8–16"





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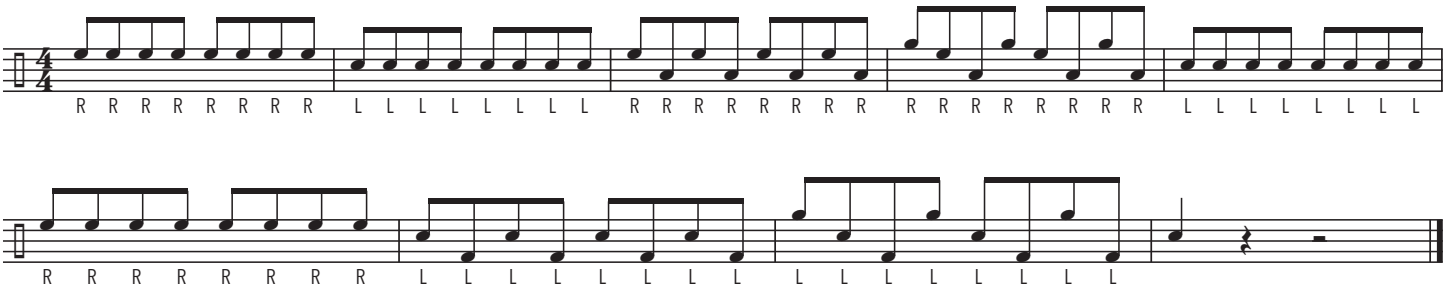
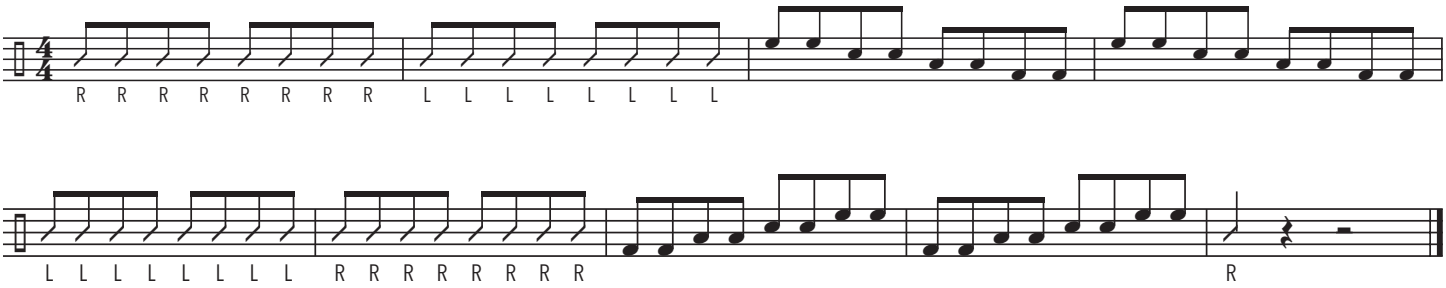
8-8-16 Tenor Around Pattern

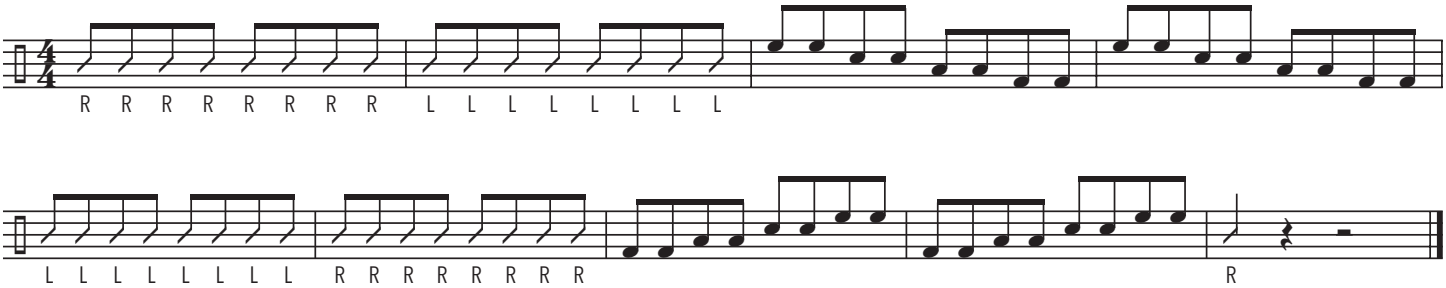


8-8-16 Bass Drum Split Pattern

5 Basses



4 Basses



3 Basses

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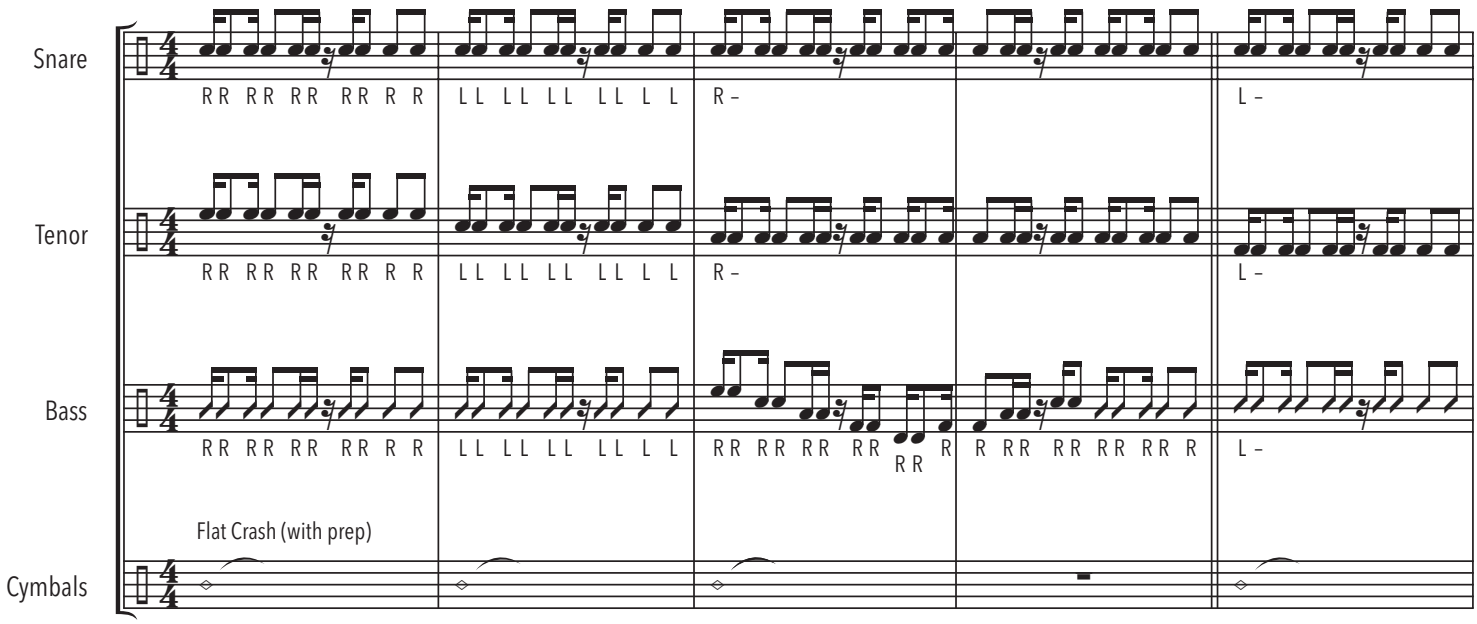
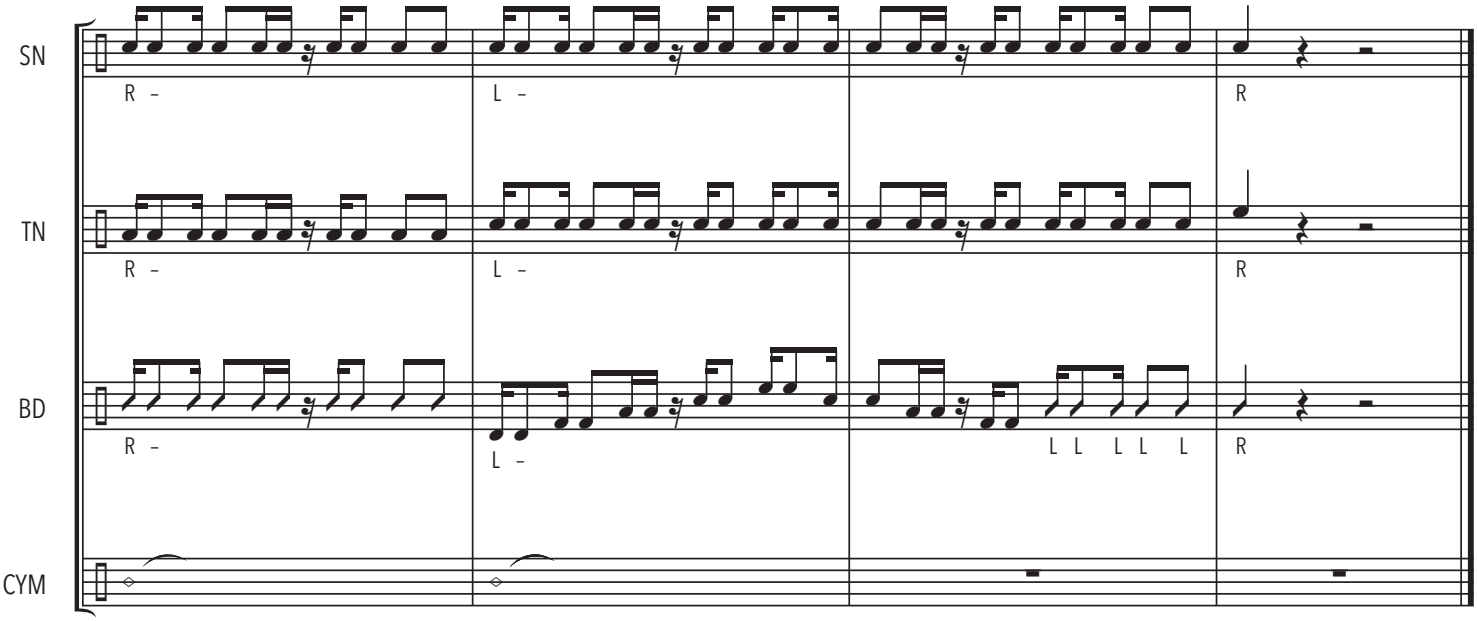
Exercise #3A: "Double Beat"





