

THE CHIPPEWA MARCHING BAND

at Central Michigan University

# 2023 Drum Line Audition Materials



*“Play with the HEART of a true CHAMPION.”*



SCHOOL OF  
**MUSIC**

CENTRAL MICHIGAN UNIVERSITY

# The Chippewa Marching Band

2023: Our 101<sup>st</sup> Season

as the

"Spirit of the Stadium"



SCHOOL OF  
**MUSIC**  
CENTRAL MICHIGAN UNIVERSITY



Greetings!

I'm excited to know of your interest in the 101<sup>st</sup> Chippewa Marching Band! The attached materials will help you to prepare for your video Audition for the coming year. Our staff and our returning students look forward to helping you to have your best chance at becoming part of the long and proud tradition of the Marching Chips.

Please don't hesitate to contact me with any questions about your audition. Be sure to look through the general Audition information packet to see how you can schedule your audition either on campus at Orientation or via video submission.

I'm looking forward to seeing YOU at CMU!

Dr. James Batcheller, Director

Hello!

Thank you for your interest in the Chippewa Marching Band! We're excited to have you audition for the 2023 drum line. In the pages following, you will find the audition materials that we'll use for this year's auditions. These materials will also be used throughout the season. Enjoy preparing this material to the best of your current ability on any instruments you would like to be considered for. We're looking forward to your audition and answering any questions you may have.

Tim Mocny

Adjunct Instructor of Percussion

## Snare Drum

The Chippewa Marching Band snare line is an essential part of our musical and visual presentation and frequently serves as the center for the pulse of the entire drum line. We hope that you will enjoy preparing these parts as much as we enjoyed creating them. Please be prepared to mark time to the quarter note while playing these parts.

The CMB drum line uses a number system to roughly represent dynamic intensity levels. These numbers can be easily communicated through hand signals between exercise reps and are also present in your music for cadence 5. These numbers can roughly correspond to stick angles, heights or Italian dynamic markings:

- 5 - stick 90° from playing surface - 15" - fortissimo
- 4 - 77° - 12" - forte
- 3 - 45° - 9" - mezzo forte
- 2 - 22° - 6" - mezzo piano
- 1 - 11° - 3" - piano (grace height)

Play with a relaxed musculature at all dynamic levels. Use the maximum stick velocity possible based on the rhythmic density of the passage.

For the past number of seasons, the CMB snare line has utilized the traditional grip. The decision whether to use matched or traditional is on a season to season basis, and we encourage you to audition using the grip that you prefer. For matched or traditional right hand, we use a standard two-point fulcrum between the thumb pad and index finger, with obvious rotation of the stick at the fulcrum point. The contribution of the back fingers to our relaxed and powerful approach cannot be overstated: air in the back creates sound in the front, therefore the back fingers remain in contact with the stick at all times while playing. The wrist and forearm move sympathetically depending on the demands on the fulcrum. For traditional left hand, the fulcrum is realized at the webbing between the thumb and the index finger. Your fulcrum point on the stick should match from hand to hand, and the angle between your two sticks should be approximately 90°. The thumb drives the stroke, while the forearm moves sympathetically. The other fingers are applied for stability in the most relaxed grip possible. Additional fulcrum pressure can be created by the index when necessary.

Our snare line uses an approach similar to many other top marching programs. Standard playing areas are the center of the head for general playing and approximately 3" from the shell (over the snares) for certain delicate effects. Unless otherwise specified, interpret shots as "ping" shots, contacting the rim with approximately 3-4" from the tip of the stick. The specific details of our approach will be broken down during auditions and summer camps.

Special notational marks used in our snare parts include:

- rim shots: X notehead
- special visual: X through note stem (to be defined in rehearsal)
- cymbal - x notehead above staff

^ The cymbal line kindly asks that you avoid playing on their Zildjian logos on the rare occasions that we do cymbal rides.

You may audition using any standard snare stick that you are comfortable with.



Snares

# Igoe Trips

Trad/Igoe  
TBC Mocny

$\text{♩} = 80-160+$

R L R L R L R L R L

R L L R L R L R L R

L R L R R

Snares

# 2343

Mike Bruce

$\text{♩} = 80-140$

R alt.

