



Auburn University Marching Band

Dear Prospective Drum Line Member,

Thank you for your interest in the 2020 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. 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 extremely hard, and be a team player.

The Coronavirus pandemic this past spring has brought unprecedented challenges to all our lives. Even though the situation is not ideal, we will do our best to work through the logistical difficulties to allow everyone their best possible chance of making the line. We don't know what the fall will be like in terms of rehearsal and performances, but we will hope for the best and prepare with the same positive energy and excitement we always feel at this time of year.



To satisfy university mandated social distancing requirements, the first round of our auditions will be online. The requirements of the entire audition procedure for 2020 are outlined in detail below, please read them carefully and contact us with any questions.

Included in this packet are audition exercises and music. Regardless of how easy or hard the music looks, you should emphasize accurate playing. This means correct heights, stick control, correct pitches, accurate note placement, exact diddle interpretation, steady tempo (practice with a metronome), sound quality, and consistency.

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

Sincerely,
The 2020 Auburn University Drumline Staff

2020 AUDL Audition Procedure

General Instructions:

The first round of the 2020 AUDL audition will be online. The procedure is outlined in detail below. **The videos are due on June 15**, at that time each video will be reviewed and the student will be notified as to whether they will continue with the audition process. Students who advance will attend a callback audition camp August 1-3. The daily schedule and details for that will be announced when the first round of video auditions are complete, although the auditions will take the majority of each of those three days. For those students, it will be advisable to pursue early move-in options. On the afternoon of August 3rd, the final ensemble will be announced and preseason camp will begin on the 4th. This schedule is subject to change by the university's ongoing response to the Coronavirus pandemic.

Instructions For Videos

- All students will make videos of the material specified below and post the videos to YouTube.
- A link for your YouTube video audition must be emailed to both rosendb@auburn.edu (Dr. Rosener) and jam0185@auburn.edu (Mr. Martin). Please preview the link to be sure it works, and that the videos are not set to private. Please also disable the comments.
- **The deadline for all video audition link submissions is June 15.** Videos posted or links received after that date will not be considered.
- Videos should be of the highest possible quality of both sound and video. For battery members, be sure that the video clearly shows your feet when marking time, when required.
- Videos of the exercises may be made individually, but each exercise, including those with multiple passes, must be recorded in one take. No editing in the middle of an exercise or between reps.
- At the beginning of your video, clearly state your name, what school you're from (for new students), and the instrument you're auditioning for. Please specify drum number for basses, and instrument for keyboards.
- Access to instruments may present a problem for some of you. Audition videos on actual drums or keyboards are best, but if that is not possible, the following options are acceptable and won't hinder your chances of making a spot:
 - Snare may play on a Real Feel or Offworld-style pad.
 - Quads may play on a commercially available or homemade quad pad. If you make one, be sure the pads are spaced to reflect drum sizes of 6, 10, 12, 13, 14.
 - Basses may play on either a commercially available or homemade bass pad. We need to see you play with a typical bass stroke on a vertical 2-sided pad, preferably with the sides at least 14" apart.
 - Cymbals may clap. You should maintain a marching posture, and clap cymbal-style with your hands in front of you.

- Keyboards may follow the instrument specific instructions below to video record the non-pitched exercises included in the packet.
- Synth players may play on a piano or midi keyboard.
- Rack players may play on a drum set. You should reconfigure the set so that you're playing the bass drum part with your left hand, since that's the way it will be done here. To accomplish this, you can use a floor tom, low drum, or the bass drum on its side, however you wish.
- All audition videos must be made standing up, including keyboard videos.
- When using the metronome, it should be audible on your recording.
- Music should be memorized if possible.

Instrument-Specific Instructions

Snare:

- **8s**, 3 times through at 3", 6", and full height, with a metronome at 140, marking time.
- **Accent/Tap** twice through at 12/3", metronome at 132, marking time.
- **Triplet Accent** twice through, at 12/3" metronome at 132, marking time.
- **20 Rolls** twice through at 3" and 6", metronome at 116, marking time.
 - Be careful of the tempo transfer in the middle, the note speed stays the same. Your feet will change to the dotted quarter compared to the metronome for the second half, and the repeat should be done directly, it will come out on your left foot. The feet are tricky in this one. If you can't get it with the feet, then play without, but priority will be given to those who can.
- **#43** Three times through at 100, play without the metronome and no mark time:
 - #1 – tap drags after all accents
 - #2 – flams on all the accents
 - #3 – flam drags on the groups of 3.
- **Joe's Jam** once at 112, marking time.

