



# Auburn University Marching Band

Dear Prospective Drum Line Member,

Thank you for your interest in the 2016 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:

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#### 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.

For the sections above:

A rudiment sheet is included later in this packet. Hybrid rudiments are part of what we do and the list is ever-evolving. Some good online resources for studying hybrid rudiments are found here:

<http://vicfirth.com/hybrid-rudiments/>

<http://www.ninjadrummist.com/drum-rudiments/hybrid-rudiments/>

Please try to focus on the more basic hybrids and the ones listed in the exercise packet.

#### Cymbals

- Sounds/plating techniques
- 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, try looking at DCI and WGI videos online. 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.



## Schedule

Everyone planning to attend the audition in May should fill out the membership database form on the AUMB website and request to join the AUDL 2016 auditions facebook group.

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

### May 27 – May 29 audition camp (Goodwin Music Building Room #134 – band room)

#### Friday, May 27

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, May 28

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, May 29

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



### August 4-5 final section auditions (Goodwin Music Building Room #134 – band room)

#### Tuesday, August 3

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

#### Wednesday, August 4

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

### August 5 - 15 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, and/or use the facebook group to meet some new people and find a place to stay.

### **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).**

## Chauncey's Cakes

Musical score for a piano part, likely from a ballet or orchestral suite. The score is written on a single staff with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked as  $\text{♩} = 110-150$ .

The score is divided into measures, with measure numbers 6, 11, 15, 19, 24, 30, and 34 indicated. The dynamics range from *ff* (fortissimo) to *p* (piano).

Key musical features include:
 

- Measures 6-11: A series of eighth and sixteenth notes, with a *ff* dynamic.
- Measure 11: A triplet of eighth notes, marked with an accent (^).
- Measures 15-19: A series of eighth and sixteenth notes, with a *p* dynamic.
- Measure 19: A triplet of eighth notes, marked with an accent (^).
- Measures 24-30: A series of eighth and sixteenth notes, with a *ff* dynamic.
- Measures 30-34: A series of eighth and sixteenth notes, with a *p* dynamic.
- Measures 34-39: A series of eighth and sixteenth notes, with a *ff* dynamic.

The score includes various musical notations such as slurs, accents, and dynamic markings. The final measure (39) ends with a double bar line.

39

D

48

52

♩.=140-180

55

59

65

# #43

\*\* Insert rudiments where bracketed: triplet-based rudiments on the groupings of 3 notes, duple-based rudiments on the groupings of four notes. Some suggested rudiments:

**Triple** - tap drags, rolls, flam drags, cheese, flammed fives, chuta-chuts (hand to hand patts), paradiddlediddles

**Duple** - tap drags, rolls, 3 strokes, flam taps, inverts, book reports, flam paradiddles

♩=100-126

69

73

76

80





# Auburn Drumline Grooves/Stand Jams

## SJ #1

trad/Doug Rosener

♩ = 160

4

8

12

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

R

R R R

*p*

*f*

## S.J. #6 - Ode to NT

16  $\bullet = 132$

R RR R R RR R R L R RR R R RR RLR R R L R R R L L R L R L

19

22

25

28

31

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

34

37

R L R LR R RLLR

# Huggada

Jamie Logan  
Landon Davis  
Andrew Roop

**A**

8

*p* *fp* *f* *p* *fp* *f*

**B**

13

*p* *f* *p* *f* *p* *f*

**C**

19

*p* *mp* *mf* *f*

**D**

25

*p* *f*

42

*mf*

**E**

31

35

# Huggada

2

37

Musical notation for measures 37-42. The piece is in 4/4 time. Measures 37-39 feature a series of eighth notes with accents (^) and a dynamic of *p*. Measures 40-42 feature a series of eighth notes with accents (^) and a dynamic of *f*. The notation includes fingerings (4) and a sequence of notes marked with 'x' in a circle.