R L R R L R R L R

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

Snares

-5-

Ken Snoeck  
arr. CMB

♩ = 102-105



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

4

A RH rim  
LH head

B edge of head

C center of head

X = backsticking

To Coda

D

stick clicks

D.S. al Coda

COPS

5

Detailed description: This is a snare drum score for measures 1 through 24. It is written in 4/4 time with a tempo of 102-105 bpm. The score consists of nine staves of music. Measure 1 starts with a 4-measure phrase. Measure 3 has a 3-measure phrase. Measure 6 has a 4-measure phrase. Measure 9 has a 3-measure phrase. Measure 12 has a 4-measure phrase. Measure 15 has a 3-measure phrase. Measure 18 has a 3-measure phrase. Measure 21 has a 3-measure phrase. Measure 24 ends with a 5-measure phrase. The score includes various rhythmic patterns, including eighth notes, sixteenth notes, and triplets. It also includes dynamic markings like accents (>) and slurs. There are four boxed annotations: A (RH rim, LH head), B (edge of head), C (center of head), and D. A 'D.S. al Coda' symbol is present at measure 19. A 'stick clicks' annotation is at measure 18. A 'COPS' annotation is at measure 24. The page number '-5-' is at the top center, and the composer/arranger 'Ken Snoeck arr. CMB' is at the top right.

## Multi Tenor Drums

The Chippewa Marching Band tenor line is an exciting part of our musical and visual presentation. We hope that you will enjoy preparing these parts as much as we enjoyed creating them. Please be prepared to play any or all of these parts on one surface as well as around the drums, and to mark time to the quarter note while doing so.

The CMB drum line uses a number system to roughly represent dynamic intensity levels. These numbers can be easily communicated through hand signals between exercise reps and are also present in your music for cadence 5. These numbers can roughly correspond to stick angles, heights or Italian dynamic markings:

- 5 - stick 90° from playing surface - 15" - fortissimo
- 4 - 77° - 12" - forte
- 3 - 45° - 9" - mezzo forte
- 2 - 22° - 6" - mezzo piano
- 1 - 11° - 3" - piano (grace height)

Play with a relaxed musculature at all dynamic levels. Use the maximum stick velocity possible based on the rhythmic density of the passage.

We use a standard two-point fulcrum between the thumb pad and index finger, with obvious rotation of the stick at the fulcrum point. The contribution of the back fingers to our relaxed and powerful approach cannot be overstated: air in the back creates sound in the front, therefore the back fingers remain in contact with the stick at all times while playing. The wrist and forearm move sympathetically depending on the demands on the fulcrum.

Our tenor line uses an approach similar to many other top marching programs. Standard zones for the four main drums are defined as 2" in from the shells in an ergonomic arc from the player's center. Sweep zones are 2" from the shells in the most efficient arc between the drums being swept. Shot drums are played near the center. When sticks are out, tacet position is 1" from the playing surface. The specific details of our approach will be broken down during auditions and summer camps.

Special notational marks used in our tenor parts include:

- crossovers: X through note stem
- rim shots: X notehead
- muffle with hand: staccato articulation

You may audition using any standard tenor implement that you are comfortable with.

Tenors

# RATs

Trad/Tilburg  
TBC Mocny

♩ = 72-180+

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

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

R

Also practice on single drums.

TENORS

# GO! CHEER

♩ = 136

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

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



Tenors

# Igoe Trips

Trad/Igoe  
TBC Mocny

Musical score for 'Igoe Trips' for tenors. The tempo is marked as ♩ = 80-160+. The score consists of three staves of music. The first staff is in 4/4 time and features a sequence of triplets with alternating right (R) and left (L) hand patterns. The second staff continues the pattern, alternating between 3/4 and 4/4 time signatures. The third staff concludes the piece, ending with a final triplet and a rest. The notation includes various rhythmic values and triplet markings.

Also practice on single drums.