Quads:

- **8s**, 3 times through with a metronome at 140, marking time:
 - #1 full height on drum 2
 - #2 full height around
 - #3 3" around
- **Accent/Tap** twice through at 12/3", metronome at 132, marking time.
 - #1 drum 2
 - #2 around
- **Triplet Accent** twice through, at 12/3" metronome at 132, marking time, all on drum 2.
- **20 Rolls** two times through, metronome at 116, marking time:
 - #1 – 6' drum 2



- #2 – 6” around
- Be careful of the tempo transfer in the middle, the note speed stays the same. Your feet will change to the dotted quarter compared to the metronome for the second half, and the repeat should be done directly, it will come out on your left foot. The feet are tricky in this one. If you can’t get it with the feet, then play without, but priority will be given to those who can.
- **#43** Three times through at 100, play without the metronome and no mark time all on drum 2:
 - #1 – tap drags after all accents
 - #2 – flams on all the accents
 - #3 – flam drags on the groups of 3.
- **Joe’s Jam** once at 112, marking time.

Bass:

- **8s**, 3 times through at 3”, 6”, and full height, with a metronome at 140, marking time. Play the part for the drum you’re auditioning for.
- **Accent/Tap** twice through at 12/3”, metronome at 132, marking time. Play the part for the drum you’re auditioning for.
- **Triplet Accent** twice though, at 12/3” metronome at 132, marking time.
 - #1 Unison
 - #2 accents only
- **20 Rolls** twice through at 6”, metronome at 116, marking time.
 - #1 unison
 - #2 your drum’s split
 - Be careful of the tempo transfer in the middle, the note speed stays the same. Your feet will change to the dotted quarter compared to the metronome for the second half, and the repeat should be done directly, it will come out on your left foot. The feet are tricky in this one. If you can’t get it with the feet, then play without, but priority will be given to those who can.
- **#43** twice through at 100, play without the metronome and no mark time:
 - #1 – unison
 - #2 – split
- **Joe’s Jam** once at 112, marking time.



Cymbals:

When splits are written, choose one, and tell us which one before you begin.

- **8s**, twice, with a metronome at 140, marking time.
- **Accent/Tap** twice, metronome at 132, marking time.
- **20 Rolls** twice through at 6”, metronome at 116, marking time.
 - #1 unison
 - #2 your drum’s split

- Be careful of the tempo transfer in the middle, the note speed stays the same. Your feet will change to the dotted quarter compared to the metronome for the second half, and the repeat should be done directly, it will come out on your left foot. The feet are tricky in this one. If you can't get it with the feet, then play without, but priority will be given to those who can.
- **Joe's Jam** once at 112, marking time.
- **Please study the entire series of videos: [Marching Cymbals 101](#)**

Keyboards (Marimba/Vibes/Xylo):

Play the all rhythms and stickings for the following exercises on a flat surface like a table with a towel, or similar. Don't play on a bed or pillow. Play with whatever four mallet grip you're comfortable with (except xylophone).

- **8s**, twice, with a metronome at 140
- **Accent/Tap** twice, metronome at 132
- **20 Rolls** twice, metronome at 116
 - Be careful of the tempo transfer in the middle, the note speed stays the same.
- **#43** twice through at 100 without the metronome.
- For new students, please include any video you might have of yourself playing keyboard in any setting: solo, percussion ensemble, marching band, etc. It's okay if you don't have anything, but include it if you can.

Synths 1 or 2:

- **8s**, twice, with a metronome at 140
- **Accent/Tap** twice, metronome at 132
- **20 Rolls** twice, metronome at 116
 - Be careful of the tempo transfer in the middle, the note speed stays the same.
- **#43** twice through at 100 without the metronome.
- Synth 1 only – **Left Hand 16ths once.**



Rack:

- **8s**, twice, with a metronome at 140
- **Accent/Tap** twice, metronome at 132
- **20 Rolls** twice, metronome at 116
 - Be careful of the tempo transfer in the middle, the note speed stays the same.
- **#43** twice through at 100 without the metronome.

Questions? Post your question in the audition group, or email Dr. Rosener at rosendb@auburn.edu.

AU Drumline Exercises 2020

Doug Rosener

8s

♩=110-150

*ff*

A (♩=♩.)

