

March 21, 2018

Dear Marching Percussionist:

Thank you for your interest in the 2018 EMU Marching Band Percussion Section ("Drumline"). The EMU Drumline has established a record of excellence that we intend to continue. Being a member of the drumline requires a strong dedication to work and to be personally accountable for your responsibilities. This letter is to inform you of the expectations of the drumline and the audition process.

Acceptance into the Drumline is based upon audition. All positions are open and subject to audition (*returning members must audition to change instruments*). We anticipate performing this Fall with 6 - 8 snares, 4 multi-tenors (quints), 5 basses and 6 - 8 cymbals. (There is not a "pit" in the EMU Marching Band.) Please prepare the listed materials for the instrument for which you wish to be considered *first* (see enclosed *EMU Marching Band Drumline Audition Requirements*). It is advantageous, however, to review audition materials for all instruments, as we usually cannot accommodate *everyone's* first preference. The objective is to establish a balanced drumline with players who understand their role and are willing to contribute at their highest level toward a unified goal.

Although it is strongly recommended that you attend both of the following dates, attendance at one of the dates is mandatory as part of the audition process. All prospective members should audition on the second date unless there is a conflict in which case you may audition on the first date. For those interested in preparing for these auditions, four optional tech classes (help sessions) will be offered (free) on Monday, April 2, 9, 16 and 30 from 5:00pm to 7:00pm in Room #105 in the Alexander Music Building. Please email to confirm attendance.

Saturday, May 5, 2018, 9:00am - 1:00pm. This is a "get acquainted" meeting. We will focus on all the audition materials with emphasis on proper playing fundamentals and familiarizing students with EMU's approach to marching percussion technique, style and musicianship. While we hope to have enough instruments for everyone to play, if you are able to bring an instrument, you will be *guaranteed* to play throughout the entire morning. Please bring appropriate sticks and/or mallets with you as well as hearing protection (ear plugs) and all music included here. If you cannot attend the second audition date, your "formal" audition will take place on this day. Please note that this rehearsal will end at *approximately* 1:00pm.

Saturday, June 2, 2018, 9:00am - 2:00pm. We will play through exercises from approximately 9:00am - 10:00am at which time we will then begin "formal" auditions. Depending on the number of people auditioning, we will end at *approximately* 2:00 - 3:00pm. If you did not audition on May 5th, you must audition on this day. Announcement of acceptance and *preliminary* placement within the drumline normally occurs at the end of this session. Please read on for audition requirements.

NOTE: It is anticipated that there will be half-day rehearsals at least once a month (Saturday's) throughout the summer. Details and confirmation of these and other important dates will be announced as soon as possible after June 2.

If there is an unavoidable conflict with any of these dates please notify us immediately.

[continued]

LOCATION: The location for auditions are in the EMU Alexander Music Building, Room 106 (Orchestra Room).

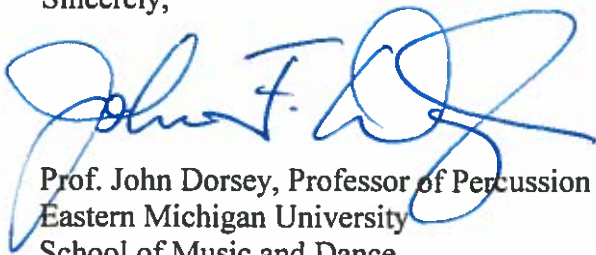
WHAT TO BRING: Please bring all music, ear plugs and appropriate sticks and/or mallets.

EXPECTATIONS: While we try to have fun in the Drumline, we also take our responsibilities seriously and have high expectations for your performance. Being a member of the EMU Drumline requires commitment, many hours of challenging work including physical endurance, memorization of all music and a strong desire to succeed. If you are not willing to put forth the time and effort, do not bother to audition. *Excellence begins with thorough preparation - START PREPARING NOW!*

During the Fall term, in addition to the regular Marching band rehearsals on Monday, Wednesday and Friday from 4:05 to 6:05pm, Drumline sectionals will be held on Monday evenings from 7:00pm - 9:00pm and Friday afternoons from 3:05pm to 4:05pm. Attendance at sectionals is required, so please arrange your schedule accordingly.

