



UNIVERSITY OF
SOUTH CAROLINA

**2015-2016 MARCHING PERCUSSION
AUDITION PACKET**

APRIL 25, 2015



UNIVERSITY OF SOUTH CAROLINA

Thank you for expressing interest in the 2015-2016 edition of the Carolina Band Drumline! This year's drumline will consist of 10 snares, 4-6 tenors, 6 basses, and 12 cymbals. The Carolina Band does not have a front ensemble.

Included in this packet are materials required for the drumline audition, held from 9:00 AM to 6:00 PM on Saturday, April 25th at the Copenhaver Band Hall (324 Sumter Street, Columbia, SC 29208). An RSVP email will be sent prior to the audition, along with a more specific schedule for the audition day.

Things the Carolina Band will provide for the audition:

- Drums, carriers, and stands
- Cymbals
- Bass drum mallets

Things you will need for the audition:

- Snare and tenor sticks
- Drum pads (so you can play while personnel rotates)
- **This packet** in a three-ring binder with clear plastic sheet protectors

The audition will consist of both solo and group evaluation. The results of the audition will be emailed to you during the week following the audition, or as soon as the results can be made available. If you make the drumline, you are expected to report for pre-season camp with all exercises, cadences, and additional music prepared on August 10th, 2015. If you have any more questions, feel free to contact me at brettblandry@gmail.com

The directors and staff are all looking forward to a great season with the "Mighty Sound of the Southeast," and I look forward to seeing you on April 25th!

Brett Landry

Drumline Instructor – Doctoral Graduate Assistant

Audition Procedures:

Students will select a “Primary” and “Secondary” instrument for the audition. If snare drum or tenors are the “Primary” instrument, it is strongly suggested that the packet is memorized. If bass drum/cymbals is the “Primary” instrument, the student must be familiar enough with the music to execute any part within that section (memorization not required). Marking time is required for every selection located in the “Required Group Audition Materials” category.

Students will perform on their “Primary” instrument for the solo audition. The “Secondary” instrument should be prepared to the best of the student’s ability (memorization not required). Personnel will rotate instruments throughout the group audition.

Required Solo Audition Materials (Primary Instrument Only):

- a. Audition Excerpts 1 and 2 (specific instructions, if necessary, are found in the individual excerpt parts).
- b. Sightreading (to be provided at the time of audition)

Required Group Audition Materials:

- a. 4 Exercises (Eights, Accent/Tap, Pringle Singles, The Reverend)
- b. Gridiron Fanfare (Quarter note = 92)
- c. Old USC Fight Song (Quarter note = 138)
- d. Step to the Rear (Quarter note = 138)
- e. Alma Mater March (Quarter note = 138)

Instrument Notes:

- **Tenors**, play each exercise on drum 2, focusing on sound quality, technique, and execution. Once the exercises are perfect on drum 2, then move around the drums without compromising anything from the “drum 2” version of the exercise.
- **Bass Drums**, learn each warm up in unison rhythm and then focus on one part that you might want to play. (Keep in mind that you may be asked to play ANY part during the group audition process.) In “Eights” and “Accent/Tap,” 2s, 3s, and 4s will substitute for eighth notes when split.
- **Cymbals**, learn the entire exercises/excerpt so you are ready to play ANY part during group performance. Check out the youtube links on the next page for technique demonstrations.

Exercise Notes:

“Eights” - This exercise should be played with only smooth, continuous motion (legato strokes). Practice with sixteenth note subdivisions on your metronome so there is a model of perfect time and evenness between hands.

“Accent/Tap” - Be sure to have complete control over every note in this exercise. Every accent and tap must be placed perfectly in time, and remember to strive for strict accent and tap heights throughout each exercise. Reach back for ping shots!

“Pringle Singles” – This exercise focuses on hand-to-hand playing, with the specific intent to achieve cleaner rhythmic patterns at faster tempos. But don’t be fooled – the best way to practice this exercise is slow and with tremendous precision. Pay careful attention to the marked stickings, as well as the metric modulation in the middle of the exercise (the tempo of the triplet 8th notes in measure 4 becomes the 8th note tempo in measure 5!). Make sure your metronome is on the 8th note, and don’t crush your triplet 16th notes!

“The Reverend” – It’s time to roll! But this exercise does more than that – it challenges you to move from duple feel to triple feel, with and without rolls present. Just as in the previous exercise, slow tempos and steady practice will help you master this warm-up.