6



r

11



r

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

15



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

19



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

B

23



etc. l l l l l l l l etc. r

27



l r

31



l r rl rl rl rl rl rl r r l l r

Accent Tap

35 $\frac{10-160}{4}$ $\frac{7}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$ $\frac{1}{32}$ $\frac{1}{64}$ $\frac{1}{128}$ $\frac{1}{256}$ $\frac{1}{512}$ $\frac{1}{1024}$ $\frac{1}{2048}$ $\frac{1}{4096}$ $\frac{1}{8192}$ $\frac{1}{16384}$ $\frac{1}{32768}$ $\frac{1}{65536}$ $\frac{1}{131072}$ $\frac{1}{262144}$ $\frac{1}{524288}$ $\frac{1}{1048576}$ $\frac{1}{2097152}$ $\frac{1}{4194304}$ $\frac{1}{8388608}$ $\frac{1}{16777216}$ $\frac{1}{33554432}$ $\frac{1}{67108864}$ $\frac{1}{134217728}$ $\frac{1}{268435456}$ $\frac{1}{536870912}$ $\frac{1}{1073741824}$ $\frac{1}{2147483648}$ $\frac{1}{4294967296}$ $\frac{1}{8589934592}$ $\frac{1}{17179869184}$ $\frac{1}{34359738368}$ $\frac{1}{68719476736}$ $\frac{1}{137438953472}$ $\frac{1}{274877906944}$ $\frac{1}{549755813888}$ $\frac{1}{1099511627776}$ $\frac{1}{2199023255552}$ $\frac{1}{4398046511104}$ $\frac{1}{8796093022208}$ $\frac{1}{17592186044416}$ $\frac{1}{35184372088832}$ $\frac{1}{70368744177664}$ $\frac{1}{140737488355328}$ $\frac{1}{281474976710656}$ $\frac{1}{562949953421312}$ $\frac{1}{1125899906842624}$ $\frac{1}{2251799813685248}$ $\frac{1}{4503599627370496}$ $\frac{1}{9007199254740992}$ $\frac{1}{18014398509481984}$ $\frac{1}{36028797018963968}$ $\frac{1}{72057594037927936}$ $\frac{1}{144115188075855872}$ $\frac{1}{288230376151711744}$ $\frac{1}{576460752303423488}$ $\frac{1}{1152921504606846976}$ $\frac{1}{2305843009213693952}$ $\frac{1}{4611686018427387904}$ $\frac{1}{9223372036854775808}$ $\frac{1}{18446744073709551616}$ $\frac{1}{36893488147419103232}$ $\frac{1}{73786976294838206464}$ $\frac{1}{147573952589676412928}$ $\frac{1}{295147905179352825856}$ $\frac{1}{590295810358705651712}$ $\frac{1}{1180591620717411303424}$ $\frac{1}{2361183241434822606848}$ $\frac{1}{4722366482869645213696}$ $\frac{1}{9444732965739290427392}$ $\frac{1}{18889465931478580854784}$ $\frac{1}{37778931862957161709568}$ $\frac{1}{75557863725914323419136}$ $\frac{1}{151115727451828646838272}$ $\frac{1}{302231454903657293676544}$ $\frac{1}{604462909807314587353088}$ $\frac{1}{1208925819614629174706176}$ $\frac{1}{2417851639229258349412352}$ $\frac{1}{4835703278458516698824704}$ $\frac{1}{9671406556917033397649408}$ $\frac{1}{19342813113834066795298816}$ $\frac{1}{38685626227668133590597632}$ $\frac{1}{77371252455336267181195264}$ $\frac{1}{154742504910672534362390528}$ $\frac{1}{309485009821345068724781056}$ $\frac{1}{618970019642690137449562112}$ $\frac{1}{1237940039285380274899124224}$ $\frac{1}{2475880078570760549798248448}$ $\frac{1}{4951760157141521099596496896}$ $\frac{1}{9903520314283042199192993792}$ $\frac{1}{19807040628566084398385987584}$ $\frac{1}{39614081257132168796771975168}$ $\frac{1}{79228162514264337593543950336}$ $\frac{1}{158456325028528675187087900672}$ $\frac{1}{316912650057057350374175801344}$ $\frac{1}{633825300114114700748351602688}$ $\frac{1}{1267650600228229401496703205376}$ $\frac{1}{2535301200456458802993406410752}$ $\frac{1}{5070602400912917605986812821504}$ $\frac{1}{10141204801825835211973625643008}$ $\frac{1}{20282409603651670423947251286016}$ $\frac{1}{40564819207303340847894502572032}$ $\frac{1}{81129638414606681695789005144064}$ $\frac{1}{162259276829213363391578010288128}$ $\frac{1}{324518553658426726783156020576256}$ $\frac{1}{649037107316853453566312041152512}$ $\frac{1}{1298074214633706907132624082305024}$ $\frac{1}{2596148429267413814265248164610048}$ $\frac{1}{5192296858534827628530496329220096}$ $\frac{1}{10384593717069655257060992658440192}$ $\frac{1}{20769187434139310514121985316880384}$ $\frac{1}{41538374868278621028243970633760768}$ $\frac{1}{83076749736557242056487941267521536}$ $\frac{1}{166153499473114484112975882535043072}$ $\frac{1}{332306998946228968225951765070086144}$ $\frac{1}{664613997892457936451903530140172288}$ $\frac{1}{1329227995784915872903807060280344576}$ $\frac{1}{2658455991569831745807614120560689152}$ $\frac{1}{5316911983139663491615228241121378304}$ $\frac{1}{10633823966279326983230456482242756608}$ $\frac{1}{21267647932558653966460912964485513216}$ $\frac{1}{42535295865117307932921825928971026432}$ $\frac{1}{85070591730234615865843651857942052864}$ $\frac{1}{170141183460469231731687303715884105728}$ $\frac{1}{340282366920938463463374607431768211456}$ $\frac{1}{680564733841876926926749214863536422912}$ $\frac{1}{1361129467683753853853498429727072845824}$ $\frac{1}{2722258935367507707706996859454145691648}$ $\frac{1}{5444517870735015415413993718908291383296}$

