

Rhythm Armada 2025

Audition Packet



Welcome to the 2025 Rhythm Armada Indoor winter percussion season! This packet will include information that you will need in order to be a successful member of our organization. Please read this packet thoroughly so you can be prepared for auditions as well as rehearsals throughout the rest of the season. The first step in being a successful member of Rhythm Armada is making sure that you are prepared and ready for auditions, having the required materials and items will greatly increase your ability to play at a high level for this group.

Here are the items you should bring during auditions as well as any further rehearsals.

1. Sticks/Mallets for in the instrument you plan on auditioning on. (Bass drummers and front ensemble members will be provided with mallets at auditions but if you have your own please bring them)
2. Binder with plastic sheet protectors.
3. Any exercises or music that you have printed off to go in your binder.
4. Appropriate clothing, (tennis shoes, athletic pants/shorts) you will be required to do some movement so be prepared.
5. Earplugs (we are usually playing indoors, save your hearing!!)
6. Water (preferably in a one-gallon container)
7. Your attitude! No matter how experienced you are at playing and marching, having a great attitude and work ethic will go much further than anything regarding your personal success within the ensemble.

Instruments, including cymbals, are provided but if you have access to a marching drum, stand or carrier feel free to bring it during the audition process. Anything you bring that is personally owned needs to be labeled, we want to make sure your stuff doesn't get mixed in and potentially lost. Please remember that everyone's equipment, both personal and Armada's needs to be treated as if it was your own.

Notes on auditioning – The audition process can be somewhat of a nerve-racking experience so being prepared as much as possible with the music will do you a great service to ensure you are presenting your best musical self at auditions.

Here at Armada, we want you to audition on your instrument of choice first. Please prepare yourself on a specific instrument (snare, tenor, bass, cymbals or front ensemble). Bass drummers have unison parts and splits will be added during the audition process as well as after the line has been set. Tenor parts are in unison and getting around the drums will be added during the audition process as well as after the line is set. Cymbal parts and visuals will be provided at the auditions.

Front ensemble members should work the mallet parts with four mallets, if possible, two if not. Synth, Bass, Rack, Drum set etc will be provided parts at the audition.

Anyone auditioning for a visual role with the ensemble, please be prepared to show us your dance moves, any special skills ie gymnastics, flag work etc... Please bring your own guard equipment if you have it.

Always keep in mind that even though you might be auditioning for a specific part we will move people around to different instruments to find the spot where you will contribute the most. Our goal is to try and accommodate everyone as much as we can with what they want to play but we also must do what is in the best interest of the overall ensemble to remain competitive.

The auditions will evaluate you on technique, approach, retention, flexibility and musicianship. This is an opportunity to show us what you know and allow us to gauge the right fit for you and the organization. The tempo for each exercise has a range and we do not expect everyone to be able to play them at the top speed. Focus on rhythmic accuracy and quality of sound before pushing the tempos. Keeping a relaxed and cool head with an eagerness to learn for us will help you become successful as a member of our family, as we elevate your ability to perform music. We do not expect you to be great at everything so just do your best.

Remember the staff is here to help you, so if you have any questions regarding what is expected at any given time please ask! We are here to give you the best experience possible and help you on your musical journey. Our goal is to provide each student with an experience that not only helps them grow as a performing musician but as a person.

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- A. Eights
- B. Down-Up(Snares and Basses) / Up-Down (Tenors)
- C. Up-Down(Snares and Basses) / Down-Up (Tenors)
- D. Bucks
- E. Triple Stokes
- F. Sixteenth Note One Note Timing
- G. Sixteenth Note Two Note Timing
- H. Sixteenth Note Three Note Timing
- I. Triplet One Note Timing
- J. Triplet Two Note Timing
- K. Irish Spring
- L. Gallop
- M. Short-Short-Long Sixteenth Note Rolls
- N. Short-Short-Long Triple Rolls
- O. Triple Sevens
- P. Flam Accents
- Q. Flam Taps
- R. Flam Accent Swiss