Tenors

# 2343

Mike Bruce

Musical score for '2343' for tenors. The tempo is marked as ♩ = 80-140. The score consists of three staves of music. The first staff is in 2/4 time and features a sequence of eighth notes with accents. The second staff continues the pattern, alternating between 3/4 and 4/4 time signatures. The third staff concludes the piece, ending with a final eighth note and a rest. The notation includes various rhythmic values, triplet markings, and accents.

Also practice on single drums.

$\text{♩} = 102-105$   $\text{♩}$

1  $\text{R L}$   $\text{R L}$   $\text{R L R L R L}$   $\text{R L}$   $\text{R L R L R L R L}$

4

3  $\text{R L}$   $\text{R R}$   $\text{R R}$   $\text{R L L R R L}$   $\text{R L R}$   $\text{R L L}$   $\text{L R L}$   $\text{R R L}$   $\text{R R}$

6  $\text{R L}$   $\text{L L}$   $\text{L L L L}$   $\text{L L L}$   $\text{L R L R L R L R L}$   $\text{R R R}$   $\text{L R L}$

5

10  $\text{L R L R L R}$   $\text{R L R L R R L R R L R R}$   $\text{L R L R L L R L L R L L}$

3

13  $\text{R L R R L L}$   $\text{R L R L R L}$   $\text{R}$   $\text{stick clicks}$   $\text{R}$

4

17  $\text{R L L R L L R L L R}$   $\text{R L R L R L R}$   $\text{R L R L R L}$   $\text{R L}$   $\text{D.S. al Coda}$

4

20  $\text{R}$   $\text{R L L R L L R L L R}$   $\text{R L L R L L R L L R}$

4 5

COPS

## Bass Drum

The Chippewa Marching Band bass line is absolutely the heartbeat of the ensemble. Unlike many high school lines where the bass drum is viewed as a "stepping stone" or "beginner" instrument, CMB bass line spots are highly prized positions. The line consists of individuals who are passionate about and excellent at the art of bass drumming. We hope that you will enjoy preparing these parts as much as we enjoyed creating them. Please be prepared to mark time to the quarter note while playing these parts.

The CMB drum line uses a number system to roughly represent dynamic intensity levels. These numbers can be easily communicated through hand signals between exercise reps and are also present in your music for cadence 5. These numbers can roughly correspond to stick angles, heights or Italian dynamic markings:

- 5 - stick 90° from playing surface - 15" - fortissimo
- 4 - 77° - 12" - forte
- 3 - 45° - 9" - mezzo forte
- 2 - 22° - 6" - mezzo piano
- 1 - 11° - 3" - piano (grace height)

Play with a relaxed musculature at all dynamic levels. Use the maximum stick velocity possible based on the rhythmic density of the passage.

Our bass line uses an approach similar to many other top marching programs. We use a standard two-point grip between the thumb pad and index finger, with the other fingers wrapped around comfortably. The main fulcrum for our bass drum technique is at the elbow, with the forearm and upper arm moving sympathetically. Making primary use of larger muscle groups helps us maintain maximum relaxation, even while creating a huge and powerful sound with a heavier mallet. More technical parts also recruit the back fingers and wrist, and move the primary fulcrum to the grip point on the mallet.

Standard playing areas are the center of the head for general playing and approximately 3" from the shell at the 12:00 position for certain delicate effects. Notes on the rim are performed on a rim guard at or near the 12:00 position as well. Tacet position is 1" from the playing surface. The specific details of our approach will be broken down during auditions and summer camps.

Special notational marks used in our bass parts include:

- unison: slash notehead (center line)
- unison rim hits: x notehead (center line)
- muffle with opposite hand: staccato articulation over one-handed parts

You may audition using any standard bass drum mallet that you are comfortable with. Placement on specific bass drum parts will be discussed after auditions are complete.

# BASS WARM-UPS

## BASSES RATs - UNI 1

Musical notation for RATs - UNI 1, measures 1-8. The piece is in 4/4 time. The first four measures are in 4/4, and the last four are in 7/4. The notation includes rhythmic patterns with accents and fingerings (R and L) indicated below the staff.

