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:

<u>Battery</u>

- 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.

<u>Front Ensemble</u>

- 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

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

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 acl0017@auburn.edu.

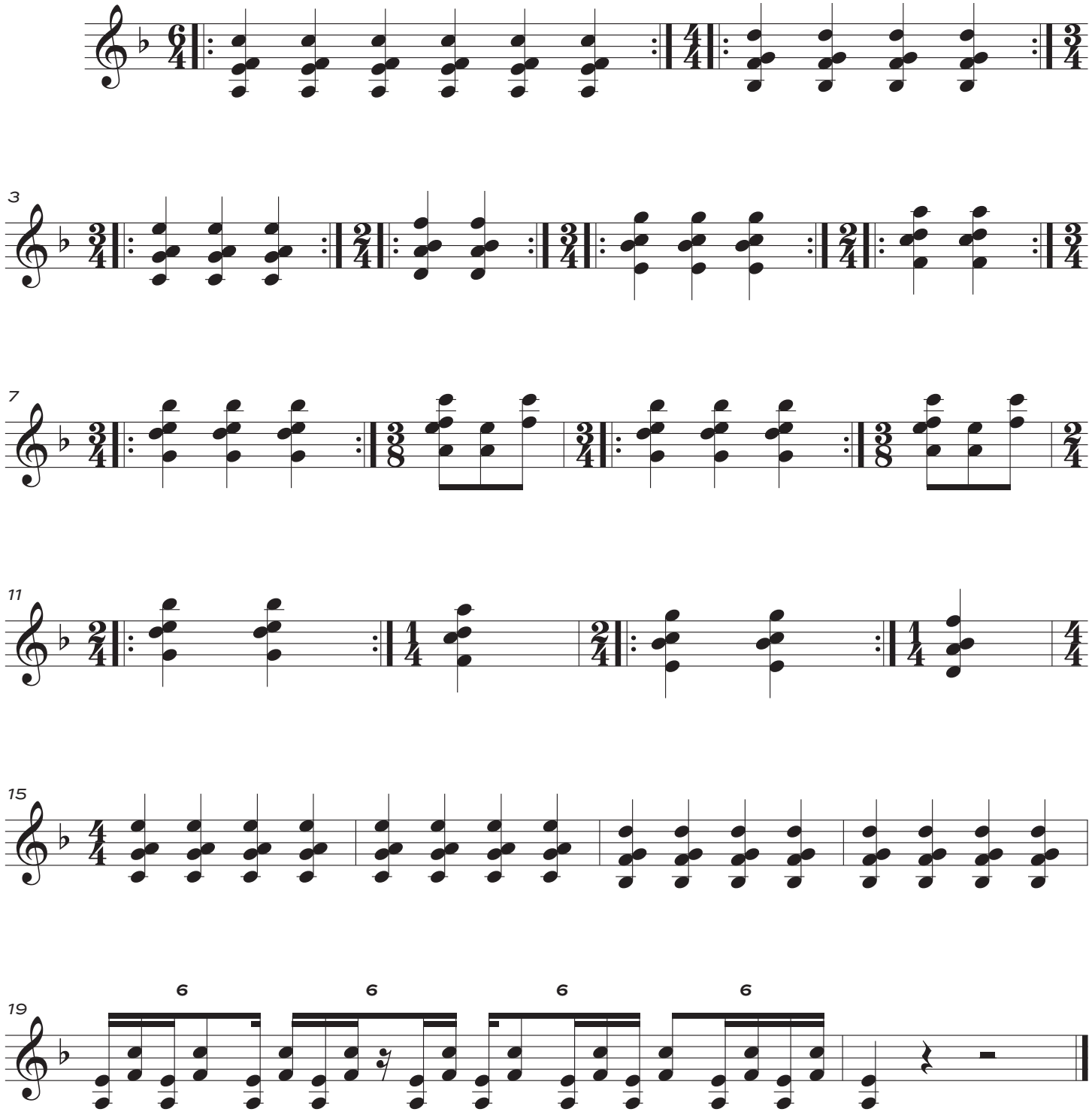
Mallets

Motion '23

♩ = 90-100

play in all 12 phrygian & aeolian keys
substitute allternating & lateral perms w/ 8ths
can also alternate b/w 16ths and 6tuplets