Packet Order: Snare, Tenor, Bass, Front Ensemble Mallets

Snare Audition Packet

Armada 2025

Ethan Phillips

$\text{♩} = 120 - 142$

A
R R R R R R R R | L L L L L L L L | R R R R R R R R | L L L L L L L L |

5

R R R R R R R R | L L L L L L L L | R R R R R R R R | L L L L L L L L |

$\text{♩} = 120 - 142$

B
R R R r r r r r r | r r r r r R R R | L L L 1 1 1 1 1 | 1 1 1 1 1 L L L |
f — *p* — *f* — *p* — *f* — *p* —

5

R R R r r r r r r | r r r r r R R R | L L L 1 1 1 1 | 1 1 1 1 1 L L L |
p — *f* — *p* — *f* — *p* — *f* —

$\text{♩} = 120 - 142$

C
r r r r r r R R R | R R R r r r r r | 1 1 1 1 1 L L L | L L L 1 1 1 1 |
p — *f* — *p* — *f* — *p* — *f* — *p* —

5

r r r r r r R R R | R R R r r r r r | 1 1 1 1 1 L L L | L L L 1 1 1 1 |
f — *p* — *f* — *p* — *f* — *p* —

$\text{♩} = 120 - 132$

D
R r R r R r R r | L 1 L 1 L 1 L 1 | R r R r R r R r | L 1 L 1 L 1 L 1 |

5

R r R r R r R r | L 1 L 1 L 1 L 1 | R r R r R r R r | L 1 L 1 L 1 L 1 |
f — *p* — *f* — *p* — *f* — *p* —

$\text{♩} = 105 - 132$

E
R r r R r r R r r | L 1 1 L 1 1 L 1 1 L 1 1 | R r r R r r R r r | R r r R r r R r r |

4

L 1 1 L 1 1 L 1 1 L 1 1 | R r r R r r R r r R r r | L 1 1 L 1 1 L 1 1 L 1 1 |

7

R r r R r r R r r | R r r R r r R r r | L 1 1 L 1 1 L 1 1 L 1 1 |

$\text{♩} = 105 - 132$

F
RLRLRLRLRLRLRLRLRL | R R R R R R R R | RLRLRLRLRLRLRLRL |

2

4

7

$\text{♩} = 105 - 132$

[G] $\frac{4}{4}$

3

6

8

$\text{♩} = 105 - 132$

[H] $\frac{4}{4}$

4

7

$\text{♩} = 132 - 168$

[I] $\frac{4}{4}$

4

8

J                                  <img alt="Foot icon" data-bbox="12735

A musical score for hand drumming. The top section shows a 4/4 time signature with a tempo of 132-180 BPM. It features a bass drum (M) on the first beat and a series of eighth-note patterns on the snare drum. The pattern consists of 'R L R L' repeated four times. The bottom section continues this pattern over two measures, with the bass drum on the second beat.

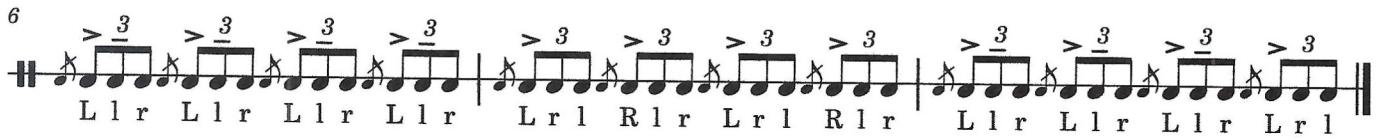
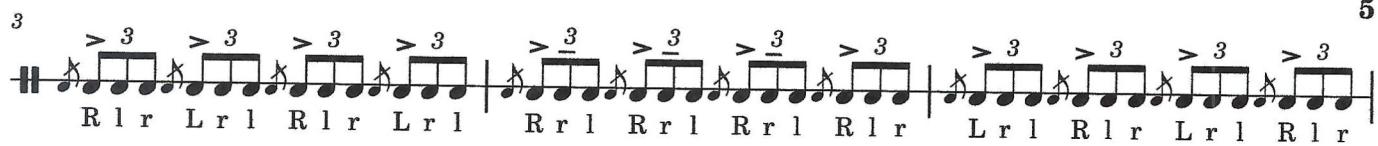
N $\frac{4}{4}$