YouTube Technique Library:

Snare

- [Traditional Grip - How to Drum with Traditional Grip - YouTube](#)
- [Marching Snare Drum Posture - YouTube](#)

Tenors

- [Tenor Drum Playing Zones - YouTube](#)
- [Marching Tenor Crossover Technique - YouTube](#)

Bass

- [Marching Bass Drum Grip - How to Hold a Bass Mallet - YouTube](#)

Cymbals

(These videos are approximations of the technique we utilize at South Carolina. There will be a brief clinic at the beginning of the audition to define technique.)

- [Orchestral Crash.wmv - YouTube](#)
- [Crash Choke.wmv - YouTube](#)
- [Crunch.wmv - YouTube](#)
- [Sizzle.wmv - YouTube](#)
- [Sizzle Suck.wmv - YouTube](#)

Dynamic Levels:

Dynamic levels correspond to how many “inches” the stick is raised to strike the drum. These are not specific measurements, but guidelines to help accuracy throughout the line.

Forte = 12” accents

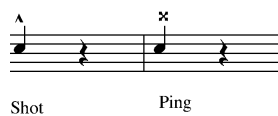
Mezzo-Forte = 9” accents

Mezzo-Piano = 6” accents

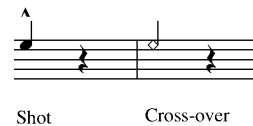
Piano = 3” accents

Taps are played at 3 inches or lower at all times, unless a crescendo or decrescendo notates a change in stick height.

Snare drum notation is as follows:



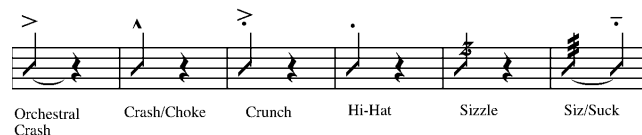
Tenor notation is as follows:



Bass drum notation is as follows:



Cymbal notation is as follows:



Eights

perc. arr. Gordon Hicken

♩ = 96-176

Snare Drums

Tenors

Bass Drums

Cymbals

This system contains the first four measures of the drum score. It features five staves: Snare Drums, Tenors, Bass Drums, and Cymbals. The Snare, Tenor, and Bass drum parts consist of continuous eighth-note patterns. The Cymbal part features a series of accents on the first, second, and fourth measures. Rhythmic notation 'R R R...' and 'L L L...' is placed below the first two measures of the Snare and Tenor parts respectively.

5

S. Dr.

Ten.

B. Dr.

Cym.

This system contains measures 5 through 8. The patterns continue from the first system. The Cymbal part has accents on measures 5, 6, and 8. Rhythmic notation 'L...', 'R...', and 'L...' is placed below the first three measures of the Snare and Tenor parts respectively.

9

S. Dr.

Ten.

B. Dr.

Cym.

This system contains measures 9 through 11. The patterns continue. The Cymbal part has accents on measures 9, 10, and 11. Rhythmic notation 'R...', 'L...', and 'R' is placed below the first three measures of the Snare and Tenor parts respectively.

Accent/Tap

Gordon Hicken

$\bullet = 112-152$

The musical score is written for four parts: Snare Drum, Quints, Bass Drums, and Cymbals. It is organized into four systems, each containing five measures. The first system includes a tempo marking of 112-152. The second system begins at measure 6, the third at measure 10, and the fourth at measure 14. The notation includes various drum-specific symbols such as accents (>), taps (x), and specific drum part assignments (R for right, L for left, Lr for left rim, Rl for right rim). The Quints part is written in a higher register than the other drums. The Bass Drums part uses a lower register. The Cymbals part includes various cymbal-specific notations like crashes and rolls.

Snare Drum

Quints

Bass Drums

Cymbals

S.Dr.

Quints

B. Dr.

Cym.

10

14

©2015 Carolina Band Drumline

Pringle Singles

Snare Drums

Tenors

Bass Drums

Cymbals

♩ = ♩

S.Dr.

Ten.

B. Dr.

Cym.

S.Dr.

Ten.

B. Dr.

Cym.

The Reverend

Blouin/Landry

Snare Drums

Tenors

Bass Drums

Cymbals

This system contains the first three measures of the drum score. The Snare Drums and Tenors parts are identical, featuring a 3/4 time signature and a rhythmic pattern of eighth notes with the notation 'r l r l...'. The Bass Drums part also features eighth notes, while the Cymbals part has a single eighth note followed by a rest. The time signature changes to 4/4 in the third measure.

S.Dr.

Ten.

B. Dr.

Cym.

This system contains measures 4 through 6. It includes various drum parts with complex rhythmic patterns, including triplets and sixteenth notes. The notation includes 'r r l l r r l l r r l l', 'R r r L l l', and 'r r r l l r r l l'. The time signature changes to 3/4 in the third measure.

S.Dr.

Ten.

B. Dr.

Cym.

This system contains measures 7 through 9. It continues the drum parts with various rhythmic patterns, including triplets and eighth notes. The notation includes 'r l r l', 'r l r l', and 'r l r l'. The time signature changes to 4/4 in the second measure and back to 3/4 in the third measure.

Snare Drum Material

Snare Audition Excerpt #1

Carolina Band 2015-2016

Snareline

$\text{♩} = 108$

5

S.Dr.

fp *ff* *p* *f* *mf* *ff* *p*

p *p* *ff* *pp* *ff*

Snare Audition Excerpt #2

Carolina Band 2015-2016

2

D

$\text{♩} = 120$

1994

52

56

p *p* *ff* *pp* *ff*

p *p* *ff* *pp* *ff*

p *p* *ff* *pp* *ff*

Gridiron Fanfare 2013

Snare Drum

New Cymbal Notation

USC Traditional
ed. Gordon Hicken

1 $\text{♩} = 92$

5

8

2

11

Old USC Fight Song 2013

Snare Drum

New Cymbal Notation

perc. arr. Gordon Hicken

3 $\text{♩} = 138$

(A)

10

20

4

5

31

6

7

42

Step to the Rear 2013

New Cymbal Notation

perc. arr. Gordon Hicken

7 $\text{♩} = 138$ *f* *edge* *center* *A*

13 *f* *B* *f* *f* *C*

27 *f* *C*

39 *f* *ff*

51 *ffp* *f* *D* *E*

63 *f* *E*

76 *f* *ff*

Detailed description: This is a snare drum score for 'Step to the Rear 2013'. It consists of six staves of music. The first staff starts with a tempo marking of 138 bpm and a dynamic of *f*. It includes various rhythmic patterns with triplets and sixteenth notes, and is marked with 'edge' and 'center' cymbal notations. The second staff continues with a dynamic of *f* and includes a 'B' cymbal notation. The third staff has a dynamic of *f* and includes a 'C' cymbal notation. The fourth staff has a dynamic of *f* and includes a 'D' cymbal notation. The fifth staff has a dynamic of *ffp* and includes an 'E' cymbal notation. The sixth staff ends with a dynamic of *ff*. The notation includes many accents and slurs.

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Alma Mater March 2013

New Cymbal Notation

ed. Gordon Hicken

$\text{♩} = 138$

11 *f* *mf* *sfz* *sfz* *f*

11A *mf* *sfz* *sfz* *f*

11B *f*

12 *A* *mf* *sfz* *sfz* *f*

14 *mf* *sfz* *sfz* *f* *B* *C*

Detailed description: This is a snare drum score for 'Alma Mater March 2013'. It consists of four staves of music. The first staff starts with a tempo marking of 138 bpm and includes dynamics of *f*, *mf*, *sfz*, *sfz*, and *f*. It includes a 'B' cymbal notation. The second staff has a dynamic of *mf* and includes a 'C' cymbal notation. The third staff has a dynamic of *mf* and includes a 'D' cymbal notation. The fourth staff has a dynamic of *f* and includes a 'E' cymbal notation. The notation includes many accents and slurs.

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Tenor Material

Tenor Audition Excerpt #1

Carolina Band 2015-2016

Quint Toms

♩ = 96

mf *f* *ff* *p*

mute

Quints

f *p* *f* *ff* *p* *mf* *ff*

Tenor Audition Excerpt #2

Carolina Band 2015-2016

(finish excerpt with single note on drum 2)

24 2001

1 r L L r l R r L L r L R R R l r L R L R R r L L r L R R R l r l l

29

R 1 r L R R l r L r L r L r L R R l r L R R L r l

33

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

38

R L L R R L L R R L L R R L L R R L L R R L L R R l R l R l l R l R l l

Gridiron Fanfare 2013

Tenors

USC Traditional
ed. Gordon Hicken

$\text{♩} = 92$

f

ff

Old USC Fight Song 2013

Quint Toms

New Cymbal Notation

perc. arr. Gordon Hicken

$\text{♩} = 138$

(A)

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

(B)

(C)

3 4 5 6 7

Step to the Rear 2013

Tenors

New Cymbal Notation

perc. arr. Gordon Hicken

7 $\text{♩} = 138$

13 *f*

27 *f*

39 *f* *ff*

51 *ffp* *f*

63 *f* *ff*

76 *f* *ff*

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Alma Mater March 2013

Tenors

New Cymbal Notation

ed. Gordon Hicken

$\text{♩} = 138$

11

11A 6 *mf* *sfz*

11B *sfz*

12 (A) *mf* *sfz*

13 *f*

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Bass Drum Material

Bass Drum Audition Excerpt #1

Carolina Band 2015-2016

♩ = 100

Play on Snare

f *p* *mf* *ff* *mf* *p*

f *ff* *p* *ff*

Bass Drum Audition Excerpt #2

Carolina Band 2015-2016

Play drum 2 (top space) and unisons (middle line) ONLY

Tempo - Quarter Note = 120

M.O.N.

f *p*

Gridiron Fanfare 2013

Bass Drums

USC Traditional
ed. Gordon Hicken

$\text{♩} = 92$

Staff 1: f LRLR L LRL RLRLRL r L r L RL r R L r r l l R l r r l l R L R L

Staff 2: R LRLRL LRL RLRLRL r L r L RL r R l r r l l R l r r l l R R R

Staff 3: R l R l R R R l r r l l f LRL R l R l R R l r r l l R l r r l l R

Staff 4: R f L R RL L R ff L R

Old USC Fight Song 2013

Bass Drums

New Cymbal Notation

perc. arr. Gordon Hicken

$\text{♩} = 138$

Staff 1: f r r r r R L R R r r r r L R L

Staff 2: L

Staff 3: mp mf f mp mf f R L R R R R R R L

Staff 4: sfz R L r R l r L r l R L R L r R l r L r l R L R L R L

Step to the Rear 2013

New Cymbal Notation

perc. arr. Gordon Hicken

[illegible]

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Alma Mater March 2013

New Cymbal Notation

ed. Gordon Hicken

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Cymbal Material

Cymbal Audition Excerpt #1

Carolina Band 2015-2016

Play on Snare

$\text{♩} = 100$

f *p* *mf* *ff* *mf* *p*

6

f *ff* *p* *ff*

Cymbal Audition Excerpt #2

Carolina Band 2015-2016

$\text{♩} = 69$

f

5

Gridiron Fanfare 2013

Cymbals

New Cymbal Notation

USC Traditional
ed. Gordon Hicken

Musical notation for Gridiron Fanfare 2013, Cymbals. The piece is in 4/4 time. The notation consists of two staves. The first staff begins with a *f* dynamic marking. The second staff begins with a *ff* dynamic marking. The notation includes various cymbal techniques such as rolls, flams, and accents, indicated by symbols like >, ^, and ~.

Old USC Fight Song 2013

Cymbals

New Cymbal Notation

perc. arr. Gordon Hicken

Musical notation for Old USC Fight Song 2013, Cymbals. The piece is in 2/4 time. The notation consists of four staves. The first staff begins with a tempo marking of 138 and a dynamic marking of *mf*. The second staff begins with a dynamic marking of *sfz*. The third staff begins with a dynamic marking of *sfz*. The fourth staff begins with a dynamic marking of *sfz*. The notation includes various cymbal techniques such as rolls, flams, and accents, indicated by symbols like >, ^, and ~. The notation is divided into measures by bar lines, with measure numbers 3, 16, 32, and 48 indicated at the beginning of their respective staves.

Step to the Rear 2013

Cymbals

New Cymbal Notation

perc. arr. Gordon Hicken

7 ♩ = 138

f **sfz**

17 **f** **sfz**

34 **ff**

51 **p** **f** **ff**

68 **ff**

Rehearsal marks: 7, 8, 9, 10, 11A, 11B

Section markers: A, B, C, D, E

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Alma Mater March 2013

Cymbals

New Cymbal Notation

ed. Gordon Hicken

♩ = 138

mf **sfz** **sfz** **f** **sfz** **sfz**

9 **f** **mf** **sfz** **sfz** **f** **sfz** **sfz** **f**

Rehearsal marks: 11, 11A, 11B, 12, A

Section markers: A

set prep ^