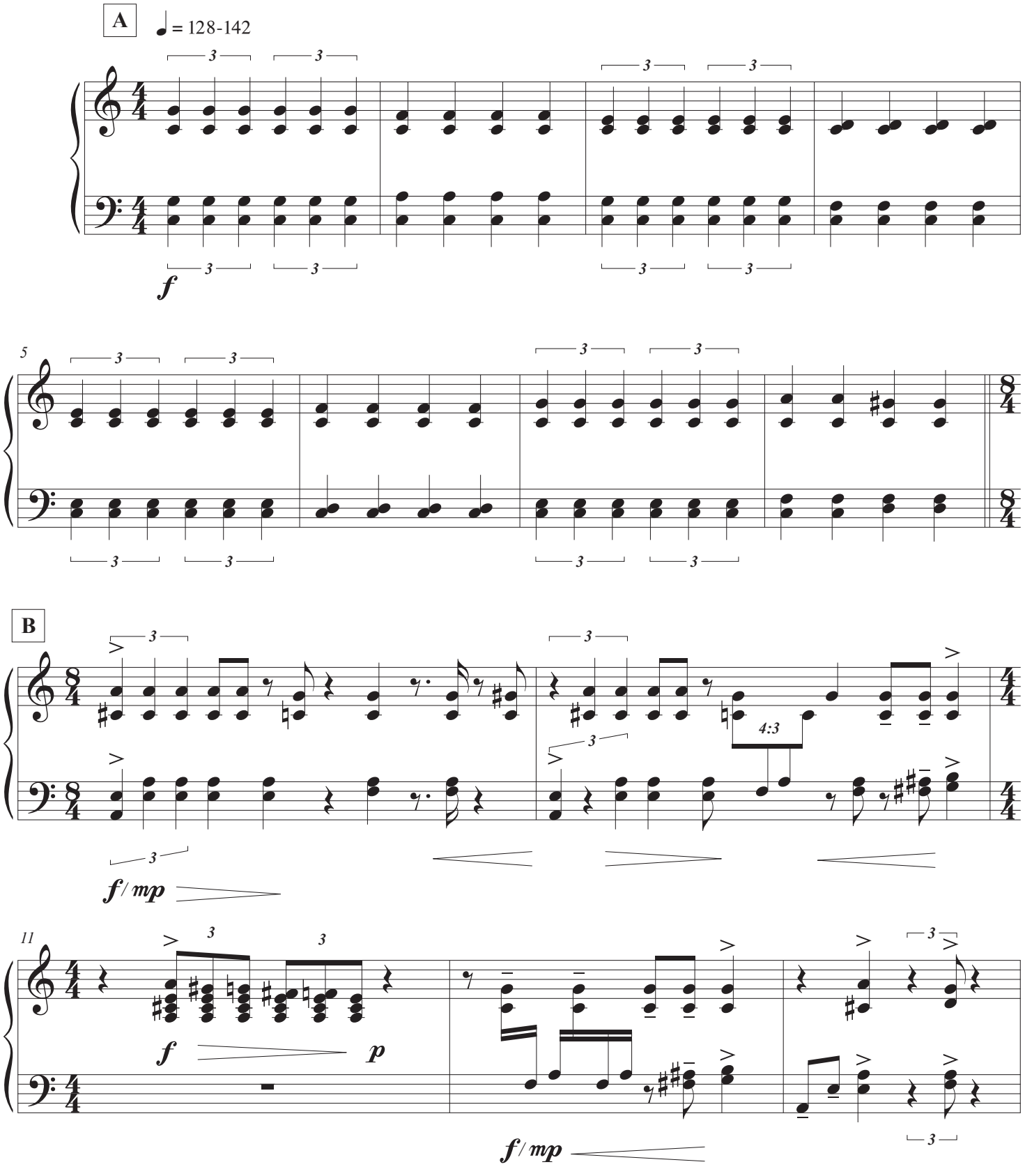
Perc - Locklear



Time & Flow

Marimba

Locklear



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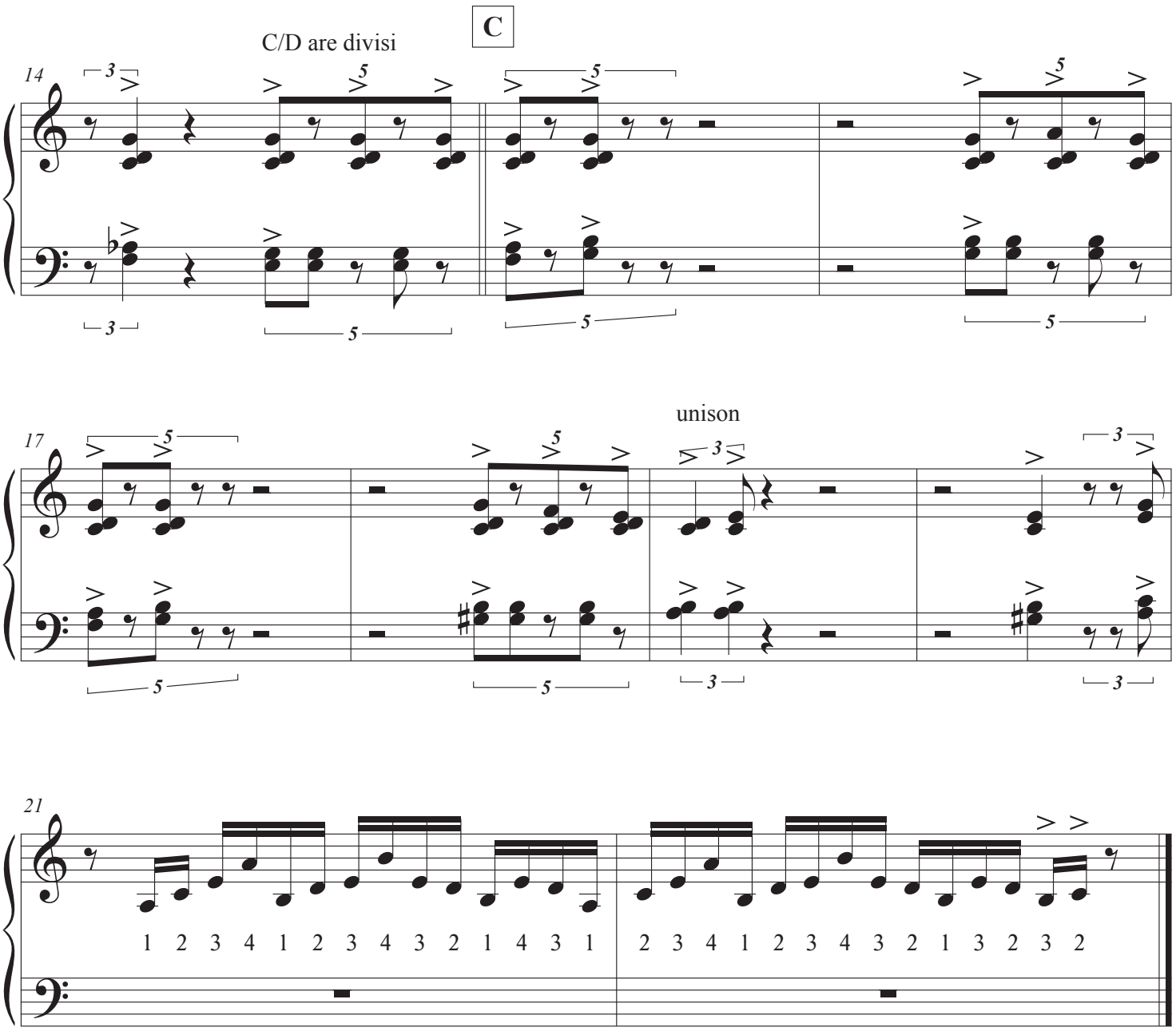
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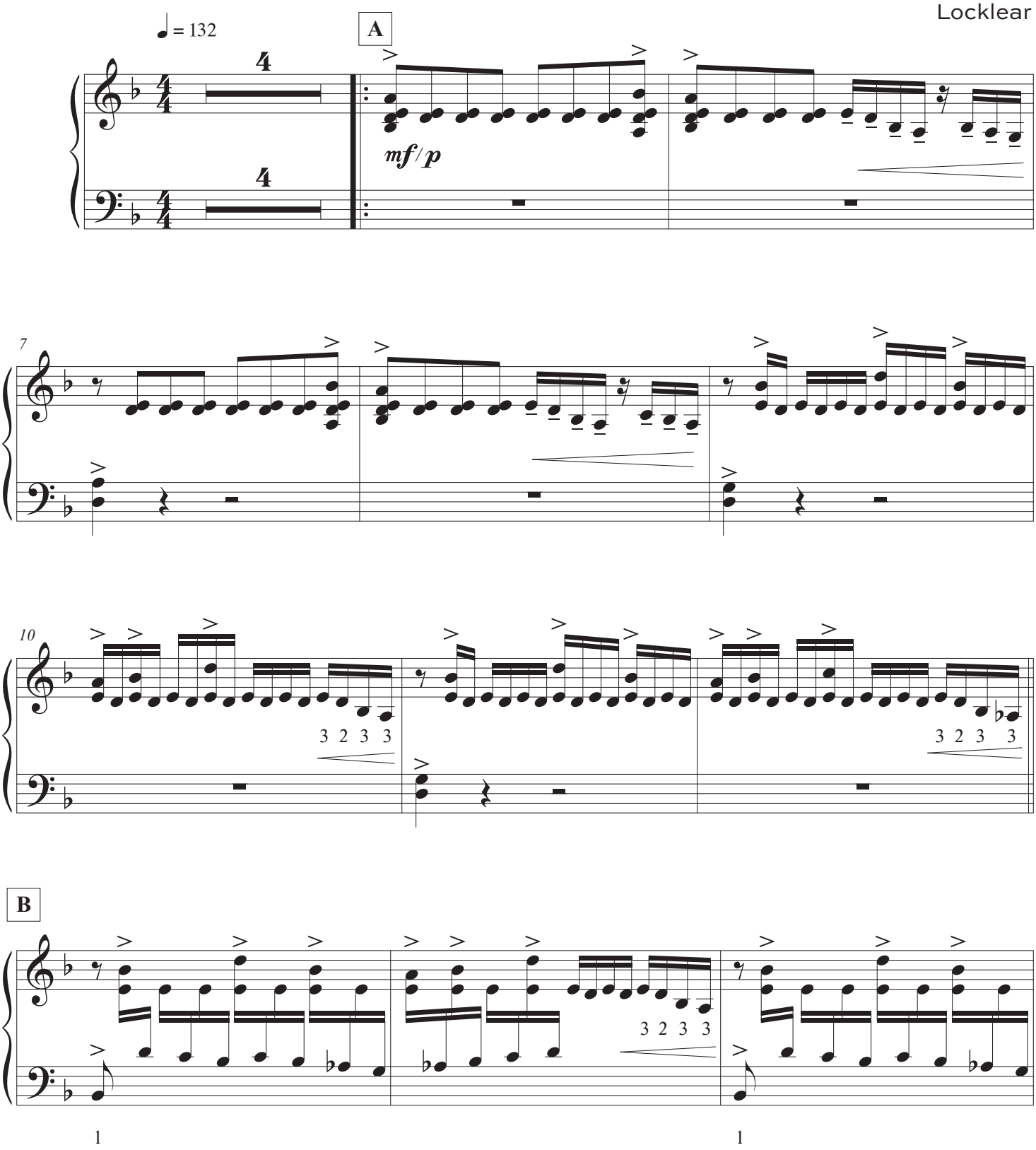
Marimba 1

Three Heights

Inspired by NC A&T's Double Dribble

Locklear



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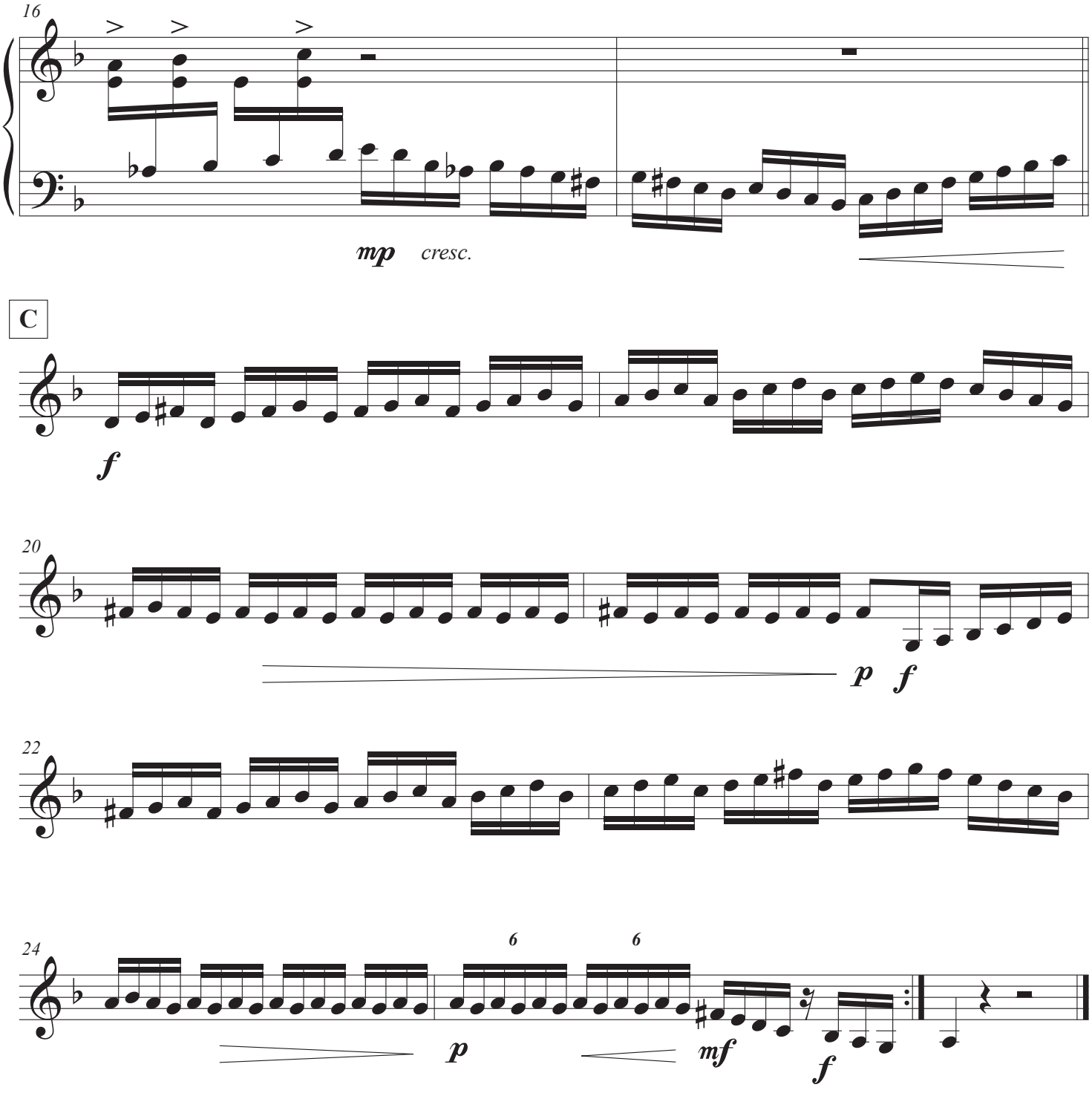
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mp cresc.
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20
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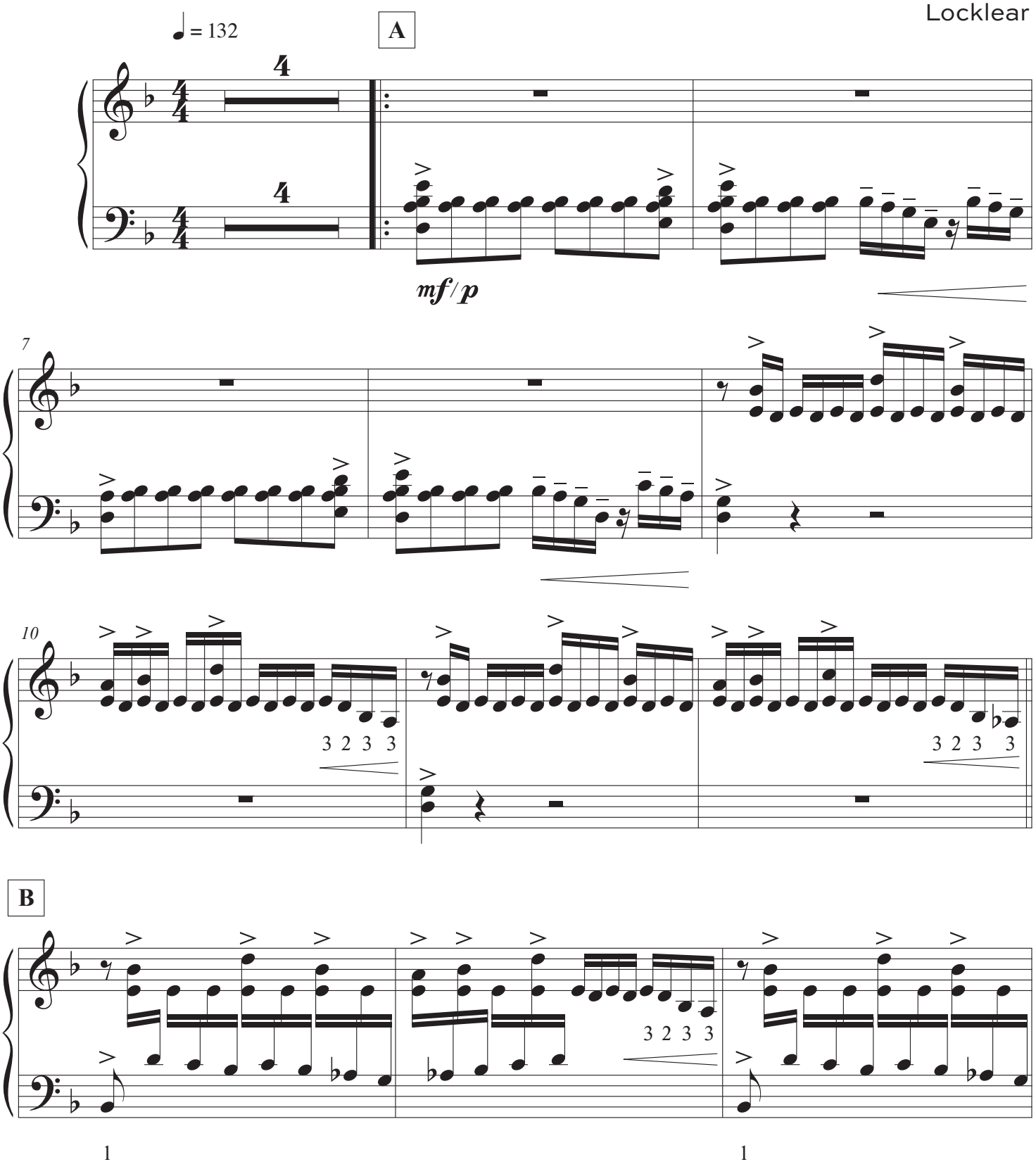
Marimba 2