O $\frac{4}{4}$

P $\frac{4}{4}$

Q $\frac{4}{4}$

R $\frac{4}{4}$



Tenors Audition Packet

Armada 2025

Ethan Phillips

$\text{♩} = 120 - 142$

A

5

$\text{♩} = 120 - 142$

B

5

$\text{♩} = 120 - 142$

C

5

$\text{♩} = 120 - 132$

D

5

$\text{♩} = 105 - 132$

E

2

4

1011 1011 1011 1011 1011 1011 1011 1011 1011 1011

Figure 1. Schematic diagram of the experimental setup for the measurement of the absorption coefficient of the O_2 molecule.

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

$\text{♩} = 105 - 132$

F 三

4

L L L L L L L RLRRLRRLRB R R R RLRLRLRL L L L

7

R L R L R L R L R B R B R B I R I B I R I B I I I I I I

$\downarrow = 105 - 132$

G

3

6

8

...and the world will be at peace.

105-122

三

4 >>>>>>>>> >>>>>>>>>> >>>>>>>>> >>>>>>>>>
RL LRL LRL LRL L RLRLRLRLRLRLRL R RLR RLR RLR RL

7 >>>>> >>>>>>>>>> >>> >>> >>> >>>
R L R L R L R L R L R L R L R L R L R L L R L L R L L R L

$\text{♩} = 132 - 168$ >>³> >>³> >>³> >>³> >>³> >>³> >>³> >>³>
I RLRLRLRLRLRL R R R R R R RLRLRLRLRLRL

4 >>³> >>³> >>³> >>³> >>>>³>>>>³>>>>³> >>³> >>³> >>³>
L L L L L RLRLRLRLRLRL R R R R R R RLRLRLRLRLRL

8 >>³> >>³> >>³> >>³> >>³> >>³>
L L L L L L

$\text{♩} = 132 - 168$ >>³> >>³> >>³> >>³> >>³> >>³> >>³> >>³>
J RLRLRLRLRLRL RL LR RL LR RLRLRLRLRLRL

4 >>³> >>³> >>³> >>³> >>>>³>>>>³>>>>³> >>³> >>³> >>³>
LR RL LR RL RLRLRLRLRLRL R RL LR RL L

$\text{♩} = 132 - 168$ >>³> >>³> >>³> >>³> >>³> >>³> >>³> >>³>
K R RR RR RR R R RR RR RRLR L LL LL LL L

4 >>³> >>³> >>³> >>³> >>>>³>>>>³>>>>³> >>³> >>³> >>³>
L LL LL LL RL R RR RR RR R R RR RR RRLR

Sheet music for a right-hand drum pattern. The page is numbered 4 at the top left. The music consists of four staves of sixteenth-note patterns. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 12/8 time (indicated by a '12/8'). The notes are grouped by vertical bar lines and horizontal measures. The first three staves have measure numbers 7, 10, and 13 respectively. The fourth staff has measure number 16. The notes are primarily eighth and sixteenth notes, with some eighth-note pairs and sixteenth-note triplets. The patterns involve various hand movements indicated by letters (L, R) and symbols (>). The music is divided into measures by vertical bar lines.

