

UNIVERSITY OF ARIZONA

# DRUMLINE

## AUDITION PACKET 2018

Thanks for your interest in auditioning for the University of Arizona Drumline!

Individual auditions will take place on Monday, August 6th. If you are serious about becoming a member, please read the following information carefully:

1. All prospective and returning members *must* register for band. Course number: MUS 200B/400B/500B
2. All prospective and returning members *must* complete the "Pride of Arizona" Student Profile Form available at: [www.prideofarizona.org/join/info](http://www.prideofarizona.org/join/info)
3. It is absolutely imperative that you complete steps 1 and 2 before attending auditions. ANYONE who has not will be dismissed.
4. The "Pride of Arizona" marching band schedule and season information is available at the web page above. If you make the line you will be responsible for adhering to everything on the schedule for the upcoming season. Please take a few moments to review it and clear yourself of all conflicts ahead of time. The schedule is updated regularly so continue to check throughout the summer.

If you have any questions please contact: [poadrumline@gmail.com](mailto:poadrumline@gmail.com)

## ABOUT AUDITIONS

The UA Drumline usually consists of 7-9 snares 4-5 tenors, 6 basses, and 8-12 cymbals. Members of the line must be students enrolled at the University of Arizona. We audition all members (even returning members) the first day of Drum Camp which usually occurs 1 week before Band Camp. The full Band Camp starts about 1 week prior to the first day of Fall classes. Students who audition for the drumline are not guaranteed a spot on the line. Instrumentation is based on ability – not availability. Auditioning members who do not meet the expectations of the staff (including but not limited to: talent, attitude, and work-ethic) are dismissed from the line.



Play this warm up WITH A METRONOME set to 60 bpm. This should be the first thing you play before each practice session. Repeats are indefinite. You are free to move from one grouping to another at will. Do not move on to the next grouping until all previous groupings are EXACTLY with the metronome. The goal is not to reach the higher numbers within one day, but to slowly warm up your hands before you play. You will eventually reach the higher numbers over the course of a few weeks. The higher the number, the lower the sticks will naturally get, and the more your fingers will be utilized. It is recommended to always begin by ascending to your max, then descending to 1. Once you are familiar with this exercise, you do not have to play it in any particular order (although it is still recommended to always begin by ascending then descending). WE WILL PLAY 1->9 AS AN ENSEMBLE

Quarter note =  
60 bpm

4  
etc

5 5 5 5

6 6 6 6

7 7 7 7

8 8 8 8

9 9 9 9

10 10 10 10

11 11 11 11

12 12 12 12

A variation on the same exercise. This helps develop rolls. Follow the same instructions as before. The point is to build chops over time, not blaze through this as fast as you can within one day. Also, just like before, be sure to work endurance as well as speed (sit on one pattern for a long time). You can also do this playing 3 strokes per hand and 4 strokes per hand.

WE WILL PLAY 1->6 OF THE DOUBLES VERSION AS AN ENSEMBLE

Quarter note = 60 bpm

4

etc

5

6

7

8

A third variation that can be played is to flam every note (without diddles/slashes!). You can play them either all one handed, or alternating. This flam variation will not be part of your audition, but it would be to your benefit to play it. It will greatly help in developing your chops. Your goal for the flam variations should be the 4s, with the absolute most being 5s.

# 8s

(excerpt)

Mike Jackson

Snare, Tenor, Bass Unison

1 r r... r l l...

5 l r r... r l r l r l r l r l l... l r l r l r l r

9 l r r... r l r l etc r l l... l r l r etc

13

The musical notation consists of four staves of rhythmic patterns in 8/8 time. Each staff begins with a treble clef and a common time signature (C). The patterns are as follows:

- Staff 1: Four measures of eighth notes. Stick notation: 1 r r... r l l...
- Staff 2: Four measures of eighth notes. Stick notation: 5 l r r... r l r l r l r l r l l... l r l r l r l r
- Staff 3: Four measures of eighth notes. Stick notation: 9 l r r... r l r l etc r l l... l r l r etc
- Staff 4: A single measure starting with a quarter note, followed by a double bar line and a fermata.

# 8s

(excerpt)

Alternate between "Bass Unison"  
and Bass Split

Bass Split

# Stick Control

Measures 1-3: A continuous eighth-note pattern on a single staff in 4/4 time. The pattern consists of eighth notes with stems pointing up, followed by eighth notes with stems pointing down. A double bar line is placed at the end of the first measure.

Measures 4-6: Continuation of the eighth-note pattern from the previous staff. A double bar line is placed at the end of the second measure.

Measures 7-9: Continuation of the eighth-note pattern. Measures 7 and 8 feature accents (>) over the eighth notes. Measure 9 contains two eighth notes with rests (marked with an asterisk \*), followed by two eighth notes with accents (>).

Measures 10-12: Continuation of the eighth-note pattern. Measure 12 ends with a double bar line.

# UA Basic Strokes

arr of "Basic Strokes"  
by Murray Gusseck

♩ = 96

*fp* R r r r... L l l l...

5

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

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

10

R... L...

17

R... L...

R... L...

25

R r L l

R L R L R L R L R L R L R L

30

r l r l

r r l l r r l l r r l l r r l l r r r l l l l r r r l l l l

33

r r r r r r r r l l l l l l l l l l

36

40

r

43

l r

46

l R *mf* R l l l... L r r r...

51

r l r l r l r L r L r l r l r L

58

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

64

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

71

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

78

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

86

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



94 > >

R l R l r l

R l r l r l R l R l r l R l R l R l r l r l R l

104 >

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

Bass Drums

# UA Paradiddles

Thomas Gonzalez

♩ = 140-170

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15

16 17 18

R L R L

19 20 21

R L R L R R R L L

R L R

22 23 24

R L

25 26 27 28

R L R L L R

# UA Rolls

Thomas Gonzalez

4

7

10

13

16

19

22

UA Rolls

26

Musical notation for measures 26-28. Measure 26 features a complex roll of sixteenth notes with an accent (>) above the first note. Measures 27 and 28 continue with similar rhythmic patterns, including accents (>) below the notes in measure 28.

29

Musical notation for measures 29-31. Measure 29 has a roll of sixteenth notes. Measures 30 and 31 continue with similar patterns, featuring accents (>) above the notes.

32

Musical notation for measures 32-34. Measure 32 has a roll of sixteenth notes with an accent (>) above. Measures 33 and 34 continue with similar patterns, including accents (>) above the notes.

# Flamus Nondragginus

Murray Gusseck

1

3

5

7

10

12

14

R L L R L R L R

L R R L R R L R L

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

R L R l r L r l R

# B.M.W.

Thomas Gonzalez

♩ = 128

5 *f*

8 *mp*

12 *mf*

16 *ff* *p*

21 *ff*

25

28 *mf*

31

32

*f*

35

39

43

*mp*

47

*f*

51

*ff*

55

*fp* *ff*