

# MARCHING 110

THE OHIO UNIVERSITY MARCHING BAND

2017 DRUMLINE  
AUDITION PACKET



## 2017 Marching 110 Drumline

Greetings! Thank you for your interest in the Ohio University Marching 110 Drumline. This packet contains the foundations behind one of the best and top-level collegiate drumlines. The Marching 110 has a long tradition of success, excitement, and dedication. With your efforts, you can help keep this tradition alive, and strive for our standard of being “Better Than the Best Ever.”

The Marching 110 Drumline is the most selective section within the band. Every position is open to all that audition each year. The numbers for placement in the block are limited, so you are encouraged to audition on a primary *and* a secondary instrument. Each sub-section of the line also accepts a limited number of alternates. You may audition on every instrument if you choose to do so.

Below, you’ll find the two audition dates for incoming members of the 2017 drumline, and two optional clinic dates. Prospective members must audition at one of the audition days, but are encouraged to attend all sessions. There will be an online preregistration and a second on-site registration for all events.

<b>Spring Clinic Days</b>	<b>*Audition Days</b>
Sun, March 12th (1-4pm)	Sat, May 6th (9am-4pm)
Sat, April 1st (1-4pm)	Sat, May 13th (9am-4pm)

The two audition days will include a morning rehearsal/clinic, followed by auditions in the afternoon. The top players from these auditions will be invited to Training Week. At Training Week in August, final placement auditions are held for all incoming and returning members.

2017 is the 50th anniversary of the Marching 110. For fifty years, the 110 Drumline has been the back-beat and the driving force behind the energy and spirit of the Marching 110. To be accepted into the line means that you are becoming a part of that legacy.

Thank you for your interest in the Ohio University Marching 110!

Brandon Cassill  
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2017 Section Leader  
Marching 110 Drumline

Drumline Score

# 8 - 8 - 16

The Ohio University Marching 110

Drumline score for Snares, Timbales, Tenors, and Basses. The score is in 4/4 time and consists of 8 measures. The Snares part features a rhythmic pattern of eighth notes, alternating between right (R) and left (L) hands. The Timbales part features a rhythmic pattern of eighth notes, alternating between right (R) and left (L) hands. The Tenors part features a rhythmic pattern of eighth notes, alternating between right (R) and left (L) hands. The Basses part features a rhythmic pattern of eighth notes, alternating between right (R) and left (L) hands.

**Bass Splits**

Bass Splits section for 8th, 16th, and 3's. The 8th part features a rhythmic pattern of eighth notes. The 16th part features a rhythmic pattern of sixteenth notes. The 3's part features a rhythmic pattern of eighth notes with triplets, indicated by the number 3 above the notes.

**Concentration**

Concentration section for 1, 2, and 3. The 1 part features a rhythmic pattern of eighth notes. The 2 part features a rhythmic pattern of eighth notes. The 3 part features a rhythmic pattern of eighth notes.

Drumline Score

# Double Beat

The Ohio University Marching 110

ACCENT TAP DOUBLE TRIPLE

Musical score for the 'ACCENT TAP DOUBLE TRIPLE' section. The score is written for five parts: Snare, Timbales, Tenors, Basses, and Cymbals. The time signature is 4/4. The Snare, Timbales, Tenors, and Basses parts feature a rhythmic pattern of eighth notes with accents, alternating between right (R) and left (L) hands. The Cymbals part features a pattern of eighth notes with accents, alternating between right (R) and left (L) hands. The score is divided into four measures.

SANFORD DOUBLE BEAT

Musical score for the 'SANFORD DOUBLE BEAT' section. The score is written for five parts: Snare (S), Timbales (Tm), Tenors (Tn), Basses (B), and Cymbals (C). The time signature is 4/4. The Snare, Timbales, Tenors, and Basses parts feature a rhythmic pattern of eighth notes with accents, alternating between right (R) and left (L) hands. The Cymbals part features a pattern of eighth notes with accents, alternating between right (R) and left (L) hands. The score is divided into four measures.

DRUMLINE SCORE

# Paradiddles

The Ohio University Marching Band

Mike Eubanks

Drumline score for Snares, Timbales, Tenors, Basses, and Cymbals. The score is in 4/4 time and consists of four measures. Each measure contains a rhythmic pattern of eighth and sixteenth notes with accents. The notation includes stick directions (R for right, L for left) and cymbal symbols (x) for the Cymbals part.

