



AUBURN UNIVERSITY MARCHING BAND: PERCUSSION

Thank you for your interest in the 2024 Auburn University Drum Line! The Auburn University Marching Band has a proud tradition of excellent performances and great school spirit, and we are excited for you to become a part of that tradition.

The AUMB is looking for exceptional players who are dedicated, responsible, and hard-working. During the audition process we will ask you to do things that may be new or different from the way you've learned them previously – we encourage you to



be flexible and keep an open mind. You will find that there are many viable ways to approach your instrument. We simply ask that you do your best to learn our way so that we can be a unified team. Many people ask what is required to make the line – the answer is to have a great attitude, work hard, and hold yourself to a high individual standard.

During the first weekend, you will play individually, with the section you're auditioning for, and with the percussion section as a whole. We typically have more people audition than we have instruments for. For this reason, we ask that you choose a first choice and a second choice of instrument to audition on. If for some reason we are unable to offer you a spot on your preferred instrument, we still want you to be a part of the percussion section in a role that can utilize your strengths.

Included in this packet are audition exercises and music. We expect you to learn this music before coming to auditions; we will use it to teach technique, establish concepts, and introduce other fundamental ideas. Regardless of difficulty, you should always emphasize **precision**. This means precise rhythms, precise heights, precise beating zones, correct pitches, and consistent tempo (practice with a metronome). We also want you to play with ideal sound quality at all times. Those auditioning for a section in the battery (snare, quads, bass, cymbals) must be prepared to mark time to all music.

We're thrilled that you're interested in joining the Auburn University Drumline and can't wait to meet you at the audition!

Sincerely,
The AUMB Percussion Staff



Schedule

Everyone planning to attend the audition in May/June should fill out the membership database form on the AUMB website and request to join the audition Facebook group: “*Auburn University Drumline 2024 Auditions*”

May 30 – June 1: Audition Camp (*AUMB Marching Band Practice Facility*)

Thursday, May 30	
4:00 – 4:30	Registration
4:30 – 5:00	Intro Meeting
5:00 – 8:00	Session 1
Friday, May 31	
9:00 – 12:00	Session 2
12:00 – 1:30	Lunch
1:30 – 4:30	Session 3
4:30 – 6:00	Dinner
6:00 – 9:00	Session 4
Saturday, June 1	
9:00 – 12:00	Session 5
12:00 – 1:30	Lunch
1:30 – 4:30	Session 6
4:30 – 5:30	Dinner
5:30 – 7:30	Session 7
7:45pm	List posted



August 4 – 5: Callback Auditions

Sunday, August 4	
1:00 – 3:00	Snares
3:30 – 5:30	Quads
7:00 – 9:00	Basses
Monday, August 5	
8:00 – 10:00	Front Ensemble
10:30 – 12:30	Cymbals

Audition Fee

A one-time, non-refundable audition fee of \$35 is due at registration (12:00 on Friday). We accept cash, checks made payable to the Auburn University Marching Band, or you can pay online in advance through a link that we will post in the Facebook group.



Food/Housing

Food and housing are not provided for the auditions – please plan accordingly. We use the Facebook group to accommodate some out-of-town people with current students who live in town: please contact Aaron Locklear (acl0017@auburn.edu) 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.

Preseason Camp

Preseason camp commences immediately after callback auditions and goes all the way up to the first day of classes. Dates for 2024 are August 4-August 18. A full schedule can be found on the AUMB audition web page.