$d = 132 - 180$

5 >

$$J = 132 - 180$$

5 >

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

$\text{♩} = 120 - 172$

4 — 15

7

r l r l r l r l r l r l r l r l r l r l r l r l

$\text{J} = 120 - 172$

O

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

4

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

$\text{J} = 120 - 168$

P

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

4

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

7

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

$\text{J} = 120 - 168$

Q

R l r L r l R l r L r l R r L 1 R r L 1 R r L 1 R r L 1

3

R l r L r l R l r L r l R r L 1 R r L 1 R r L 1 R r L 1

5

R l r L r l R l r L r l R r L 1 R r L 1 R r L 1 R r L 1

7

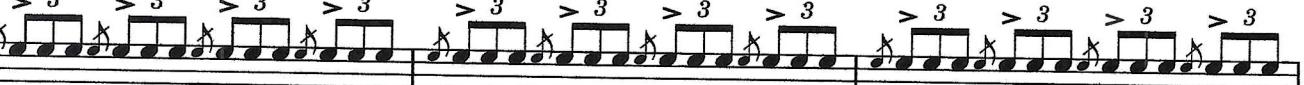
R l r L r l R l r L r l R r L 1 R r L 1 R r L 1 R r L 1

6

 $\text{♩} = 120 - 168$

R 

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

³ 

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

⁶ 

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

Bass Audition Packet

Armada 2025

Ethan Phillips

$\text{♩} = 120 - 142$

A 
R R R R R R R R L L L L L L L L R R R R R R R R L L L L L L L L

5 >
H R R R R R R R R L L L L L L L L R R R R R R R R L L L L L L L L

$\text{♩} = 120 - 142$

B 
R R R r r r r r r r r R R R f p f p f
5 > > > - - > > > > > > > > > > > > > > > > > >
H R R R r r r r r r r r R R R L L L 1 1 1 1 1 1 1 1 1 1 1 1 L L L L p f

$\text{♩} = 120 - 142$

C 
p f p f p f p f p f p f p
5 >
H r r r r r R R R R R R R R f p f p f p f p f p f p f p f p

