

The University of Louisiana at Lafayette
Marching Band
"The Pride of Acadiana"



2025-2026 Marching Percussion Audition Packet
Saturday, May 3rd, 2025 – UL Band Room



Thank you for expressing interest in the 2024-2025 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, to be held from 9:00 AM to 3:00 PM on Saturday, May 3rd 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 registered 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), click on the audition registration form link on the lower right-hand side of the homepage, and fill out the necessary information. 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 (as either a digital or physical copy)

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 16th, 2025. 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 May 3rd!

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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 30-45 second solo of your choice as well as the excerpt included in this audition packet. If bass drum/cymbals is included as a "Secondary" instrument, the student must be familiar enough with the music to execute any part within that instrument 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 3 (**NOTE: only 2 excerpts for BD and Cymbal**).

specific instructions, if necessary, are found in the individual excerpt parts

b. Sightreading

Required Group Audition Materials:

a. 6 Exercises (8 Below, Loosen It Up!, 2/3, Timing 19, PD23, Reauxlls)

b. UL Fight Song (Quarter note = 152)

c. Respect (Quarter note = 120)

d. Jambalaya/Sunshine (**Begin at m. 9**, quarter note = ~128-132, later 146)

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. Please keep in mind, however, 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.

"Loosen It Up!" – composed by our director of percussion studies here at UL, this exercise is designed to get your hands moving smoothly, consistently, and most important of all...loosely (read: relaxed!). Just like bouncing a ball...think relaxed strokes with very little tension in the grip. And don't let the odd meters fool you – look for the pattern of notes established in the first section, and use that pattern to guide you through the 2nd and 3rd parts.

"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.

"PD23" – After alternating strokes, no rudiment gets more use in the RCDL than the paradiddle. This exercise opens up the rudiment, moves the stickings around, and encourages you to think more creatively about how to phrase the paradiddle. We'll play each bracketed section separately first, and then play the entire exercise with repeats (and the tag ending!)

"Reauxlls" – 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 funkier 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!

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 - (<http://www.youtube.com/watch?v=dJwoUbeo55Q>)
- Marching Snare Drum Posture - (<http://www.youtube.com/watch?v=pa1CvzKCGoQ>)

Tenors

- Tenor Drum Playing Zones - (<http://www.youtube.com/watch?v=dKBfWaxbgLM>)
- Marching Tenor Crossover Technique - (<http://www.youtube.com/watch?v=Kfzu1dGt7YM>)

Bass

- Marching Bass Drum Grip - (<http://www.youtube.com/watch?v=yfotDvRY7E0>)

Cymbals

- Orchestral Crash - (<http://www.youtube.com/watch?v=b33w5Pt9ytY>)
- Crash Choke - (<http://www.youtube.com/watch?v=GLSaEvIrrh0>)
- Crunch - (<http://www.youtube.com/watch?v=Pc2kSgkL47g>)
- Sizzle - (<http://www.youtube.com/watch?v=k0oFQ9bl3xQ>)
- Sizzle Suck - (<http://www.youtube.com/watch?v=jLcXJ746Rbs>)
- Click* - (<https://www.youtube.com/watch?v=2TtsIRD4tf8>)

*we call these "Skanks," played closed (like this video) and open (like 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

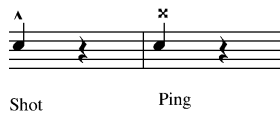
Mezzo-Piano = 6" stroke height

Piano = 3" stroke height

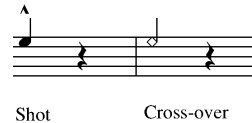
Taps are played at 3 inches or lower at all times, unless a crescendo or decrescendo notates a change in stick height.