What to Bring to Auditions

- Sticks/mallets (front ensemble mallets are provided, but feel free to bring your own)
- Practice pad
- Ear Plugs (a nice set goes a long way...avoid the standard foam if possible)
- Three-ring binder with audition music & schedule in plastic sheet protectors
- Audition fee if paying in-person
- Tennis shoes: **no sandals** – *no exceptions* (battery will be marching)
- Sunscreen! (Being sunburnt will distract you from playing your best)
- Water bottle/jug

- Hot weather clothes – we will be outside in the humidity for most of the camp
- Money for meals
- Metronome – for individual practice (*optional but recommended*)
- Sleeping bag/pillow if staying with a current student

General Tips for Success

- Be **detail oriented**. If the packet seems very easy, then you're probably overlooking some important details.
- Play with **precision**. Clean comes from accuracy and consistency. Slow it down. Start with the check. Make sure *all* rhythms are placed exactly where they belong in the grid.
- Play with a **metronome**, *but don't become dependent on it*. Try playing with the met on the half note or whole note to help you generate correct tempo on your own.
- Play with **power**, but also **control**. Play with **precision**, but also **relaxation** and **flow**.
- If you're playing a rebound stroke, be sure the stick is **bouncing** back to the origin of the stroke like a basketball.
- If you're playing two-height downstrokes, be sure there is NO HOP after the accent.
- Watch yourself play in a mirror or video. What your hands/arms look like when you play will be a big factor. Track the motion and trajectory of your sticks/mallets.
- For battery, feet are the most important. **Keep your feet in time.**
- Mallets – when playing with four mallets, work on even sounds from all mallets on permutations and techniques.
- Synths/rack – rhythmic accuracy and timing are key to these positions. Synth 1 should also have piano proficiency, while Synth 2 should know their way around a piano but also have percussion experience.
- Cymbals – for a good explanation of cymbal techniques, consult the “Seavine Cymbal Education” YouTube channel or the “Marching Cymbals 101” video by the Santa Clara Vanguard from 2018.

Heights System

Dynamic	Height
pp	1"
p	3"
mp	6"
mf	9"
f	12"
ff	15"



Slash dynamics (i.e. *f/mp*)

- the first dynamic indicates the accent height and the second indicates tap height
- for example, *f/p* would indicate 12" accents and 3" taps

Tenutos

- tenutos should be interpreted as 3" below the defined accent height

Crescendo/Decrescendo

- when encountering crescendos or decrescendos that don't specify a beginning or ending dynamic, it should be assumed that it travels from the tap height to the accent height (or vice versa)

Instructions for Specific Exercises

TIME & FLOW:

Battery

- Play with full rebound
- Keep the feet in time and focus on rhythmic **precision**
- Play with **power and flow**
- Quads: perfect the rhythms on a single playing surface
- Basses: from A-B, practice the split variation w/ 1s, 2s, 3s, and 4s
 - B-end has no unison or split variations – as written *only*

Front Ensemble

- Prioritize rhythmic **precision** by playing on a practice pad with a metronome
- Play with full lift/rebound
- Play with **power and flow**
- Pay close attention to the dynamics

THREE HEIGHTS:

Battery

- Control the downstroke to keep taps low, use rebound for consecutive notes of the same height
- Tap sound should be full
- Use correct double stroke technique at low heights
- Read carefully over our heights system (*listed above*)

Front Ensemble

- For mallets this exercise is all about inside 2's
 - Anchor your grip in the middle finger
 - Hold no larger than a 4th when playing inside 2's
 - Keep the hands low
 - Use torque to create stick height
- Rhythm section should focus carefully on rhythmic **precision**
- Synths: start thinking ahead about your choice of sound

ROLLING INTERVALS:

Battery

- Play at a variety of tempos and heights (6" is default, but we play it all the way from 3" to 12")
- Maintain a high level of rhythm **precision** and diddle quality
- Double and triple check your execution of the metric modulations
- Challenge yourself with higher tempos to work on chops

Mallets

- This exercise is all about changing intervals – use the fulcrum/middle finger to manipulate the inside mallet as you toss between small and large intervals

- It's imperative that you change intervals as soon as possible after playing the previous note, but maintain **fluidity**. This is not a piston stroke exercise
- Rhythm section: rhythmic **precision** is difficult in this exercise and should be top priority

43v2:

Battery

- Learn the check first
- Add simple rudiments
 - flams on the accents, tap drags, tap rolls, flam drags, etc.
- Add complex rudiments
 - Duple-based rudiments on the 4-note groupings and triple-based rudiments on the 3-note groupings
 - paradiddles/puddas, flam taps/swiss army triplets, etc.
- Add timing fluctuations
 - 6-tuplets/16ths, 16ths/5lets, 16ths/4:3's, etc.

