



SOUTH ALABAMA **JAGUAR MARCHING BAND**™

Department of Music
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April 1, 2016

To all prospective **USA Jaguar Marching Band Drumline/Front Ensemble Auditionees:**

Greetings from the campus of the University of South Alabama. The purpose of this packet is to provide you with the information regarding auditions, important dates and philosophies, as well as to inform you about what is expected and what should be addressed in your preparation for the **2016 USA Jag Drumline and Front Ensemble**. With the audition camp date approaching, it is now time for you to begin the process of preparing for the camp and what promises to be another successful year at USA.

FREE Audition Clinic: Saturday, May 14th (10:00 am to 4:00pm with Lunch Break)

Preparation for the 2016 Audition Camp. This clinic is open to **incoming freshman or transfer students** (beginning Fall 2016). Visit www.jaguarmarchingband.org to register for the Audition Clinic.

Audition Camp: (Battery and Front Ensemble)

Saturday, June 11 through Sunday, June 12 – Detailed itinerary TBA

Jag Drumline Camp:

Exact schedule TBA.

In order to audition (in June only), students **MUST APPLY ONLINE** on the JagSpot Portal and be enrolled as a **FULL-TIME student** at USA. Students must present their **JAG ID** and a copy of their **FALL 2016 CLASS SCHEDULE** at the time of auditions in June.

You **DO NOT** have to be a music major or minor to participate in the marching band. **ALL percussionists must audition / re-audition** for the Jag Drumline each year.

Every percussionist who gains membership in the USA Jaguar Marching Band will receive an average of **\$2,000.00 renewable annual scholarship**. As a member, you will enjoy the excitement and pride of being a part of the USA Jaguar Marching Band.

Please be sure to **periodically check back** on our website for any new music that is added between April 1 and the time of auditions in June. We look forward to you becoming a valuable and contributing member of this organization. Do not hesitate to call or email us if you have any further questions regarding camps or the music in this packet.

Dr. Luis Rivera
Director of Percussion Studies
University of South Alabama
lrivera-carrero@southalabama.edu
251-460-6247

FREE – AUDITION CLINIC

When:

Saturday, May 14th: 10:00am – 4:00pm

Where:

University of South Alabama –Health, Physical Education and Liberal Studies (HPELS) Building

Who:

Incoming Freshmen and Transfer students ONLY (beginning Fall 2016).

What:

Preparation for the 2016 Jag Drumline/Front Ensemble Audition Camp

How:

Visit www.jaguarmarchingband.org to register for the Audition Clinic

WHAT TO BRING TO THE CLINIC

1. Printed Audition Packet in 3 ring binder with clear, plastic sleeves
2. Sticks and Mallets (Bass Drum mallets are provided)
3. Practice Pad / (Pit and Cymbals included)
4. Pencils
5. Highlighter (BD and Cym.)
6. Water Bottle

WHAT NOT TO BRING TO THE CLINIC

1. Your own drum (only practice pads are allowed).
2. Non-auditioning personnel (friends, family)

PHILOSOPHY

The philosophy for the USA Jag' Drumline is based on leadership, musicianship, teamwork, preparation, responsibility and commitment. We strive to teach and work BEYOND just the drumline. Buying into and demonstrating these qualities throughout the entire season will be the key to our success. In addition, you must have a positive attitude and be able to get along with others.

WHAT WE ARE LOOKING FOR

PREPARATION

Preparation refers to how much and how well your practice. It also refers to whether you have spent time reading and studying the entire packet in detail. Your preparation will determine how confident you are when you play and how well you know the material.

TECHNIQUE

Technique refers to grip, stroke, control, and hands. We utilize a RELAXED and REBOUNDED philosophy of technique which produces a quality sound at all levels, speeds, mediums, and playing philosophies that transcend more than just the activity of marching percussion (TRANSFER VALUE).

READING

Reading is NOT optional. With the large quantity of music that college drumlines play, the ability to visually read and verbally count rhythms as well as understand standard stickings is required. We will perform approximately 50 charts including exercises, cadences, cheers, stand tunes, pre-game, and multiple half time shows.

MEMORIZATION

Memorization demonstrates attitude and confidence. It shows that a person is dedicated to being a part of the drumline and has thoroughly prepared. Given that auditions are held close to the beginning of the Jag' Drumline Camp and USA Jaguar Marching Band Camp, memorization becomes even more valued.

COLLEGIALITY

Students are expected to treat other students and staff with respect.

TEAMWORK

A team player is someone who is not only willing, but eager to do what is best for the group. Team players embrace their role, regardless of what section they make, and they put the interests of the marching band and drumline ahead of their own.

AUDITIONS

Students **MUST** be enrolled as a **FULL-TIME student** at USA and present a valid **JAG ID** and copy of a **FALL 2016 CLASS SCHEDULE** at the time of the audition. Each section will audition together as an entire marching percussion section on a rotating basis, trying various player combinations. Following that, students will be asked to sight read and play individually. Results will be posted at various points during the camp. **It is highly encouraged that you prepare to audition on various instruments** based on your experiences and strengths (i.e. bass drum / front ensemble or cymbals / snare drum). Students are placed according to their personal strengths **AND NEEDS** of the section. Be prepared to audition on multiple instruments within the section. If you are auditioning for the Front Ensemble, please be comfortable playing all exercises/excerpts on marimba, vibraphone, and xylophone. If you are asked to play something that you have not prepared, then do your best. The staff knows this and is more interested in seeing how quickly you learn, your musical aptitude and most importantly, your **ATTITUDE** towards doing it.

Students auditioning on bass drum should prepare multiple parts (#1-5). Cymbal players should pick one of the split parts marked as A (above the line) and B (below the line) in the parts. The cymbal line performs various techniques including crashes, chokes, hi-hats, sizzles, slams, slides, zings, and taps. If you are unfamiliar with these, just do your best. We will work with you upon arrival.

JDL EQUIPMENT (What we use)

The **Jaguar Drumline** is sponsored by **Pearl** marching percussion instruments, **Remo** drumheads, **Vic Firth** sticks and mallets, and **Zildjian** cymbals. **JDL** marches **custom shell, chrome hardware, red-sparkle drums**. **JDL** will field up to 9 snares, 4 tenors, 5 bass drums, 8 cymbals as well as up to 12 members in the **Front Ensemble** including 4 marimbas, 2 vibraphones, and 1 xylophone.

NOTE: ALL sticks and mallets **are provided for JDL members** by the USA Jaguar Marching Band and supporting sponsors. You **WILL** need to bring your own sticks and mallets for auditioning purposes with the exception of those auditioning for bass drum. All cymbals will be provided for cymbal auditionees.

PERCUSSION AT USA

Percussion studies at the University of South Alabama are designed to develop percussionists at the highest level of musicianship and at an appropriate competency in performance and teaching.

Percussion students at the university have the opportunity to experience a wide array of performance opportunities within the percussion department, including the USA Percussion Ensemble, World Music Ensemble, Steel Drum Ensemble, as well as the USA Wind Ensemble, Symphonic Band, Jazz Band, Orchestra, and Basketball Pep Band. You **DO NOT** have to be a major or minor in music to participate in these ensembles. For more information about the USA Percussion Studio and the Department of Music, please visit:
<http://www.southalabama.edu/colleges/music/percussion/index.html>

JDL Cymbal Notation Legend

revised 2015

Luis Rivera
Matt Greenwood

In an effort to ease the transition from your previous ensemble to ours, included below is a chart of all cymbal notations used in the Jaguar Cymbal Line. Some terms will be obvious, others may be foreign - try your best to interpret those sounds you are not familiar with and we will explain all terms in detail at the Audition Clinic and/or Audition Camp.

Articulation symbols on note stems or above noteheads, in conjunction with the associated notehead, are what identifies the complete sound. Be careful not to confuse symbols. Rhythms that you encounter in your parts will vary from what you see in the examples below, but they do not affect the desired sound.

Normal Crash > High Hat Slide Sizzle

Crash-Choke
when a dotted-accent
is above notehead

Roll Tap Tap Choke Slam Zing or "Zischen"
(cymbal scrape)

Cymbals

Double Beat

Murray Gusseck
arr. Luis Rivera

♩ = 140-160

The musical score for Cymbals is written in 4/4 time with a tempo of 140-160. It consists of six staves of music, each containing measures 1 through 60. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). It also features articulations like accents (>) and slurs. Rehearsal marks A through I are placed at the beginning of specific measures. Measure 13 starts with a *p* dynamic and a *f* dynamic marking. Measure 23 includes a *mf* dynamic and a 2-measure rest. Measure 38 has a *f* dynamic and a *p* dynamic. Measure 49 starts with a *mp* dynamic and a *f* dynamic. Measure 60 features a *f* dynamic and a *mp* dynamic. The score concludes with a double bar line.

Jag 8's

All voices will repeat to marked numbers
for Rehearsal Letters A and B
Cymbals: Play all notes as orchestral and port crashes

Luis Rivera / Matt Greenwood

A

Musical notation for rehearsal letter A, consisting of a single staff with a treble clef and a key signature of one flat. The piece begins with a whole note G2, followed by a whole rest, then a whole note G2, another whole rest, and then a quarter note G2. A circled number '4' is placed above the staff at the start of this quarter note. This is followed by a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. The piece concludes with a quarter note G2 marked with an accent (>) and a 'dut!' instruction below it, followed by a double bar line.

B

Musical notation for rehearsal letter B, consisting of a single staff with a treble clef and a key signature of one flat. The piece begins with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. This is followed by a quarter rest, a quarter note G2, a quarter note F2, and a quarter note E2. A circled number '4' is placed above the staff at the start of the quarter note G2. This is followed by a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The piece concludes with a quarter note G2 marked with an accent (>) and a 'dut!' instruction below it, followed by a double bar line.

C

Musical notation for rehearsal letter C, consisting of a single staff with a treble clef and a key signature of one flat. The piece begins with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. This is followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The piece concludes with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

D

Musical notation for rehearsal letter D, consisting of a single staff with a treble clef and a key signature of one flat. The piece begins with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. This is followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The piece concludes with a quarter note G2 marked with an accent (>) and a 'dut!' instruction below it, followed by a double bar line.

Jag Flams 2016

Check Pattern - Hi Hat Variation 1 - Play all HH notes on upbeats

4 8 2.

dut!

11 Variation 2 - Slides as written, and on upbeats

2 2 2 2.

dut!

21 FINAL TAG

Port Crashes Split

Down to Orchestral position in 4 counts

28

Split Unison

Up to Port position in 4 counts

Jag' Beat

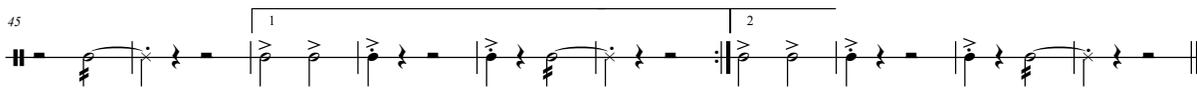
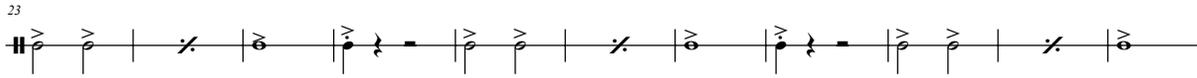
Luis Rivera
Matt Greenwood

The musical notation is written on a single staff with a treble clef and a common time signature (C). The piece begins with a repeat sign. The first measure contains a quarter note G4 with an accent (>) and a dynamic marking of *f*. The second measure contains a quarter note A4 with an accent (>) and a dynamic marking of *f*. The third measure contains a quarter note B4 with an accent (>) and a dynamic marking of *f*. The fourth measure contains a quarter note C5 with an accent (>) and a dynamic marking of *f*. The fifth measure contains a quarter note B4 with an accent (>) and a dynamic marking of *f*. The sixth measure contains a quarter note A4 with an accent (>) and a dynamic marking of *f*. The seventh measure contains a quarter note G4 with an accent (>) and a dynamic marking of *f*. The eighth measure contains a quarter note F4 with an accent (>) and a dynamic marking of *f*. The ninth measure contains a quarter note E4 with an accent (>) and a dynamic marking of *f*. The tenth measure contains a quarter note D4 with an accent (>) and a dynamic marking of *f*. The eleventh measure contains a quarter note C4 with an accent (>) and a dynamic marking of *f*. The twelfth measure contains a quarter note B3 with an accent (>) and a dynamic marking of *f*. The thirteenth measure contains a quarter note A3 with an accent (>) and a dynamic marking of *f*. The fourteenth measure contains a quarter note G3 with an accent (>) and a dynamic marking of *f*. The fifteenth measure contains a quarter note F3 with an accent (>) and a dynamic marking of *f*. The sixteenth measure contains a quarter note E3 with an accent (>) and a dynamic marking of *f*. The seventeenth measure contains a quarter note D3 with an accent (>) and a dynamic marking of *f*. The eighteenth measure contains a quarter note C3 with an accent (>) and a dynamic marking of *f*. The piece ends with a double bar line.