Triplet Accent

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

♩ = 140-180

57

12/8

62

66

9

4

20 Rolls

71 $\text{♩} = 100-132$

single strokes

75

r l r l r

79 $\text{♩} = \text{♩}$

diddles

r l r l r l

83

r l r

r l r r l r r l r

#43 $\text{♩} = 80-120$

86

91

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

95

L L L L etc. L L R

98

Bass Drums

Joe's Jam

Joe Murfin rev. Doug Rosener 2013

The musical score for Bass Drums of "Joe's Jam" is written on a single staff with a common time signature (C). The piece begins with a dynamic of *f* (forte) and a crescendo leading to *mf* (mezzo-forte). The score is divided into measures, with some measures containing triplets (indicated by a '3' over the notes) and sixteenth-note patterns. The piece concludes with a final measure marked with a double bar line. The following table summarizes the key elements of the score:

Measure	Notes	Dynamic	Other
1	Quarter note, eighth notes, quarter note	<i>f</i>	
2	Quarter note, eighth notes, quarter note	<i>f</i>	
3	Quarter note, eighth notes, quarter note	<i>f</i>	
4	Quarter note, eighth notes, quarter note	<i>f</i>	
5	Quarter note, eighth notes, quarter note	<i>f</i>	
6	Quarter note, eighth notes, quarter note	<i>f</i>	
7	Quarter note, eighth notes, quarter note	<i>f</i>	
8	Quarter note, eighth notes, quarter note	<i>f</i>	
9	Quarter note, eighth notes, quarter note	<i>f</i>	
10	Quarter note, eighth notes, quarter note	<i>f</i>	
11	Quarter note, eighth notes, quarter note	<i>f</i>	
12	Quarter note, eighth notes, quarter note	<i>f</i>	
13	Quarter note, eighth notes, quarter note	<i>f</i>	
14	Quarter note, eighth notes, quarter note	<i>f</i>	
15	Quarter note, eighth notes, quarter note	<i>f</i>	
16	Quarter note, eighth notes, quarter note	<i>f</i>	
17	Quarter note, eighth notes, quarter note	<i>f</i>	
18	Quarter note, eighth notes, quarter note	<i>f</i>	
19	Quarter note, eighth notes, quarter note	<i>f</i>	
20	Quarter note, eighth notes, quarter note	<i>f</i>	
21	Quarter note, eighth notes, quarter note	<i>f</i>	
22	Quarter note, eighth notes, quarter note	<i>f</i>	
23	Quarter note, eighth notes, quarter note	<i>f</i>	
24	Quarter note, eighth notes, quarter note	<i>f</i>	
25	Quarter note, eighth notes, quarter note	<i>f</i>	
26	Quarter note, eighth notes, quarter note	<i>f</i>	
27	Quarter note, eighth notes, quarter note	<i>f</i>	
28	Quarter note, eighth notes, quarter note	<i>f</i>	
29	Quarter note, eighth notes, quarter note	<i>f</i>	
30	Quarter note, eighth notes, quarter note	<i>f</i>	
31	Quarter note, eighth notes, quarter note	<i>f</i>	
32	Quarter note, eighth notes, quarter note	<i>f</i>	
33	Quarter note, eighth notes, quarter note	<i>f</i>	
34	Quarter note, eighth notes, quarter note	<i>f</i>	
35	Quarter note, eighth notes, quarter note	<i>f</i>	
36	Quarter note, eighth notes, quarter note	<i>f</i>	
37	Quarter note, eighth notes, quarter note	<i>f</i>	
38	Quarter note, eighth notes, quarter note	<i>f</i>	
39	Quarter note, eighth notes, quarter note	<i>f</i>	
40	Quarter note, eighth notes, quarter note	<i>f</i>	
41	Quarter note, eighth notes, quarter note	<i>f</i>	