$\text{♩} = 120 - 132$

D 
R r R r R r R r L 1 L 1 L 1 L 1 R r R r R r R r L 1 L 1 L 1 L 1

5 >
H R r R r R r R r L 1 L 1 L 1 L 1 R r R r R r R r L 1 L 1 L 1 L 1

$\text{♩} = 105 - 132$

E 
R 1 r R 1 r R 1 r R 1 r L r 1 L r 1 L r 1 L r 1

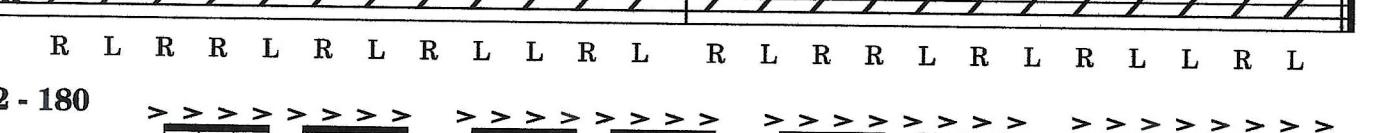
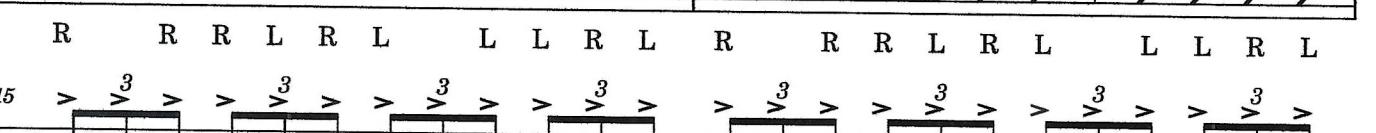
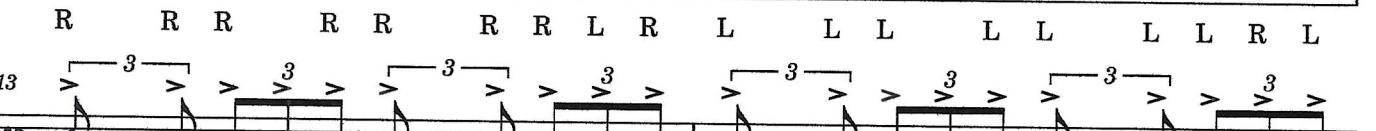
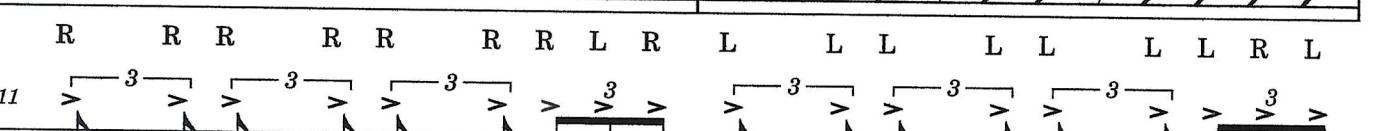
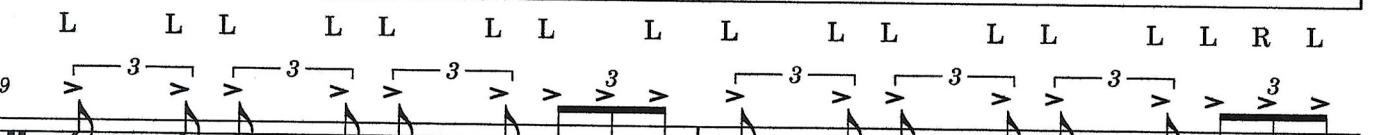
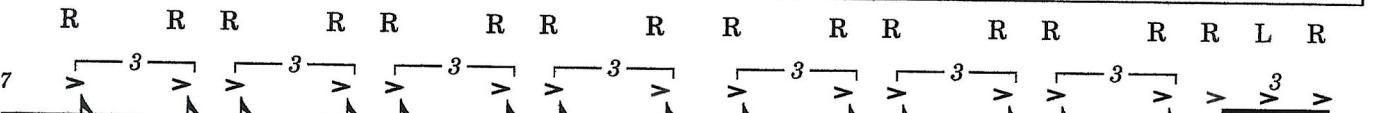
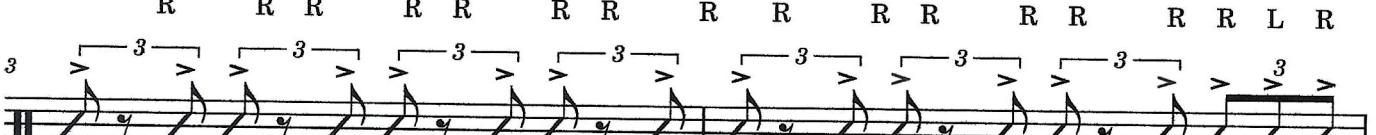
2

The image shows three staves of musical notation, likely for a guitar or banjo, arranged vertically. Each staff consists of a five-line staff with diagonal hatching indicating strum direction and vertical bars above the notes indicating fingerings. The notation is divided into measures by vertical bar lines. The first staff begins with a measure of 'R l r' followed by seven identical measures of 'R l r'. The second staff begins with a measure of 'L r l' followed by seven identical measures of 'L r l'. The third staff begins with a measure of 'L r l' followed by seven identical measures of 'L r l'. The measures are numbered 3, 5, and 7 at the top left of each staff respectively.

$\text{♩} = 105 - 132$

$\text{♩} = 105 - 132$

4

 $\text{♩} = 132 - 168$  $\text{♩} = 132 - 180$ 

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

6

3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R l r L r l R l r L r l R l r L r l R l r L r l
 5 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R l r L r l R l r L r l R l r L r l R l r L r l
 7 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R l r L r l R l r L r l R l r L r l R l r L r l