Three Heights

Inspired by NC A&T's Double Dribble

Locklear



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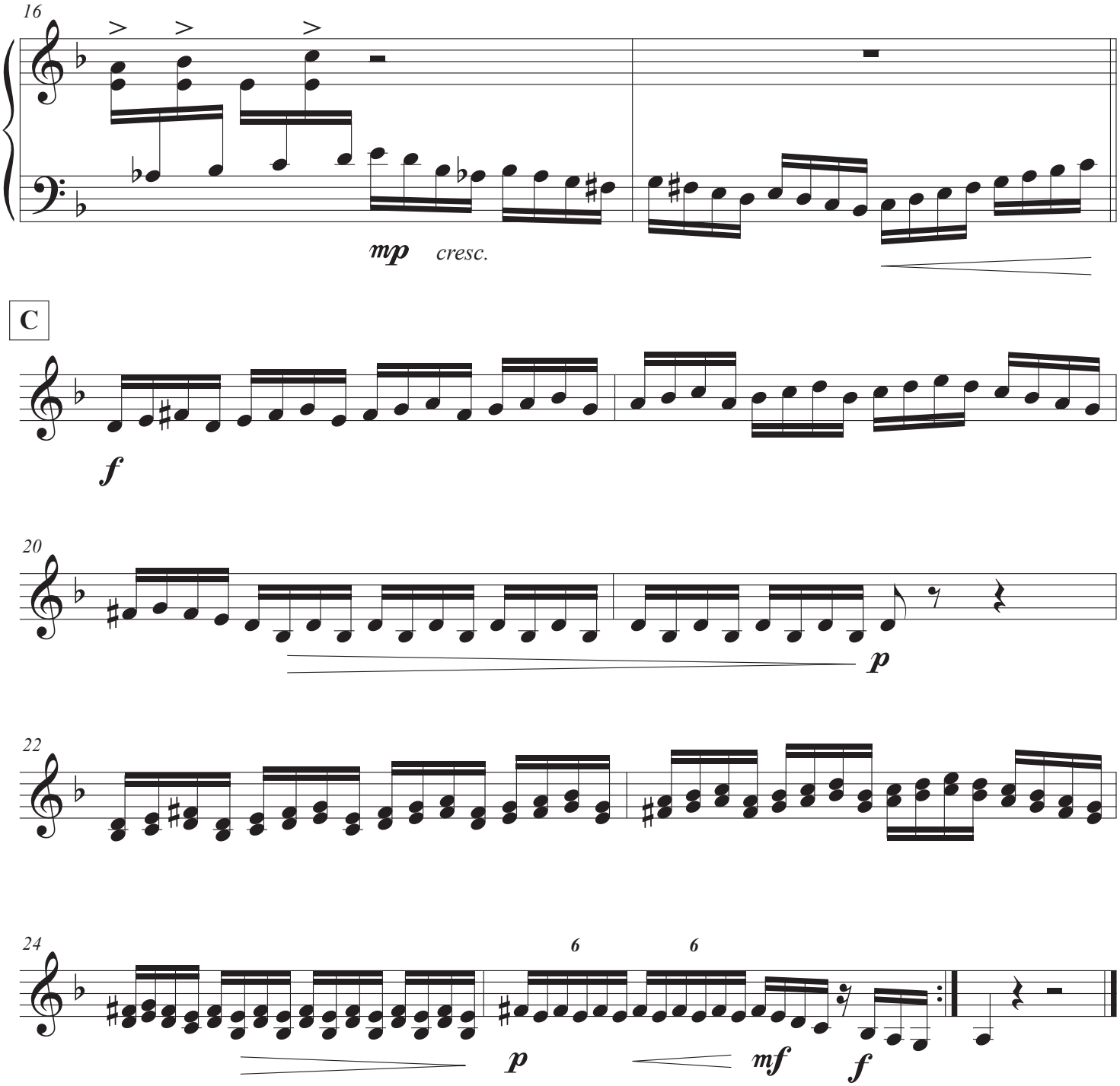
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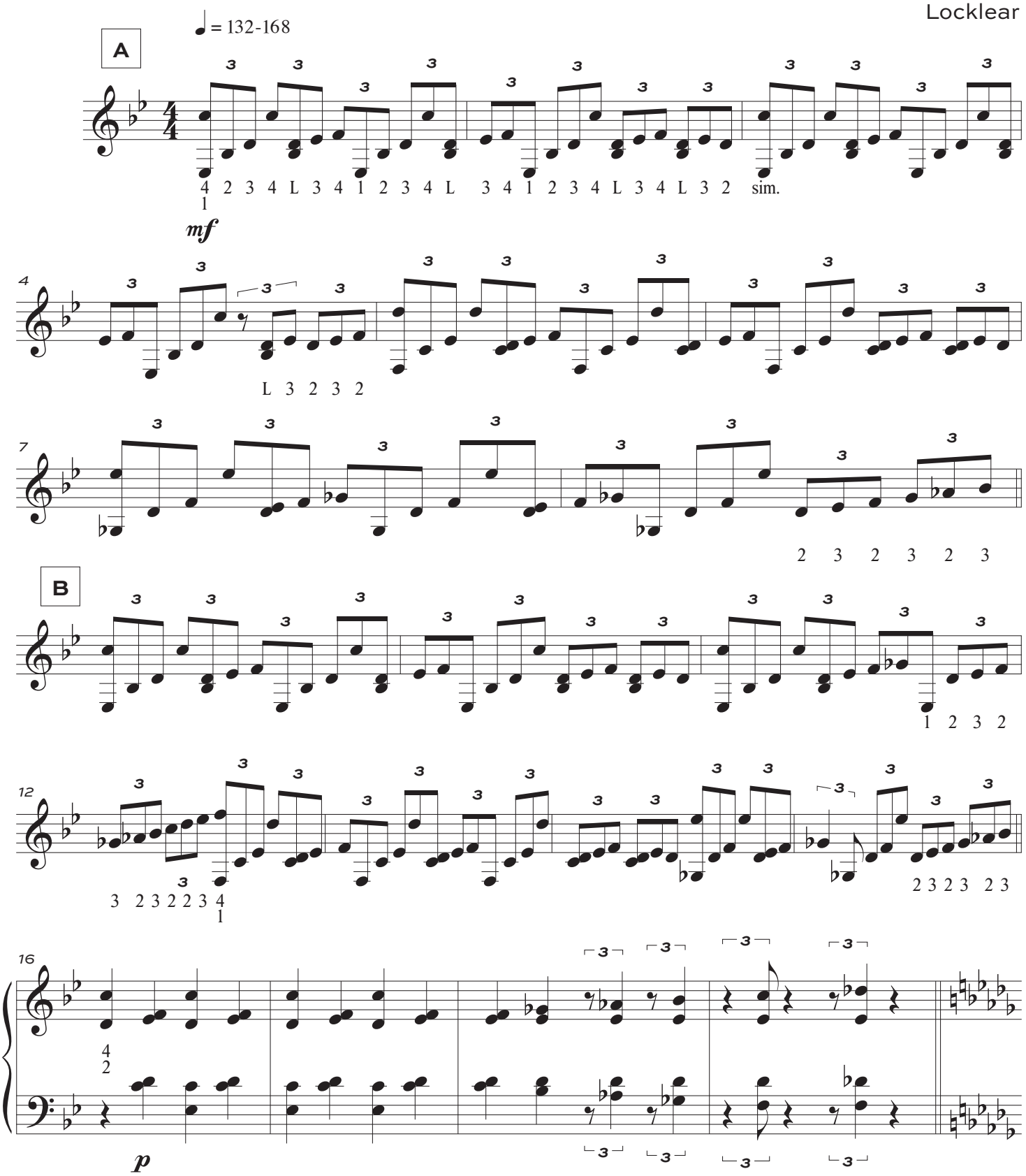
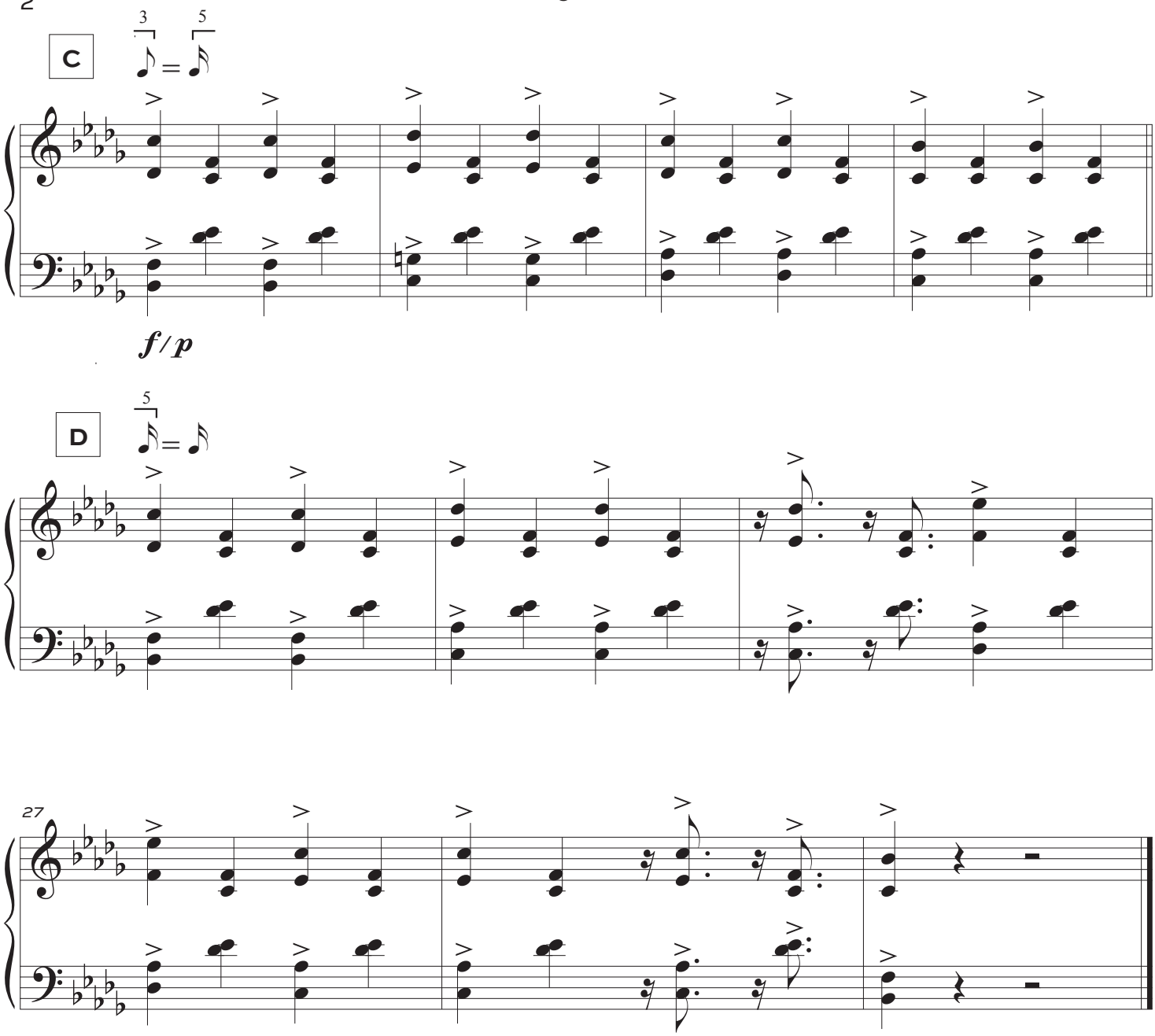
Rolling Intervals

