

UNIVERSITY OF ARIZONA

DRUMLINE

AUDITION PACKET 2019

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

Individual auditions will take place on Monday, August 12. 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
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

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

6

7

8

9

10

11

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. The first staff is in 8/8 time and contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measure 13, which begins with a single eighth note followed by a double bar line and a fermata.

Stick Control



R L R L...

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



R L R L...

R L L L R L L L R L L L R L L L R L R L...



R R R R L L L L R R R R L L L L R L R L...



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



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

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

36

r r r r...

l l l l...

40

r r r r...

l l l l...

46

R

mf R l l l...

L r r r...

52

R l l...

L r r...

59

R l l...

L r r...

67

R l l...

L r r...

75

R l l l L r r r

83

R l l L r r

92

R l L r

101

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

107

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

110

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

112

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

114

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 r l r L r l r l R L

116

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

119

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

121

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 l L r r R l l L r r

123

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... R L r l...

125

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

UA Basic Strokes

126

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

Snareline

UA Paradiddles

Thomas Gonzalez

♩ = 140-170

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

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

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

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

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

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

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

UA Rolls

Thomas Gonzalez

4

4

7

10

13

16

19

22

25 >



A musical staff containing a sequence of notes. The first four measures feature a rhythmic pattern of eighth notes with a beam over each pair. The fifth measure has an accent (>) over the first eighth note. The sixth and seventh measures continue the eighth-note pattern with beams. The eighth measure has an accent (>) over the first eighth note. The final two measures return to the eighth-note pattern with beams.

28



A musical staff containing a sequence of notes. The first four measures feature a rhythmic pattern of eighth notes with a beam over each pair. The fifth and sixth measures feature a rhythmic pattern of eighth notes with a beam over each pair, but with a different grouping or phrasing. The final two measures return to the eighth-note pattern with beams.

31



A musical staff containing a sequence of notes. The first four measures feature a rhythmic pattern of eighth notes with a beam over each pair. The fifth and sixth measures feature a rhythmic pattern of eighth notes with a beam over each pair. The seventh measure features a rhythmic pattern of eighth notes with a beam over each pair. The eighth measure features a single eighth note followed by a quarter rest. The final measure features a single eighth note followed by a quarter rest.

Flamus Nondragginus

Murray Gusseck

3/4

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

3

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

5

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

7

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

9

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

11

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

13

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

15

R

Snareline

BMW 2019

Thomas Gonzalez

♩ = 124

R l r l l R L r l l *ff* *R L R L R l R l R l r l l*

4 *R l l R l l R l r r l l* *R l l r r l l r r L* *R l l R*

8 *l R l l R l R l R* *mp* *r r l l R l l R l R*

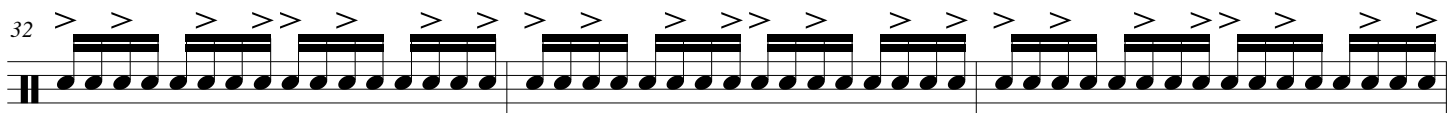
12 *R l l l* *mf* *R l l l*

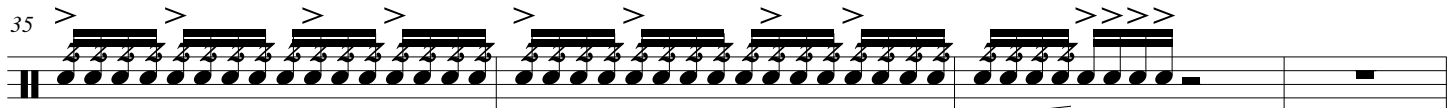
15 *ff*

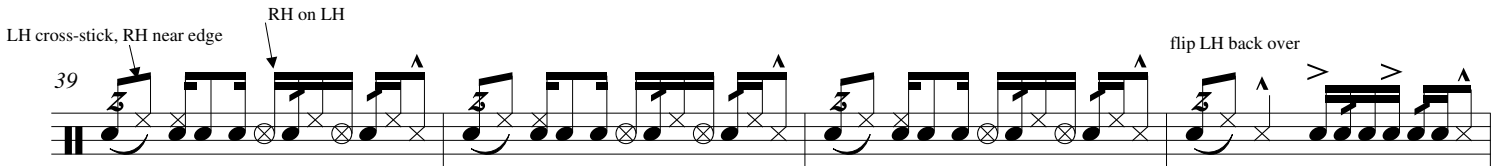
19 *p* *ff* *B B r l R l r L R l r L R L L R*

24 *R R l R R l R R l R R L L R*

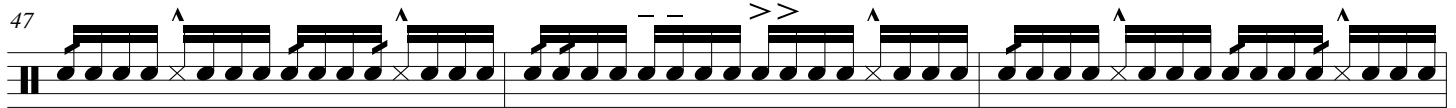
28 *pp*

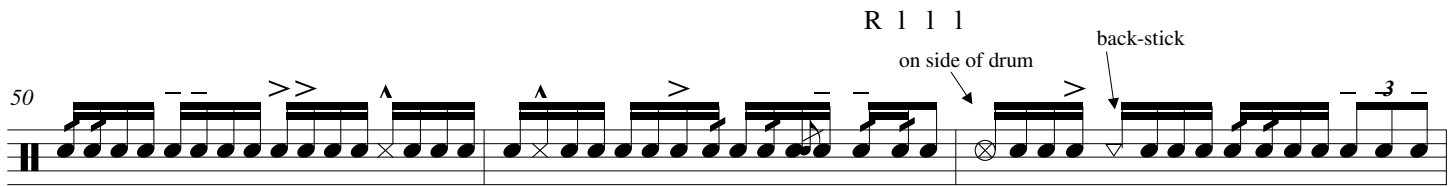
32 
f

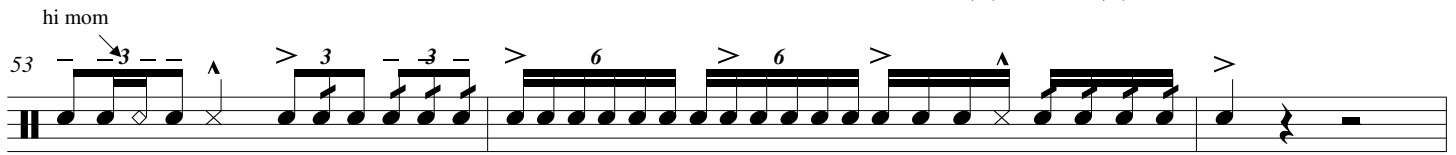
35 

39 
f

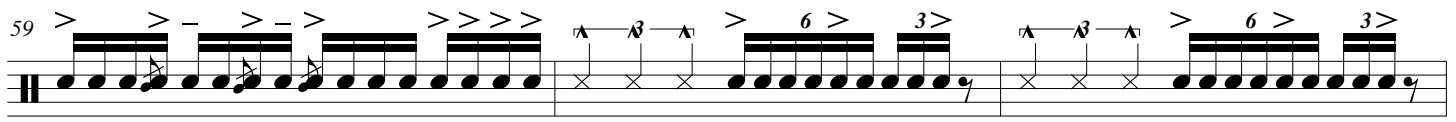
43 
 r l l R l l R l l R L r r l R R l l R l l R L

47 

50 
 R l l l l R l l r l R l l r l l r L R R l l r (R) l l R (L) r r l r r l l r l R R R

53 
 R R (l) R R R l r r l l r L r r l l R l l R l l r r l L *f*

56 
 R l r L l r L l R l r l R l r l R l r L l r L l R l r l R l r l R l r L l r L l R l r l R l r l

59 
 R l r L l r L l R l r l R L R L *ff* R R R l r r L r l l R R R R l r r L r l l R

62 >

fp *ff* L R L r l l R L l r l l R L l r l l R L l r l l R L L R