 $\text{♩} = 120 - 168$

Q  4 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R l r L r l R l r L r l R l r L r l R l r L r l
 2 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R r L l R r L l R r L l R l r L r l R l r L r l
 4 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R r L l R r L l R r L l R l r L r l R l r L r l
 6 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R r L l R r L l R r L l R l r L r l R l r L r l
 8 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R r L l R r L l R r L l R r L r L l R r L l
R  4 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R l r L r l R l r L r l R r l R r l R r l R r l
 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3
 R l r L r l R l r L r l R r l R r l R r l R l r

5 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3

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

7 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3

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

Groove in E Minor

Grace Burleson

Vibraphone

The musical score consists of six staves of music for vibraphone, arranged vertically. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a continuous eighth-note pattern with vertical bar lines and downward-pointing arrows indicating stroke direction. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It also features a continuous eighth-note pattern with vertical bar lines and downward-pointing arrows. The third staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a continuous eighth-note pattern with vertical bar lines and downward-pointing arrows. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a continuous eighth-note pattern with vertical bar lines and downward-pointing arrows. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a continuous eighth-note pattern with vertical bar lines and downward-pointing arrows. The sixth staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a continuous eighth-note pattern with vertical bar lines and downward-pointing arrows. Measure numbers 5, 10, and 14 are placed above the first, second, and fourth staves respectively. A dynamic marking 'f' is located below the fourth staff.

Vib.

Vib.

Vib.

Vib.

Vib.

Vib.

Breakdown

$\text{♩} = 120$

1

5

10

15

19

22

25

28

31

2

$\text{♩} = 80$
 $\text{♩} = 80$
 $\text{♩} = 80$
 $\text{♩} = 80$

34

35

36

37

38

38

Summertang

Vibraphone

6: | D D D D | D D D D | E E E E | D D D D | D D D D | D D D D |

Vib.

4: | D D D D | D D D D | E E E E | D D D D | D D D D | D D D D |

Vib.

7: | D D D D | D D D D | D D D D | D D D D | D D D D | D D D D |

Vib.

10: | D D D D | D D D D | D D D D | D D D D | D D D D | D D D D |

Vib.

14: | D D D D | D D D D | D D D D | D D D D | D D D D | D D D D |

Vib.

19

A musical score for vibraphone. The key signature is two flats. The time signature changes from common time to 6/8 at the beginning of the measure. The notes are eighth notes, and there are six measures of 6/8 time. The notes are mostly on the A and C strings, with some B and D notes.

Vib.

22

A musical score for vibraphone. The key signature is two flats. The time signature is common time. The notes are eighth notes, and there are six measures. The notes are mostly on the A and C strings, with some B and D notes. The score ends with a repeat sign and a first ending symbol.

Vib.

25

A musical score for vibraphone. The key signature is two flats. The time signature is common time. The notes are eighth notes, and there are six measures. The notes are mostly on the A and C strings, with some B and D notes.

Vib.

27

A musical score for vibraphone. The key signature is two flats. The time signature is common time. The notes are eighth notes, and there are six measures. The notes are mostly on the A and C strings, with some B and D notes.

Vib.

