

THE CHIPPEWA MARCHING BAND

at Central Michigan University

2025 Drum Line Audition Materials



"Play with the HEART of a true CHAMPION."



SCHOOL OF
MUSIC

CENTRAL MICHIGAN UNIVERSITY

The Chippewa Marching Band



2025: Our 103rd Season

as the

"Spirit of the Stadium"



SCHOOL OF
MUSIC
CENTRAL MICHIGAN UNIVERSITY

Greetings!

I'm excited to know of your interest in the 103rd 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 2025 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

Drum Line Instructor and Arranger

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 drumline. 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 with or without the metronome while playing these parts. You may audition with a pair of any marching snare sticks that you are comfortable with.

The CMB drumline uses the following system to differentiate between dynamic intensity levels:

Number	Height (approx.)	Dynamic marking
5	15" (full extension)	Fortissimo (ff)
4	12"	Forte (f)
3	9"	Mezzo forte (mf)
2	6"	Mezzo piano (mp)
1	3"	Piano (p)
n/a	1" (tacet height)	n/a (grace notes)

The numbers can be easily communicated through hand signals between exercise reps and are also present in some of our sheet music. When performing accent + tap passages, interpret the accents as marked with taps one level lower unless otherwise indicated. At any dynamic, play with a relaxed musculature at the maximum stick velocity possible based on the rhythmic density of the passage.

Grip and stroke:

While the CMB snare line has utilized the traditional grip since the early 2000s, the decision whether to use matched or traditional grip is on a season-to-season basis. We encourage you to audition using the grip that you are most comfortable with. 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.



picture credit snarescience.com

Playing areas:

Standard playing areas are the center of the head for general playing and approximately 3" from the shell (over the snares) for parts indicated "edge." Unless otherwise specified, interpret rim shots (x notehead)

as "ping" shots, contacting the rim with approximately 3-4" from the tip of the stick. The specifics of our approach will be detailed during preseason rehearsals.

Audition Preparation Tips:

- The success of your audition performance will be directly related to the level of preparation you put in beforehand.
- Recording yourself is an easy way to watch/listen critically and evaluate your performance.
- Practicing in front of a mirror can also be useful!
- Use a metronome when practicing. Practice marking time to the quarter note.
- Strive to give off a sense of confidence in your audition.
- Be sure to ask questions as they arise or if you are confused.
- Relax! Have fun and enjoy playing!

SNARES

16TH GRID FORWARD

Musical notation for the 16th Grid Forward snare drum exercise. The piece is in 4/4 time and consists of 16 measures. The notation is divided into four systems of four measures each. The first system starts with a key signature of one sharp (F#) and a 4/4 time signature. The first measure of the first system contains the letters 'R L R L' below the staff. The notation features continuous 16th-note patterns with accents. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13 are indicated below the staff. The exercise concludes with a final note in measure 16.

Snare

Igoe Trips

Trad/Igoe
TBC Mocny

Musical notation for the Igoe Trips snare drum exercise. The piece is in 4/4 time and consists of 16 measures. The notation is divided into three systems. The first system has a tempo marking of ♩ = 80-160+ and a key signature of one sharp (F#). It features triplet patterns with 'R L' (Right-Left) and 'L R' (Left-Right) stickings indicated below the staff. The second system continues the triplet patterns. The third system concludes the piece with a final note in measure 16. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16 are indicated below the staff.