Notation Key:

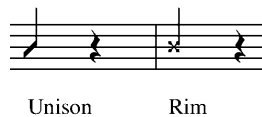
Snare drum notation is as follows:



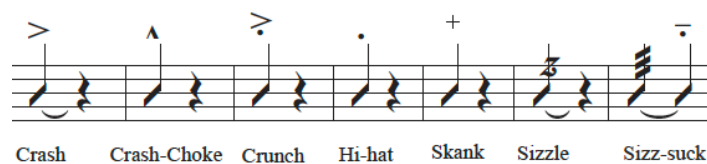
Tenor notation is as follows:



Bass drum notation is as follows:



Cymbal notation is as follows:



Score

8 Below

perc. arr. Brett Landry

①

SD
TN
BD
CC

Measures 1-5 of the score. The score is for four percussion parts: Snare Drum (SD), Tom-Nom (TN), Bass Drum (BD), and Conga (CC). The time signature is 4/4. The first measure has a repeat sign. The notation includes rhythmic patterns for each instrument, with the CC part featuring accents (>) on the notes.

②

Measures 6-10 of the score. Measure 6 is marked with a '6' and a repeat sign. Measure 7 is marked with a '6' and a repeat sign. Measure 8 is marked with a '2' and a repeat sign. The notation includes rhythmic patterns for each instrument, with the CC part featuring accents (>) on the notes.

11

Measures 11-15 of the score. Measure 11 is marked with a '11' and a repeat sign. The notation includes rhythmic patterns for each instrument, with the CC part featuring accents (>) on the notes.

2

16 8 Below

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

16

3

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

21

25

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

25

LOOSEN IT UP!

TROY BREAUX

SNARE DRUM

QUINT TOMS

BASS DRUMS

This system contains three staves. The top staff is for Snare Drum, the middle for Quint Toms, and the bottom for Bass Drums. All are in 5/4 time. The Snare and Quint Toms parts feature a rhythmic pattern of eighth notes with stems and flags. The Bass Drum part features a pattern of eighth notes with stems and flags, and dynamic markings including accents and 'f'.

S. Dr.

QUINTS

B. Dr.

This system contains three staves. The top staff is for Snare Drum, the middle for Quints, and the bottom for Bass Drums. The Snare and Quints parts feature a rhythmic pattern of eighth notes with stems and flags. The Bass Drum part features a pattern of eighth notes with stems and flags, and dynamic markings including accents and 'f'. There are also some dynamic markings like 'fp' and 'f' with hairpins.

S. Dr.

QUINTS

B. Dr.

This system contains three staves. The top staff is for Snare Drum, the middle for Quints, and the bottom for Bass Drums. The Snare and Quints parts feature a rhythmic pattern of eighth notes with stems and flags. The Bass Drum part features a pattern of eighth notes with stems and flags, and dynamic markings including accents and 'f'. There are also some dynamic markings like 'fp' and 'f' with hairpins.

Snare

Tenors

Basses

Cymbals

S.Dr.

Ten.

B. Dr.

Cym.

S.Dr.

Ten.

B. Dr.

Cym.

Timing 19

B. Landry

♩ = 60-160

Snare

Tenors

Basses

Cymbals

6

10

PD 23

Brett Landry

This drum score is for a piece titled "PD 23" by Brett Landry. It is written in 4/4 time and consists of three systems of music. Each system includes staves for Snares, Tenors, Bass Drums, and Cymbals. The notation includes rhythmic patterns, dynamics (accents), and specific drum sounds (R for right, L for left). The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-9. The score is divided into three measures per system, with repeat signs at the end of each system.

System 1 (Measures 1-3):

- Snares:** r r r r r r r R l r r | l l l l l l l L r l l | R l r r l r r l r r L r l l r l
- Tenors:** r r r r r r r R l r r | l l l l l l l L r l l | R l r r l r r l r r L r l l r l
- Bass Drums:** 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 R l r l
- Cymbals:** (Cymbal patterns with accents)

System 2 (Measures 4-6):

- S.Dr.:** l r l l R l r r L r l l R L | r r l r L r l l r r l R | l r r l l R l r r l l R
- Ten.:** l r l l R l r r L r l l R L | r r l r L r l l r r l R | l r r l l R l r r l l R
- B. Dr.:** r l R r l r l R L r L | R L R r l r l R l R | R R l R l l R R l R l l
- Cym.:** (Cymbal patterns with accents)

