The University of Louisiana at Lafayette
Marching Band
“The Pride of Acadiana”

2020-2021 Marching Percussion
Audition Packet
April 25, 2020
Thank you for expressing interest in the 2020-2021 edition of the Ragin’ Cajun Drumline and the UL Lafayette “Pride of Acadiana” Marching Band! This year’s drumline will consist of 8-10 snares, 3-5 tenors, 6 basses, and 8-10 cymbals. The Ragin’ Cajun Drumline does not have a front ensemble.

Included in this packet are materials required for the drumline audition, held from 9:00 AM to approximately 3:00 PM on Saturday, April 25th at the UL Band Room (Angelle Hall - 601 E. St. Mary Blvd, Lafayette, LA 70503). A more specific schedule for the day will be emailed to all attendees approximately 2 weeks prior to the audition.

Before you begin your practicing, please make certain that you have registered for the audition online. Please visit the UL Bands website (ulbands.com), and click on the audition registration form link on the lower right-hand side of the homepage. This will ensure that you are counted as a participant in the auditions, and that you are included in any emails related to the audition day and the Ragin’ Cajun Drumline.

Things the UL Lafayette Bands 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!!

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 Saturday, August 15th, 2020. If you have any questions, feel free to contact me at drumline@louisiana.edu.

The directors and staff are all looking forward to a great season with the “Pride of Acadiana” and we look forward to seeing you on April 25th!

Brett Landry
Asst. Director of Bands/Percussion
(337) 482-5159
drumline@louisiana.edu

Troy Breaux
Director of Percussion
(337) 482-5212
tjb6611@louisiana.edu

Hawley Joe Gary, III
Drumline Instructor
gary_h@bellsouth.net
Audition Procedures:

Students will select a “Primary” and “Secondary” instrument for the audition. If snare drum or tenors are the “Primary” instrument, you are required to prepare a 30 second excerpt from a solo of your choice as well as the excerpt(s) included in this audition packet. 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. Audition material for your “Secondary” instrument(s) will be selected from the “Required Group Audition Materials” below, and should be prepared to the best of the student’s ability (memorization not required). To ensure that all students receive maximum consideration on all of their chosen instruments, everyone will be encouraged to rotate instruments throughout the group portion of the audition.

Instructions for each phase of the audition are as follows:

Required Solo Audition Materials (Primary Instrument Only):

a. Audition Excerpts 1, 2, and, if required, 3 (specific instructions, if necessary, are found in the individual excerpt parts).

b. Sightreading

Required Group Audition Materials:

a. 4 Exercises (8 Below, 2/3, Timing 19, Reauxlls)

b. UL Fight Song (Quarter note = 132)

c. Respect (Quarter note = 120)

d. Jambalaya/Sunshine (Begin at m. 9, quarter note = 132)

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.)

- **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:

“8 Below” - This exercise covers multiple aspects of legato playing – from the straightforward legato stroke, to the accent-tap combination, and then finally the synthesis of both as a hand-to-hand exercise. Each section can be played separately or in combination with one or more sections. Strict attention should be paid at all times to consistent heights, stroke, and velocity.

“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 16th note interpretation open, and watch out for the 5’s at the end of the exercise! Specific notes are as follows:

- **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 splits during the audition, so please be prepared to play both the top and bottom split.

“Timing 19” – Playing between the hands (alternating strokes) begins with understanding the timing of each individual hand. Make sure your right hand (or left hand – the exercise can be played both ways!) strokes are even and consistent in both timing and technique, and look/listen for the mixed timing at the end of the exercise.

“Reauxlis” – Here in Louisiana, we do everything with a little lagniappe, and this exercise is no exception! What begins as an innocuous triplet roll exercise turns into a funk groove by m. 9, complete with an ensemble quarter note rest (space is the funkiest sound of all). We play an open interpretation of rolls in the RCDL – 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 the end of this exercise will help make your rolls BIG!

**BONUS EXERCISE: “POA Flam Rudiments”** – there’s no mystery here...this exercise deals exclusively with flams and flam rudiments. While this exercise is not required for the group audition, you may be asked to play some of it in your individual audition (snare and tenors for sure!).

**YouTube Technique Library:**
(Note: the following videos are intended to be examples of our technique. Please use them as such, but remember – elements of each technique may be slightly different when you arrive for auditions!)