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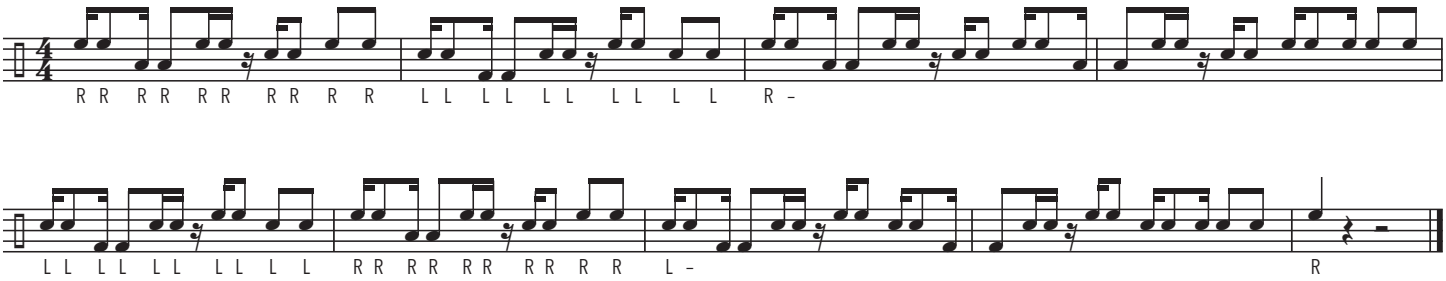
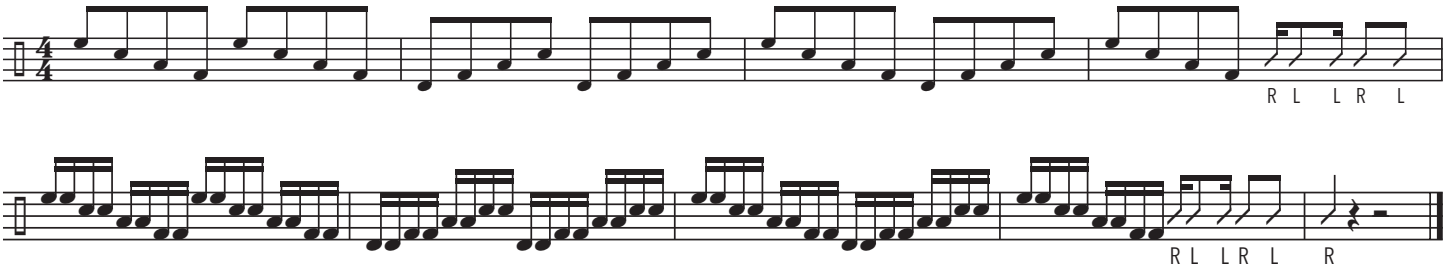
Double Beat Tenor Around Pattern

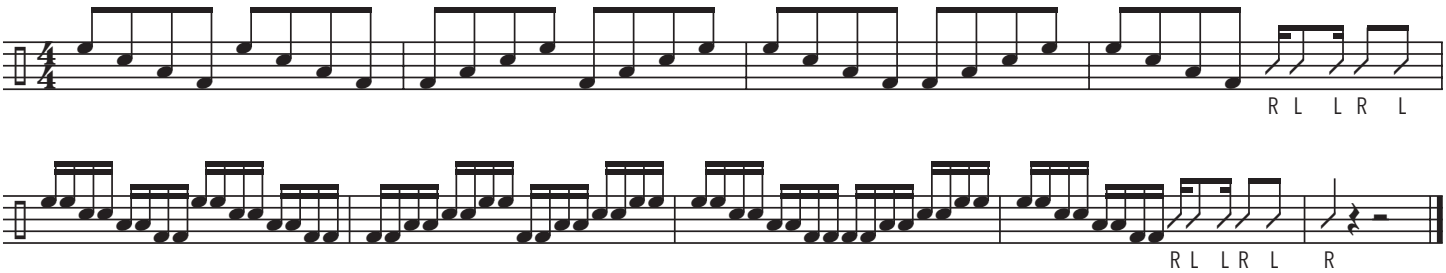


Double Beat Bass Drum Split Pattern

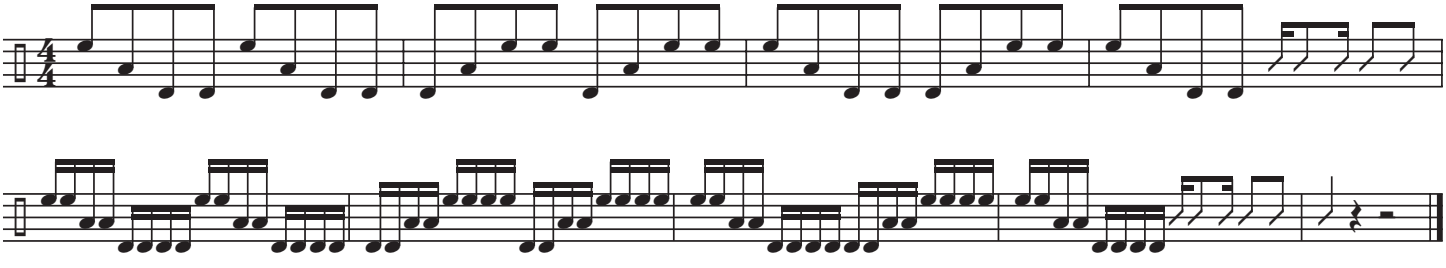
5 Basses



4 Basses



3 Basses



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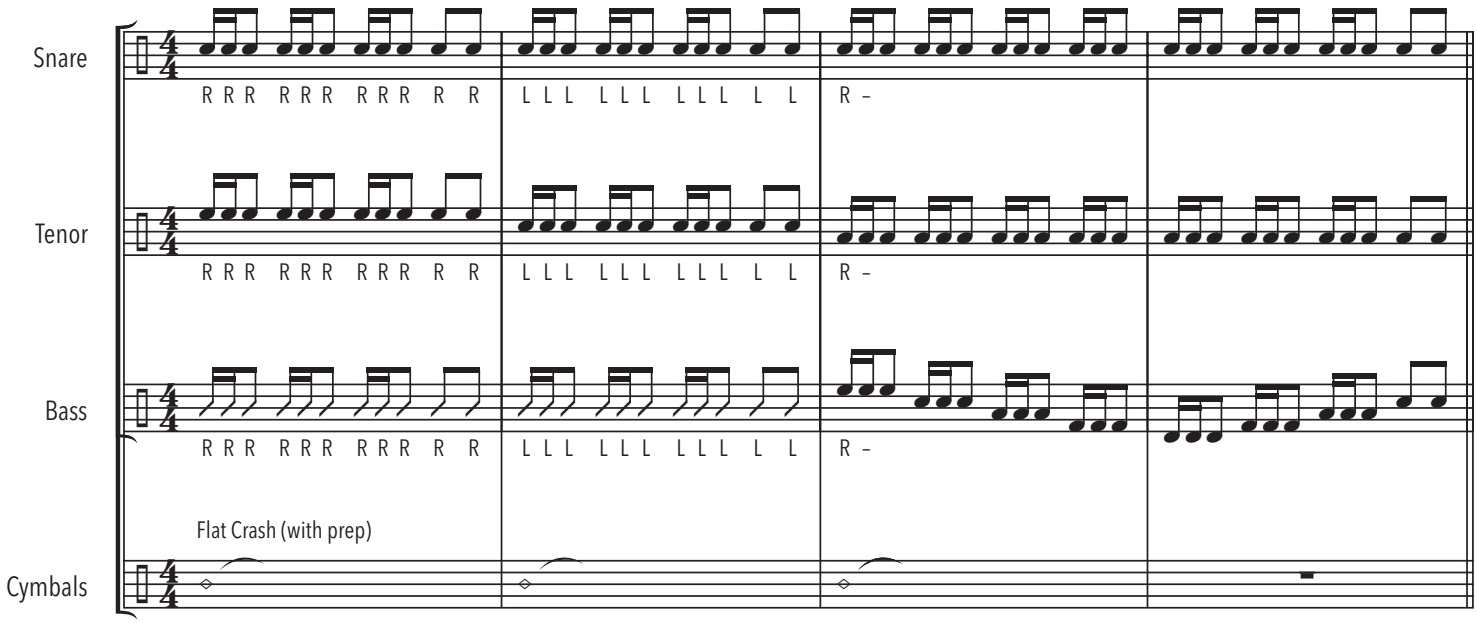
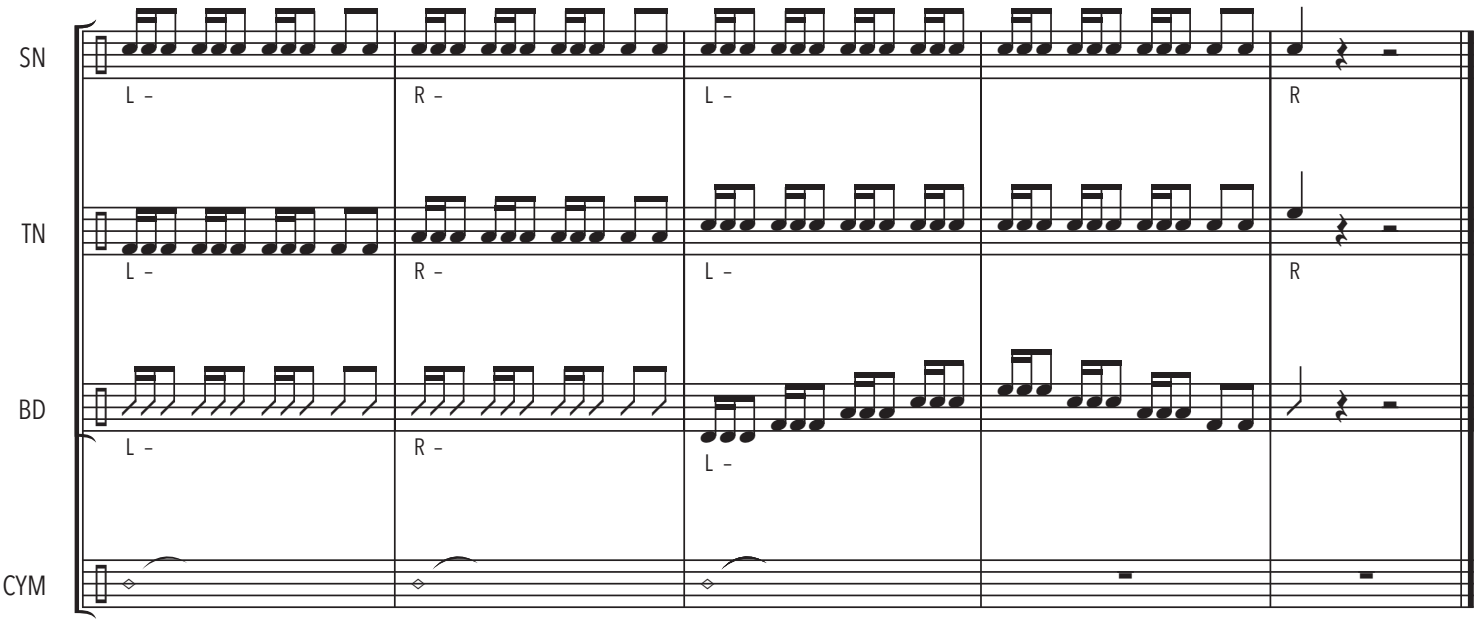
Exercise #3B: "Triple Beat"