Please note that you will be receiving further information about Marching Band Camp sometime later in the summer. If you have any questions concerning the enclosed materials, don't hesitate to contact us. Drumline Instructor Jason Ihnat and I are both looking forward to meeting you and working with you this Fall. We'll see you soon!

Sincerely,



Prof. John Dorsey, Professor of Percussion
Eastern Michigan University
School of Music and Dance
(734) 487-0330
E-mail: jdorsey@emich.edu



Jason Ihnat, EMU Drumline Instructor
(586) 214-4054
E-mail: jihnat@emich.edu

MARCHING BAND DRUMLINE AUDITION REQUIREMENTS

Prepare only for your first instrument of choice, although it is advantageous to review audition materials for all instruments. Auditions will consist of the following:

SNARE DRUM: Solo of your choice, approximately 1 - 2 minutes in length. This solo should be of a moderate to advanced level of difficulty. Appropriate solos would include: **Championship Corps Style Contest Solos* by Jay Wanamaker, **The Rudimental Cookbook* by Edward Freytag, **I.A.R.P. Drum Solos*, a Collection of Solos by members of the International Association of Rudimental Percussionists, **The New Pratt Book* and **Rudimental Solos for Accomplished Drummers* by John Pratt, solos by Art Cappio, Marty Hurley, Mitch Markovich, or any other published solo of a similar rudimental nature by other composers. Please bring an extra copy of this music to your audition. [* indicates a collection of solos.] Also be prepared to demonstrate all of the rudiments included here (Snare Audition Rudiments) as well as any rudimental pattern from the list of Percussive Arts Society International Drum Rudiments. This list is available on the PAS website: <http://www.pas.org/resources/rudiments>

Please note that we use traditional grip on snare drum in the EMU Marching Band.

MULTI-TENORS (QUINTS): EMU Multi-Tenors Audition Etude

BASS DRUM: EMU Bass Drum Audition Etude (Duet) [be prepared to play either part (both)]

CYMBALS: EMU Cymbal Audition Etude

ALL INSTRUMENTS:

Prepare the enclosed exercises: *Accent Tap, Diddle Trip, Eights, Flams, Guajira PDD, Modern Paradiddle Development, Roll Break Down, Duple Rolls, Ta-Duts, Timing Exercise.*

Participation, performance, technique and attitude will also be assessed during the group rehearsals as part of the audition process. Be prepared to mark time (march in place) while playing. Sight-reading will be required as part of the audition process.

Attachments:

EMU Drumline Techniques
EMU Multi-Tenors Audition Etude
EMU Bass Drum Audition Etude (duet)
EMU Cymbal Audition Etude
Snare Audition Rudiments
Roll Break Down
Timing Exercise
Eights
Accent Tap
Ta-Duts
Modern Paradiddle Development
Diddle Trip
Triplet Rolls
Duple Rolls
Flams
Guajira PDD

Drumline Techniques

Jason Ihnat, clinician

Grip:

Although each instrument (snare, tenor, and bass drum) have variations in regards to grip, there are a couple of aspects that apply to all:

Fulcrum: This is the point where the stick should be held with the most pressure.

Matched grip: The fulcrum is between the fleshy part of the thumb and the index finger (in the space between the first and second knuckles).

Traditional Grip: (left hand only) The fulcrum should be inside the crease between the thumb and index finger, making sure it is down at the bottom part of the thumb.

Fingers: For matched grip the back of the fingers should be relaxed and naturally curved around the stick.

Wrist and forearm: The wrist and forearm should work together to achieve a natural relaxed approach. When executed properly it will feel like you are dribbling a basketball when you play.

Basic Strokes:

Legato Stroke: A stroke that starts at any height and returns to its original height. It has a constant flow or motion, never stopping or starting. It is the natural REBOUND of the stick.