**Snare**
- Traditional Grip Technique - [https://www.youtube.com/watch?v=dJwoUbeo55Q](https://www.youtube.com/watch?v=dJwoUbeo55Q)
- Marching Snare Drum Posture - [http://www.youtube.com/watch?v=pa1CvzKCGoQ](http://www.youtube.com/watch?v=pa1CvzKCGoQ)

**Tenors**
- Tenor Drum Playing Zones - [http://www.youtube.com/watch?v=dK8fWaxbgLM](http://www.youtube.com/watch?v=dK8fWaxbgLM)
- Marching Tenor Crossover Technique - [http://www.youtube.com/watch?v=Kfzu1dGt7YM](http://www.youtube.com/watch?v=Kfzu1dGt7YM)

**Bass**
- Marching Bass Drum Grip - [http://www.youtube.com/watch?v=yIoT1dVRY7E0](http://www.youtube.com/watch?v=yIoT1dVRY7E0)

**Cymbals**
- Orchestral Crash - [http://www.youtube.com/watch?v=b33w5Pt9ytY](http://www.youtube.com/watch?v=b33w5Pt9ytY)
- Crash Choke - [http://www.youtube.com/watch?v=GLSoEvlnh0](http://www.youtube.com/watch?v=GLSoEvlnh0)
- Crunch - [http://www.youtube.com/watch?v=Pc2kSgkL47g](http://www.youtube.com/watch?v=Pc2kSgkL47g)
- Sizzle - [http://www.youtube.com/watch?v=k0OfQ9bi3xQ](http://www.youtube.com/watch?v=k0OfQ9bi3xQ)
- Sizzle Suck - [http://www.youtube.com/watch?v=jjMzX746Rbs](http://www.youtube.com/watch?v=jjMzX746Rbs)
- Click - [https://www.youtube.com/watch?v=22Ts1RD4Fl8](https://www.youtube.com/watch?v=22Ts1RD4Fl8)

***We call these crashes “Skanks,” played closed (like this video) and open (same technique as a Crash-Choke, in this position)
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. When describing heights between the given points, terminology will include “happy” (for additional height above) and “sad” (for reduced height).

Forte = 12” stroke height
Mezzo-Forte = 9” stroke height
Mezzo-Piano = 6” stroke height
Piano = 3” stroke height
Taps are played at 3 inches or lower at all times, unless a crescendo or decrescendo notates a change in stick height.

Notation Key:

Snare drum notation is as follows: Tenor notation is as follows:

\[
\begin{align*}
\text{Shot} & \quad \text{Ping} \\
\text{Shot} & \quad \text{Cross-over}
\end{align*}
\]

Bass drum notation is as follows:

Unison  Rim

Cymbal notation is as follows:

Crash  Crash-Choke  Crunch  Hi-hat  Sizzle  Sizz-suck
Timing 19

B. Landry

\( \text{\textcopyright RCDL 2019} \)
Reauxlls

B. Landry

\( \text{\textcopyright RCDL 2017} \)
POA Flam Rudiments

Flam Taps

Inverted Flam Taps

Single Flammed Mill

Pataflafla

Same Hand Pataflafla

Flam Drag

Flam Cheese

Flam 5
Snare Drum Material

Snare Audition Excerpt #1
Ragin’ Cajun Drumline 2020-2021

One 30 second excerpt from a solo of your choice, featuring your technical skill and musicality

Snare Audition Excerpt #2
Ragin’ Cajun Drumline 2020-2021

An excerpt from Reauxlls and/or POA Flam Rudiments, to be determined by the audition panel

Snare Audition Excerpt #3
Ragin’ Cajun Drumline 2020-2021
Tenor Material

Tenor Audition Excerpt #1
Ragin’ Cajun Drumline 2020-2021

One 30 second excerpt from a solo of your choice, featuring your technical skill and musicality

Tenor Audition Excerpt #2
Ragin’ Cajun Drumline 2020-2021

An excerpt from Reauxills and/or POA Flam Rudiments, to be determined by the audition panel

Tenor Audition Excerpt #3
Ragin’ Cajun Drumline 2020-2021
Bass Drum Material

Bass Drum Audition Excerpt #1
Ragin’ Cajun Drumline 2020-2021

Excerpts from any of our warm-ups (8 Below, Timing, 2/3, Reauxlls), to be determined by the audition panel. IMPORTANT – you are required to play the unison parts, and you may choose your preferred split part (1-6),
Bass Drums

UL Fight Song (2018)

\[ \text{TAP - OFF} \]

\[ \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \]

*3's/4's on repeat*

\[ \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \]

Bass Drums

Respect

\[ \text{TAP - OFF} \]

\[ \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \]

\[ \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \quad \text{RL} \]

© RCDL 2018
Cymbal Material

Cymbal Audition Excerpt #1
Ragin’ Cajun Drumline 2020-2021

Play on Snare

Cymbal Audition Excerpt #2
Ragin’ Cajun Drumline 2020-2021

A brief demonstration of cymbal crash technique, using excerpts found in our warm-ups
(8 Below, Timing, 2/3, Reauxlls)
Cymbals

Jambalaya/Sunshine

Ragin' Cajun Cheer

\[ \text{accel.} \quad \text{Ragin' Cajun Cheer} \quad \text{accel.} \]

\[ q = 70 \]

\[ \text{accel.} \]

\[ q = 132 \]

\[ \text{accel.} \]

\[ q = 146 \]

You Are My Sunshine

\[ \text{accel.} \]

UL Traditional

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

\[ f \]

© RCDL 2018