System 3 (Measures 7-9):

- S.Dr.:** l l r l R l r r l l r L | r l l r r L r l l r r L | R l r r l l r L r l l r r
- Ten.:** l l r l R l r r l l r L | r l l r r L r l l r r L | R l r r l l r L r l l r r
- B. Dr.:** R L R r l r l R l R | R R l R l l R R l R l l | R l r l l r L R L r l r l
- Cym.:** (Cymbal patterns with accents)

PD 23

10

S.Dr.
 Ten.
 B. Dr.
 Cym.

Rhythmic notation for S.Dr. and Ten. includes: | R l r l r r L r l r l l | R l r r l l r L r l l r r | l R l r l r r L r l r l l

Rhythmic notation for B. Dr. includes: R l R l R l R L r l R | R l r l l r L R L r l r l | R l R l R l R L r l R

13

S.Dr.
 Ten.
 B. Dr.
 Cym.

Rhythmic notation for S.Dr. and Ten. includes: R l r r L r l R L r l l R l r L | R l r r l R l l R l r r l r l l R

Rhythmic notation for B. Dr. includes: R L R L L r L R L | R R L r L R l r l r l r l R L r

15

S.Dr.
 Ten.
 B. Dr.
 Cym.

Rhythmic notation for S.Dr. and Ten. includes: R l r r l l r L r r l l R r l r r l r | l l R L r l r l r L r l r l l R L R

Rhythmic notation for B. Dr. includes: R L R L L r L R L | R l R L R L R L r L R

Reauxlls

B. Landry

♩ = 120 - 163

Drum set notation for the first system, measures 1-3. The notation includes Snares, Tenors, Basses, and Cymbals. The time signature is 12/8. The snare and tenor parts include rhythmic notation: $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$. A note above the snare part reads: "Choose a drum - up to beat 3 in m. 9". The bass part includes rhythmic notation: $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$. The cymbal part features accented notes.

Drum set notation for the second system, measures 4-6. The notation includes Snares, Tenors, Basses, and Cymbals. The snare and tenor parts continue with rhythmic notation: $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$. The bass part includes rhythmic notation: $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$. The cymbal part features accented notes.

Drum set notation for the third system, measures 7-9. The notation includes Snares, Tenors, Basses, and Cymbals. The snare and tenor parts include rhythmic notation: $R \ 1 \ Rr \ 1 \ r \ L \ R \ 1 \ r \ 1 \ r \ 1$. The bass part includes rhythmic notation: $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$. The cymbal part features accented notes.

10

R ll rr l r L rr ll rr L R L R ll rr ll R l r L r L rr l rr l r L R ll rr ll rr ll

R ll rr L rr ll rr ll rr L R L R ll rr ll R L r L r L rr l rr l r L R ll rr ll rr ll

R r l r l R r l r l r l r l R L R L R R R l r r l R L R ll rr ll rr ll

10

13

rr ll rr ll rr ll rr ll rr ll rr ll rr ll rr ll R L R L R R

rr ll rr ll rr ll rr ll rr ll rr ll rr ll rr ll R L R L R R

rr ll rr ll rr ll rr ll rr ll rr ll rr ll rr ll R L R L R R

13

Snare Drum Material

*****IMPORTANT** – be sure to read the audition requirements on pg. 2 of this packet thoroughly to ensure performance of the appropriate materials***

Snare Audition Excerpt #1

One 30-45 second solo of your choice, featuring your technical skill and musicality.

Snare Audition Excerpt #2

(to be played at quarter note = 116)

Musical notation for Snare Audition Excerpt #2, measures 27-35. The notation is written on a single staff with a snare drum clef. It includes rhythmic patterns, dynamics (f, mf, fp, ff), and articulation (accents, slurs). The piece is in 4/4 time and starts at measure 27. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Dynamics range from fortissimo (f) to pianissimo (p). There are also slurs and accents throughout the piece.