R > L > R > L >

R > R R L R L > L L R L R L R L R R L R L R L R L R L R L R

## RATs - UNI 2

(USE 7/4 FROM UNI 1)

Musical notation for RATs - UNI 2, measures 1-8. The piece is in 4/4 time. The notation includes rhythmic patterns with accents and fingerings (R and L) indicated below the staff.

R > L > R > L >

## RATs - Q SPLITS

Musical notation for RATs - Q SPLITS, measures 1-8. The piece is in 4/4 time. The notation includes rhythmic patterns with accents and fingerings (R and L) indicated below the staff.

R L R L R L L L R

R L R L R L R L R

## RATs - E SPLITS

(USE 7/4 FROM Q SPLITS)

Musical notation for RATs - E SPLITS, measures 1-8. The piece is in 4/4 time. The notation includes rhythmic patterns with accents and fingerings (R and L) indicated below the staff.

## IGOE TRIPS - UNI (GRID)

Musical notation for IGOE TRIPS - UNI (GRID), measures 1-8. The piece is in 4/4 time. The notation includes rhythmic patterns with accents and fingerings (R and L) indicated below the staff.

R L R L R L ETC R L R L R L ETC R L R L R L ETC R L R L R L R L R

L R L R L R ETC L R L R L R ETC L R L R L R ETC L R L R L R L R

## IGOE TRIPS - Q SPLIT

Musical notation for IGOE TRIPS - Q SPLIT, measures 1-8. The piece is in 4/4 time. The notation includes rhythmic patterns with accents and fingerings (R and L) indicated below the staff.

L R L R R R L R L

BASS WARM-UPS

2

RLRL RL R

IGOE TRIPS -

2T SPLIT

R

2343 -

UNI (GRID)

R L R L ETC R L R L ETC R L R L ETC R L R L ETC

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

2343 -

E SPLITS

R RL RL R L R L L

R R

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

ROLLS/4s

Musical notation for the first staff, featuring a double bar line and a repeat sign. It contains three measures with time signatures 2/4, 3/4, and 4/4. The notes include eighth and sixteenth notes, some beamed together. Fingering numbers (1-4) are present above certain notes. The first measure has a 2/4 time signature, the second a 3/4, and the third a 4/4. The notes in the third measure are beamed eighth notes.

R RL RL R L R L L

Musical notation for the second staff, featuring a double bar line and a repeat sign. It contains three measures with time signatures 3/4, 2/4, and 3/4. The notes include eighth and sixteenth notes, some beamed together. Fingering numbers (1-4) are present above certain notes. The first measure has a 3/4 time signature, the second a 2/4, and the third a 3/4. The notes in the third measure are beamed eighth notes.

R R

Musical notation for the third staff, featuring a double bar line and a repeat sign. It contains three measures with time signatures 4/4, 3/4, and 4/4. The notes include eighth and sixteenth notes, some beamed together. Fingering numbers (1-4) are present above certain notes. The first measure has a 4/4 time signature, the second a 3/4, and the third a 4/4. The notes in the third measure are beamed eighth notes.

RL L LR RL R RL L

R

$\text{♩} = 102-105$   $\text{♩}$

4 R L R L

4 R L R L L L L R L

R

at edge (echo)

4 5 R L L R

3

12 R

To Coda

4 R L R L

3 R R L R R L R R L R L

16 R R L R L

4 R 3

4

20 3

21 3

22 3

23 R R L R L

4 5

24

COPS

D.S. al Coda

## Cymbals

The Chippewa Marching Band cymbal line is an integral part of our musical and visual presentation. Unlike many "stock charts," where cymbal performers are essentially movable ride cymbal or hi-hat stands, and therefore forced to follow other drummers in the drill, our drill and musical design treat the instrument and performers with respect and independence.

Our cymbal line uses the Garfield grip. If you are unfamiliar with this grip, this one minute video will get you started: [https://www.youtube.com/watch?v=\\_zskO0MJtWo](https://www.youtube.com/watch?v=_zskO0MJtWo)

The CMB drum line uses a number system to roughly represent dynamic intensity levels. These numbers can be easily communicated through hand signals between exercise reps and are also present in your music for cadence 5. These numbers can roughly correspond to Italian dynamic markings, and stick angles or "heights" for the drum instruments. On cymbals, the visual difference between dynamic intensity levels is not as great.