42	Quarter note, eighth notes, quarter note	<i>f</i>	
43	Quarter note, eighth notes, quarter note	<i>f</i>	
44	Quarter note, eighth notes, quarter note	<i>f</i>	
45	Quarter note, eighth notes, quarter note	<i>f</i>	
46	Quarter note, eighth notes, quarter note	<i>f</i>	
47	Quarter note, eighth notes, quarter note	<i>f</i>	
48	Quarter note, eighth notes, quarter note	<i>f</i>	
49	Quarter note, eighth notes, quarter note	<i>f</i>	
50	Quarter note, eighth notes, quarter note	<i>f</i>	
51	Quarter note, eighth notes, quarter note	<i>f</i>	
52	Quarter note, eighth notes, quarter note	<i>f</i>	
53	Quarter note, eighth notes, quarter note	<i>f</i>	
54	Quarter note, eighth notes, quarter note	<i>f</i>	
55	Quarter note, eighth notes, quarter note	<i>f</i>	
56	Quarter note, eighth notes, quarter note	<i>f</i>	
57	Quarter note, eighth notes, quarter note	<i>f</i>	
58	Quarter note, eighth notes, quarter note	<i>f</i>	
59	Quarter note, eighth notes, quarter note	<i>f</i>	
60	Quarter note, eighth notes, quarter note	<i>f</i>	
61	Quarter note, eighth notes, quarter note	<i>f</i>	
62	Quarter note, eighth notes, quarter note	<i>f</i>	
63	Quarter note, eighth notes, quarter note	<i>f</i>	
64	Quarter note, eighth notes, quarter note	<i>f</i>	
65	Quarter note, eighth notes, quarter note	<i>f</i>	
66	Quarter note, eighth notes, quarter note	<i>f</i>	
67	Quarter note, eighth notes, quarter note	<i>f</i>	
68	Quarter note, eighth notes, quarter note	<i>f</i>	
69	Quarter note, eighth notes, quarter note	<i>f</i>	
70	Quarter note, eighth notes, quarter note	<i>f</i>	
71	Quarter note, eighth notes, quarter note	<i>f</i>	
72	Quarter note, eighth notes, quarter note	<i>f</i>	
73	Quarter note, eighth notes, quarter note	<i>f</i>	
74	Quarter note, eighth notes, quarter note	<i>f</i>	
75	Quarter note, eighth notes, quarter note	<i>f</i>	
76	Quarter note, eighth notes, quarter note	<i>f</i>	
77	Quarter note, eighth notes, quarter note	<i>f</i>	
78	Quarter note, eighth notes, quarter note	<i>f</i>	
79	Quarter note, eighth notes, quarter note	<i>f</i>	
80	Quarter note, eighth notes, quarter note	<i>f</i>	
81	Quarter note, eighth notes, quarter note	<i>f</i>	
82	Quarter note, eighth notes, quarter note	<i>f</i>	
83	Quarter note, eighth notes, quarter note	<i>f</i>	
84	Quarter note, eighth notes, quarter note	<i>f</i>	
85	Quarter note, eighth notes, quarter note	<i>f</i>	
86	Quarter note, eighth notes, quarter note	<i>f</i>	
87	Quarter note, eighth notes, quarter note	<i>f</i>	
88	Quarter note, eighth notes, quarter note	<i>f</i>	
89	Quarter note, eighth notes, quarter note	<i>f</i>	
90	Quarter note, eighth notes, quarter note	<i>f</i>	
91	Quarter note, eighth notes, quarter note	<i>f</i>	
92	Quarter note, eighth notes, quarter note	<i>f</i>	
93	Quarter note, eighth notes, quarter note	<i>f</i>	
94	Quarter note, eighth notes, quarter note	<i>f</i>	
95	Quarter note, eighth notes, quarter note	<i>f</i>	
96	Quarter note, eighth notes, quarter note	<i>f</i>	
97	Quarter note, eighth notes, quarter note	<i>f</i>	
98	Quarter note, eighth notes, quarter note	<i>f</i>	
99	Quarter note, eighth notes, quarter note	<i>f</i>	
100	Quarter note, eighth notes, quarter note	<i>f</i>	