Drumline score for Snare (S), Tom (Tm), Tenor (Tn), Bass (B), and Cymbal (C). The score is in 4/4 time and consists of five measures. Each measure contains a rhythmic pattern of eighth and sixteenth notes with accents. The notation includes stick directions (R for right, L for left) and cymbal symbols (x) for the Cymbal part.

Drumline Score

# Monkey Beat

The Ohio University Marching 110

**Snare Variations:**  
Flams on Accents  
Drags on Taps  
Cheese on Accents

**Middles Variations:**  
Flams on Accents  
Drags on Taps  
All Accents on Drum #1 (LH Crossovers)  
Flammed Accents w/LH Crossovers

Thom Hannum

Drumline score for Snares, Timbales, Tenors, Basses, and Cymbals. The score is in 4/4 time and consists of three measures. The Snare part features a rhythmic pattern of eighth notes with accents, alternating between right (R) and left (L) hands. The Timbales part features a similar pattern of eighth notes with accents, alternating between right (R) and left (L) hands. The Tenors part features a similar pattern of eighth notes with accents, alternating between right (R) and left (L) hands. The Basses part features a similar pattern of eighth notes with accents, alternating between right (R) and left (L) hands. The Cymbals part features a pattern of eighth notes with accents, alternating between right (R) and left (L) hands.

Drumline score for Snare, Timbales, Tenors, Basses, and Cymbals. The score is in 4/4 time and consists of three measures. The Snare part features a rhythmic pattern of eighth notes with accents, alternating between left (L) and right (R) hands. The Timbales part features a similar pattern of eighth notes with accents, alternating between left (L) and right (R) hands. The Tenors part features a similar pattern of eighth notes with accents, alternating between left (L) and right (R) hands. The Basses part features a similar pattern of eighth notes with accents, alternating between left (L) and right (R) hands. The Cymbals part features a pattern of eighth notes with accents, alternating between left (L) and right (R) hands. The third measure includes variations for Snare, Timbales, and Tenors, marked with '3' and '6' above the notes, indicating triplets and sextuplets respectively.

Drumline Score

# Triplet Rolls

The Ohio University Marching 110

Mike Eubanks

**A**

Snares  
Timbales  
Tenors  
Basses

**B**

S  
Tm  
Tn  
B

S  
Tm  
Tn  
B

Drumline Score

# Lip Slurs

The Ohio University Marching 110

Patrick Buchroeder  
Mike Eubanks

8 - 8 - 16

Drumline score for Snares, Timbales, Tenors, Basses, and Cymbals. The score is in 4/4 time and consists of 8 measures. The Snares, Timbales, Tenors, and Basses parts feature a rhythmic pattern of eighth notes, alternating between right (R) and left (L) hands. The Cymbals part is mostly silent, with a few accents in the final measures.

ACCENT TAP DOUBLE TRIPLE

SANFORD DOUBLE BEAT

Drumline score for Snare (S), Timpani (Tm), Tenor (Tn), Bass (B), and Cymbal (C). The score is in 4/4 time and consists of 8 measures. The Snare, Timpani, Tenor, and Bass parts feature a rhythmic pattern of eighth notes, alternating between right (R) and left (L) hands. The Cymbal part features a pattern of eighth notes with accents. The score is divided into two sections: the first four measures are marked 'ACCENT TAP DOUBLE TRIPLE' and the last four measures are marked 'SANFORD DOUBLE BEAT'.





The first system of the musical score consists of five staves: S (Soprano), Tm (Trumpet), Tn (Trumpet), B (Baritone), and C (Cello/Double Bass). The S staff begins with a rest followed by a series of eighth notes with slurs and accents, including some notes marked with an 'x'. The Tm and Tn staves play a rhythmic pattern of eighth notes, with some notes marked with 'B' and '+' signs. The B staff plays a pattern of eighth notes with slurs and accents. The C staff plays a pattern of eighth notes with slurs and accents. The system concludes with a double bar line and a fermata over the final notes.

The second system of the musical score continues with the same five staves: S, Tm, Tn, B, and C. The S staff features a series of eighth notes with slurs and accents, including some notes marked with '6' and '3'. The Tm and Tn staves play a rhythmic pattern of eighth notes, with some notes marked with 'B' and '+' signs. The B staff plays a pattern of eighth notes with slurs and accents. The C staff plays a pattern of eighth notes with slurs and accents. The system concludes with a double bar line and a fermata over the final notes.