Front Ensemble

- Play with **fluidity**, but also provide high torque to create **powerful** sound quality on the small interval laterals
- Marimbas/vibes needs to learn parts 1 and 2, as we will alternate to work ascending/descending laterals
- Rhythm section stay locked in with each other – different subsections don't always line up, but you are the rhythmic anchor

Here's a list, by section, of what you may be expected to demonstrate:

Bass

- Memorization of the audition music and marking time while playing
- Rudiments – you will be asked to play them in the context of the exercises or separately. Be sure to work on the rudiments defined in exercise instructions.
- Sight-reading
- Marching fundamentals

- Learn the part of the drum you'd like to audition for. Drum #1 (smallest) is at the top of the staff, #2 is the note below that, etc. Large noteheads on the middle line are unisons.

Cymbals

- Memorization of the audition music and marking time while playing
- Sounds/plating techniques
- Sight-reading
- Marching fundamentals (including our Pregame jog)
- If you are unfamiliar with cymbal technique or how to produce the sounds listed, check out "Seavine Cymbal Education" on YouTube

Snare

- Memorization of the audition music and marking time while playing
- Rudiments – you will be asked to play them in the context of the exercises or separately. Be sure to work on the rudiments defined in exercise instructions.
- Sight-reading
- Marching fundamentals

Quads

- Memorization of the audition music and marking time while playing
- Rudiments – you will be asked to play them in the context of the exercises or separately. Be sure to work on the rudiments defined in the exercise instructions.
- We may come up with some arounds on the spot – be ready to learn quickly!
- Sight-reading
- Marching fundamentals

Mallets

- Memorization of the audition music
- All twelve major and minor scales
- Sight-reading
- Proficiency in 4-mallet (Stevens grip) and 2-mallet playing
- Knowledge of the four basic 4-mallet stroke types: double-vertical, single-independent, single-alternating, and double lateral

Synth 1

- Memorization of the audition music
- All twelve major and minor scales
- Proficiency in piano fundamentals
- Sight-reading

Synth 2/Percussion

- Memorization of the audition music
- All twelve major and minor scales
- General proficiency in auxiliary percussion and snare drum
- Sight-reading

Drum Set

- Memorization of the audition music
- Various drum set styles (rock, funk, jazz, bossa nova, soca, etc.)
- Sight-reading



Questions? Post it in the audition group to benefit everyone. For more personal inquiries email Aaron Locklear at ac10017@auburn.edu.

Motion '23

Perc - Locklear

♩ = 90-100

Musical notation for measures 1-2. Measure 1 is in 6/4 time, and measure 2 is in 4/4 time. The notation features quarter notes with stems pointing down and 'x' marks above the notes, indicating cymbal hits. Measure 1 contains six notes, and measure 2 contains four notes.

Musical notation for measures 3-6. Measures 3 and 4 are in 3/4 time, and measures 5 and 6 are in 2/4 time. The notation features quarter notes with stems pointing down and 'x' marks above the notes, indicating cymbal hits. Measure 3 contains six notes, measure 4 contains four notes, measure 5 contains four notes, and measure 6 contains four notes.

Musical notation for measures 7-10. Measures 7 and 8 are in 3/4 time, and measures 9 and 10 are in 2/4 time. The notation features quarter notes with stems pointing down and 'x' marks above the notes, indicating cymbal hits. Measure 7 contains six notes, measure 8 contains four notes, measure 9 contains four notes, and measure 10 contains four notes.

Musical notation for measures 11-14. Measures 11 and 12 are in 2/4 time, and measures 13 and 14 are in 4/4 time. The notation features eighth notes with stems pointing down and 'x' marks above the notes, indicating cymbal hits. Measure 11 contains eight notes, measure 12 contains eight notes, measure 13 contains eight notes, and measure 14 contains eight notes. The number '6' is written below the notes in measures 11, 12, 13, and 14, indicating a sixteenth-note pattern.