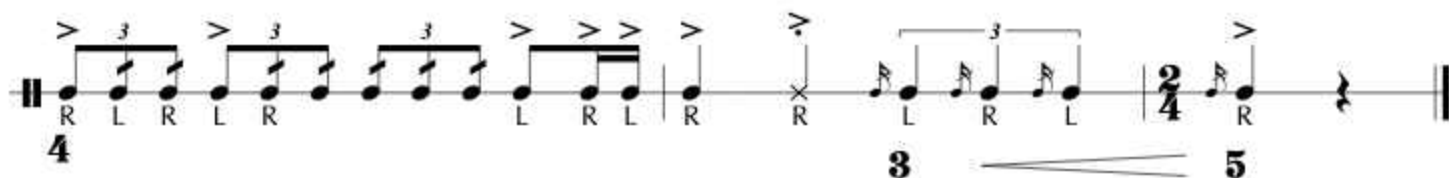
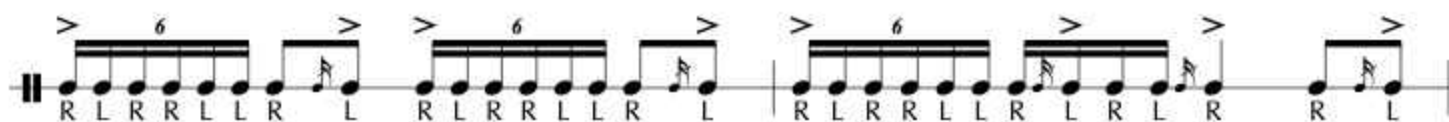
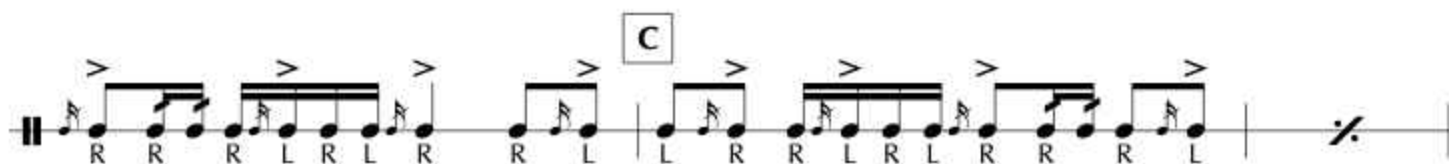
Snares

CMU Pregame

George M. Cohan
arr. Roland Barrett

You're a Grand Old Flag

♩ = 120-128



Snares

-5-

Ken Snoeck

arr. CMB

$\text{♩} = 102-105$

Sheet music for Snares, measures 1 through 17, in 4/4 time. The tempo is marked $\text{♩} = 102-105$. The music is arranged by Ken Snoeck, arr. CMB.

Measures 1-2: **f** (forte). Measure 1: R L. Measure 2: R L. Accents are present on all notes.

Measures 3-4: **f**. Measure 3: R L. Measure 4: R L. Accents are present on all notes.

Measures 5-6: **mf** (mezzo-forte). Measure 5: R L. Measure 6: R L. Accents are present on all notes.

Measures 7-8: **f**. Measure 7: R L. Measure 8: R L. Accents are present on all notes.

Measures 9-10: **mf**. Measure 9: R L. Measure 10: R L. Accents are present on all notes.

Measures 11-12: **f**. Measure 11: R L. Measure 12: R L. Accents are present on all notes.

Measures 13-14: **f**. Measure 13: R L. Measure 14: R L. Accents are present on all notes.

Measures 15-16: **f**. Measure 15: R L. Measure 16: R L. Accents are present on all notes.

Measure 17: **f**. R L. Accents are present on all notes.

Annotations:

- A** RH rim LH head
- B** edge of head
- C** center of head
- D**

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 with or without the metronome while doing so. You may audition with a pair of any standard tenor stick or mallet that you are comfortable with.

Special notational marks used in our tenor parts include:

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

The CMB drumline uses the following system to differentiate between dynamic intensity levels:

Number	Height (approx.)	Dynamic marking
5	15" (full extension)	Fortissimo (ff)
4	12"	Forte (f)
3	9"	Mezzo forte (mf)
2	6"	Mezzo piano (mp)
1	3"	Piano (p)
n/a	1" (tacet height)	n/a (grace notes)

The numbers can be easily communicated through hand signals between exercise reps and are also present in some of our sheet music. When performing accent + tap passages, interpret the accents as marked with taps one level lower unless otherwise indicated. At any dynamic, play with a relaxed musculature at the maximum stick velocity possible based on the rhythmic density of the passage.

Grip:

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.

General approach:

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 specifics of our approach will be detailed during preseason rehearsals.

Special note: while the tenor line does not traditionally perform in the pregame show, members do occasionally perform in pregame on another instrument. The tenor line uses pregame time for additional sub-sectional rehearsal.

