

The University of Louisiana at Lafayette  
Marching Band  
*"The Pride of Acadiana"*



2026-2027 Marching Percussion Audition Packet  
May 2, 2026



Thank you for expressing interest in the 2026-2027 edition of the Ragin' Cajun Drumline and the UL Lafayette "Pride of Acadiana" Marching Band! This year's drumline will consist of 8-10 snares, 3-5 tenors, 6 basses, and 8-10 cymbals. The Ragin' Cajun Drumline does not have a front ensemble.

Included in this packet are materials required for the drumline audition, to be held from 9:00 AM to 4:00 PM on Saturday, May 2<sup>nd</sup> at the UL Band Room (Angelle Hall - 601 E. St. Mary Blvd, Lafayette, LA 70503). A more specific schedule for the day will be emailed to all registered attendees approximately 2 weeks prior to the audition.

To will ensure that you are counted as a participant in the auditions, and that you are included in any emails related to the audition day and the Ragin' Cajun Drumline, you will need to **register for an audition**. The audition registration portal will open soon, so please visit the UL Bands website ([ulbands.com](http://ulbands.com)), and scroll down to find/click the Drumline Auditions button. If you're having trouble finding the registration portal, you can email [drumline@louisiana.edu](mailto:drumline@louisiana.edu) for assistance.

Things the UL Lafayette Bands will provide for the audition:

- Drums, carriers, and stands
- Cymbals
- Bass drum mallets

Things you will need for the audition:

- Snare and tenor sticks
- Drum pad (so you can play while personnel rotates)
- This packet (as either a digital or physical copy)

The audition will consist of both solo and group evaluation. The results of the audition will be emailed to you during the week following the audition, or as soon as the results can be made available. If you make the drumline, you are expected to report for pre-season camp with all exercises, cadences, and additional music prepared on Saturday, August 15, 2026. If you have any questions, feel free to contact me at [drumline@louisiana.edu](mailto:drumline@louisiana.edu). The directors and staff are all looking forward to a great season with the "Pride of Acadiana" and we look forward to seeing you on May 2<sup>nd</sup>!

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### Audition Procedures:

Students will select a "Primary" and "Secondary" instrument for the audition. If snare drum or tenors are the "Primary" instrument, you are required to prepare a 30-45 second solo of your choice as well as the excerpt included in this audition packet. If bass drum/cymbals is included as a "Secondary" instrument, the student must be familiar enough with the music to execute any part within that instrument section (memorization not required). Marking time is required for every selection located in the "Required Group Audition Materials" category.

Students will perform on their "Primary" instrument for the solo audition. Audition material for your "Secondary" instrument(s) will be selected from the "Required Group Audition Materials" below, and should be prepared to the best of the student's ability (memorization not required). To ensure that all students receive maximum consideration on all of their chosen instruments, everyone will be encouraged to rotate instruments throughout the group portion of the audition.

Instructions for each phase of the audition are as follows:

#### Required Solo Audition Materials (Primary Instrument Only):

a. Audition Excerpts 1, 2, and 3 (**NOTE: only 2 excerpts for BD and Cymbal**).

\*\*\*specific instructions, if necessary, are found in the individual excerpt parts\*\*\*

b. Sightreading

#### Required Group Audition Materials:

a. 6 Exercises (8 Below, Loosen It Up!, Flamin' It, Timing 24, PD23, Reauxlls)

b. UL Fight Song (Quarter note = 152)

c. Respect (Quarter note = 120)

d. Jambalaya/Sunshine (**Begin at m. 9**, quarter note = ~128-132, later 146)

### Instrument Notes:

- **Tenors**, play each exercise on drum 2, focusing on sound quality, technique, and execution. Once the exercises are perfect on drum 2, then move around the drums without compromising anything from the "drum 2" version of the exercise.
- **Bass Drums**, learn each warm up in unison rhythm and then focus on one part that you might want to play. Please keep in mind, however, that you may be asked to play ANY part during the group audition process.
- **Cymbals**, learn the entire exercises/excerpt so you are ready to play ANY part during group performance. Check out the YouTube links on the next page for technique demonstrations.

## Exercise Notes:

**"8 Below"** - This exercise covers multiple aspects of legato playing – from the straightforward legato stroke, to the accent-tap combination, and then finally the synthesis of both as a hand-to-hand exercise. Each section can be played separately or in combination with one or more sections. Strict attention should be paid at all times to consistent heights, stroke, and velocity.

**"Loosen It Up!"** – composed by our director of percussion studies here at UL, this exercise is designed to get your hands moving smoothly, consistently, and most important of all...loosely (read: relaxed!). Just like bouncing a ball...think relaxed strokes with very little tension in the grip. And don't let the odd meters fool you – look for the pattern of notes established in the first section, and use that pattern to guide you through the 2<sup>nd</sup> and 3<sup>rd</sup> parts.

**"Flamin' It"** – an homage to the godfather of funk himself, Mr. James Brown, and an excellent opportunity to work on your flam technique! Avoid "flat flams" and make sure that your grace note heights don't climb as you go through the exercise. **Snares and Tenors** – see the note below the exercise for ways to increase the flam challenge!