Musical notation for measures 15-17. Measures 15 and 16 are in 4/4 time, and measure 17 is in 4/4 time. The notation features quarter notes with stems pointing down and 'x' marks above the notes, indicating cymbal hits. Measure 15 contains eight notes, measure 16 contains eight notes, and measure 17 contains eight notes. The text 'swing 16ths' is written above measure 15, and 'straight 16ths' is written above measure 17.

Musical notation for measures 18-19. Measure 18 is in 4/4 time, and measure 19 is in 4/4 time. The notation features quarter notes with stems pointing down and 'x' marks above the notes, indicating cymbal hits. Measure 18 contains eight notes, and measure 19 contains eight notes. The number '6' is written below the notes in measures 18 and 19, indicating a sixteenth-note pattern.

Time & Flow

Drum Set

Locklear

A ♩ = 128-142

Musical notation for section A, measures 1-8. The piece is in 4/4 time. The first measure contains six eighth notes with 'x' marks above them, indicating cymbal hits. The following five measures contain a single eighth note followed by a slash, indicating a rest. The eighth measure contains a slash followed by a double slash, indicating a fill. The dynamic marking *f* is placed below the first measure.

B

Musical notation for section B, measures 9-11. The piece is in 8/4 time. The first measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The dynamic marking *mf* is placed below the first measure.

Musical notation for section B, measures 12-18. The piece is in 4/4 time. The first measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The dynamic marking *f* is placed below the first measure. There are triplets and a quintuplet indicated by brackets and numbers 3 and 5.

C

Musical notation for section C, measures 19-20. The piece is in 4/4 time. The first measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The dynamic marking *f* is placed below the first measure. There are quintuplets indicated by brackets and the number 5.

Musical notation for section C, measures 21-22. The piece is in 4/4 time. The first measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The dynamic marking *f* is placed below the first measure. There are triplets indicated by brackets and the number 3.

Musical notation for section C, measures 23-24. The piece is in 4/4 time. The first measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The dynamic marking *f* is placed below the first measure. There are quintuplets indicated by brackets and the number 5.

