Thank you for expressing interest in the 2016-2017 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 16th at the Copenhaver Band Hall (324 Sumter Street, Columbia, SC 29208). An RSVP email will be sent prior to the audition, and a more specific schedule for the day will be created once we know who is attending the audition.

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 8th, 2016. 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 16th!

Brett Landry
Adjunct Instructor of Percussion – Drumline Instructor
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

Required Group Audition Materials:

a. 3 Exercises (Eights, 2/3, Triplet Rolls)

b. Gridiron Fanfare (Quarter note = 92)

c. Old USC Fight Song (Quarter note = 138)

d. Step to the Rear (Quarter note = 138)

e. 2001 (Quarter Note = 69)

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:

“Legatos” - This exercise should be played with only smooth, continuous motion (legato strokes). You may be asked to play at all four dynamic (height) levels in this exercise. As for the exercise itself, it can be played three ways:

1. Full Stroke Legatos – beginning to m. 10, with or without repeat, steady at a given height.
2. Dynamic Legatos – beginning through m. 9 (w/repeat), skip m. 10 and go straight to m. 11 and play to the next double bar.
3. Accent/Tap – beginning through m. 9 (w/repeat), jump to m. 22 and play to next double bar.

Practice with sixteenth note subdivisions on your metronome so there is a model of perfect time and evenness between hands.

“2/3” – As far as diddle exercises go, 2/3 is a wild ride. Don’t be afraid of the exotic time signature, as the exercise is merely made up of groupings of 2 and 3 16th notes. Keep your 16 note interpretation open, and watch out for the 5’s at the end of the exercise!

“Triplet Rolls” - Rolls are very important in the music of any drumline, and this exercise is designed to develop your roll technique. We play an open interpretation of rolls in the CBDL – in fact, you should work to make your diddles sound as close to two successively played 16th notes as possible. 2/3 can help you identify this interpretation, and this exercise will make your rolls BIG!

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:**

```
Shot  Ping
```

**Tenor notation is as follows:**

```
Shot  Cross-over
```

**Bass drum notation is as follows:**

```
Unison  Rim
```

**Cymbal notation is as follows:**

```
Orchestral  Crash/Choke  Crunch  Hi-Hat  Sizzle  Sn/Slack
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Notes:

- Please observe all notated stickings, including the ellipse (...) which dictates the repetition of the given sticking.
- **Tenor Players** – the “hollow” notes in the 6/8 section are crossovers. The sticking marked indicates the hand that should cross over. Drums 1 and 2 cross at the fingers, while drums 3 and 4 cross at the wrist.
- **Bass Drum Players** – you will be expected to play both the written split part as well as the unison part (see the snare line for easier reading)
- **Cymbal Players** – please observe all notations carefully. We will assign AB and CD (read from top to bottom) splits during the audition, so please be prepared to play either split.
Snare Drum Material

Snare Audition Excerpt #1
Carolina Band 2016-2017

\( \text{j} = 128 \)

Snare Audition Excerpt #2
Carolina Band 2016-2017

\( \text{j} = 132 \)
Tenor Material

Tenor Audition Excerpt #1
Carolina Band 2016-2017

Tenor Audition Excerpt #2
Carolina Band 2016-2017
Bass Drum Material

Bass Drum Audition Excerpt #1
Carolina Band 2016-2017

Bass Drum Audition Excerpt #2
Carolina Band 2016-2017
Cymbal Material

Cymbal Audition Excerpt #1
Carolina Band 2016-2017

Cymbal Audition Excerpt #2
Carolina Band 2016-2017

Tempo: Quarter Note = 118

***When split, please play the AB split (top spaces)