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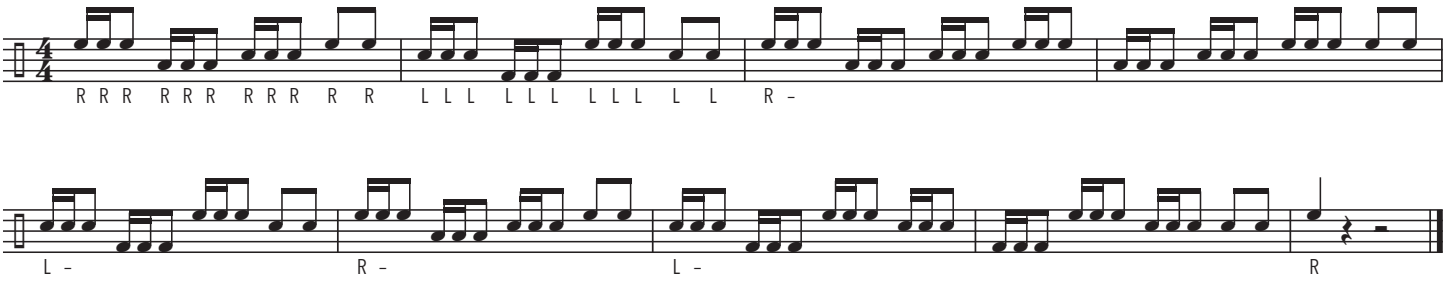
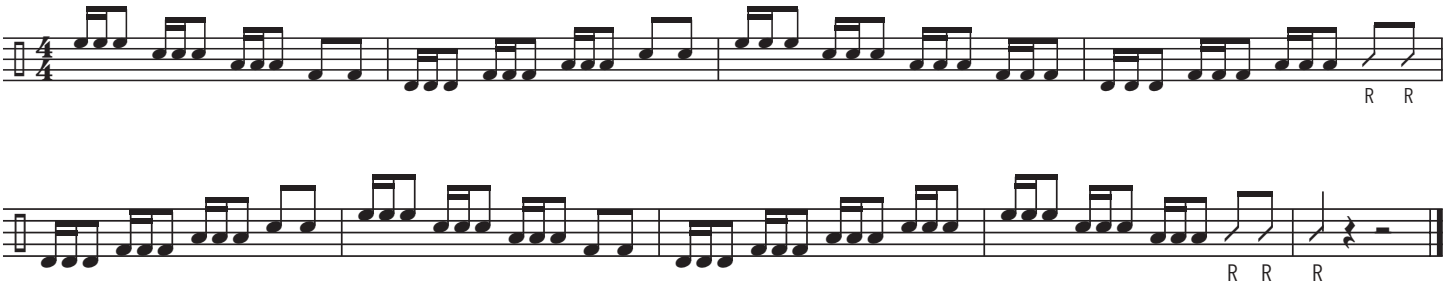
Triple Beat Tenor Around Pattern