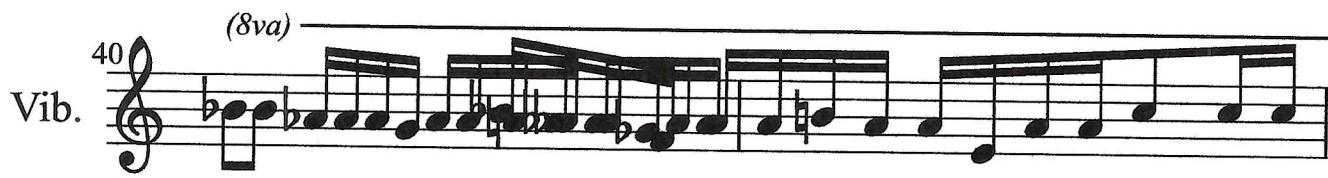
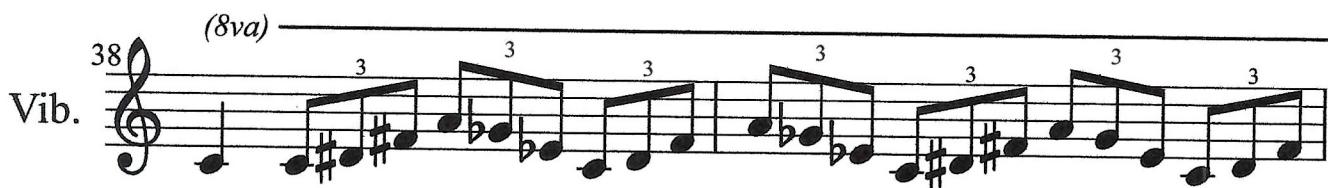
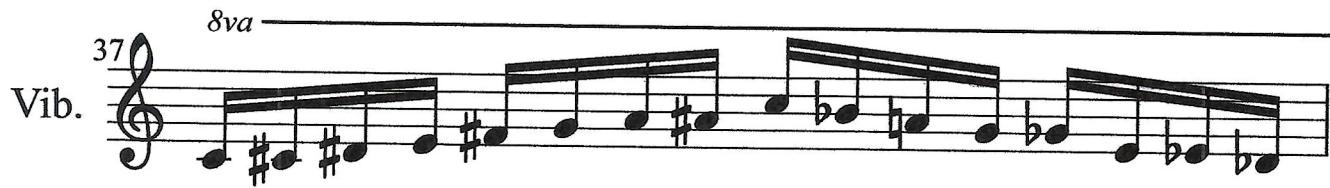
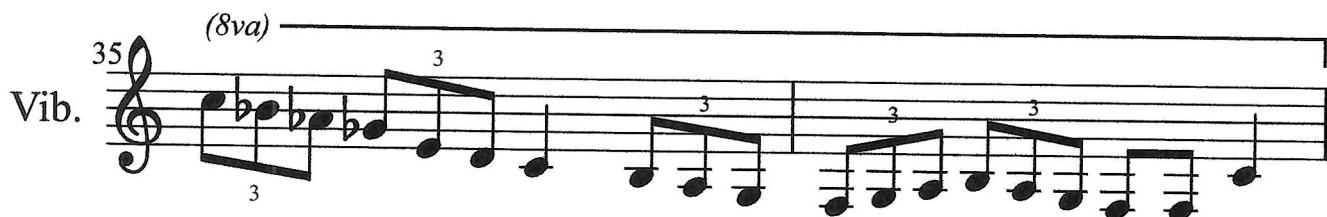
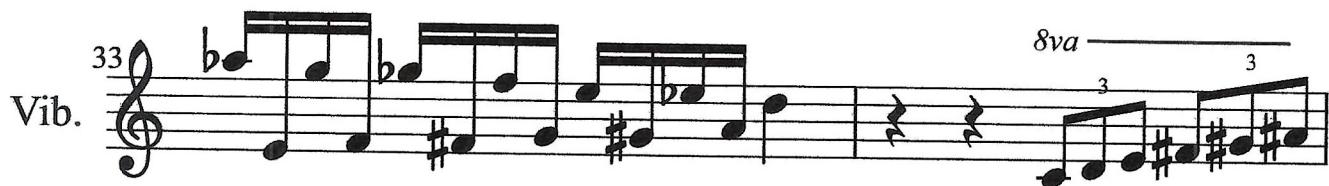
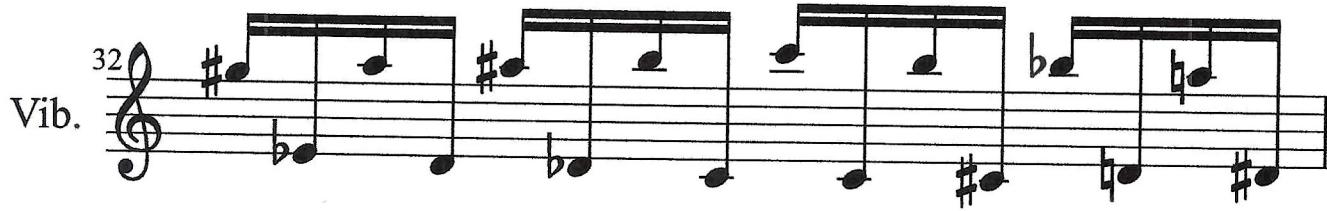
29

A musical score for vibraphone. The key signature is one sharp. The time signature is common time. The notes are eighth notes, and there are six measures. The notes are mostly on the G and B strings, with some A and C notes.