Three Heights

Inspired by NC A&T's Double Dribble

Locklear

♩ = 132

A

4

mf

7

10

B

16

mp

C

f

21

3

24

3

Rolling Intervals

Locklear

♩ = 132-168

A Rosanna shuffle
all unaccented snare notes are ghosted

7

10

13

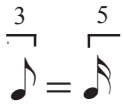
swishknocker

16

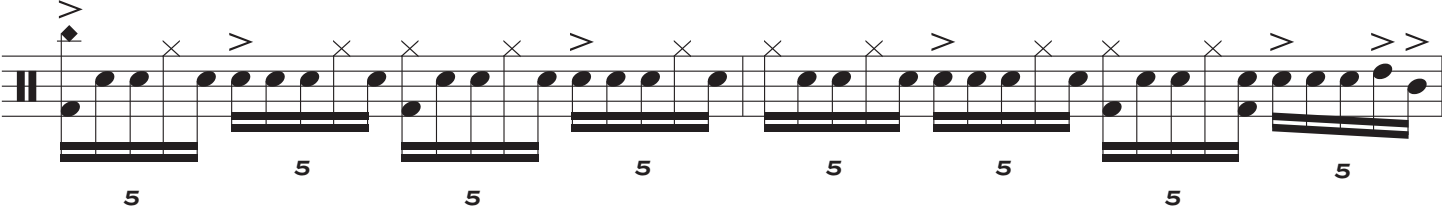
Rolling Intervals

2

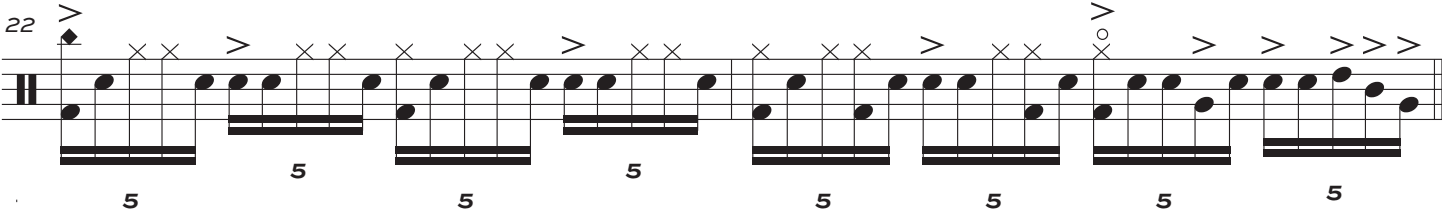
C



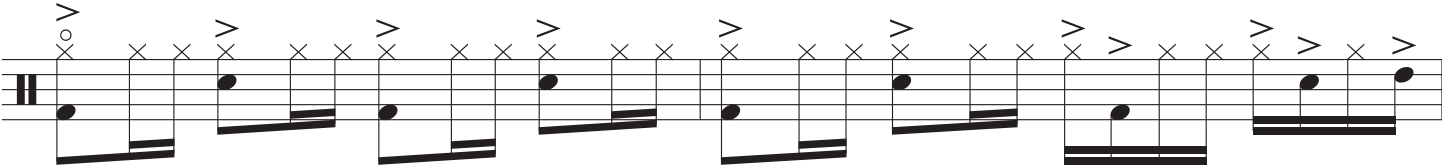
crash of doom



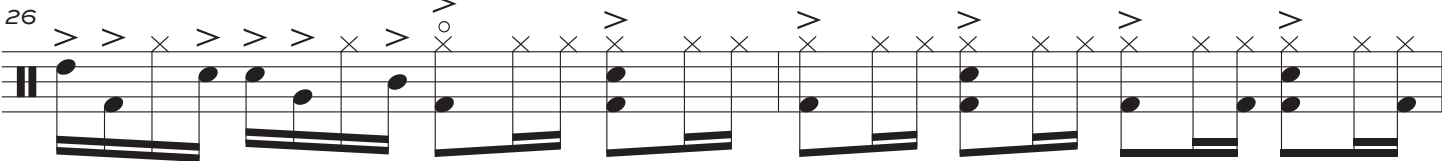
22



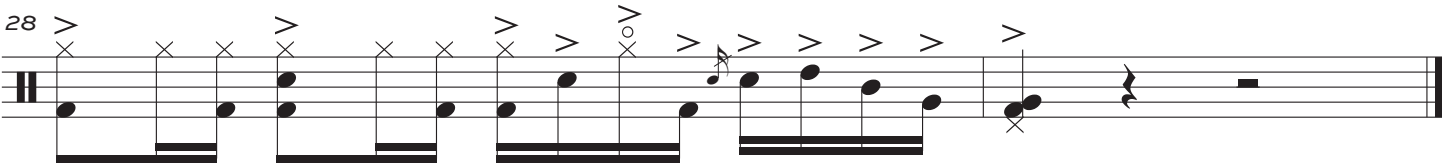
D



26



28



Drum Set

43v2

Rosener/Locklear

♩ = 90-120

Musical notation for measures 1-4. The piece is in 4/4 time. Measures 1 and 2 feature a pattern of quarter notes with 'x' marks above them, indicating cymbal hits. Measures 3 and 4 contain a double bar line with a slash, indicating a section break.

Musical notation for measures 5-7. Measure 5 continues the pattern from measure 1. Measure 6 has a section break. Measure 7 changes to 3/4 time and features a pattern of quarter notes with 'x' marks above them. A fermata is placed over the final note of measure 7.