Audition Preparation Tips:

- The success of your audition performance will be directly related to the level of preparation you put in beforehand.
- Recording yourself is an easy way to watch/listen critically and evaluate your performance.
- Practicing in front of a mirror can also be very useful!
- Use a metronome when practicing. Practice marking time to the quarter note.
- Strive to give off a sense of confidence in your audition.
- Be sure to ask questions as they arise or if you are confused.
- Relax! Have fun and enjoy playing!

16TH GRID FORWARD

TENORS

16TH GRID FORWARD

TENORS

4/4

1 2 3

4 5 6

7 8 9

10 11 12 13

GO! CHEER

TENORS

GO! CHEER

TENORS

4/4

1 2 3 4 5

6 7 8 9 10

Tenors

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 L R R

Also practice on single drums.

Tenors

-5-

Ken Snoeck
arr. CMB

[illegible]

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. Our line consists of 6-8 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 with or without a metronome while playing these parts. You may audition using any of the parts represented in the audition music. Bass drum mallets will be provided at the audition, or you can use a standard pair of bass mallets you're comfortable with.

The CMB drumline uses the following system to differentiate between dynamic intensity levels:

Number	Height (approx.)	Dynamic marking
5	12" Wrist turn with support from the arm, parallel to the ground and 90°.	Fortissimo (ff)
4	9" Wrist based stroke, 45° angle to the drum head.	Forte (f)
3	6" Wrist break stroke, slightly less than 45° to the drum head.	Mezzo forte (mf)
2	3" Wrist break stroke played from parallel to the drum head.	Mezzo piano (mp)
1	1" Tacet height with a light approach.	Piano (p)

The numbers associated with dynamics can be easily communicated through hand signals between exercise reps and are also present in some of our sheet music. When performing accent + tap passages, interpret the accents as marked with taps one level lower unless otherwise indicated. At any dynamic, play with a relaxed musculature at the maximum stick velocity possible based on the rhythmic density of the passage.

Grip:

The mallet should be held similar to matched grip on a snare drum with a few small adjustments. The pad of your thumb and the midsection of your index finger should connect to form a 't' shape. Place the mallet between these fingers so that your thumb is in line with the mallet. Your thumb should rest on top of the mallet and your thumb nail will face up toward the ceiling while playing. The back three fingers of each hand should wrap around the mallet shaft so that it is even with the base of your hand, no extra mallet should be visible. The mallet should sit in the pocket of your fingers allowing you to create a cup between the gut of your palm and the mallet. Making use of smaller muscle groups in our fingers and forearms will allow us to maintain maximum relaxation at differing speeds and heights while maintaining a huge and powerful sound.

Playing Position:

Start with your arms relaxed down at your side; be sure that your mallets are parallel and not angled in toward your toes. From here, raise your arms from the elbow until they are parallel with the ground ensuring your shoulders, chest, and arms remain relaxed. At this position, the mallet should form roughly a 45° angle. Slightly angle your mallets in toward the head; the heads should rest 1" away from the drum head. 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. Drumming well is largely the product of knowing how to manipulate the stick by applying the appropriate amount of energy at the right moment. Tension wastes energy and limits your ability to play efficiently. The specific details of our approach will be broken down during auditions and summer camps.

Prep Stroke:

The thumb should stay on top of the mallet at all times. The wrist will break back in a knocking type motion. Focus on using both wrist and back finger to achieve heights and only involve the forearm as dynamics require. Make sure the angle of the wrist stays consistent while not allowing the thumb to pull up into the forearm. The preparation of a stroke should begin approximately a beat prior to the moment the mallet strikes the drum. This all happens in a fluid motion. In the majority of circumstances, the stick will never stop while playing.

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

Audition Tips:

- The success of your performance at the audition will be directly related to the level of preparation you put into the audition material.
- Practicing in a mirror and/or recording yourself are easy ways to critically evaluate your performance.
- Always use a metronome when practicing. You should mark time to the quarter note while playing all materials.
- Strive to give off a sense of confidence in your audition. Everything is performance, convince us you are comfortable with what you are doing.
- Be sure to ask questions as they arise or if you are confused.
- Relax! Have fun and enjoy playing bass drum.

