



# Auburn University Marching Band

Dear Prospective Drum Line Member,

Thank you for your interest in the 2014 Auburn Drum Line! The Auburn University Marching Band has a proud tradition of excellent performances and great school spirit, and we

are excited to have you become a part of that tradition.

The AUMB is looking for fine players who are dedicated, responsible, and hard working. During the course of the audition process we will ask you to do things that may be new or may seem different from the way you've learned them previously – please be flexible and keep an open mind. You will find that there are multiple ways to play, and many of them can be considered “correct.” We simply ask that you do your best to learn our way, so that we can do things as a team. Many people ask what is required to make the line - the answer is to have a great attitude, work hard, and always do your best.

During the course of the first weekend you will play individually, with the section you're auditioning for, and with the line as a whole. We typically have more people audition than we have instruments for. For this reason we ask that you have a first choice and a second choice of instruments to audition on. We will do our best to honor first requests, but the main priority is to place people where we can utilize their strengths.

Included in this packet are audition exercises and music. Please learn this music before coming to camp; we will use it to teach technique, drumming concepts, etc. Regardless of how easy or hard the music looks, you should emphasize accurate playing. This means correct heights, correct pitches, accurate note placement, exact diddle interpretation, steady tempo (practice with a metronome), sound quality, and consistency. Also, those auditioning for snare, quads, bass, or cymbals must be ready to mark time correctly to the exercises/music.

We're glad you're interested in the Auburn Drumline, and are looking forward to seeing you at the audition!

Sincerely,

Dr. Rosener



Here's a list, by instrument, of what you should expect to be ready for:

#### Snare

- Rudiments – you can play them in the context of exercises you already know, or separately
- Sight-reading
- Prepare all the exercises and music in the snare packet marking time

#### Quads

- Rudiments – you can play them in the context of exercises you already know, or separately. You can play them on one drum, or around if you like.
- Sight-reading
- Prepare all the exercises and music in the quad packet marking time

#### Bass

- Rudiments
- Sight-reading
- Prepare all the exercises and music in the bass packet marking time. Learn the part of the drum you're auditioning for. Drum #1 (smallest) is above the staff, #2 is the note below that, etc. Notes on the middle line are unisons.

#### Cymbals

- Rudiments
- Sight-reading
- Prepare all the exercises and music in the cymbal packet marking time. If you are unfamiliar with cymbal technique or how to produce the sounds listed, just learn the rhythms (clapping works pretty well) while marking time.

#### Keyboards

- Major and minor scales
- Sight-reading
- Prepare all the music in the keyboard packet. Prepare both the 2 and 4 mallet versions if you are able. If you don't play 4 mallets, just learn the 2 mallet part.

Everyone planning to attend the audition in June should fill out the intent form on the AU Band website. The intent forms will let us know how many people to expect at the camp.

We're looking forward to meeting you! The Auburn Drum Line is a great performing ensemble, but we are also good friends. We want this activity to be fun as well as educational. So come ready to work hard and have a great time!



## **Schedule**

The drum line auditions will take place according to the following schedule:

### **June 6 - June 8 audition camp** (Goodwin Music Building Room #134 – band room)

#### **Friday, June 6**

12:00-12:30	check-in
12:30-1:00	introductory meeting
1:00-4:30	rehearsal
4:30-6:00	dinner
6:00-9:00	rehearsal

#### **Saturday, June 7**

9:00-12:00	rehearsal
12:00-1:30	lunch
1:30-4:30	rehearsal
4:30-6:00	dinner
6:00-9:00	rehearsal

#### **Sunday, June 8**

9:00-12:00	rehearsal
12:00-1:30	lunch
1:30-4:00	rehearsal
4:30	final announcements
5:00	end



### **August 5-6 final section auditions** (Goodwin Music Building Room #134 – band room)

#### **Tuesday, August 5**

10:00-12:00	– snares
1:30-3:30	– quads
4:00-6:00	– basses

#### **Wednesday, August 6**

10:00-12:00	– front ensemble
2:00 - 4:00	– cymbals

### **August 7 - 17 Preseason Camp**

Schedule posted on the marching band web page.



## **Audition Fee**

A one time, non refundable audition fee of \$30 is due at check in (12:00 on Friday). Please make checks payable to AUMB (Auburn University Marching Band).



### **Food/Housing**

Food and housing are not provided for the auditions – please plan accordingly. We can usually accommodate some out-of-town people with in-town people: please contact Dr. Rosener if you would like to pursue this option.

### **What to bring**

Please plan to have the following at the audition camp:

- Sticks/mallets
- Practice pad
- Metronome – for individual practice (optional)
- 3 ring binder with audition music, camp schedule, etc. in plastic sheet protectors
- Audition fee - \$30 (cash or check payable to AUMB)
- Tennis shoes (no sandals – no exception)
- Sunscreen
- Hot weather clothes – we will be outside in the humidity most of the time
- Money for food



**Questions? Post your question in the audition group, or email Dr. Rosener at [rosendb@auburn.edu](mailto:rosendb@auburn.edu).**

# *Auburn Drumline 2014*

## *Exercises*

**8s** (play at 3,6,9,12", crescendo, decrescendo each hand)

$\text{♩} = 110-180$

2 mallet

4 mallet

Also play as permutations in 16th notes: 1234, 4321, 1324, 4231, etc.