Musical notation for measures 8-10. The time signature is 4/4. Measure 8 starts with a cymbal hit marked 'x' and a 'V' above it. Measures 8-10 feature a complex pattern of eighth notes with 'x' marks above them and 'V' marks above some notes, indicating cymbal hits. Measure 10 ends with a section break.

Musical notation for measures 11-12. The time signature is 4/4. Measures 11-12 feature a complex pattern of eighth notes with 'x' marks above them and 'V' marks above some notes, indicating cymbal hits. Measure 12 ends with a section break.

Musical notation for measures 13-15. Measure 13 continues the pattern from measure 11. Measure 14 changes to 3/4 time and features a cymbal hit marked 'x' with 'splash' written above it. Measure 15 features a cymbal hit marked 'x' with 'stack' written above it, followed by a series of eighth notes with 'V' marks above them. A fermata is placed over the final note of measure 15.

7/8 Variations

Perc - Locklear

short fill

9 long fill

Var. 1

18

Var. 2

23

Var. 3

28

Drum Set

Into A Virtual World

For Front Ensemble

BHATIA
STRINGER

♩ = 110

Robotic ♩ = 86

Be very expressive with your dynamic range.

snares off

rit.

A

2 *pp* *mf* *p* 4

5 *mf* *p* 6 *mp* *pp* *mp*

7 *p* *mf* *ppp* *mf* *ppp* *pp* *mf* *p* 8

snares on

9 *mf* *p* *mf* 10 *mp* *mf*

11 *mp* *mp* 12 *mf*

B

13 *mf* 14 15 16 17 18 2

Musical notation for measures 19-21. Measure 19 starts with a double bar line and a half note G. Measure 20 contains a half note G with a dynamic marking of *p*. Measure 21 contains a half note G with a dynamic marking of *mf*. The notation includes various rhythmic patterns and accents.

Musical notation for measures 22-24. Measure 22 starts with a double bar line and a half note G. Measure 23 contains a half note G with a dynamic marking of *p*. Measure 24 contains a half note G with a dynamic marking of *f*. The notation includes various rhythmic patterns and accents.

Musical notation for measures 26-27. Measure 26 starts with a double bar line and a half note G. Measure 27 contains a half note G with a dynamic marking of *f*. The notation includes various rhythmic patterns and accents.

Musical notation for measures 28-29. Measure 28 starts with a double bar line and a half note G. Measure 29 contains a half note G with a dynamic marking of *f*. The notation includes various rhythmic patterns and accents.

Musical notation for measures 30-31. Measure 30 starts with a double bar line and a half note G. Measure 31 contains a half note G with a dynamic marking of *f*. The notation includes various rhythmic patterns and accents.

Musical notation for measure 32. Measure 32 starts with a double bar line and a half note G. The notation includes various rhythmic patterns and accents.

D

Musical notation for section D, measures 34-37. The notation is on a single staff with a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth notes and accents. Dynamics include *f* and *mf*. Measures 34, 35, 36, and 37 are marked with boxed numbers. There are also wedge-shaped accents above measures 35 and 37.

Musical notation for section D, measures 38-41. The notation is on a single staff with a 3/4 time signature. It continues the rhythmic pattern from the previous section. Measure 41 is marked with a boxed number and the dynamic *p*.

Musical notation for section D, measures 42-44. The notation is on a single staff with a 3/4 time signature. Measure 44 features a drum roll indicated by a series of 'x' marks above the staff, with four '+' signs above it. Measures 42, 43, and 44 are marked with boxed numbers.

E

rit. ♩ = 64 Random rim clicks on drums. Emulate a typewriter. *rit.*

Musical notation for section E, measures 46-50. The notation is on a single staff with a 4/4 time signature. It consists of a series of rhythmic patterns. Measure 46 is marked with a boxed number and the dynamic *ff*. Measures 47, 48, 49, and 50 are marked with boxed numbers.

..... ♩ = 52

Musical notation for section E, measures 51-52. The notation is on a single staff with a 4/4 time signature. Measure 52 contains a thick black bar. Measures 51 and 52 are marked with boxed numbers.

2