Staccato Stroke: A stroke that starts high and stops close to the drum (low). Basically, you are controlling the stick from rebounding up. This stroke is usually used on accents.

Tap: This is usually a 3-inch or sometimes 6-inch legato stroke. Taps are usually the notes that are in-between the accents.

Up Stroke: A stroke that starts low and quickly lifts upward to a particular height. *An example would be grace notes from alternating flams.*

Playing Area:

Generally snare and bass is in the center. Tenors will be about 2"-3" from the rim.

Application of strokes:

Eights: Legato Strokes should be used throughout.

Accent Tap:

- 1) Use legato strokes on all taps and when playing more than one accent in a row on one hand.
- 2) A staccato stroke should be used on all accents that come before a 3-inch tap and when transferring from one hand to the next.
- 3) An up stroke should be used on the 8th note tap before an accent.

Ta-duts: Legato Strokes should be used throughout. Always relax and let the stick rebound. (this exercise will help develop the use of FINGERS in your playing)

Rolls (Roll Break down and Triplet Rolls): Legato Strokes should be used throughout.

Flams: This exercises requires the understanding and application of all stroke types!

The previous text is adapted from (adapted from Tom Aungst's 2007 book "The Cadets Approach to Marching Percussion")

EMU Marching Band

Multi-Tenors Audition Etude

Ethan Allen
(1999)

$\text{♩} = 120$

The score consists of ten staves of music. The first staff begins with a tempo marking of $\text{♩} = 120$. The music is written for tenors (treble clef) and drums (bass clef). Dynamics include *f* (forte), *fp* (fortissimo piano), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Articulations such as accents (>) and breath marks (^) are used. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The score is divided into measures, with measure numbers 5, 8, 11, 14, 18, 21, and 24 indicated. The final measure is marked with a double bar line.

f *fp* *f*

p *f* *mf*

p

f *mf*

p

f *mf*

p *mf*

f *ff*

x = crossover

EMU Marching Band

Bass Drum Audition Etude (duet)

John Dorsey

$\text{♩} = 100$



ff



p



mf

f



EMU

Cymbal Audition Etude

John Dorsey

Moderato (♩ = c. 108)

crash
f

choke
f

choke
f

5
"biz-bop"
mf

choke
f

9
dings
mp

zings

sizzle
mf

14
hi-hat

crash
ff

L.V.

"choke" - strike the cymbals together, then dampen with body.

"hi-hat" - this drumset effect provides an effective "chick" sound when the plates are held horizontal and pivoted against the body.

"biz-bop" (also known as "slide", "slide choke" or "fusion crash") - this is an open-closed hi-hat sound. Hold the cymbals horizontally with one on top of the other with the edges against your body. Simultaneously crash the cymbals together and slide the top cymbal over the bottom in a horizontal motion letting the cymbals vibrate against each other, then pull the top cymbal back toward the body "catching" the air pocket to stop the sound. The airlock will create the closed hi-hat sound.

"sizzle" - crash the cymbals together and let them remain lightly in contact to vibrate against each other for a sustained sizzle sound. Play in a horizontal position for maximum vibration.

"ding" (also known as "ting" or "tap") - place the cymbals at a 90 degree angle and strike the inside of the right cymbal against the edge of the left cymbal.

"zing" (also known as "scrape") - scrape the grooves inside of the left cymbal with the edge of the right cymbal.

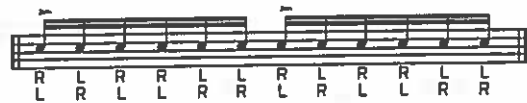
EMU Marching Band Drumline – Snare Audition Rudiments

For those auditioning for snare drum, be prepared to play any or all of these rudiments from memory.