5

5

**Accent/Tap**

♩=140-170

10

12

14

16

18

20

24

26

The musical score consists of eight staves of music. The first staff (measures 10-11) is in 7/4 time. The second staff (measures 12-13) is in 7/4 time with a flat in the second measure. The third staff (measures 14-15) is in 7/4 time. The fourth staff (measures 16-17) is in 7/4 time. The fifth staff (measures 18-19) is in 7/4 time. The sixth staff (measures 20-21) is in 3/4 time, then changes to 3/8 time for measures 20-21, then back to 3/4 time for measures 22-23. The seventh staff (measures 24-25) is in 6/4 time. The eighth staff (measures 26-27) is in 3/4 time. The score includes various rhythmic patterns, including eighth notes, sixteenth notes, and quarter notes, as well as accidentals like flats and naturals.

**Shupps**

♩.=140-180

31

35

39

43

**Triplet Accent** (also add diddles and flams on 1st, 2nd, 3rd partial)

♩.=140-180

3

6

4

12

## #43

♩=100-126

62

66

69

73

*mf* *ff*

## Triplet Rolls 2014

♩=140-180

76

80



84

Measures 84-87: Treble and bass staves. Treble staff contains chords of G4, A4, B4, C5, D5, E5, F5, G5. Bass staff contains chords of G2, A2, B2, C3, D3, E3, F3, G3. Eighth notes are present in the bass staff.

88

Measures 88-91: Treble staff contains chords of G4, A4, B4, C5, D5, E5, F5, G5. Bass staff contains chords of G2, A2, B2, C3, D3, E3, F3, G3. Eighth notes are present in the bass staff.

### Fred's Flammables

♩ = 100-120

92

Measures 92-94: Treble and bass staves. Treble staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. Bass staff contains eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

R R L R L R R L  
L L R L R L L R (invert notes)

R 2 1 R 2 R 2 1

95

Measures 95-97: Treble and bass staves. Treble staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. Bass staff contains eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

98

Measures 98-100: Treble and bass staves. Treble staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. Bass staff contains eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.



Vib.

Xyl.

Mar.

This system contains measures 16 through 21. The Vibraphone (Vib.) part features a melodic line with eighth and quarter notes, including some grace notes. The Xylophone (Xyl.) part plays a steady eighth-note accompaniment. The Maracas (Mar.) part consists of a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

Vib.

Xyl.

Mar.

This system contains measures 22 through 26. In measure 24, the Vibraphone part has a melodic line with a grace note and a right-hand (rh) accompaniment. The Xylophone part continues with its eighth-note accompaniment. The Maracas part continues with its rhythmic pattern, with a key signature change to one flat (B-flat) in measure 25.

Vib.

Xyl.

Mar.

This system contains measures 27 through 31. The Vibraphone part has a melodic line with grace notes and a steady eighth-note accompaniment. The Xylophone part continues with its eighth-note accompaniment. The Maracas part continues with its rhythmic pattern, with a key signature change to two flats (B-flat and E-flat) in measure 28.

32

Vib.

Xyl.

Mar.

This system contains measures 32 through 36. The Vibraphone (Vib.) part begins in measure 32 with a whole rest, followed by eighth-note patterns in measures 33 and 34, and a half note in measure 35. The Xylophone (Xyl.) part features a continuous eighth-note pattern with accents throughout measures 32-36. The Maracas (Mar.) part consists of a steady eighth-note accompaniment in both the treble and bass staves.

37

Vib.

Xyl.

Mar.

This system contains measures 37 through 40. The Vibraphone (Vib.) part continues with eighth-note patterns, including a half note in measure 38 and a half note in measure 39. The Xylophone (Xyl.) part maintains its eighth-note pattern with accents. The Maracas (Mar.) part continues with its eighth-note accompaniment.

41

Vib.

Xyl.

Mar.

This system contains measures 41 through 45. The Vibraphone (Vib.) part features a more complex pattern with chords and eighth notes, including a half note in measure 42 and a half note in measure 43. The Xylophone (Xyl.) part continues with eighth-note patterns, some with rests. The Maracas (Mar.) part continues with its eighth-note accompaniment.

Vib.

Xyl.

Mar.

Vib.

Xyl.

Mar.

Vib.

Xyl.

Mar.

62

Vib.

Xyl.

Mar.

1 3 4 2 3 4 2 3 etc. 1 3 2 3 2 3 2 3 1 3 4 2 3 4 2 3 etc.

65

Vib.

Xyl.

Mar.

68

Vib.

Xyl.

Mar.

1 3 4 2 3 4 2 3 etc.



71

Vib.

Xyl.

Mar.

*rit.* -----

The musical score for measures 71-74 of 'Every Breath You Take' features three percussion parts. The Vibraphone (Vib.) part begins in measure 71 with a series of eighth-note chords, moving from a lower register to a higher one. In measure 74, it transitions to a sustained, shimmering chord. The Xylophone (Xyl.) part plays a steady eighth-note pattern throughout, with accents on measures 71, 72, and 73. In measure 74, it plays a series of chords. The Maracas (Mar.) part also plays a steady eighth-note pattern, with a slight change in texture in measure 74. A 'rit.' (ritardando) marking with a dashed line indicates a gradual deceleration starting in measure 74.