Locklear

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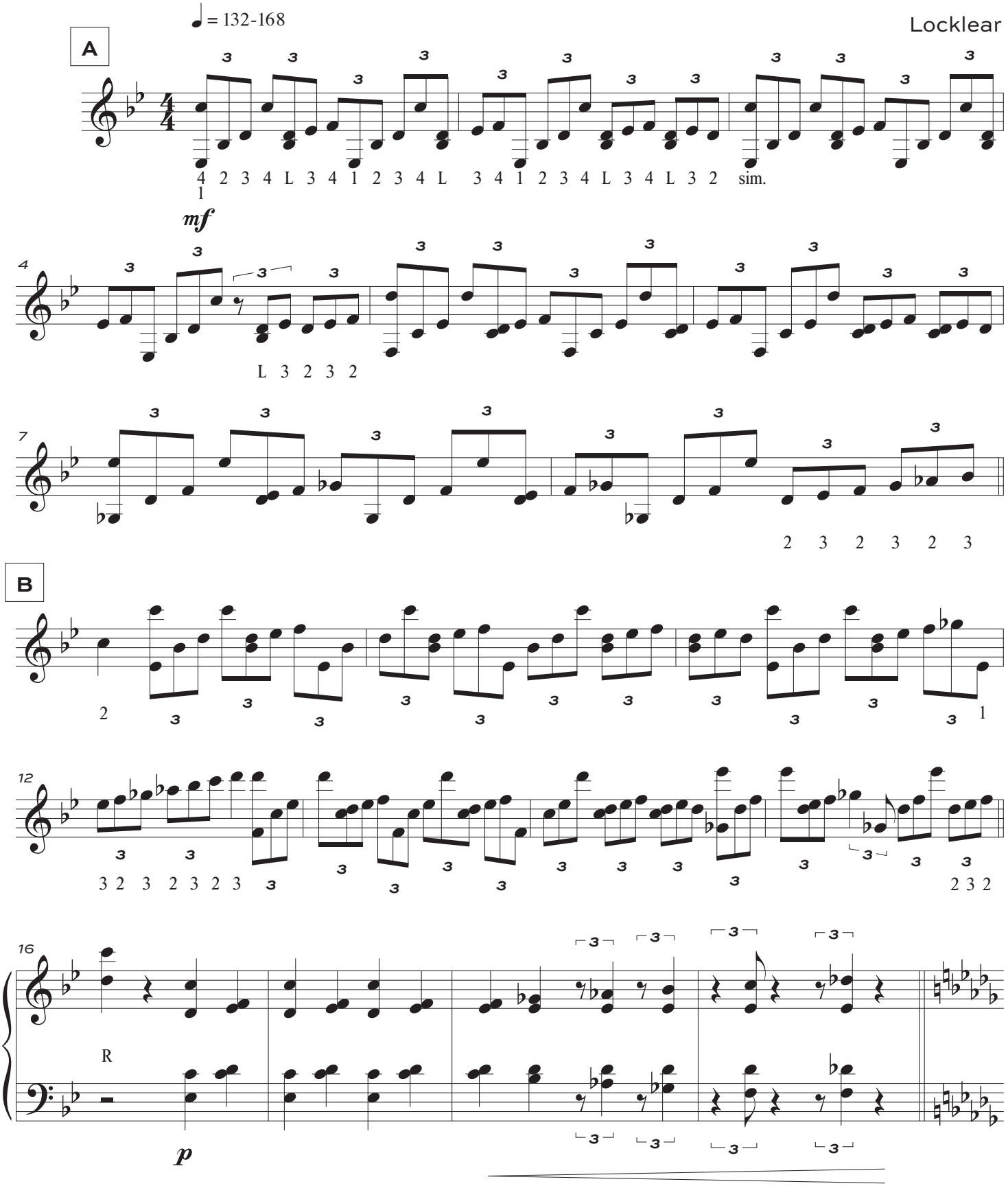
Rolling Intervals