Nine Stroke Rolls



Paradiddle-diddle



Triple Stroke Roll



Flam Tap



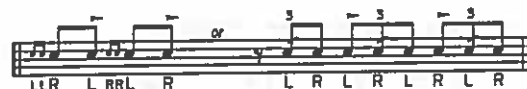
Inverted Flam Tap



Flam Drag



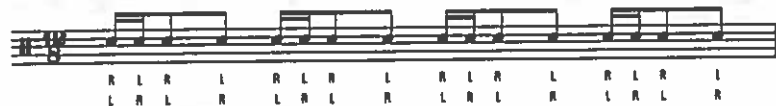
Single Drag Tap



Flam Five



Herta



Grandmas



Roll Break Down

- This exercise breaks down a long roll by using every possible combination of diddles in a set of four sixteenth notes.
- The exercise is written out forwards and backwards. The patterns can be played with or without the check pattern between each measure.

50. *Check Pattern*

Pattern 1



Pattern 2

Pattern 3



Pattern 4

Pattern 5



Pattern 6

Pattern 7



Pattern 8

Pattern 9



Pattern 10

Pattern 11



Pattern 12

Pattern 13



Pattern 14

Pattern 15



Section 4

Timing Exercises

● Exercises in this section are timing exercises designed to improve a player's sense of pulse. Exercises included may be played with or without the check pattern (as written). A check pattern is a basic pattern to which notes are then added or subtracted to create new patterns. In the case of the first exercise in this section, the check pattern consists of consecutive sixteenth notes; different sixteenth notes are then subtracted to create each new pattern. Students should be encouraged to play these exercises at different dynamic levels and tempi.

● Syncopated taps give every drumline problems, therefore these exercises should be used in daily warm-ups. Once the patterns are mastered when leading with the right hand, play them again leading with the left hand.

1. *Check Pattern* *Pattern 1*

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

Pattern 2 *Pattern 3*

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

Pattern 4 *Pattern 5*

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

Pattern 6 *Pattern 7*

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

Pattern 8 *Pattern 9*

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

Pattern 10 *Pattern 11*

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

Pattern 12 *Pattern 13*

R R R R L L L L

Pattern 14 *Pattern 15*

R R R R R

Timing Exercise

Ihnat

Check Pattern Variation 1 Variation 2 Variation 3 Variation 4

6 Variation 2 Variation 3 Variation 4 Variation 1

12 Variation 1 Variation 2 Variation 3 Variation 4

Eights-2018

Snare Drum

Tenors

Bass Drums

Cymbals

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

S.D.

Tenors

B. Dr.

Cym.

10

R R R R R R R R 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 R

Accent Tap

arr. Tom Augst

Snare Drum

Quint Toms

Bass Drums

Cymbals

This system contains the first four staves of the drum score. The Snare Drum staff has a treble clef and a key signature of one sharp (F#). It features a continuous eighth-note pattern with accents, alternating between right (R) and left (L) hands. The Quint Toms staff has a treble clef and a key signature of one sharp, with a similar eighth-note pattern. The Bass Drums staff has a bass clef and a key signature of one sharp, also with a continuous eighth-note pattern. The Cymbals staff has a treble clef and a key signature of one sharp, with a pattern of eighth notes and rests.

S.D.

Quinta

B. D.

Cym.

This system contains the next four staves of the drum score. The S.D. (Snare Drum) staff continues the eighth-note pattern. The Quinta (Quint Toms) staff continues the eighth-note pattern. The B. D. (Bass Drums) staff continues the eighth-note pattern. The Cym. (Cymbals) staff continues the eighth-note pattern.

S.D.

Quinta

B. D.

Cym.

This system contains the next four staves of the drum score. The S.D. (Snare Drum) staff continues the eighth-note pattern. The Quinta (Quint Toms) staff continues the eighth-note pattern. The B. D. (Bass Drums) staff continues the eighth-note pattern. The Cym. (Cymbals) staff continues the eighth-note pattern.

S.D.

Quinta

B. D.

Cym.

This system contains the final four staves of the drum score. The S.D. (Snare Drum) staff continues the eighth-note pattern. The Quinta (Quint Toms) staff continues the eighth-note pattern. The B. D. (Bass Drums) staff continues the eighth-note pattern. The Cym. (Cymbals) staff continues the eighth-note pattern.