Snare Audition Excerpt #3

Musical notation for Snare Audition Excerpt #3, measures 1-5. The notation is written on a single staff with a snare drum clef. It includes rhythmic patterns, dynamics (f, p, ff, mf, mp), and articulation (accents, slurs). The piece is in 4/4 time and starts at measure 1. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Dynamics range from fortissimo (f) to pianissimo (p). There are also slurs and accents throughout the piece.

Snare Drums

UL Fight Song (2018)

UL Traditional

♩ = 152
TAP - OFF

ff mf

12

23

33 f f

41 ff

Snare Drums

Respect

Traditional

♩ = 120
TAP - OFF

Stick on stick

ff f

Ride Cym/Rim

7 mf

Ride Cym/Rim

16 ff f f

22 ff

Snare Drums

Jambalaya/Sunshine

UL Traditional

$\text{♩} = 70$
Ragin' Cajun Cheer *accel.*

$\text{♩} = 132$

Jambalaya

21 **2** **2** **2** **2** **2** **2** **2**

44 *You Are My Sunshine accel.* $\text{♩} = 146$

52 **3** **3** **3** **3** **3** **2** **2**

61 **2** **2** **2**

72 **2**

Tenor Material

*****IMPORTANT** – be sure to read the audition requirements on pg. 2 of this packet thoroughly to ensure performance of the appropriate materials***

Tenor Audition Excerpt #1

One 30-45 second solo of your choice, featuring your technical skill and musicality.

Tenor Audition Excerpt #2

(to be played at quarter note = 116)

Musical score for Tenor Audition Excerpt #2, measures 27-35. The score is written on three staves with a treble clef and a common time signature. The tempo is marked as quarter note = 116. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *ff* (fortissimo). The score includes fingerings and accents. The first staff starts at measure 27 and ends at measure 30. The second staff starts at measure 31 and ends at measure 34. The third staff starts at measure 35 and ends at measure 38. The music concludes with a final *ff* dynamic.

Tenor Audition Excerpt #3

Musical score for Tenor Audition Excerpt #3, measures 1-5. The score is written on two staves with a treble clef and a 4/4 time signature. The tempo is marked as quarter note = 112. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *mp* (mezzo-piano) to *fff* (fortississimo). The score includes fingerings and accents. The first staff starts at measure 1 and ends at measure 4. The second staff starts at measure 5 and ends at measure 8. The music concludes with a final *fff* dynamic.

Tenors

UL Fight Song (2018)

UL Traditional

$\text{♩} = 152$

TAP - OFF

12

23

33

41

Tenors

Respect

Traditional

$\text{♩} = 120$

TAP - OFF

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8

16

21

Tenors

Jambalaya/Sunshine

UL Traditional

♩ = 70
Ragin' Cajun Cheer
accel.

♩ = 132

11

23 (4) (8) (4)

47 You Are My Sunshine
accel.

53

62 Skank!

72

The musical score is written on a grand staff with a treble clef and a 4/4 time signature. It consists of six systems of music. The first system starts with a tempo of ♩ = 70 and includes the lyrics 'Ragin' Cajun Cheer' with an 'accel.' marking. The second system begins with a tempo change to ♩ = 132. The third system contains measures 23-28, with measure numbers (4) and (8) above the staff. The fourth system starts at measure 47 with the lyrics 'You Are My Sunshine' and an 'accel.' marking. The fifth system begins at measure 62 with the exclamation 'Skank!'. The sixth system starts at measure 72. The score includes various dynamic markings such as *f*, *mf*, and *ff*, and features complex rhythmic patterns using letters R, L, and r. There are also repeat signs and fermatas throughout the piece.

Bass Drum Material

*****IMPORTANT** – be sure to read the audition requirements on pg. 2 of this packet thoroughly to ensure performance of the appropriate materials***

Bass Drum Audition Excerpt #1

♩ = 116

Play on Snare

Rhythmic notation and dynamics: *mf*, *f*, *p*, *mf*, *mp*, *f*, *pp*, *mf*, *f*, *ff*, *mp*

Bass Drum Audition Excerpt #2

(...play all notes, unison and drum 3 part...)