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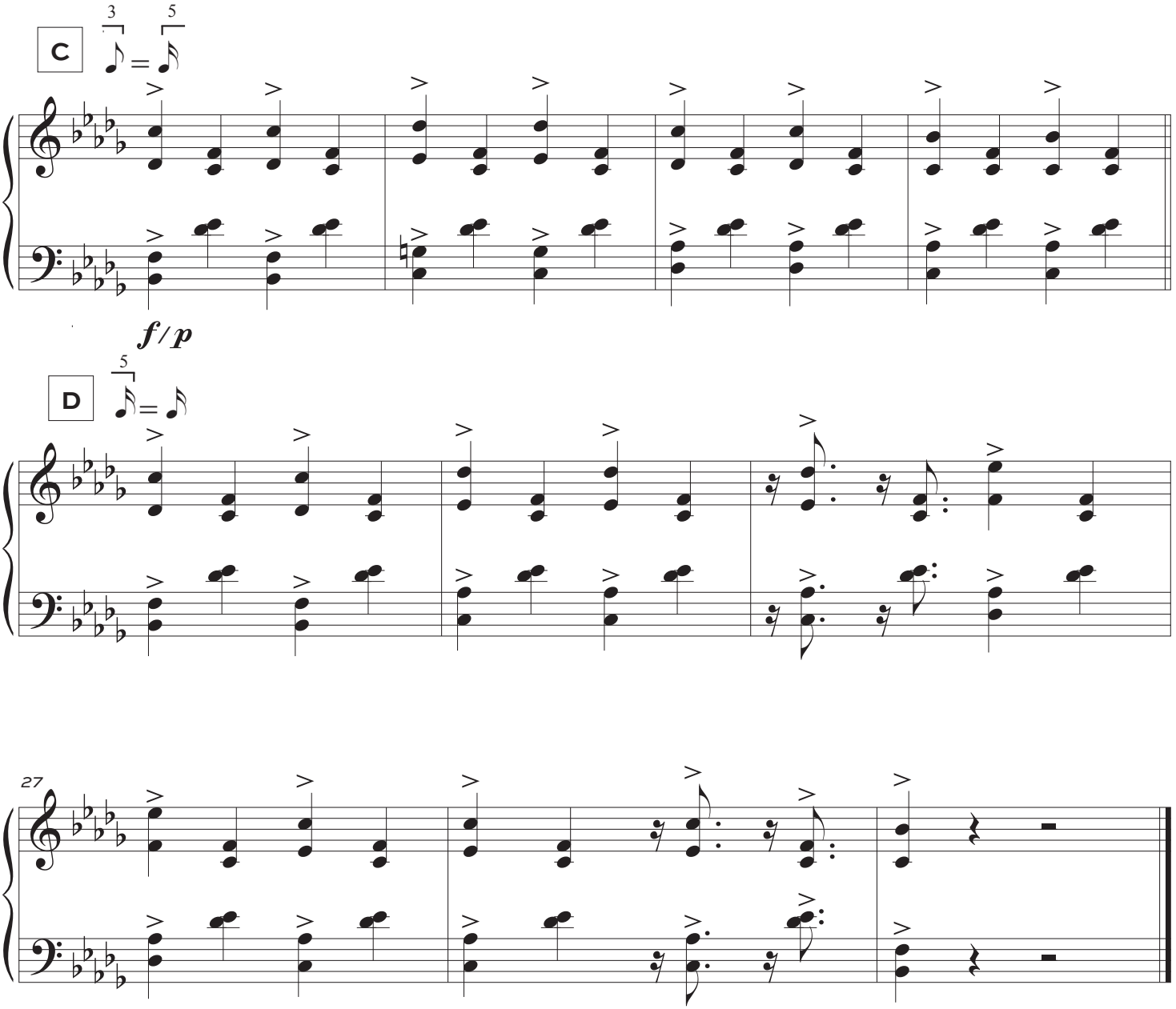
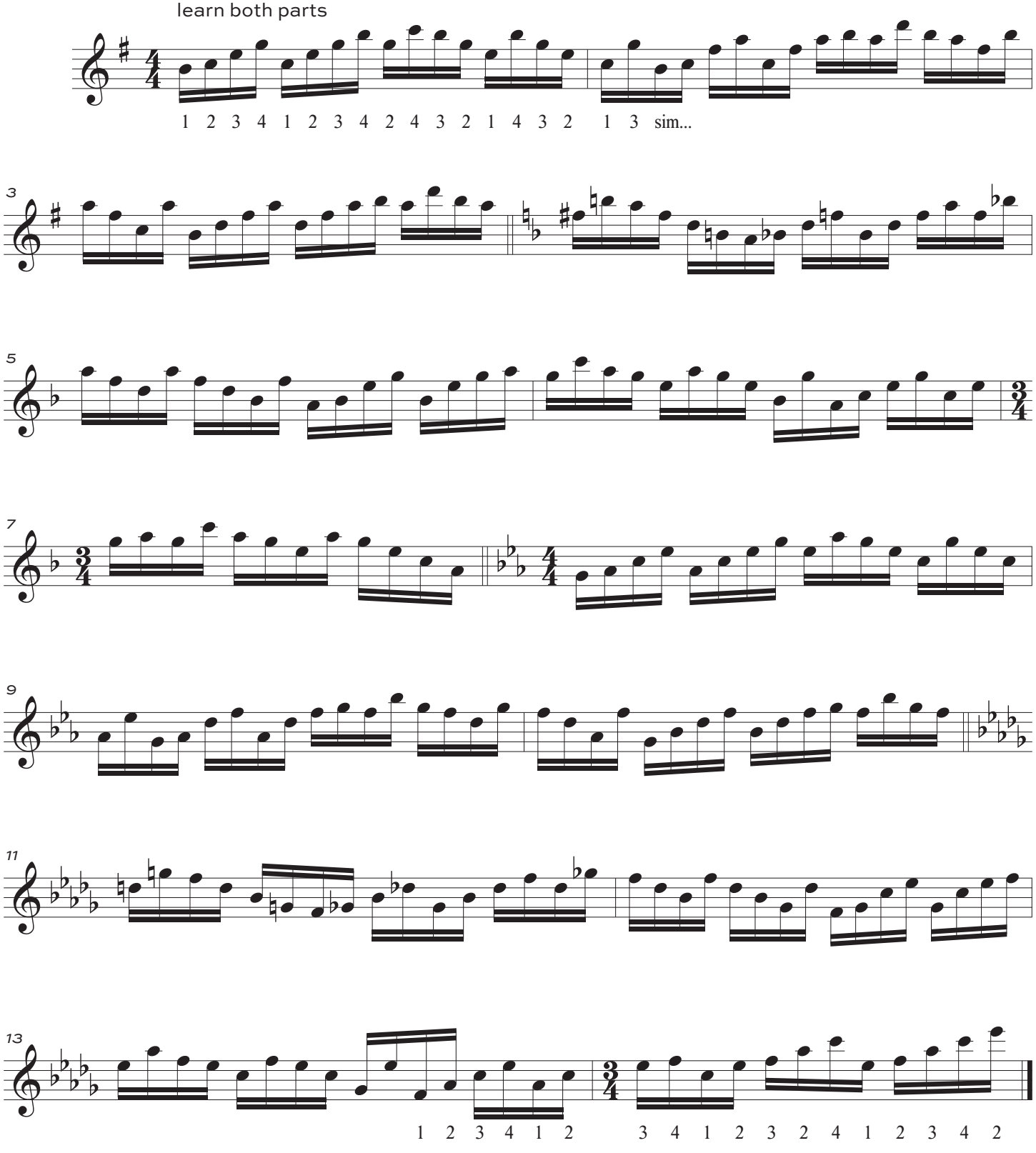