TA-DUTS

Ethan Allen (1998)

Snare Drum

Tenors

Bass Drum

Cymbals

This system contains the first four measures of the drum score. The Snare Drum and Tenors parts feature a rhythmic pattern of eighth notes, with letters 'R' and 'L' indicating right and left hand strokes. The Bass Drum and Cymbals parts provide a steady accompaniment with eighth notes and occasional accents.

5

S.D.

Tenors

B. D.

Cym.

This system contains measures 5 through 8. The Snare Drum part has a more complex pattern with 'R' and 'L' strokes. The Tenors and Bass Drum parts continue with their respective rhythmic patterns. The Cymbals part includes a measure with a '+' sign, indicating a cymbal crash.

9

S.D.

Tenors

B. D.

Cym.

This system contains measures 9 through 12. The Snare Drum part features a pattern of 'L' strokes. The Tenors and Bass Drum parts continue with their rhythmic patterns. The Cymbals part includes a measure with a '+' sign, indicating a cymbal crash.

Original by Collin McNutt
©2010

The image displays four staves of musical notation for the piece 'The Merry-Go-Round'. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is as follows:

- Staff 1:** Features a melody with eighth and sixteenth notes, accented with 'v' marks. The rhythm is indicated by a sequence of 'R' (Right) and 'r' (Left) characters below the staff. The dynamic marking *ff/mp* is present.
- Staff 2:** Continues the melody with similar note values and accents. The rhythm sequence continues below the staff.
- Staff 3:** The melody continues, with the rhythm sequence changing to include 'L' (Left) characters, indicating a shift in the accompaniment pattern.
- Staff 4:** The final staff of the piece, showing the concluding notes and a final rhythm sequence that ends with a double bar line.

Diddle Trip/ Triplet Rolls

Tom Aungst, Willy Higgins, Sean McElroy
edited by Jason Ihnat

♩ = 152

Snareline

Tenorline

Bass Drums

Cymbal Line

f

f

f

5

S. Dr.

T. Dr.

B. Dr.

Cym.

9

S. Dr.

T. Dr.

B. Dr.

Cym.

A

mp

mp

mp

14

S. Dr.

T. Dr.

B. Dr.

Cym.

ff-mp

ff-mp

ff-mp

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

Triplet Rolls

18

S. Dr.

T. Dr.

B. Dr.

Cym.

f

Crash

Measures 18-21: Snare, Tom, and Bass drums play triplet rolls. Cymbal plays a single note. Measure 18 has a crash. Measure 19 has a forte (f) dynamic marking. Measures 20 and 21 show a change in drum patterns and cymbal notes.

22

S. Dr.

T. Dr.

B. Dr.

Cym.

Choke

Measures 22-25: Snare, Tom, and Bass drums play triplet rolls. Cymbal plays a single note. Measure 22 has a choke marking. Measure 23 has a forte (f) dynamic marking. Measures 24 and 25 show a change in drum patterns and cymbal notes.

Duple Rolls

Snare Drum

Quad Toms

Bass Drums

Cymbals

UPPER RLRLRLRLRL R R R

LOWER RLRLRLRLRL R R R R

odds evens crash

S.D.

Quads

B. Dr.

Cym.

f mp

f mp

f mp

Flams

11met

Snare Drum

Quad Toms

Bass Drums

Cymbals

TING ZING TING TING SIZZLE TING CRASH CHOKE SIZZLE

S.Dr.

Quads

B. Dr.

Cym.

ZING TING CRASH

CRASH CHOKE CRASH

EMU

(for flow)

Martin Hotte

Chotte Music

Guajira PDD

13

12/6

mid way 3

mp

mp

mp

mp

A

R

B

The image shows a musical score for the song "The Rose Tree". It consists of four staves. The first three staves are for the vocal parts, and the fourth is for the piano accompaniment. The music is in 2/4 time and features a melody with many eighth notes. The lyrics "The Rose Tree" are written below the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte).