



# 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*)

<b>Thursday, May 30</b>	
4:00 – 4:30	Registration
4:30 – 5:00	Intro Meeting
5:00 – 8:00	Session 1
<b>Friday, May 31</b>	
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
<b>Saturday, June 1</b>	
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**

<b>Sunday, August 4</b>	
1:00 – 3:00	Snares
3:30 – 5:30	Quads
7:00 – 9:00	Basses
<b>Monday, August 5</b>	
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 4<sup>th</sup> 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](mailto:ac10017@auburn.edu).**

Synth 1

# Motion '23

♩ = 90-100

improvise over A phrygian on mellow spanish guitar,  
or play mallet part on piano

Perc - Locklear

The musical score is written for two staves: a treble clef staff for Synth 1 and a bass clef staff for Percussion. The key signature is one flat (Bb). The score is divided into six systems, each with a measure number in the top left corner.

- System 1 (Measures 1-3):** Treble clef has chords in 6/4, 4/4, and 3/4 time signatures. Bass clef has rests.
- System 2 (Measures 4-6):** Treble clef has chords in 3/4, 2/4, 3/4, 2/4, and 3/4 time signatures. Bass clef has rests.
- System 3 (Measures 7-9):** Treble clef has chords and eighth-note patterns in 3/4, 3/4, and 2/4 time signatures. Bass clef has rests.
- System 4 (Measures 10-12):** Treble clef has chords in 2/4, 1/4, 2/4, 1/4, and 4/4 time signatures. Bass clef has rests.
- System 5 (Measures 13-18):** Treble clef has a continuous sequence of chords in 4/4 time. Bass clef has rests.
- System 6 (Measures 19-21):** Treble clef has eighth-note patterns with a '6' above each measure. Bass clef has rests.

# Time & Flow

♩ = 128-142

A

piano

Musical score for section A, measures 1-4 and 5-8. The score is in 4/4 time and consists of two staves (treble and bass clef). The tempo is marked as ♩ = 128-142. The dynamics are marked as piano. The piece features a complex rhythmic pattern with triplets and slurs. The first four measures are marked with a forte (f) dynamic. The fifth measure is marked with a mezzo-piano (mp) dynamic. The eighth measure is marked with a forte (f) dynamic. The score includes a key signature change from one sharp (F#) to one flat (Bb) at the end of the eighth measure.

B

Musical score for section B, measures 9-10. The score is in 4/4 time and consists of two staves (treble and bass clef). The dynamics are marked as mezzo-piano (mp) and forte (f). The piece features a complex rhythmic pattern with triplets and slurs. The score includes a key signature change from one flat (Bb) to one sharp (F#) at the end of the tenth measure.

Musical score for section B, measures 11-14. The score is in 4/4 time and consists of two staves (treble and bass clef). The dynamics are marked as forte (f) and mezzo-piano (mp). The piece features a complex rhythmic pattern with triplets and slurs. The score includes a key signature change from one sharp (F#) to one flat (Bb) at the end of the fourteenth measure.

C zither + piano layered

Musical notation for measures 1-16. The piece is in C major. The right hand features a melodic line with five-measure slurs and accents. The left hand provides a simple accompaniment with a few notes and rests. A 'Ped.' marking is present in the first measure.

Musical notation for measures 17-18. The right hand continues with five-measure slurs and accents. A sharp sign (#) appears in the second measure of the right hand. A '\*' symbol is located at the end of the system.

Musical notation for measures 19-20. The right hand features triplet markings (3) over groups of notes. A 'Ped.' marking is present in the first measure. A '\*' symbol is located in the second measure.

Musical notation for measures 21-24. The right hand features a sixteenth-note pattern. A 'no pedal' marking is present in the first measure. The piece concludes with a double bar line.

# Three Heights

Inspired by NC A&T's Double Dribble

Locklear

♩ = 132

A

PWM synth lead: mono w/ short portamento  
slight dotted eighth delay  
mod wheel controlling vibrato

Musical notation for measures 1-6 of section A. The piece is in 4/4 time with a key signature of one flat (Bb). Measures 1 and 2 feature a whole rest in both staves, with a '4' above each staff. A repeat sign follows. Measures 3-6 contain a bass line starting with a half note Bb, followed by quarter notes Gb, F, and E, and eighth notes D, C, B, and A. The dynamic is marked *mf*.

Musical notation for measures 7-9. The bass line continues with quarter notes Gb, F, and E, followed by eighth notes D, C, B, and A. The treble staff has whole rests.

Musical notation for measures 10-12. The bass line continues with quarter notes Gb, F, and E, followed by eighth notes D, C, B, and A. The treble staff has whole rests.

Musical notation for section B, measures 13-16. The treble staff features a complex melodic line with sixteenth-note runs and slurs. The dynamic starts at *mp*, increases to *f* in measure 14, and returns to *mp* in measure 15. A '5' is written above the first measure of section B. The bass staff has whole rests.

17 C dashed cresc. = mod wheel

17 18 19 20 21 22

23 rhythms are approximate, should feel like an accel.

23 24 25

25 strict tempo

25 26

# Rolling Intervals

Locklear

♩ = 132-168

**A**

pizzicato strings

Musical notation for section A, labeled 'pizzicato strings'. It consists of a grand staff with a treble clef and a bass clef, both in 4/4 time. The key signature has two flats. The notation shows a sequence of chords in the treble clef, with some chords marked with a '2' and a double bar line with dots, indicating a repeat or a specific articulation. There are also dynamic markings like  $\text{mf}$  and  $\text{f}$ .

**B**

Musical notation for section B, first system. It consists of a grand staff with a treble clef and a bass clef, both in 4/4 time. The key signature has two flats. The notation features a sequence of chords in the treble clef, with some chords marked with a '3' and a bracket, indicating a triplet. There are also dynamic markings like  $\text{mf}$  and  $\text{f}$ .

Musical notation for section B, second system. It consists of a grand staff with a treble clef and a bass clef, both in 4/4 time. The key signature has two flats. The notation features a sequence of chords in the treble clef, with some chords marked with a '3' and a bracket, indicating a triplet. There are also dynamic markings like  $\text{mf}$  and  $\text{f}$ .

arco strings RH

Musical notation for section B, third system. It consists of a grand staff with a treble clef and a bass clef, both in 4/4 time. The key signature has two flats. The notation features a sequence of chords in the treble clef, with some chords marked with a '3' and a bracket, indicating a triplet. There are also dynamic markings like  $\text{mf}$  and  $\text{f}$ .

piano LH

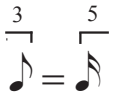




# Rolling Intervals

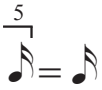
2

C



22

D



26

28

# 43v2

Rosener/Locklear

♩ = 90-120

piano

LH 8va always

3

5

7

9

Musical notation for measures 9 and 10. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. Both hands are connected by a long slur.

11

Musical notation for measures 11 and 12. The right hand continues with a melodic line, incorporating some chromaticism. The left hand maintains the eighth-note accompaniment. A slur covers both staves.

13

Musical notation for measures 13 and 14. At measure 13, the right hand has a melodic phrase. At measure 14, there is a time signature change to 3/4. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. A slur covers both staves.



# Into A Virtual World

Synth 1

For Front Ensemble

BHATIA  
STRINGER

$\text{♩} = 110$   
Patch 1

*mf* *rit.* *decresc.*

2

**A** Robotic  $\text{♩} = 86$

Patch 2 *p* Patch 3 *p*

3 4 5

6 7 8

9 10

11 12

**B**

Musical notation for section B, measures 13-18. The piece is in 3/4 time. The right hand features a melodic line with eighth and quarter notes, often beamed together. The left hand provides a steady bass line with eighth notes. Measure 14 and 16 contain repeat signs. A box labeled '13' is under the first measure, and boxes labeled '14', '15', '16', '17', and '18' are under the subsequent measures.

Musical notation for section B, measures 19-24. The right hand has a more complex texture with triplets and sixteenth notes. A triplet of eighth notes is marked with a '3' in measure 19. A dynamic marking of *mf* (mezzo-forte) is present in measure 21. The left hand continues with a bass line. Measure 24 ends with a 3/4 time signature. Boxes labeled '19', '20', '21', '22', '23', and '24' are under the respective measures.

**C** Lush ♩ = 92

Musical notation for section C, measures 25-28. The piece is in 3/4 time. The right hand features a lush texture with sustained chords and a dynamic marking of *f* (forte) in measure 25. The left hand has a simple bass line with quarter notes. Measure 26 starts with a 7/4 time signature. Boxes labeled '25', '26', '27', and '28' are under the respective measures.

Musical notation for section C, measures 29-32. The right hand has a more active texture with sixteenth notes and a triplet of eighth notes in measure 31. The left hand continues with a bass line. Measure 32 ends with a 3/4 time signature. Boxes labeled '29', '30', '31', and '32' are under the respective measures.

**D**

Musical notation for measures 33-36. The piece is in 3/4 time. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes. The left hand plays a simple bass line with eighth notes. Measure 33 starts with a *fff* dynamic marking. Measure numbers 33, 34, 35, and 36 are boxed below the bass line.

Musical notation for measures 37-40. The notation continues with the same complex right-hand pattern and simple left-hand bass line. Measure numbers 37, 38, 39, and 40 are boxed below the bass line.

**E**

Musical notation for measures 41-45. The right hand is mostly silent, with some rests. The left hand plays a simple bass line. Measure 41 starts with a *mf* dynamic marking. Measure 45 ends with a *fff* dynamic marking. Measure numbers 41, 42, 43, 44, and 45 are boxed below the bass line.

rit. . . . .  $\text{♩} = 64$  . . . . . rit. .

Musical notation for measures 46-50. The right hand plays a steady eighth-note pattern. The left hand is mostly silent. Measure 46 starts with a *mf* dynamic marking. Measure 48 has a *ppp* dynamic marking. Measure 49 has a *p* dynamic marking. Measure numbers 46, 47, 48, 49, and 50 are boxed below the bass line.

$\text{♩} = 52$

Musical notation for measure 51. The right hand is silent. The left hand plays a simple bass line. The measure is marked with a '2' above and below the staff, indicating a double bar line. Measure number 51 is boxed below the bass line.