



SOUTH ALABAMA

JAGUAR MARCHING BAND

Department of Music
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TM

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>

Tenors

Double Beat

Murray Gusseck
arr. Luis Rivera

♩ = 140-160

The musical score is written for Tenors in 4/4 time, with a tempo of 140-160. It consists of several systems of music with various dynamics and articulations.

- System 1 (Measures 1-8):** Starts with a *f* dynamic and includes the instruction "rims". The rhythmic pattern is R L L R R R R L. There are two measures with a 2-measure rest.
- System 2 (Measures 9-16):** Features section A (measures 9-12) and section B (measures 13-16). Dynamics include *mf* doubles and *f*. Rhythmic patterns include L, L R R L R R L R, and L R R L R L L R.
- System 3 (Measures 17-21):** Features section C (measures 17-21). Includes the instruction "RH above, LH below". Rhythmic patterns include L L R L, R L R R L, and R R L L R L R R L R L L R L.
- System 4 (Measures 22-33):** Features a 2-measure rest followed by a *mf* section with the instruction "R R L L R L L sim.". There are several measures with a 2-measure rest.
- System 5 (Measures 34-41):** Features section E (measures 34-41) with a *ff* dynamic and a tempo change to 1/2 note = 140. Rhythmic patterns include R L R, L, and R.
- System 6 (Measures 42-49):** Features section F (measures 42-45) and section G (measures 46-49). Dynamics include *f*. Rhythmic patterns include R R L, L, L R R L R R L R, and L.

Double Beat

48

L R R L R L L R L L R L R L R L R L R R R R *sim.*

54

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

60

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

Jag 8's

All voices will repeat to marked numbers
for Rehearsal Letters A and B

Luis Rivera / Matt Greenwood

Cymbals: Play all notes as orchestral and port crashes

A

B

C

D

Section A: Tenor staff with 8-measure phrase. Rehearsal letter A is in a box at the start. A circled '2' is above the third measure. The staff contains eighth notes and rests. Below the staff are rhythmic markings: r... l... l... r... r r r r r r l l l l l l l l l l l l l l l l l r r r r r r r r r r r r dut!

Section B: Tenor staff with 8-measure phrase. Rehearsal letter B is in a box at the start. A circled '2' is above the third measure. The staff contains eighth notes and rests. Below the staff are rhythmic markings: r r r r r r r l l l l l l l l r... l... r r r r l l l l l l l l l l l r r r r r l l l l l... r dut!

Section C: Tenor staff with 8-measure phrase. Rehearsal letter C is in a box at the start. The staff contains eighth notes and rests. Below the staff are rhythmic markings: r... r... l... l... r... r... l... l... r...

Section D: Tenor staff with 8-measure phrase. Rehearsal letter D is in a box at the start. The staff contains eighth notes and rests. Below the staff are rhythmic markings: l... l l l r r r r r r r r r r l l l l l l l l l l l r... l... r

Jag Flams 2016

Luis Rivera/Matt Greenwood
JDL 2016

Check Pattern Variation 1 - Add Flams to all Accents (except final measure)

All grace notes occur on the same drum that follows an accent

6

r l r l r l r l r l r l r l r l r dut!

Variation 2 - Swiss Cheese Learn on drums 2 and 4 as well

11

15

r l r r l r r l r r l r r l l l r l l r l l r l l r r l r r l r r l r l l r l l r l l r l l r dut!

FINAL TAG

21

25

29

Jag Rolls

*Tenors: Check Pattern on Drum 2
*Basses: Learn mm. 18-21 as Unison

Luis Rivera/Matt Greenwood
JDL 2014

A

f

5

f/ mp

B

10

16

C

28

34

Jag' Beat

Luis Rivera
Matt Greenwood

The musical score is written for two tenors in 4/4 time. The first staff begins with a dynamic of *f* and features a series of eighth-note patterns with accents (>) and a first ending bracket. The second staff starts with a dynamic of *mp*, followed by *mf*, and includes a six-measure rest (6) and a first ending bracket. The piece concludes with a dynamic of *f* and a stick click instruction. Performance instructions include stickings: R L R L R L, R r r L l l, R L R L R L, and R R R. The score also includes articulation (>) and a first ending bracket.

JAGUAR PRIDE FANFARE - JAGUAR PRIDE

original fight song by MIKE CALDWELL

fanfare and arrangement by RWM, WHP, L. RIVERA / M. GREENWOOD

$\text{♩} = 148$

8

16

27

35 TAG

43

51

Drum notation: R, L, r, l

Dynamics: *sfz*, *fp*

Accents: ^

Rehearsal marks: A, A1

Tempo: $\text{♩} = 148$

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THE STAR-SPANGLED BANNER

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

Tenors

Musical score for Tenors, showing two staves of music. The first staff contains measures 1 through 19, with dynamics *f* and *>*, and fingering numbers 4 and 7. The second staff contains measures 20 through 24, with dynamics *ff* and a fermata over the final measure.