JAGUAR PRIDE FANFARE - JAGUAR PRIDE

original fight song by MIKE CALDWELL
fanfare and arrangement by RWM, WHP, L. RIVERA / M. GREENWOOD

shimmer up / bell front



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THE STAR-SPANGLED BANNER

FRANCIS SCOTT KEY
arr. by RWM/WHP
L. RIVERA/M. GREENWOOD

Cymbals

Musical score for Cymbals, showing two staves. The first staff begins with a treble clef and a 3/4 time signature. It contains a first ending with two measures, a second ending with two measures, and a final measure. The second staff begins with a treble clef and a 3/4 time signature, starting at measure 14. It contains a first ending with two measures, a second ending with two measures, and a final measure. Dynamics include *f* and *ff*. The score includes various musical notations such as rests, notes, and accidentals.

Cymbals

Patriotic Medley 2009

VARIOUS
arr. by RWM/WHP
L. RIVERA/M. GREENWOOD

♩ = 116

10

19

♩ = 96

2

27

SOUTH!

Cymbals

The University of South Alabama

RWM/WHP
L. RIVERA/M. GREENWOOD

$\text{♩} = 152$

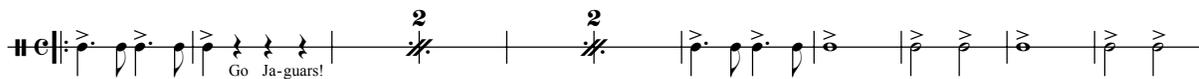
The musical score for Cymbals is written on a single staff with a treble clef and a common time signature. It begins with a dynamic marking of *f* and a tempo marking of $\text{♩} = 152$. The score consists of four lines of music. The first line includes a *SOLO!!!* marking above a note and an *ff* marking below. The second line starts at measure 12. The third line starts at measure 21 and includes another *SOLO!!!* marking above a note and an *ff* marking below. The fourth line starts at measure 31 and includes an *All* marking above the first measure. The score concludes with a double bar line.

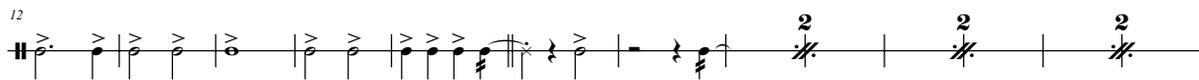
SOUTH SPELL-OUT

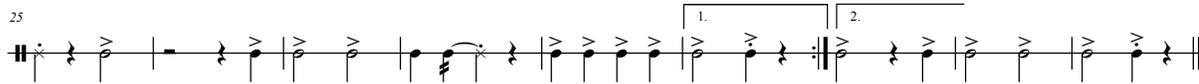
Cymbals

Gimme an S!

RWM/WHP
L. RIVERA/M. GREENWOOD

1. 

12. 

25. 

Street Beat '15

Luis Rivera
Matt Greenwood

♩ = 116
pickup from tapoff

Musical staff 1: Cymbal notation. Starts with a pickup from tapoff. Dynamics include *ff*. Markings include accents (>) and slash marks (/). Measure numbers 4 and 8 are indicated above the staff.

Musical staff 2: Cymbal notation. Dynamics include *f* and *mp*. Markings include accents (>) and slash marks (/). Section markers A and B are present.

Musical staff 3: Cymbal notation. Dynamics include *f*. Markings include accents (>) and slash marks (/). Measure number 23 is indicated at the start.

Musical staff 4: Cymbal notation. Dynamics include *f*. Markings include accents (>) and slash marks (/). Section markers C and D are present.

Musical staff 5: Cymbal notation. Dynamics include *fff*, *ff*, *f*, and *ff*. Markings include accents (>) and slash marks (/). Section marker E is present with the instruction "Play 4x".

Ja - guar!
fff visual preps
between crashes

Cymbals

TAP / ACCENT

Luis Rivera
Matt Greenwood

A

12 **B**

23

35 **C**

46

58 **D**

67