43v2

Rosener/Locklear

♩ = 90-120

learn both parts

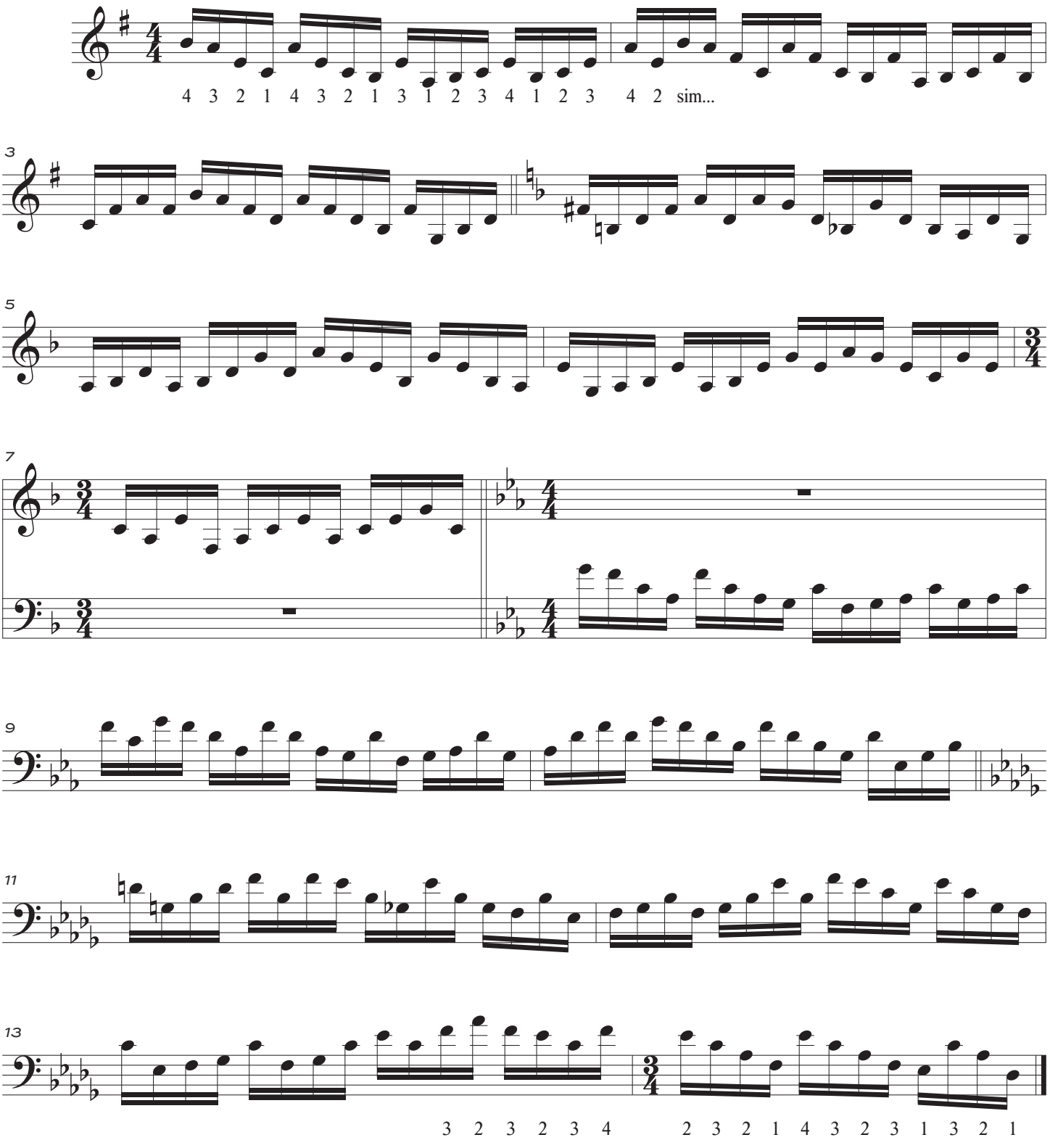


43v2

Rosener/Locklear

♩ = 90-120

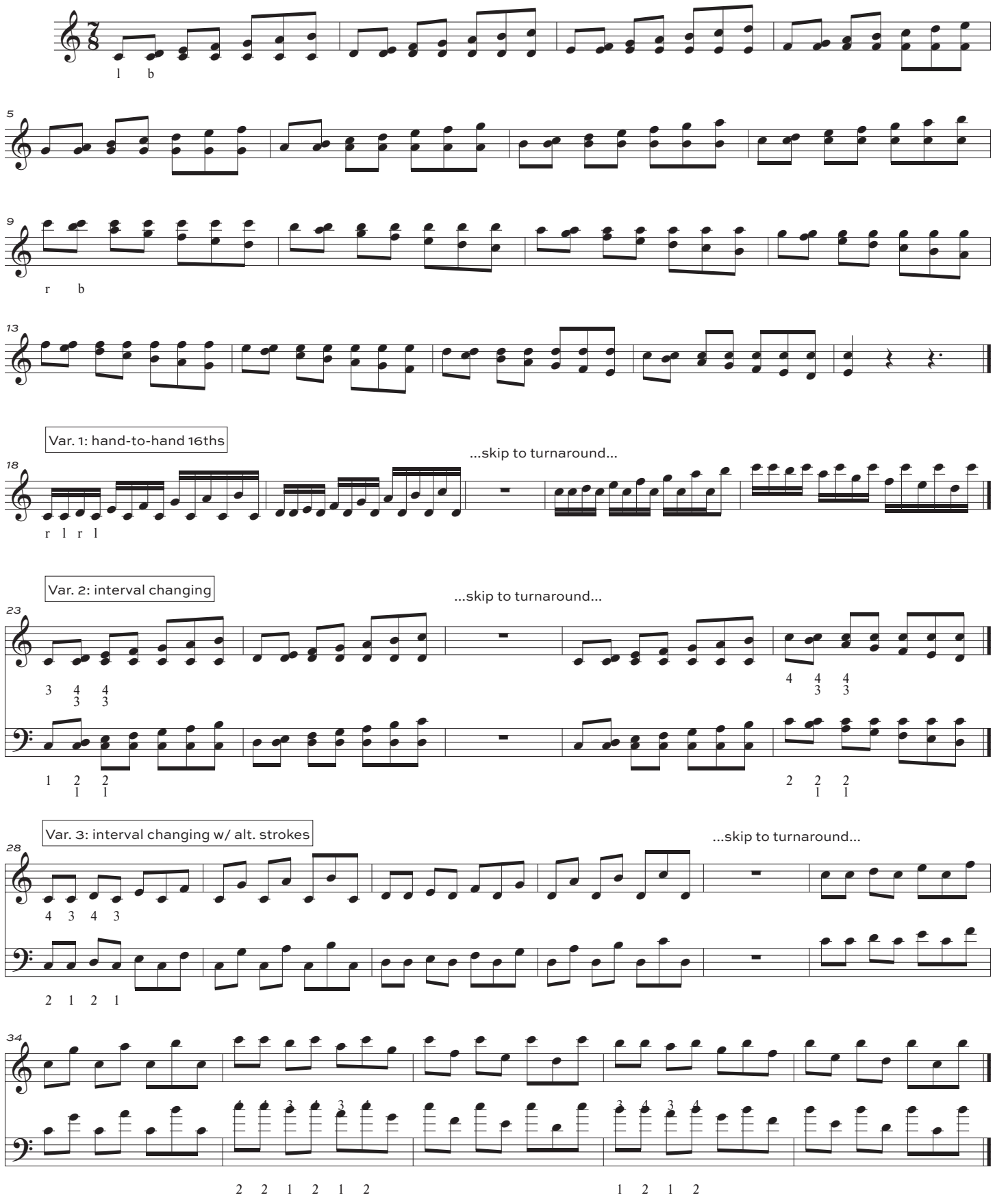
learn both parts



7/8 Variations

play in any major/minor key or church mode

Perc - Locklear



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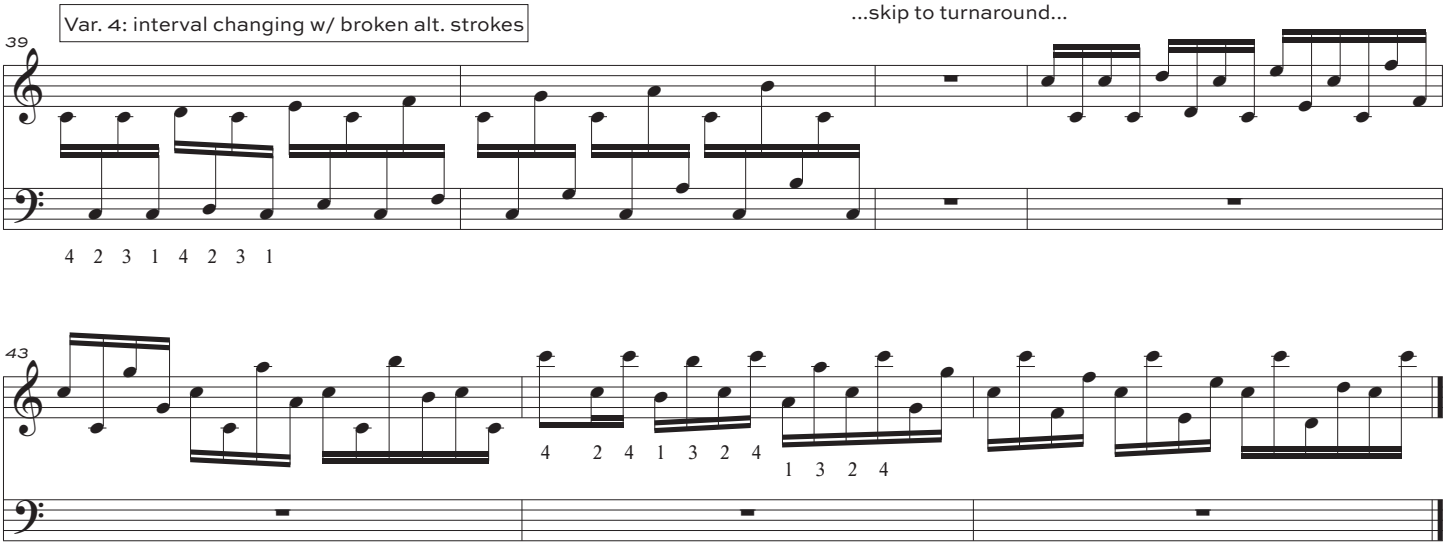
7/8 Variations

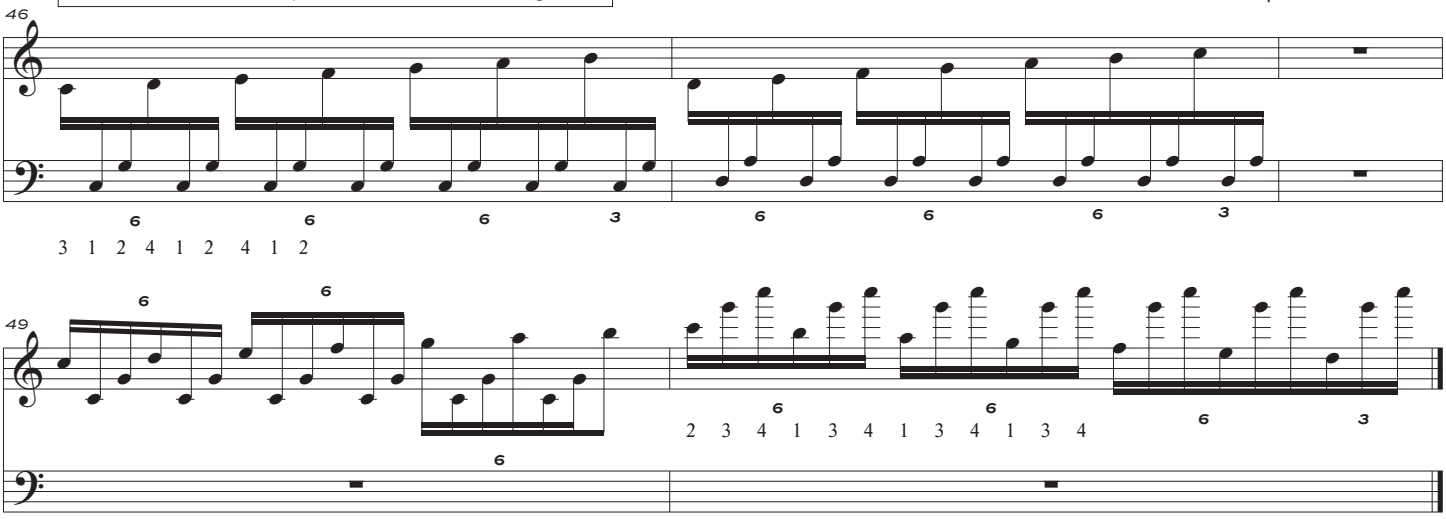
Var. 4: interval changing w/ broken alt. strokes

...skip to turnaround...



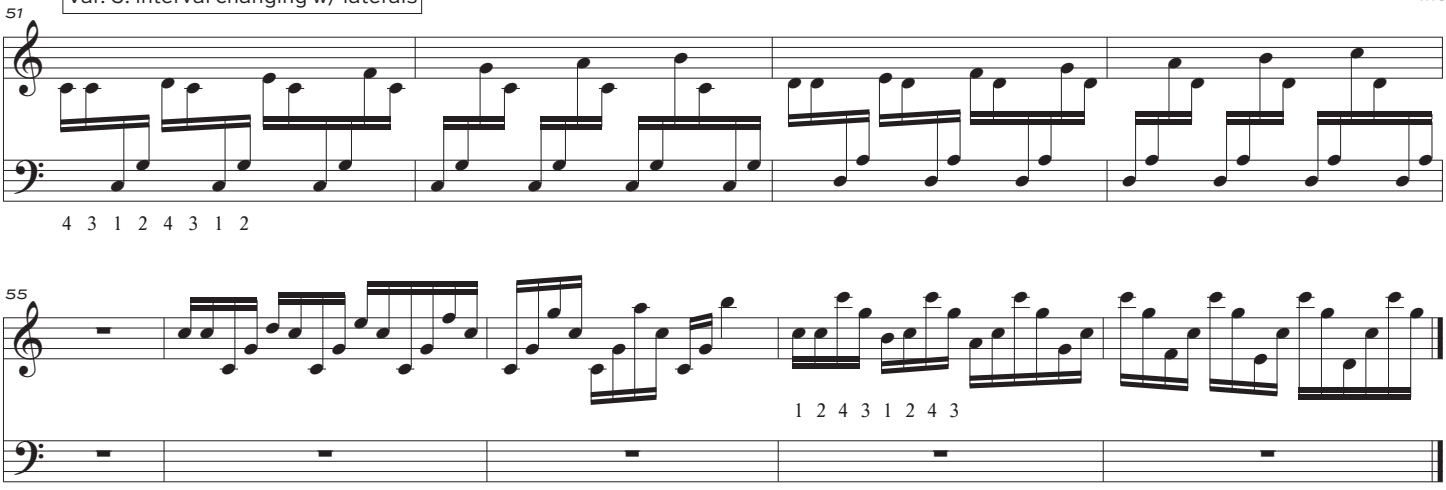
Var. 5: static laterals (opt. add octaves to moving hand)

...skip to turnaround...