**"Timing 24"** – Playing between the hands (alternating strokes) begins with understanding the timing of each individual hand. Make sure your right hand (or left hand – the exercise can be played both ways!) strokes are even and consistent in both timing and technique, and look/listen for the mixed timing at the end of the exercise.

**"PD23"** – After alternating strokes, no rudiment gets more use in the RCDL than the paradiddle. This exercise opens up the rudiment, moves the stickings around, and encourages you to think more creatively about how to phrase the paradiddle. We'll play each bracketed section separately first, and then play the entire exercise with repeats (and the tag ending!)

**"Reauxlls"** – Here in Louisiana, we do everything with a little lagniappe, and this exercise is no exception! What begins as an innocuous triplet roll exercise turns into a funk groove by m. 9, complete with an ensemble quarter note rest (space is the funkier sound of all). We play an open interpretation of rolls in the RCDL – in fact, you should work to make your diddles sound as close to two successively played 16<sup>th</sup> notes as possible. 2/3 can help you identify this interpretation, and the end of this exercise will help make your rolls BIG!

## YouTube Technique Library:

(Note: the following videos are intended to be examples of our technique. Please use them as such, but remember – elements of each technique may be slightly different when you arrive for auditions!)

### **Snare**

- Traditional Grip Technique - (<http://www.youtube.com/watch?v=dJwoUbeo55Q>)
- Marching Snare Drum Posture - (<http://www.youtube.com/watch?v=pa1CvzKCGoQ>)

### **Tenors**

- Tenor Drum Playing Zones - (<http://www.youtube.com/watch?v=dKBfWaxbgLM>)
- Marching Tenor Crossover Technique - (<http://www.youtube.com/watch?v=Kfzu1dGt7YM>)

### **Bass**

- Marching Bass Drum Grip - (<http://www.youtube.com/watch?v=yfotDvRY7E0>)

### **Cymbals**

- Orchestral Crash - (<http://www.youtube.com/watch?v=b33w5Pt9ytY>)
- Crash Choke - (<http://www.youtube.com/watch?v=GLSaEvlrrh0>)
- Crunch - (<http://www.youtube.com/watch?v=Pc2kSgkL47g>)
- Sizzle - (<http://www.youtube.com/watch?v=k0oFQ9bl3xQ>)
- Sizzle Suck - (<http://www.youtube.com/watch?v=jLcXJ746Rbs>)
- Click\* - (<https://www.youtube.com/watch?v=2TtsIRD4ff8>)

\*we call these "Skanks," played closed (like this video) and open (like a Crash-Choke, in this position)

Dynamic Levels:

Dynamic levels correspond to how many "inches" the stick is raised to strike the drum. These are not specific measurements, but guidelines to help accuracy throughout the line. When describing heights between the given points, terminology will include "happy" (for additional height above) and "sad" (for reduced height).

Forte = 12" stroke height

Mezzo-Forte = 9" stroke height

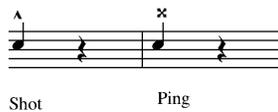
Mezzo-Piano = 6" stroke height

Piano = 3" stroke height

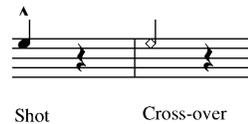
Taps are played at 3 inches or lower at all times, unless a crescendo or decrescendo notates a change in stick height.

Notation Key:

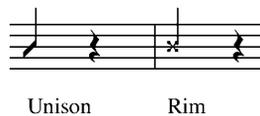
Snare drum notation is as follows:



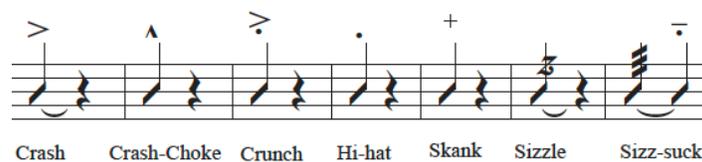
Tenor notation is as follows:



Bass drum notation is as follows:



Cymbal notation is as follows:



Score

# 8 Below

perc. arr. Brett Landry

①

SD  
TN  
BD  
CC

②

6  
6

11  
11

2

8 Below

16

16

3

21

25

# LOOSEN IT UP!

TROY BREAUX

SNARE DRUM

QUINT TOMS

BASS DRUMS

S. Dr.

QUINTS

B. Dr.

S. Dr.

QUINTS

B. Dr.

Score

# Flamin it to the Death

Landry

James Brown ♩ = 105

Snare Drums  
Tenors  
Bass Drums  
Cymbals

S.Dr.  
Ten.  
B. Dr.  
Cym.

**\*\*\*Snare/Tenors:** Beats 3 and 4 of measures 1-3 can be “altered” from the written Flam Accents to add other essential flam rudiments, to include (but not limited to)...

Flam Drags – Flam 5’s – Flam Paradiddles – Single Flammed Mill



# PD 23

Brett Landry

Snare

Tenors

Bass Drums

Cymbals

This system contains four staves of music. The Snare and Tenors staves have rhythmic notation with letters 'r' and 'R' below the notes. The Bass Drums staff has rhythmic notation with letters 'R' and 'L' below the notes. The Cymbals staff has rhythmic notation with letters 'R' and 'L' below the notes. The music is in 4/4 time and consists of three measures.