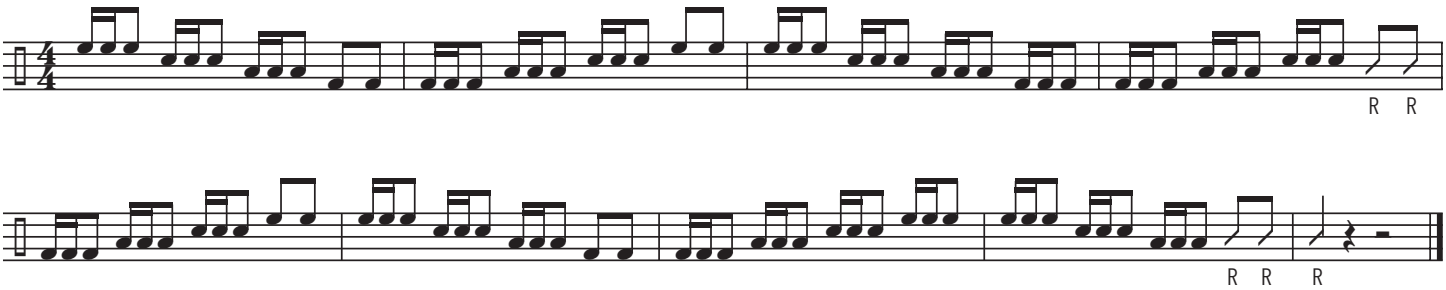


Triple Beat Bass Drum Split Pattern

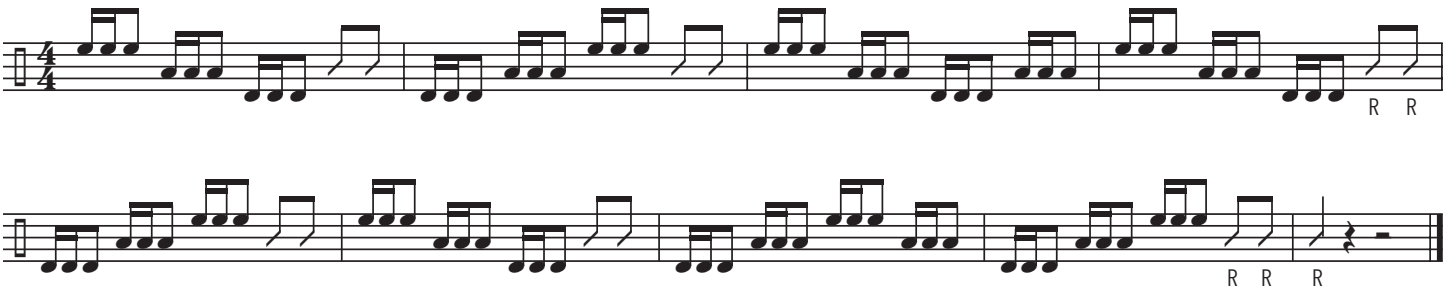
5 Basses



4 Basses



3 Basses



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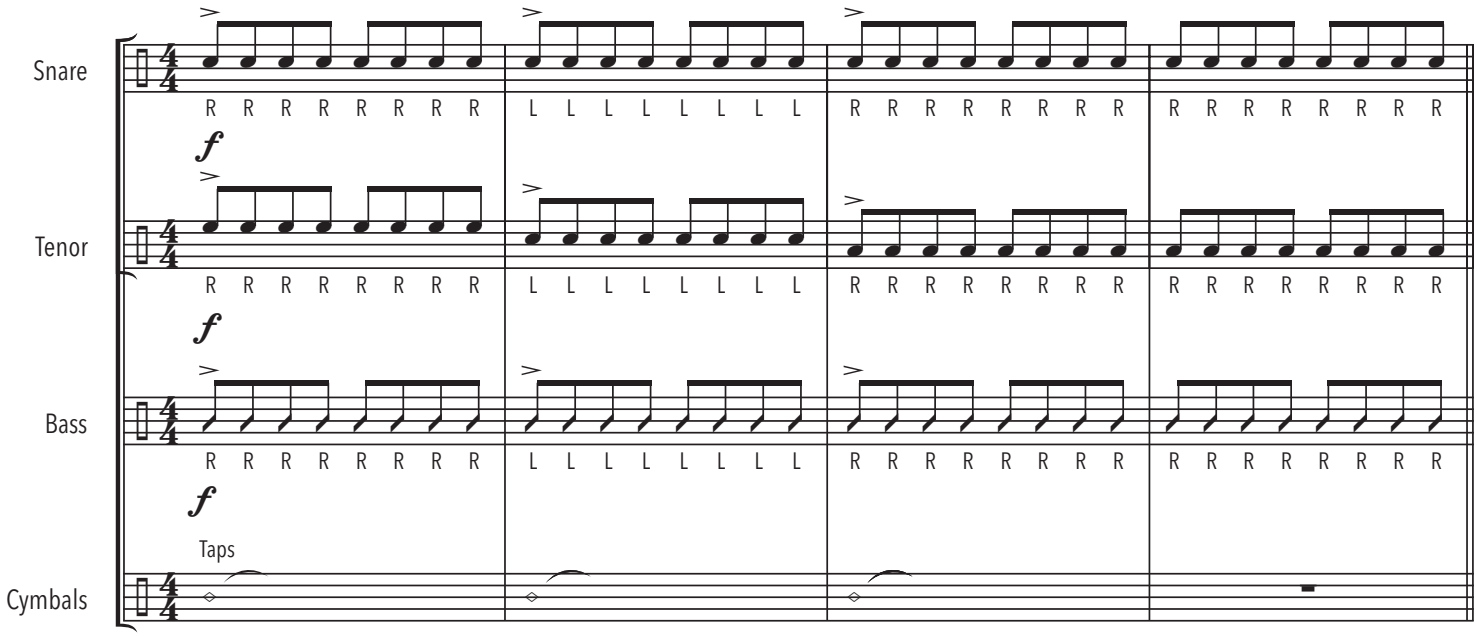
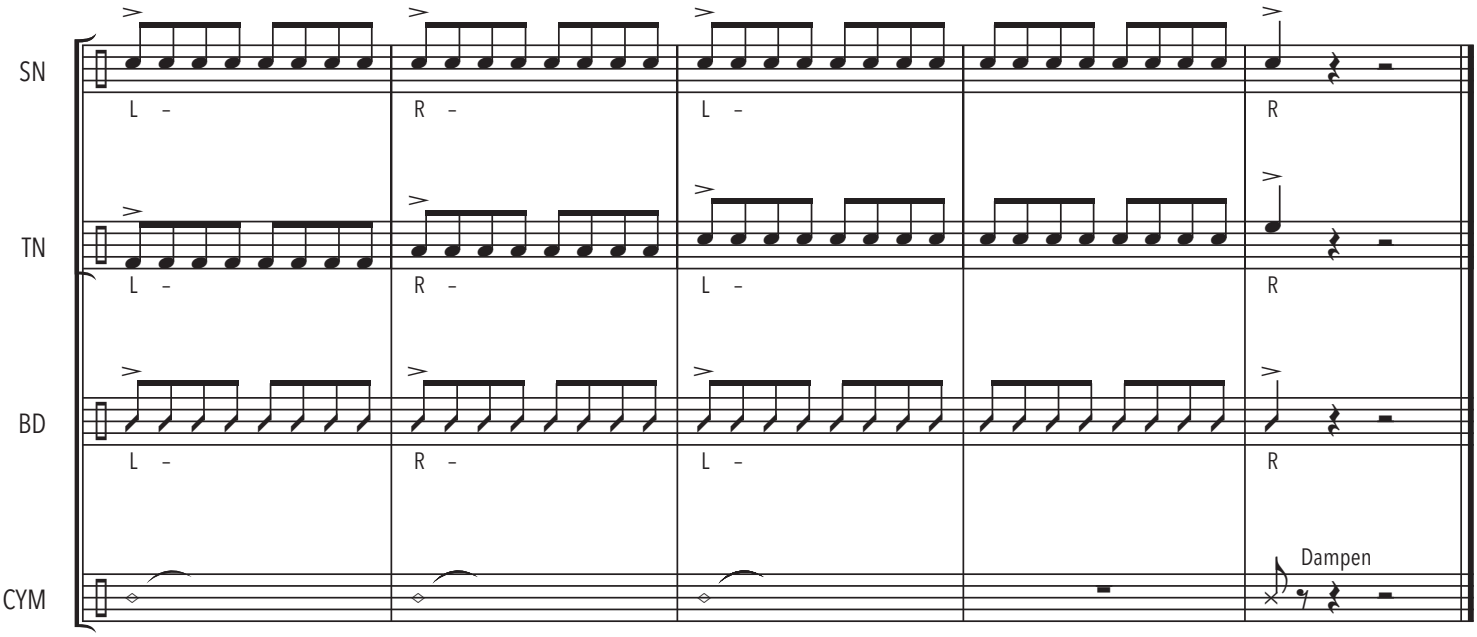
Exercise #4A: "Accent Tap"





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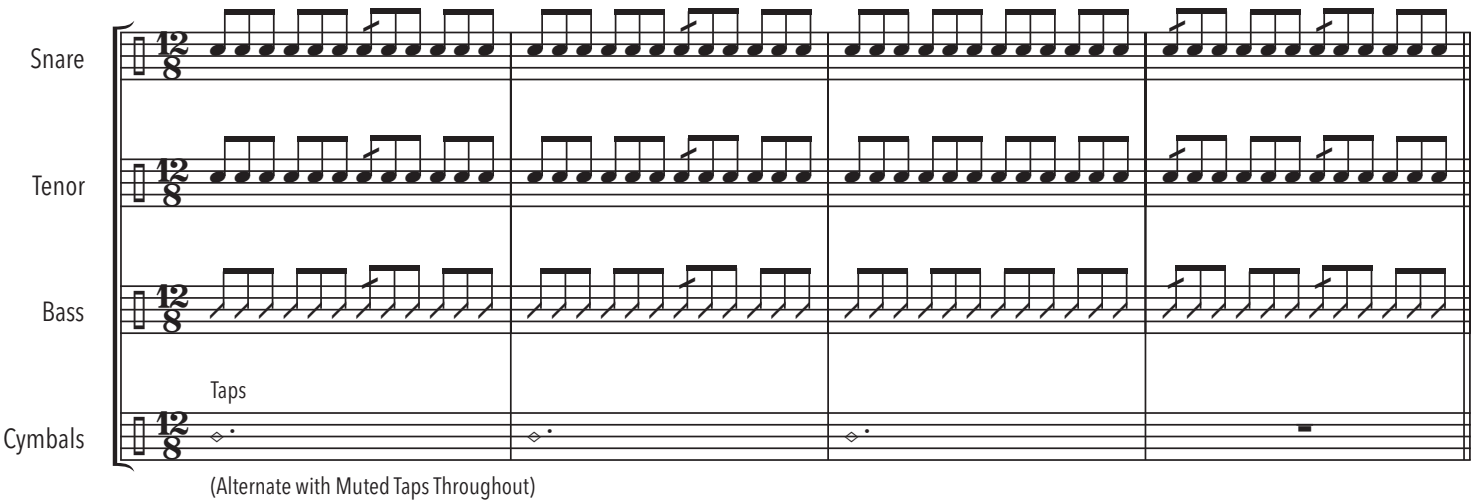
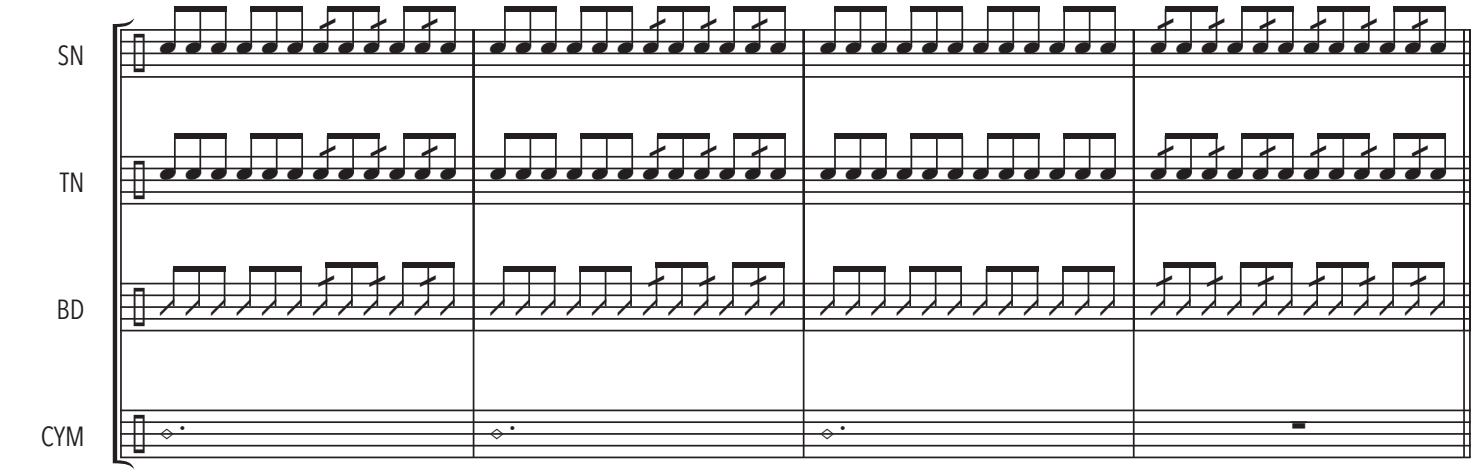
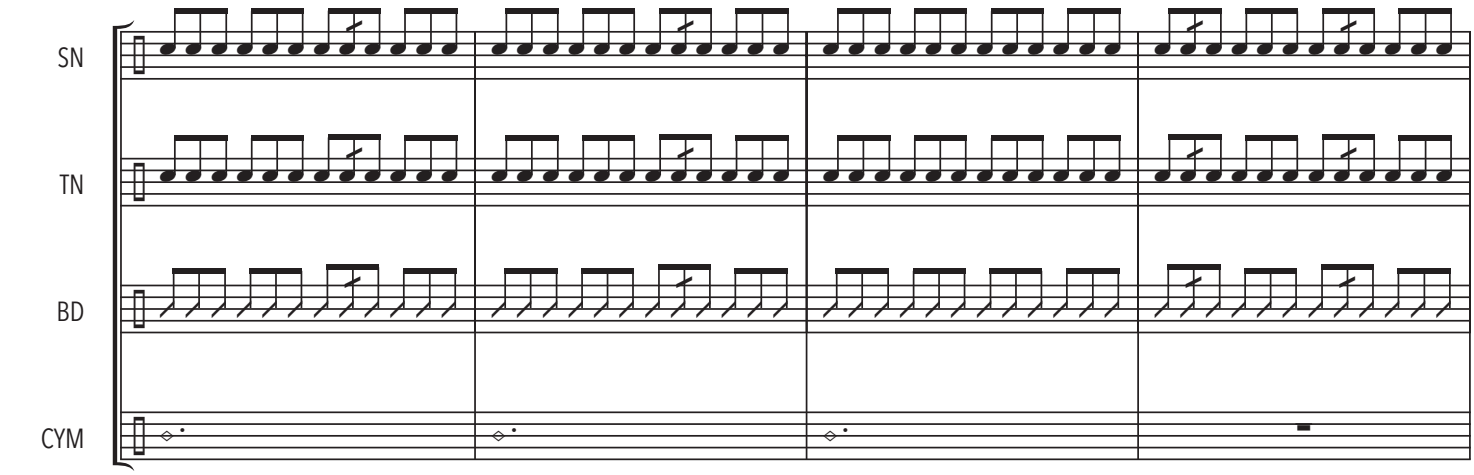
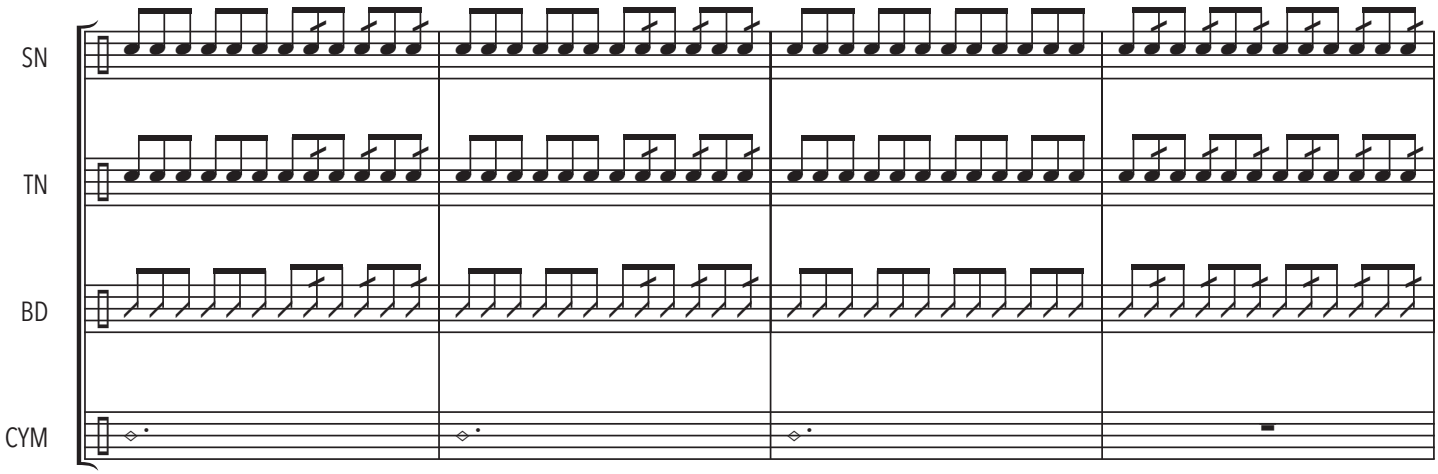
Exercise #7: "Triplet Rolls"

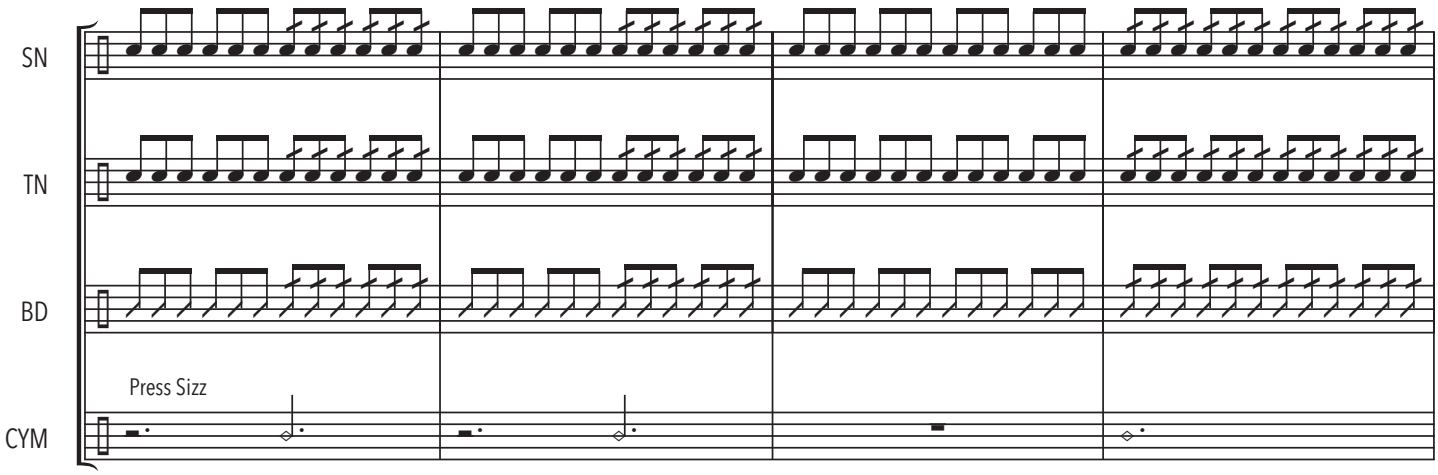


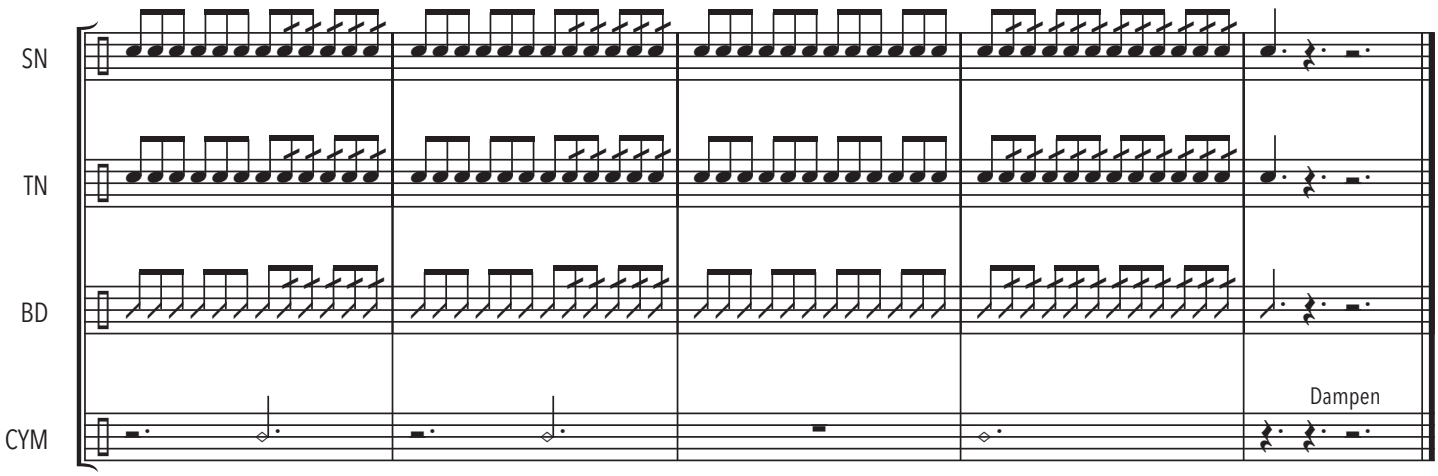
(Alternate with Muted Taps Throughout)











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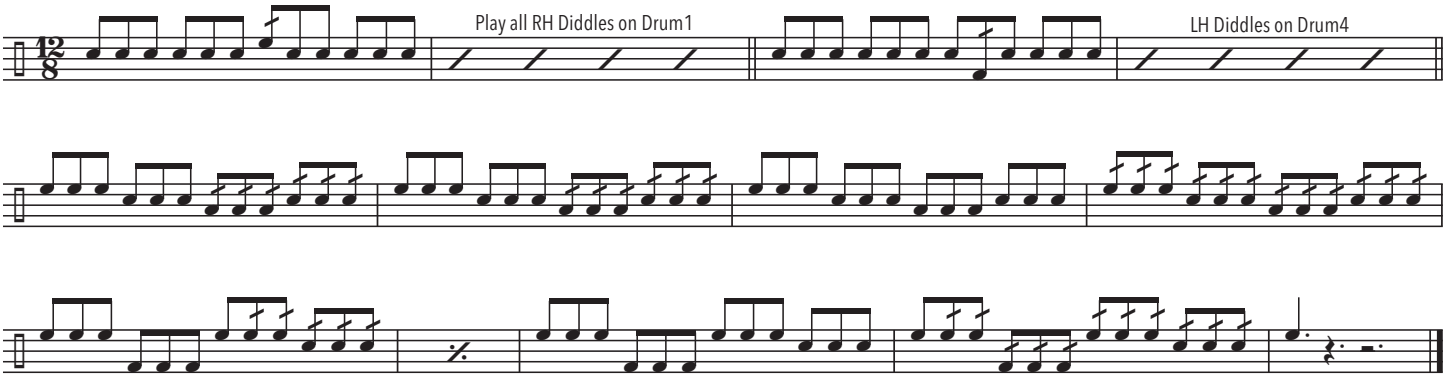
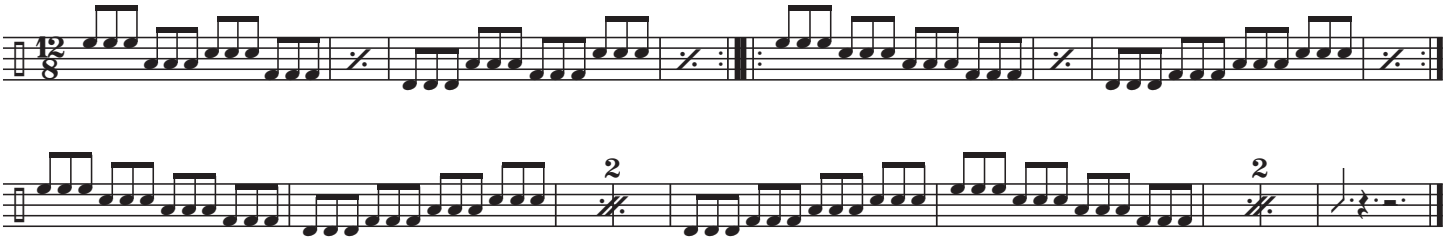
Triplet Rolls Tenor Around Pattern

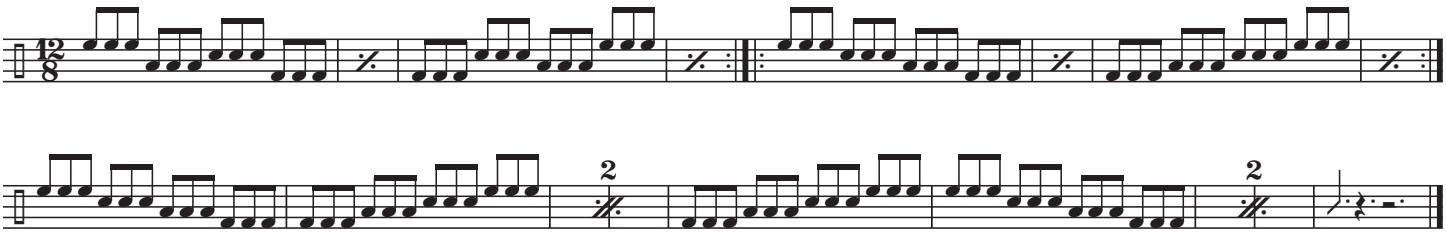


Triplet Rolls Bass Drum Split Pattern

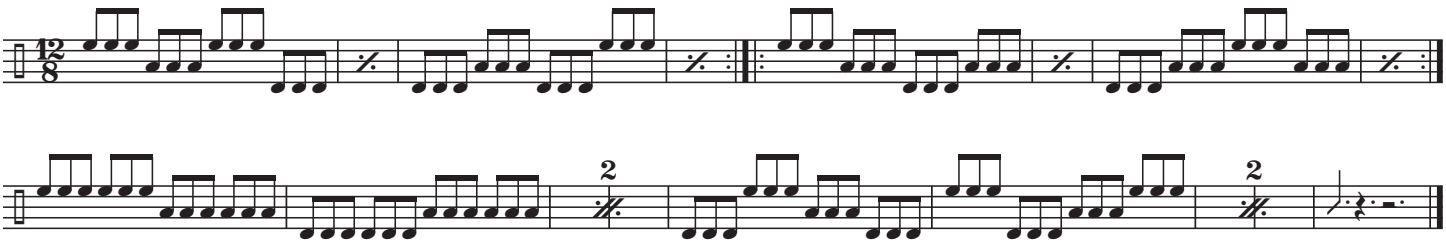
5 Basses



4 Basses



3 Basses



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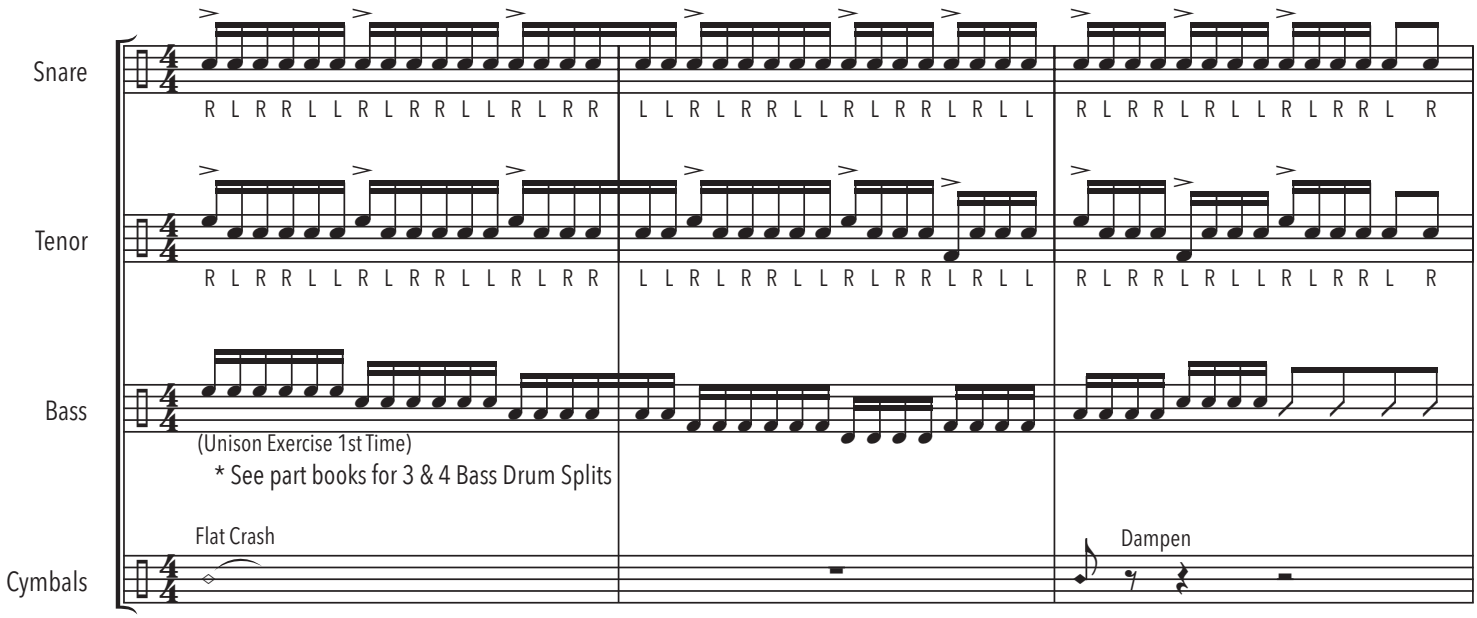
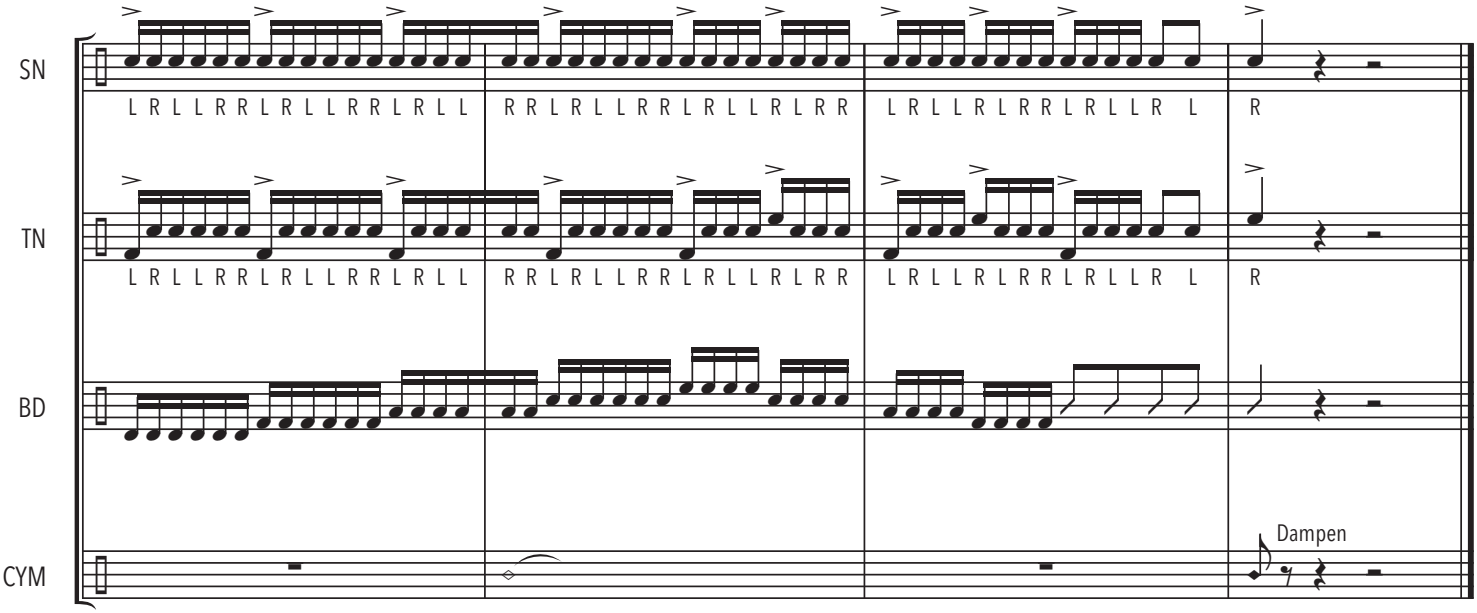
Exercise #8: "Paradiddles"