Tenors

Patriotic Medley 2009

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

The musical score is written for Tenors and consists of six staves of music. The tempo is marked as $\text{♩} = 116$. The first staff begins with a dynamic of *mf* and a *f* crescendo, followed by a *mf* and *f* crescendo, and ends with a *fp* dynamic. The second staff includes a *rit.* marking and a *p* dynamic. The third staff has a tempo change to $\text{♩} = 96$. The fourth and fifth staves feature various dynamics including *fp*. The sixth staff begins with a *fp* dynamic. The score includes numerous articulations such as accents (>), slurs, and breath marks (A). Rhythmic patterns are indicated by letters R, L, and r below the notes, along with numerical groupings (3, 6) and slurs. The piece concludes with a final *fp* dynamic.

Pre-Game Entrance

Tenors

Luis Rivera
Matt Greenwood

The musical score is written on two staves. The first staff begins with a treble clef and a common time signature (C). It contains a series of rhythmic patterns, including eighth and sixteenth notes, with accents (>) and dynamic markings. A specific instruction "stick clicks" is placed above a pair of eighth notes. Below the staff, the letters "R" and "L" are positioned under certain notes, likely indicating right and left stick patterns. The second staff starts with a four-measure rest (4) and then continues with similar rhythmic notation, including first and second endings (1. and 2.) and various rhythmic values. It also features accents and dynamic markings, and ends with "R" and "L" markings under the final notes.

Tenors

SOUTH!

RWM/WHP
L. RIVERA/M. GREENWOOD

The University of South Alabama

$\text{♩} = 152$

stick click

The musical score is written for Tenors in 2/4 time with a tempo of 152. It consists of five systems of music. The notation includes various rhythmic patterns such as eighth and sixteenth notes, triplets, and rests. Dynamic markings include *f* (forte) and accents (^). Performance instructions include 'stick click' and 'stick click' with a downward arrow. The score is annotated with numerous rhythmic cues: 'R', 'L', 'r', 'l', 'R/L', and 'stick click'. Measure numbers 6, 13, 21, 29, and 37 are indicated at the start of their respective systems. The piece concludes with a double bar line and repeat dots.

SOUTH SPELL-OUT

RWM/WHP

Tenors

L. RIVERA/M. GREENWOOD

Gimme an S!

Tenors

Street Beat '15

Luis Rivera
Matt Greenwood

♩ = 116 pickup from tapoff

ff mp p mf sim. stick click A f sim. ff sim. mp solo ff (l) r r (l) v r l r new soloist cowbell unison ff

Street Beat '15

30 *r l r l l r l l r l* *sub p < ff* *f* **C**

36 *sim.* *r l r l l r l r* *ff* *p* *ff* *f* **D**

43 *r l r* **2** *r l l r r l r* *ff* *sub p* *ff* *fff* *ff* **E** *Play 4x* *Ja-guars!* *r l r l r l r l r l r l*

51 *r l r l r l r l r l* *p* *f* *r l r l l r l r l l r l r l r l* *sub p* *ff*

The musical score consists of four staves of rhythmic notation. Each staff begins with a treble clef and a 2/4 time signature. The notation uses eighth and sixteenth notes, often beamed together, with accents (>) and slurs. Below the notes are rhythmic patterns of 'r' and 'l' characters. Dynamic markings include *sub p*, *ff*, *f*, *p*, *fff*, and *sim.* (simile). Performance instructions include 'Play 4x' and 'Ja-guars!'. Section markers C, D, and E are enclosed in boxes. A double bar line with a repeat sign is used at the end of the first staff. A '2' above a staff indicates a second ending. A '3' above a staff indicates a triplet. A '6' above a staff indicates a sextuplet. A '4' above a staff indicates a quadruplet.

TAP / ACCENT

Tenors

Tenor Variation movements at Letter B: Triangles (inside and outside),
across the drums (3-2-1 and 4-2-1), etc..

Luis Rivera
Matt Greenwood

The musical score is divided into six systems, each starting with a measure number and a letter label in a box:

- System 1:** Starts at measure 1. Time signature is 4/8. Features a sequence of eighth notes with accents, followed by rests. A box labeled 'A' is above the first measure.
- System 2:** Starts at measure 12. Time signature is 4/8. Similar to System 1. A box labeled 'B' is above the first measure.
- System 3:** Starts at measure 23. Time signature is 4/8. Similar to System 1. A box labeled 'C' is above the first measure.
- System 4:** Starts at measure 35. Time signature is 4/8. Features eighth notes with accents and rests. A box labeled 'C' is above the first measure.
- System 5:** Starts at measure 46. Time signature is 4/8. Features eighth notes with accents and rests. A box labeled 'D' is above the first measure.
- System 6:** Starts at measure 58. Time signature is 4/8. Features eighth notes with accents and rests. A box labeled 'D' is above the first measure.

Drum notation includes 'R' for right drum, 'L' for left drum, and 'L r' for left-right. Some measures have '2' above them, indicating a double measure. The score ends with a double bar line at measure 65.