♩ = 116

Rhythmic notation and dynamics: *f*, *ff*, *mf*, *f*, *ff*, *f*

Bass Drums

UL Fight Song (2018)

UL Traditional

♩ = 152

TAP - OFF

ff

f

13

ff

28

3's/4's on repeat

f

37

ff

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Bass Drums

Respect

Traditional

♩ = 120 TAP - OFF

f

ff

6

f

16

ff

ff

21

f

ff

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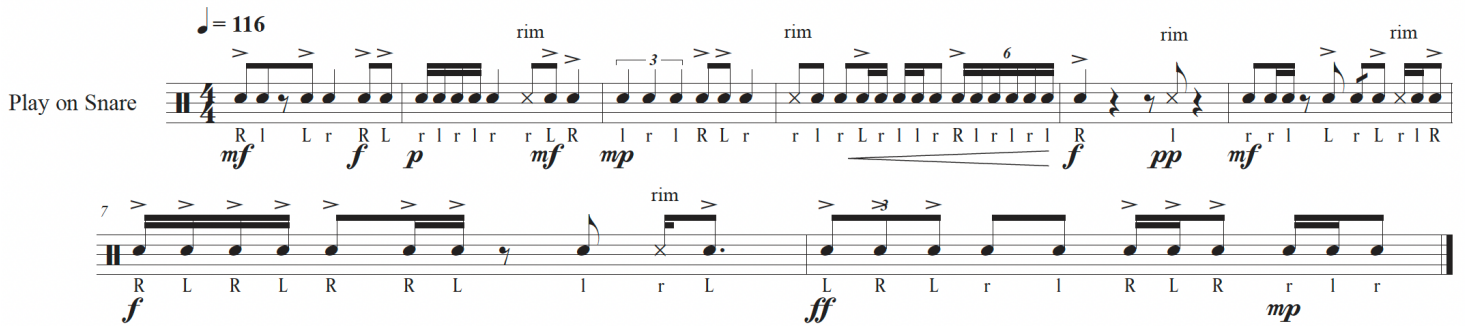
Cymbal Material

*****IMPORTANT** – be sure to read the audition requirements on pg. 2 of this packet thoroughly to ensure performance of the appropriate materials***

Cymbal Audition Excerpt #1

♩ = 116

Play on Snare



mf *f* *p* *mf* *mp* *f* *pp* *mf*

f *ff* *mp*

Cymbal Audition Excerpt #2

(excerpt to be played on cymbals)

♩ = 144



f *mf* *f* *p* *mf* *f* *ff* *mf*

Cymbals

UL Fight Song (2018)

UL Traditional

♩ = 152
TAP - OFF

ff *f*

17

33 *f* *f* *ff*

© RCDL 2018

Cymbals

Respect

Traditional

♩ = 120
TAP - OFF

ff *f* *mf*

12 *ff* *f*

21 *f* *ff*

© RCDL 2018

Cymbals

Jambalaya/Sunshine

UL Traditional

The musical score is written for Cymbals and consists of five staves of music. The first staff begins with a tempo of $\text{♩} = 70$ and a 4/4 time signature. It includes the piece "Ragin' Cajun Cheer" with a 3/8 time signature and an "accel." marking. The tempo then changes to $\text{♩} = 132$ for the "Jambalaya" section, which is in 2/4 time. The second staff starts at measure 13 and features a 2-measure rest followed by a series of cymbal patterns, with dynamics *mf* and *f*. The third staff starts at measure 29 and includes a 16-measure rest, followed by cymbal patterns with dynamics *ff*. The fourth staff starts at measure 44 and includes a 12-measure rest, followed by cymbal patterns with dynamics *f* and *f*. The fifth staff starts at measure 56 and includes a 4-measure rest, followed by cymbal patterns with dynamics *f* and *ff*. The final staff starts at measure 70 and includes a 146-measure rest, followed by cymbal patterns with dynamics *f* and *ff*.