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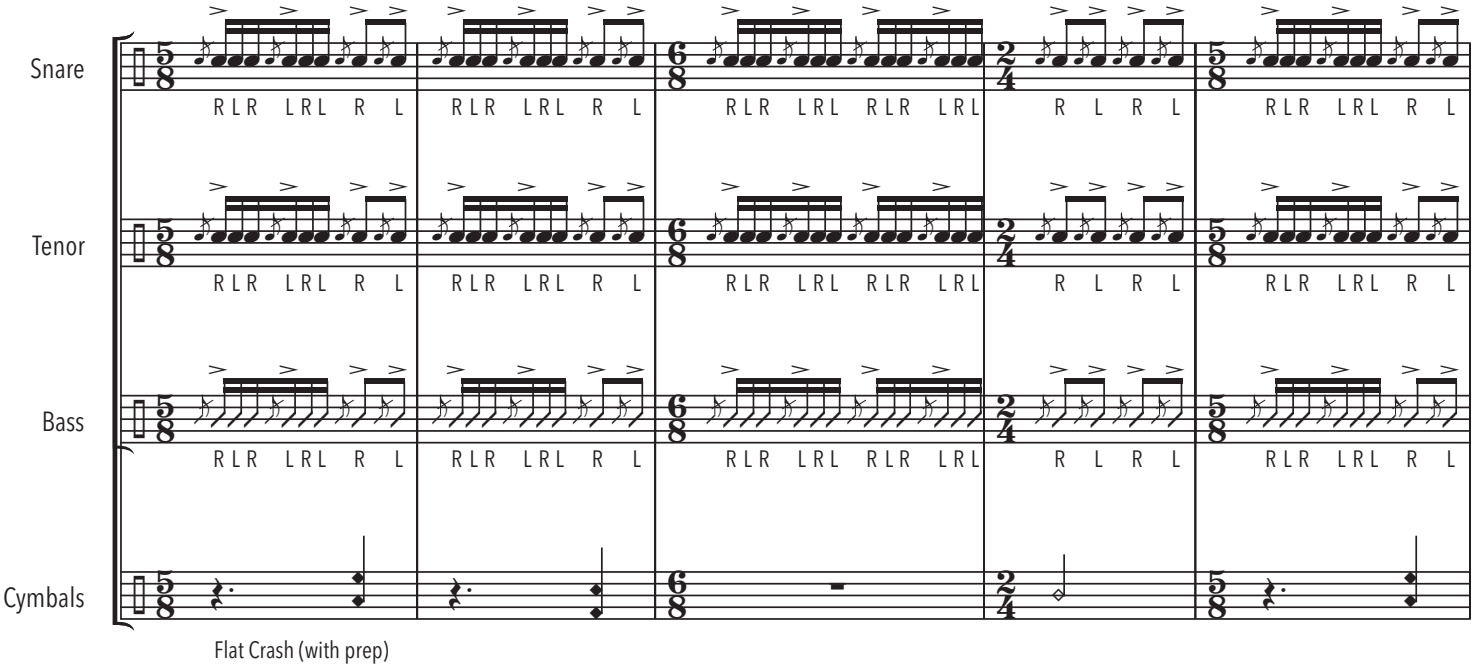
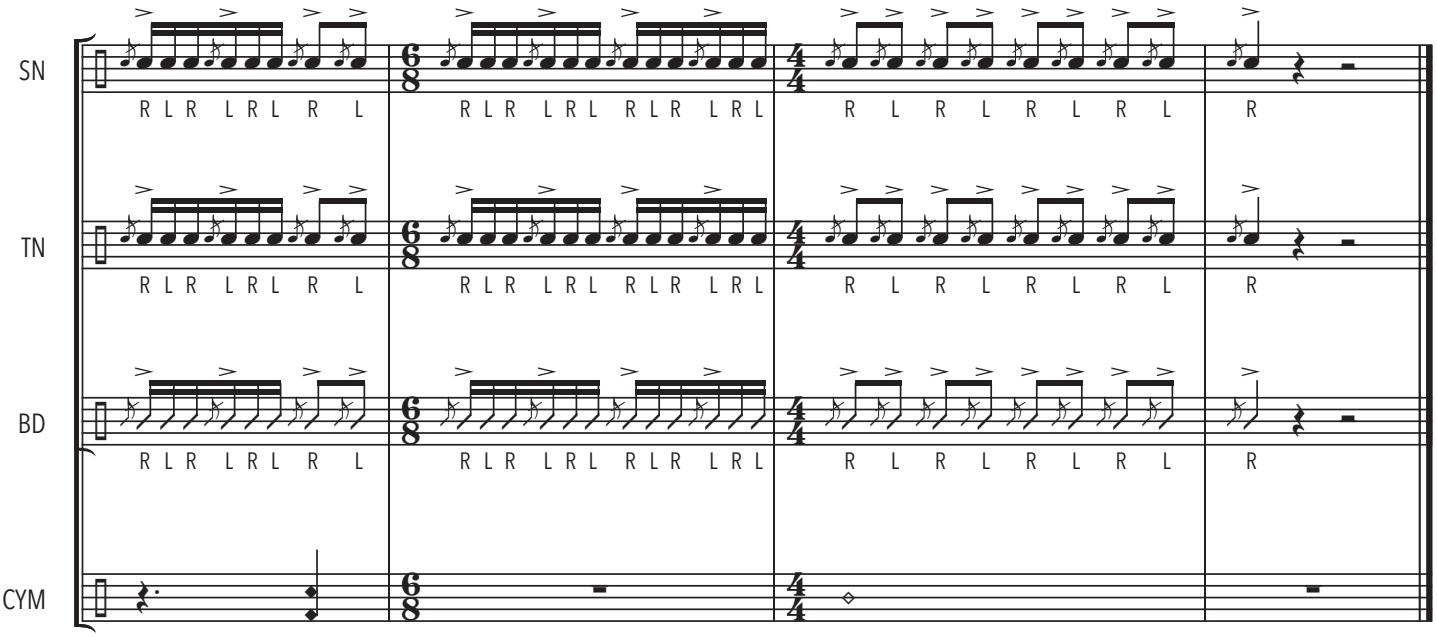
Exercise #11: "Chuggada"





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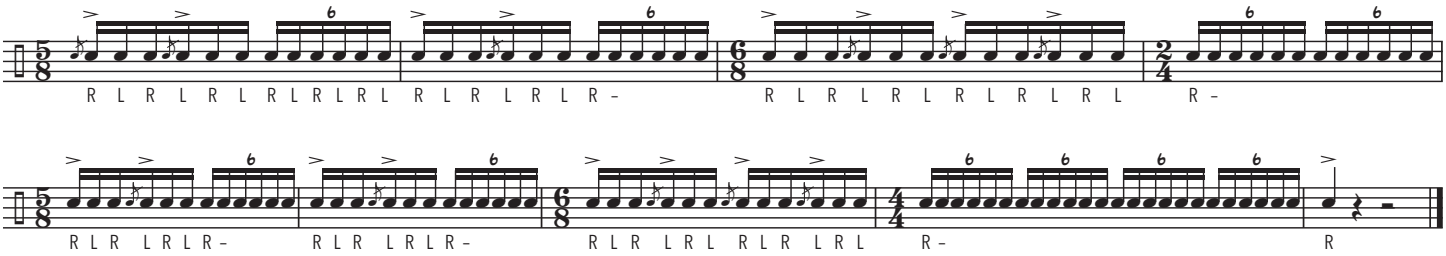
Chuggada Snare & Tenor Sample Pattern Options

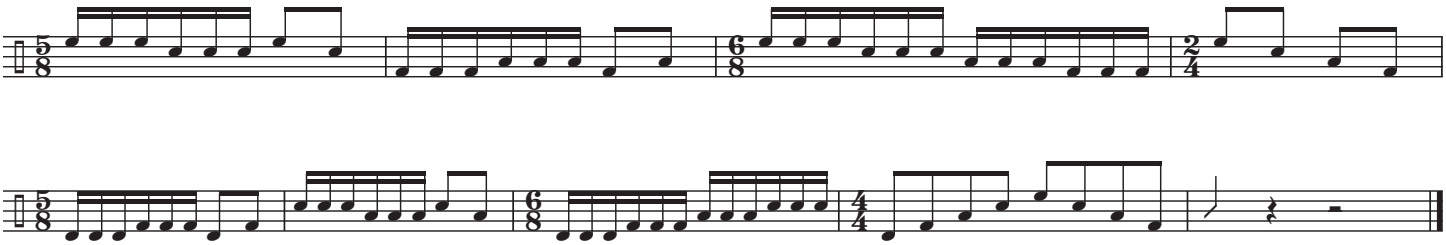
Replace Alternating Flams with Any Rudiment or Pattern