- 5 - fortissimo
- 4 - forte
- 3 - mezzo forte
- 2 - mezzo piano
- 1 - piano

At any dynamic, balance and blend with the rest of the ensemble and great technique are the top priorities.

Our cymbal music is split into 2 parts of approximately equal difficulty. We hope that you will enjoy preparing these parts as much as we enjoyed creating them. Please select a part to learn before auditions, and be prepared to mark time to the quarter note while playing. The parts are built using 5 basic marching cymbal techniques:

- crash - regular notehead
- crash choke - staccato articulation
- sizzle crash - z articulation
- hinge choke - x notehead (aka hi-hat choke)
- fusion crash - z articulation tied to x notehead (aka bizz-bop)

The details of our cymbal approach will be broken down in the audition demo video and when we meet on campus.



Cymbals

# RATs

Trad/Tilburg  
TBC Mocny

♩ = 72-180+

The musical score is written for two staves, likely representing different cymbal parts. The first system consists of two staves in 4/4 time, with a tempo marking of ♩ = 72-180+. The notation includes various rhythmic figures such as eighth and sixteenth notes, rests, and cymbal-specific symbols like 'x' and 'z'. The second system also consists of two staves, with the first staff changing to 7/4 time and the second staff remaining in 4/4 time. The piece concludes with a double bar line and repeat dots.

Cymbals

# Igoe Trips

Trad/Igoe  
TBC Mocny

♩ = 80-160+

Musical score for 'Igoe Trips' for Cymbals. The score is written on two staves. The tempo is marked as ♩ = 80-160+. The piece starts in 4/4 time and changes to 3/4 time in the second measure. The notation includes various rhythmic patterns, including triplets (marked with a '3' and a bracket) and rests. The score ends with a double bar line and repeat dots.

Cymbals

# 2343

Mike Bruce

♩ = 80-140

Musical score for '2343' for Cymbals. The score is written on two staves. The tempo is marked as ♩ = 80-140. The piece starts in 2/4 time and changes to 3/4 time in the second measure. The notation includes various rhythmic patterns, including triplets (marked with a '3' and a bracket) and rests. The score ends with a double bar line and repeat dots.

Cymbals

♩ = 102-105



Musical notation for measures 1-4. The top staff is in 4/4 time. Measure 1 has a cymbal symbol and a 4/4 time signature. Measures 2-4 show rhythmic patterns with cymbal symbols and a 4/4 time signature. Measure 4 ends with a double bar line and a 2/4 time signature.

A

tings

B

Musical notation for measures 5-10. Measure 5 starts with a cymbal symbol and a 4/4 time signature. Measures 6-10 show rhythmic patterns with cymbal symbols and a 4/4 time signature. Measure 10 ends with a double bar line and a 3/4 time signature.

C

To Coda

D

Musical notation for measures 11-16. Measure 11 starts with a cymbal symbol and a 3/4 time signature. Measure 12 ends with a double bar line. Measure 13 starts with a cymbal symbol and a 2/4 time signature. Measure 14 has a cymbal symbol and a 4/4 time signature, with the instruction "body choke" above it. Measures 15-16 show rhythmic patterns with cymbal symbols and a 4/4 time signature. Measure 16 ends with a double bar line.

Musical notation for measures 17-19. Measure 17 starts with a cymbal symbol and a 4/4 time signature. Measure 18 ends with a double bar line. Measure 19 starts with a cymbal symbol and a 4/4 time signature. Measure 19 ends with a double bar line and the instruction "D.S. al Coda".

Musical notation for measures 20-24. Measure 20 starts with a cymbal symbol and a 3/4 time signature. Measures 21-23 show rhythmic patterns with cymbal symbols and a 3/4 time signature. Measure 24 starts with a cymbal symbol and a 3/4 time signature, with the instruction "COPS" above it. Measure 24 ends with a double bar line.