Vib.

31

A musical score for vibraphone. The key signature is one sharp. The time signature is common time. The notes are eighth notes, and there are four measures. The notes are mostly on the G and B strings, with some A and C notes.



42

Vib. (8va) —

Musical score for Vibraphone (Vib.) in treble clef. The score consists of three staves. The first two staves begin at measure 42, marked with a dynamic of (8va). The first staff contains six eighth-note pairs, with the second pair being a grace note. The second staff continues the pattern. The third staff begins at measure 43, also marked with (8va). It contains six eighth-note pairs, with the second pair being a grace note. Measures 42 and 43 end with a repeat sign.

43

Vib. (8va) —

Musical score for Vibraphone (Vib.) in treble clef. The score continues from measure 43. It consists of three staves. The first two staves begin at measure 43, marked with a dynamic of (8va). The first staff contains six eighth-note pairs, with the second pair being a grace note. The second staff continues the pattern. The third staff begins at measure 44, also marked with (8va). It contains six eighth-note pairs, with the second pair being a grace note. Measures 43 and 44 end with a repeat sign.

44

Vib.

Musical score for Vibraphone (Vib.) in treble clef. The score continues from measure 44. It consists of three staves. The first two staves begin at measure 44. The first staff contains six eighth-note pairs, with the second pair being a grace note. The second staff contains three eighth-note pairs, each followed by a fermata. The third staff contains four eighth-note pairs, each followed by a fermata.

Advanced Double Vertical Strokes (Seth Adams)

117

A musical staff in treble clef and common time. It consists of ten groups of double vertical strokes. Each group is composed of two vertical strokes: one starting from the bottom line and ending at the top line, and another starting from the top line and ending at the bottom line. The strokes are grouped by vertical lines.

120

A musical staff in treble clef and common time. It consists of ten groups of double vertical strokes. The first nine groups follow the same pattern as staff 117. The tenth group is different, featuring a vertical line with a '6' at the top and a '5' at the bottom, indicating a specific stroke technique or note value.

(all accidentals edges)

123

A musical staff in treble clef and common time. It consists of ten groups of double vertical strokes. The first nine groups follow the same pattern as staff 117. The tenth group is different, featuring a vertical line with a '6' at the top and a '5' at the bottom, indicating a specific stroke technique or note value.

126

A musical staff in treble clef and common time. It consists of ten groups of double vertical strokes. The first nine groups follow the same pattern as staff 117. The tenth group is different, featuring a vertical line with a '6' at the top and a '5' at the bottom, indicating a specific stroke technique or note value.

(all center)

130

A musical staff in treble clef and common time. It consists of ten groups of double vertical strokes. The first nine groups follow the same pattern as staff 117. The tenth group is different, featuring a vertical line with a '6' at the top and a '5' at the bottom, indicating a specific stroke technique or note value.

(Eb center)

133 (all accidentals edge)

A musical staff in treble clef and common time. It consists of ten groups of double vertical strokes. The first nine groups follow the same pattern as staff 117. The tenth group is different, featuring a vertical line with a '6' at the top and a '5' at the bottom, indicating a specific stroke technique or note value.

136

A musical staff in treble clef and common time. It consists of ten groups of double vertical strokes. The first nine groups follow the same pattern as staff 117. The tenth group is different, featuring a vertical line with a '6' at the top and a '5' at the bottom, indicating a specific stroke technique or note value.