*p* *f*

**F** (♩=♩)

Musical notation for measures 43-48. The piece is in 4/4 time. Measures 43-45 feature a series of eighth notes with accents (^) and a dynamic of *f*. Measures 46-48 feature a series of eighth notes with accents (^) and a dynamic of *f*. The notation includes fingerings (4) and a sequence of notes marked with 'x' in a circle.

*f* *f*

43

Musical notation for measures 49-54. The piece is in 4/4 time. Measures 49-51 feature a series of eighth notes with accents (^) and a dynamic of *fp*. Measures 52-54 feature a series of eighth notes with accents (^) and a dynamic of *ff*. The notation includes fingerings (4) and a sequence of notes marked with 'x' in a circle.

*fp* *ff*

# PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

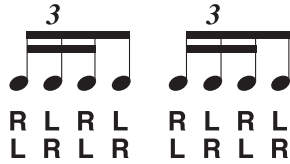
## I. ROLL RUDIMENTS

### A. Single Stroke Roll Rudiments

1. Single Stroke Roll \*



2. Single Stroke Four



3. Single Stroke Seven



### B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll



5. Tripe Stroke Roll

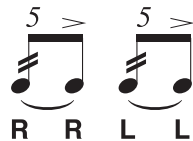


### C. Double Stroke Open Roll Rudiments

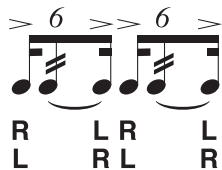
6. Double Stroke Open Roll \*



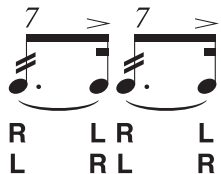
7. Five Stroke Roll \*



8. Six Stroke Roll

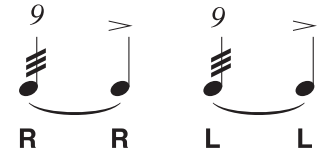


9. Seven Stroke Roll \*

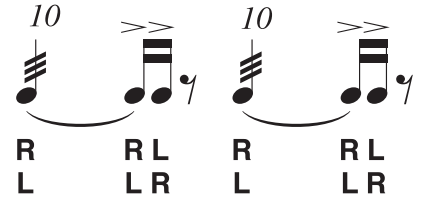


\* These rudiments are also included in the original Standard 26 American Drum Rudiments.

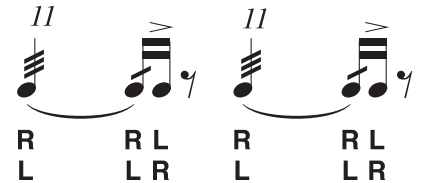
10. Nine Stroke Roll \*



11. Ten Stroke Roll \*



12. Eleven Stroke Roll \*



13. Thirteen Stroke Roll \*



14. Fifteen Stroke Roll \*



15. Seventeen Stroke Roll



## II. DIDDLE RUDIMENTS

16. Single Paradiddle \*



17. Double Paradiddle \*



18. Triple Paradiddle



19. Single Paradiddle-diddle



### III. FLAM RUDIMENTS

20. Flam \*



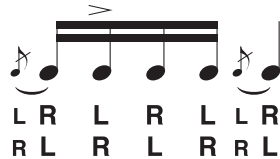
21. Flam Accent \*



22. Flam Tap \*



23. Flamacue \*



24. Flam Paradiddle \*



25. Single Flammed Mill



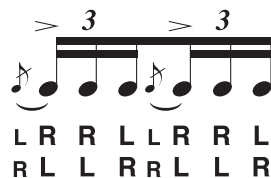
26. Flam Paradiddle-diddle \*



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



### IV. DRAG RUDIMENTS

31. Drag \*



32. Single Drag Tap \*



33. Double Drag Tap \*



34. Lesson 25 \*



35. Single Dragadiddle



36. Drag Paradiddle #1 \*



37. Drag Paradiddle #2 \*



38. Single Ratamacue \*



39. Double Ratamacue \*



40. Triple Ratamacue \*