BASSES

16TH GRID FORWARD

The musical notation is written on a single staff in 4/4 time, indicated by a treble clef and a 4/4 time signature. The exercise consists of 16 measures, grouped into four sets of four measures each. Each measure contains a series of 16th notes, with the first note of each measure marked with an accent (>). The notation is as follows:

- Measures 1-4: R L R L (first measure), 2 R L R L (second measure), 3 R L R L (third measure), 4 R L R L (fourth measure).
- Measures 5-8: 5 R L R L (first measure), 6 R L R L (second measure), 7 R L R L (third measure), 8 R L R L (fourth measure).
- Measures 9-12: 9 R L R L (first measure), 10 R L R L (second measure), 11 R L R L (third measure), 12 R L R L (fourth measure).
- Measures 13-16: 13 R L R L (first measure), 14 R L R L (second measure), 15 R L R L (third measure), 16 R L R L (fourth measure).

The notation uses a slash notehead for unison and an 'x' notehead for unison rim hits. The exercise is titled '16TH GRID FORWARD' and is part of a section labeled 'BASSES'.

BASSES

TIMING 1

Timing 1 exercise, measures 1-26. The notation is in 4/4 time and features a sequence of eighth and sixteenth notes with rests, designed for bass practice. The measures are numbered 1 through 26.

BASSES

TRIPLET TIMING

Triplet Timing exercise, measures 1-8. The notation is in 4/4 time and features triplet patterns of eighth notes, indicated by a '3' over the notes. The measures are numbered 1 through 8.

Basses

Igoe Trips

Trad/Igoe
TBC Mochy

Igoe Trips exercise, measures 1-10. The notation is in 4/4 time and features a complex sequence of eighth and sixteenth notes with rests, designed for bass practice. The tempo is marked as ♩ = 80-160+. The measures are numbered 1 through 10. The notation includes 'RL' and 'LR' labels under the notes, indicating right and left hand patterns.

Basses

-5-

Ken Snoeck
arr. CMB

♩ = 102-105

♩ = 102-105

f *R L R L*

A *mf* *5*

B *mp* *ff* *mf* *3/4*

C *mf*

D *f* *mf*

16 *f* *L*

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 music is often split into 2 parts of approximately equal difficulty. We hope that you will enjoy preparing these parts as much as we enjoyed creating them. You may choose **either of the two** parts for your audition. Be prepared to mark time to the quarter note with or without the metronome while playing.

Grip and approach:

Our cymbal line primarily uses the Garfield grip. If you are unfamiliar with this grip, feel free to audition using the grip you are comfortable with. The parts are built using 5 core marching cymbal techniques, with other techniques indicated in the parts as well. If you are unsure how to execute a technique for your audition, use your best judgment. Lack of familiarity with a certain technique will not hamper your audition results. The specifics of our approach will be detailed during preseason rehearsals.

- 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 CMB drumline uses the following system to differentiate between dynamic intensity levels:

Number	Dynamic marking
5	Fortissimo (ff)
4	Forte (f)
3	Mezzo forte (mf)
2	Mezzo piano (mp)
1	Piano (p)

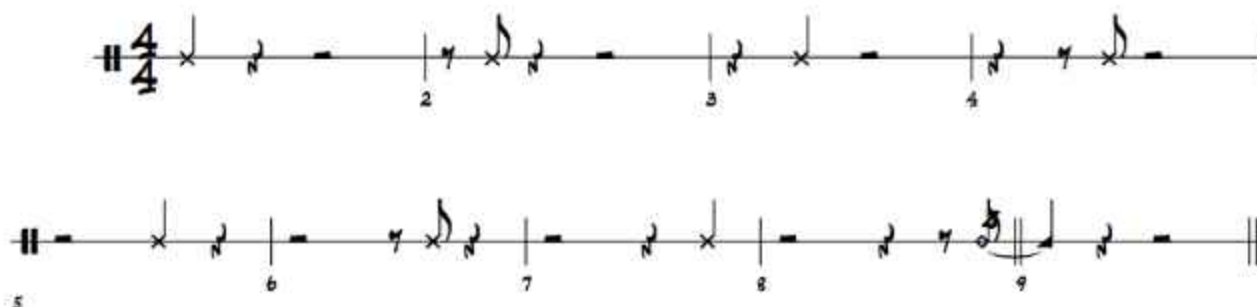
The numbers can be easily communicated through hand signals between exercise reps and are also present in some of our sheet music. On cymbals, the visual difference between dynamic intensity levels is not as great. At any dynamic, balance and blend with the rest of the ensemble and great technique are the top priorities.