Var. 6: interval changing w/ laterals

...skip to t

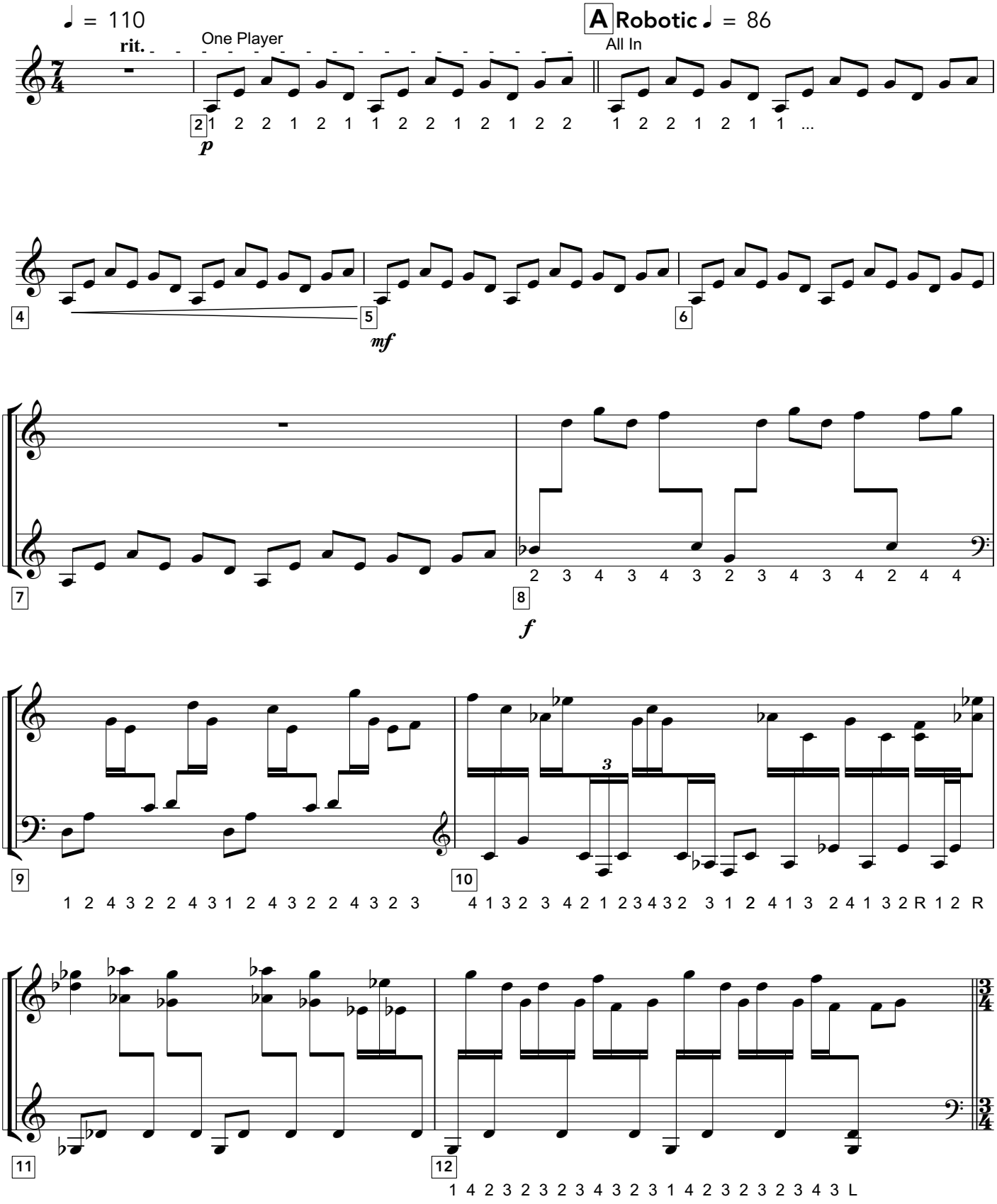


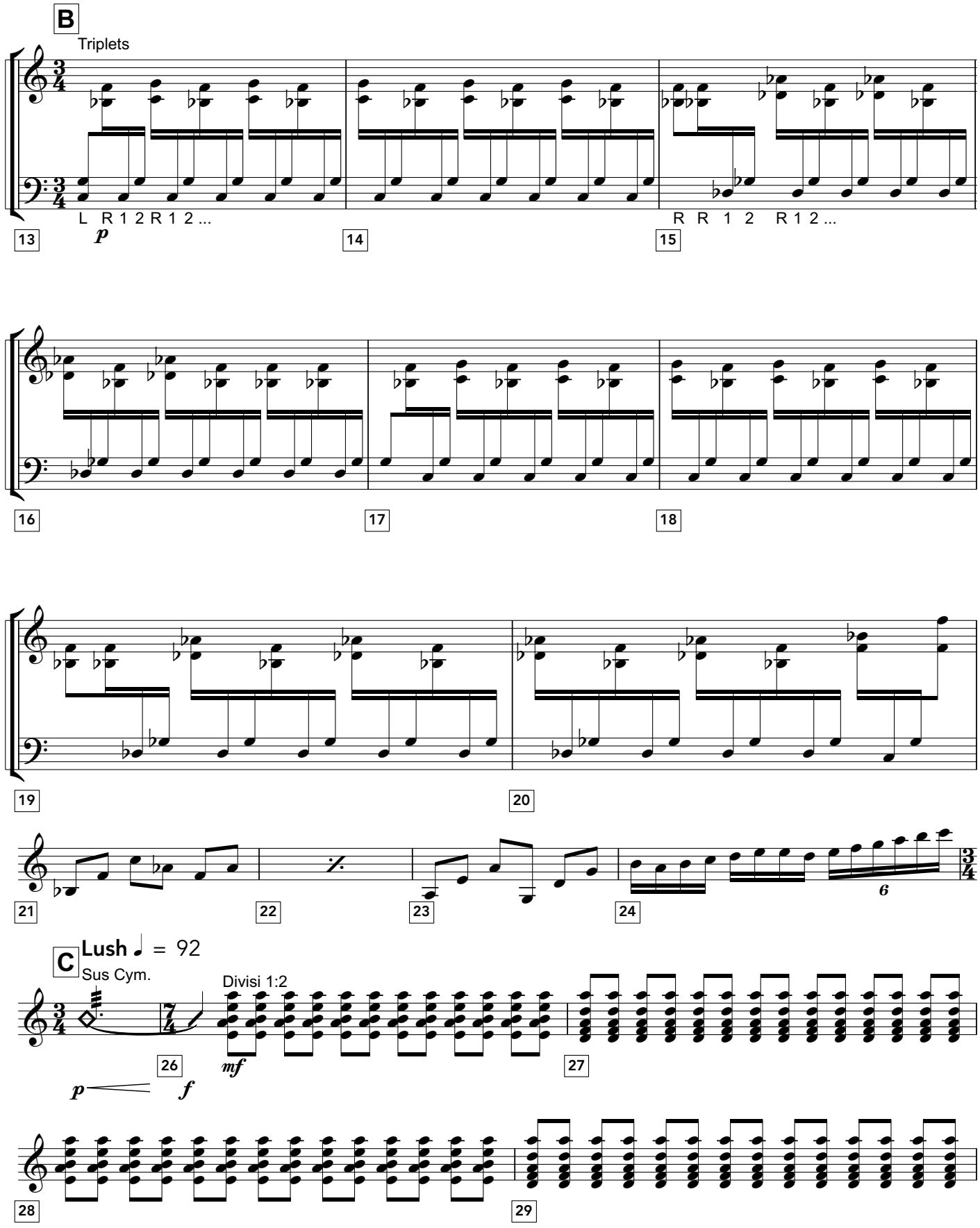
Marimba 1

Into A Virtual World

For Front Ensemble

BHATIA
STRINGER

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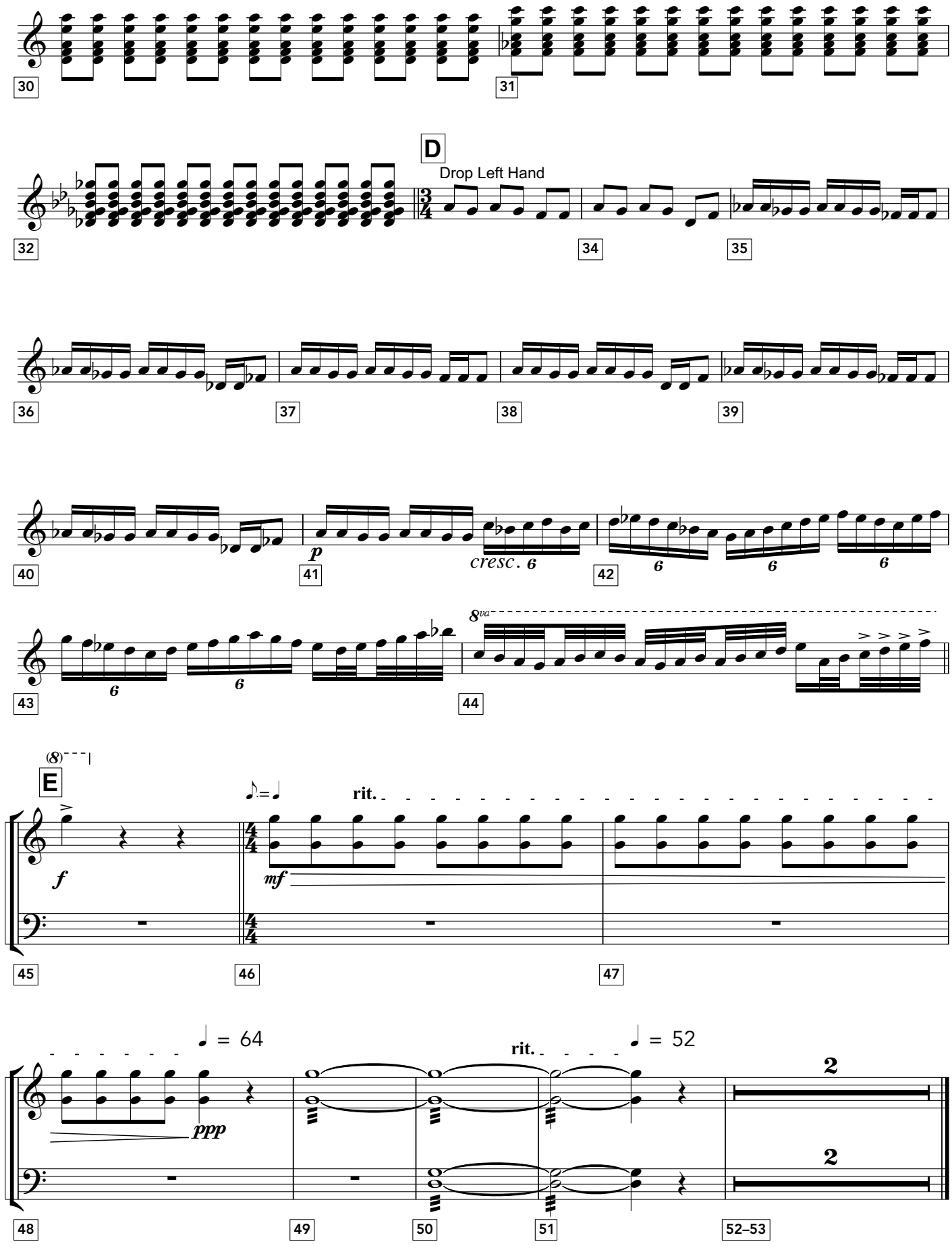
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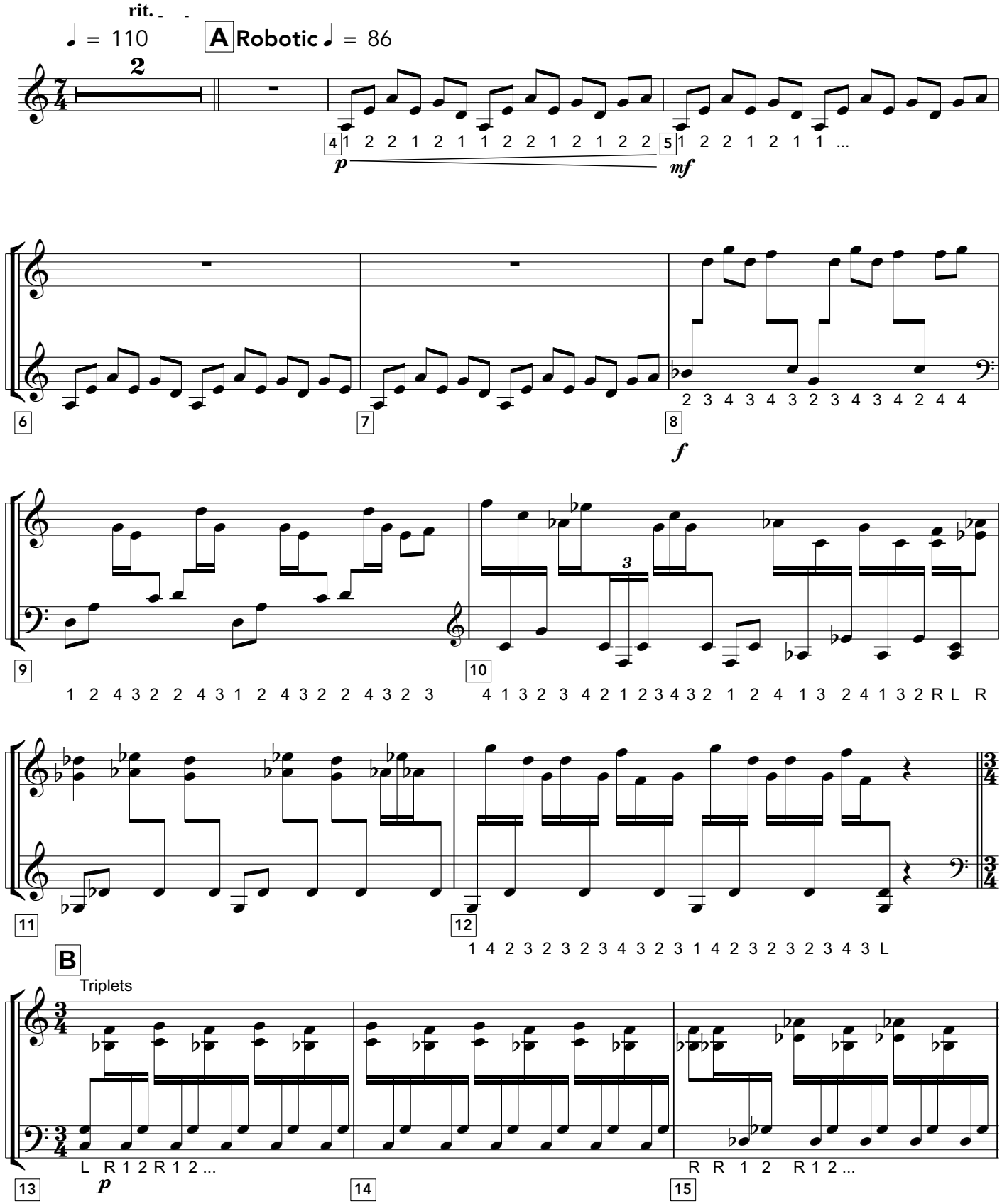
Marimba 2