Singles


R L R L R L

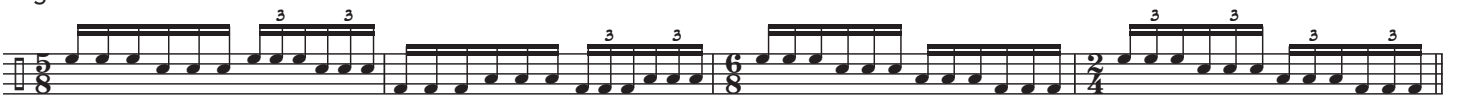
Chuggada Bass Drum Split Pattern

5 Basses



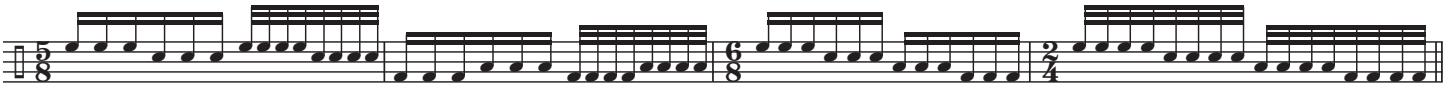
Sample Pattern Options: Replace 8th notes with Patterns

Singles



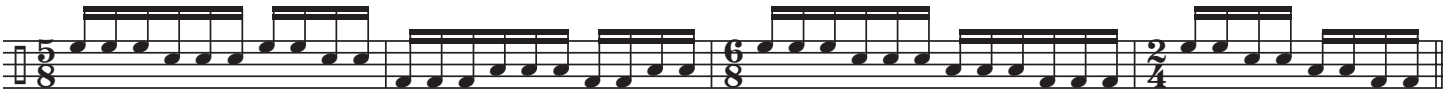
etc.

Rolls



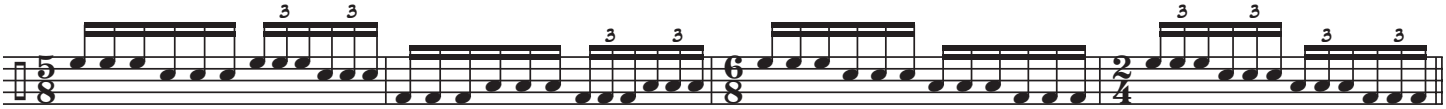
etc.

Flam Taps



etc.

Swiss Army Triplets



etc.

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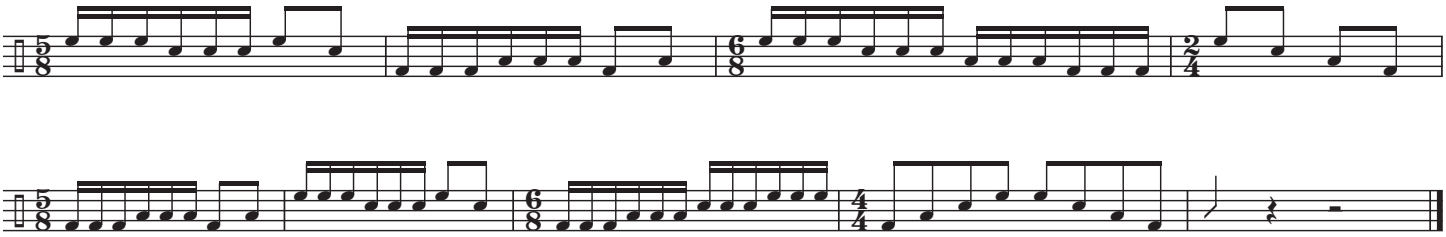
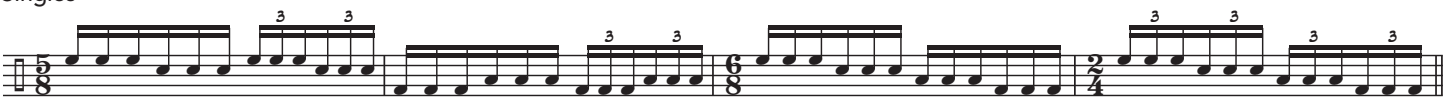
Chuggada Bass Drum Split Pattern

4 Basses



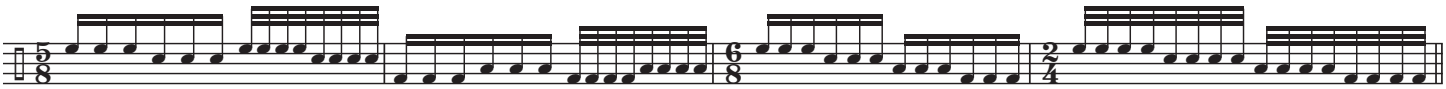
Sample Pattern Options: Replace 8th notes with Patterns

Singles



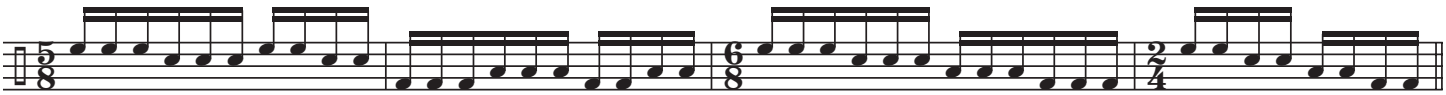
etc.

Rolls



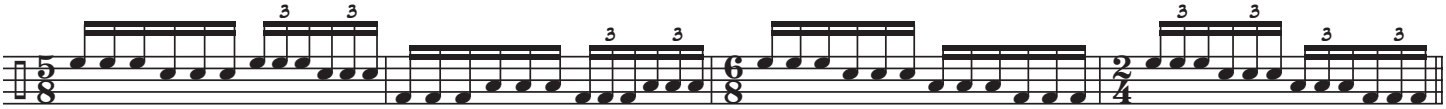
etc.

Flam Taps



etc.

Swiss Army Triplets



etc.

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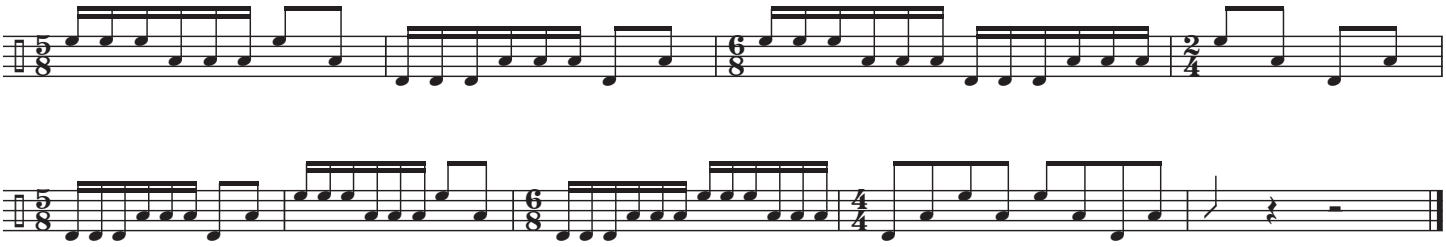
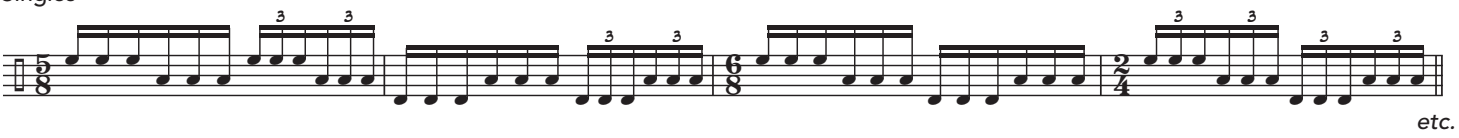
Chuggada Bass Drum Split Pattern

3 Basses

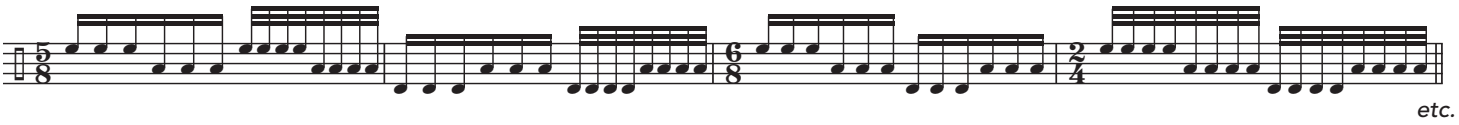


Sample Pattern Options: Replace 8th notes with Patterns

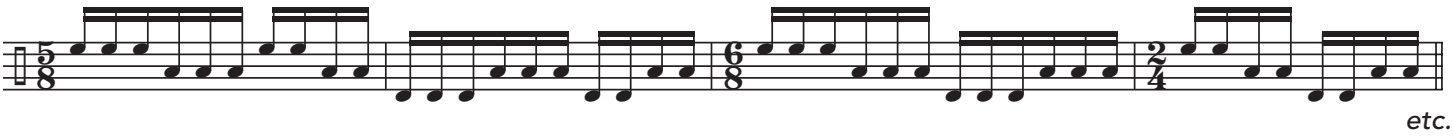
Singles



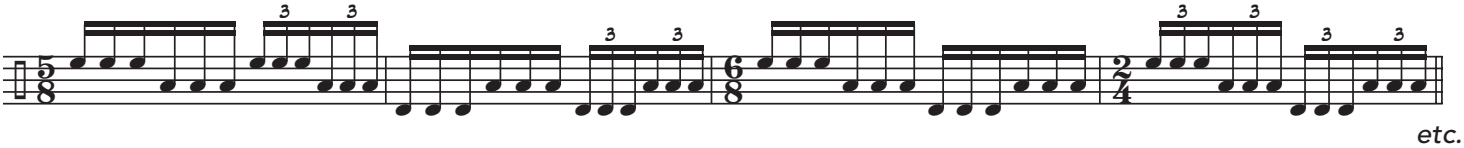
Rolls



Flam Taps



Singles



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