Audition Preparation Tips:

- The success of your audition performance will be directly related to the level of preparation you put in beforehand.
- Recording yourself is an easy way to watch/listen critically and evaluate your performance.
- Practicing in front of a mirror can also be very useful!
- Use a metronome when practicing. Practice marking time to the quarter note.
- Strive to give off a sense of confidence in your audition.
- Be sure to ask questions as they arise or if you are confused.
- Relax! Have fun and enjoy playing!

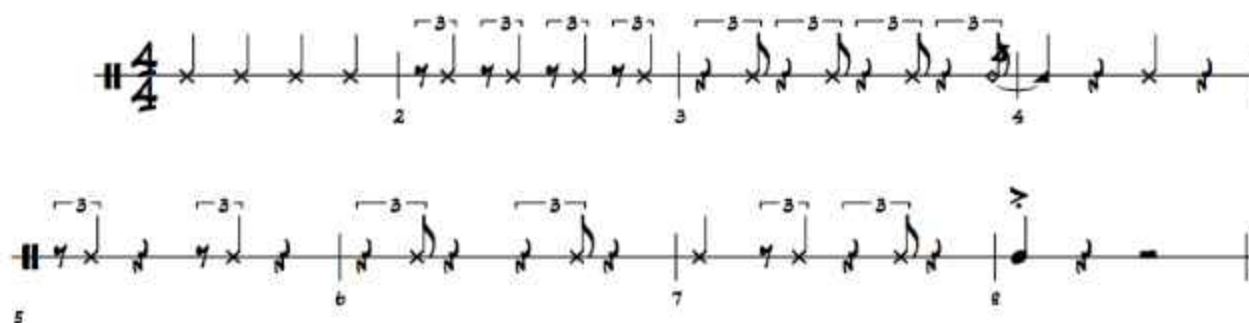
CYMBALS

TIMING 1



CYMBALS

TRIPLET TIMING



Cymbals

Igoe Trips

Trad/Igoe
TBC Mocny



Cymbals

2343

Mike Bruce

♩ = 80-140



Cymbals

-5-

Ken Snoeck
arr. CMB

♩ = 102-105

Measures 1-4 of the Cymbals part. The music is in 4/4 time. Measure 1 starts with a double bar line and a 4/4 time signature. Measures 2, 3, and 4 contain various cymbal patterns, including eighth and sixteenth notes, and rests. Measure 4 ends with a double bar line and a 2/4 time signature.

Measures 5-10 of the Cymbals part. Measure 5 is labeled 'A' and contains a series of eighth notes. Measure 6 is labeled 'B' and contains a series of eighth notes. Measures 7-10 contain various cymbal patterns, including eighth and sixteenth notes, and rests. Measure 10 ends with a double bar line and a 3/4 time signature.

Measures 11-16 of the Cymbals part. Measure 11 is labeled 'C' and contains a series of eighth notes. Measure 12 is labeled 'D' and contains a series of eighth notes. Measure 13 is labeled 'D' and contains a series of eighth notes. Measure 14 is labeled 'D' and contains a series of eighth notes. Measure 15 is labeled 'D' and contains a series of eighth notes. Measure 16 is labeled 'D' and contains a series of eighth notes. Measure 16 ends with a double bar line and a 3/4 time signature.

Measures 17-18 of the Cymbals part. Measure 17 contains a series of eighth notes. Measure 18 contains a series of eighth notes. Measure 18 ends with a double bar line.