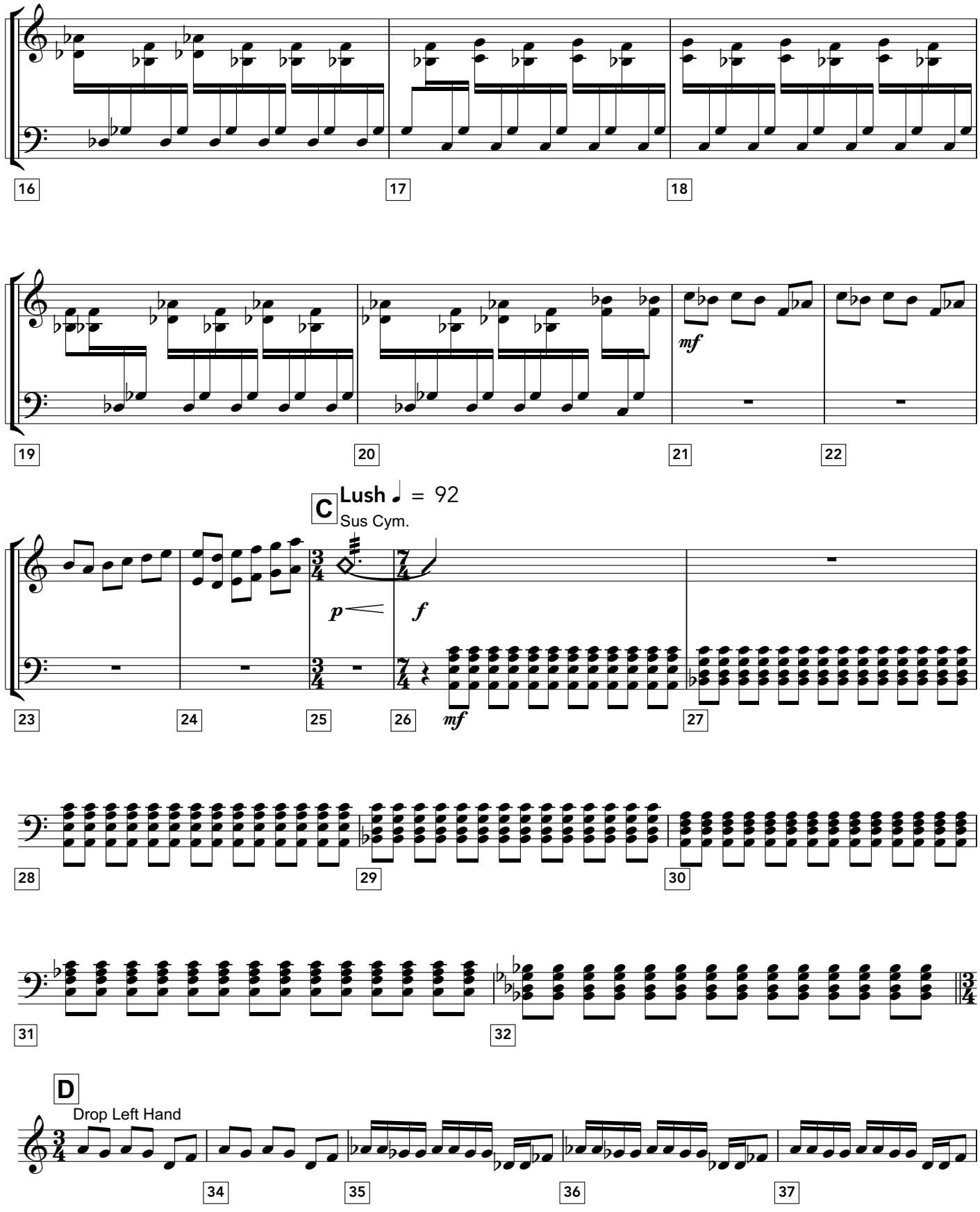
Into A Virtual World

For Front Ensemble

BHATIA
STRINGER



V.S.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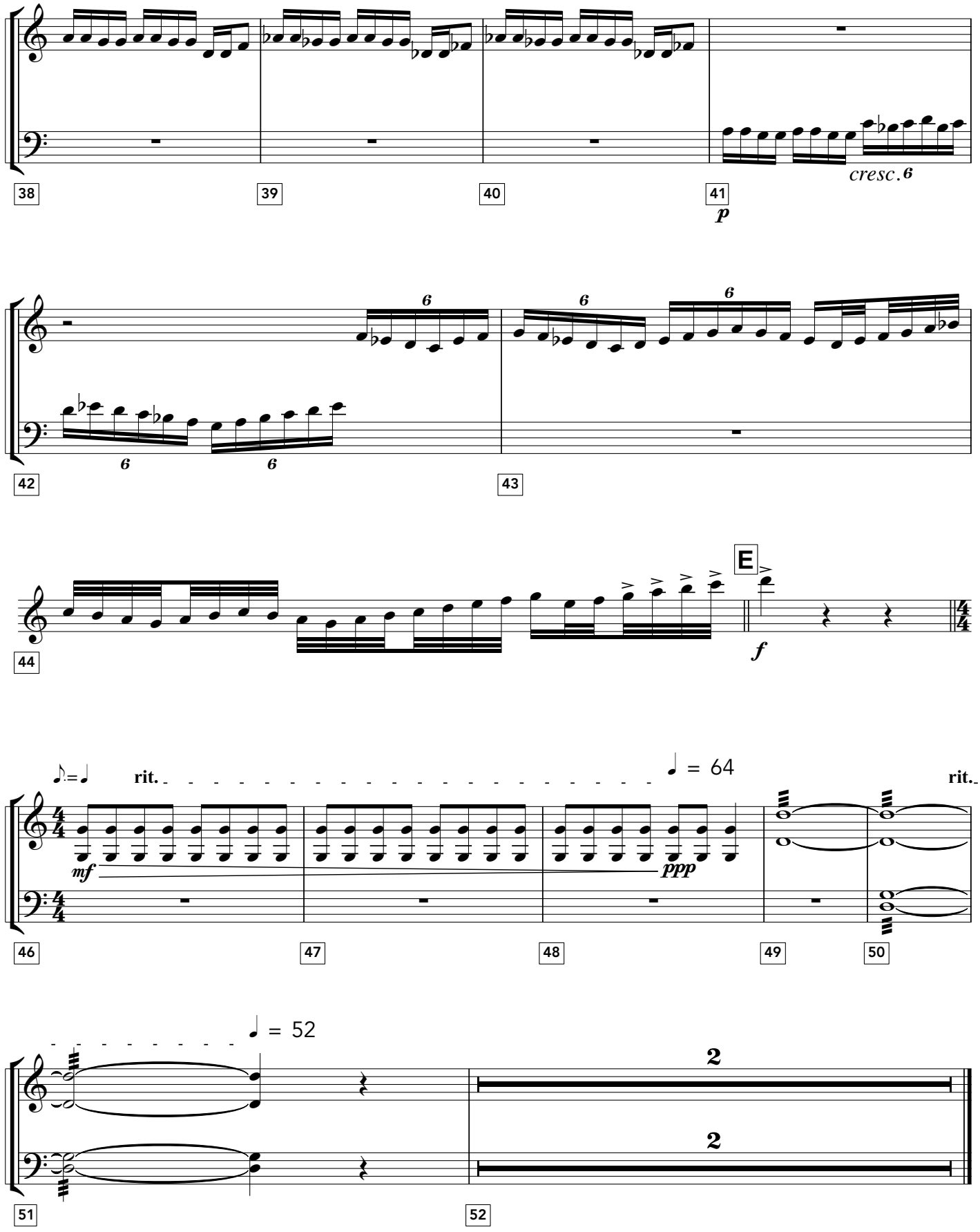
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