S.Dr.

Ten.

B. Dr.

Cym.

This system contains four staves of music. The S.Dr. and Ten. staves have rhythmic notation with letters 'l', 'r', 'R', and 'L' below the notes. The B. Dr. staff has rhythmic notation with letters 'R' and 'L' below the notes. The Cym. staff has rhythmic notation with letters 'R' and 'L' below the notes. The music is in 4/4 time and consists of three measures.

S.Dr.

Ten.

B. Dr.

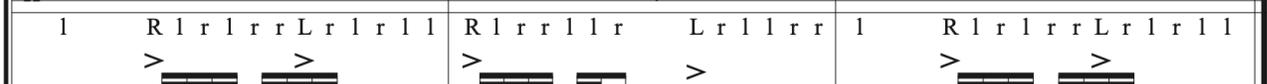
Cym.

This system contains four staves of music. The S.Dr. and Ten. staves have rhythmic notation with letters 'l', 'r', 'R', and 'L' below the notes. The B. Dr. staff has rhythmic notation with letters 'R' and 'L' below the notes. The Cym. staff has rhythmic notation with letters 'R' and 'L' below the notes. The music is in 4/4 time and consists of three measures.

PD 23

10

S.Dr. 

Ten. 

B. Dr. 

Cym. 

Rhythmic notation: | 1 R l r l r r L r l r l l | R l r r l l r L r l l r r | 1 R l r l r r L r l r l l

Rhythmic notation: | R l r l l 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 l r L R L r l r l

13

S.Dr. 

Ten. 

B. Dr. 

Cym. 

Rhythmic notation: | R l r r L r l R L r l l R l r L | R l r r l R l l R l r r l r l l R | R l r r l R l R | R l r r l l R

Rhythmic notation: | R L R L L r L R L | R R L r L R l r l r l r l R L r

15

S.Dr. 

Ten. 

B. Dr. 

Cym. 

Rhythmic notation: | R l r r l l r L r r l l R r l r r l r | l l R L r l r l r L r l r l l R L R | R L r l r l r L r l r l l R L R

Rhythmic notation: | R L R L L r L R L | R l R L R L R L r L R

# Reauxlls

B. Landry

♩ = 120 - 163

Drum set notation for the first system, measures 1-3. The notation includes Snares, Tenors, Basses, and Cymbals. The time signature is 12/8. The snare part includes the instruction "Choose a drum - up to beat 3 in m. 9".

Snare:  $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$   
Tenor:  $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$   
Bass:  $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$   
Cymbal:  $\text{Cymbal pattern with accents}$

Drum set notation for the second system, measures 4-6. The notation includes Snares, Tenors, Basses, and Cymbals. The snare part includes the instruction "Choose a drum - up to beat 3 in m. 9".

Snare:  $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$   
Tenor:  $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$   
Bass:  $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$   
Cymbal:  $\text{Cymbal pattern with accents}$

Drum set notation for the third system, measures 7-9. The notation includes Snares, Tenors, Basses, and Cymbals. The snare part includes the instruction "Choose a drum - up to beat 3 in m. 9".

Snare:  $R \ 1 \ Rr \ 1 \ r \ L \ R \ 1 \ r \ 1 \ r \ 1$   
Tenor:  $R \ 1 \ Rr \ 1 \ r \ L \ R \ 1 \ r \ 1 \ r \ 1$   
Bass:  $r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1 \ r \ 1$   
Cymbal:  $\text{Cymbal pattern with accents}$

10

R ll rr l r L rr ll rr L R L  
 R ll rr ll R l r L r L  
 rr l rr l r L R ll rr ll rr ll  
 R ll rr L rr ll rr ll rr L R L  
 R ll rr ll R L r L r L  
 rr l rr l r L R ll rr ll rr ll  
 R r l r l R r l r l r l r l R L  
 R L R R  
 R l r r l R L R ll rr ll rr ll

13

rr ll rr ll rr ll rr ll rr ll  
 rr ll rr ll rr ll R L R L R  
 rr ll rr ll rr ll rr ll rr ll  
 rr ll rr ll rr ll R L R L R  
 rr ll rr ll rr ll R L R L R  
 rr ll rr ll rr ll R L R L R  
 rr ll rr ll rr ll R L R L R  
 rr ll rr ll rr ll R L R L R

# Snare Drum Material

\*\*\***IMPORTANT** – be sure to read the audition requirements on pg. 2 of this packet thoroughly to ensure performance of the appropriate materials\*\*\*

## Snare Drum Audition Excerpt #1

Ragin' Cajun Drumline 2026-2027

One 30-45 second solo of your choice, featuring your technical skill and musicality.

## Snare Drum Audition Excerpt #2

Ragin' Cajun Drumline 2026-2027  
(to be played at quarter note = 116)

Musical notation for Snare Drum Audition Excerpt #2, measures 27-35. The notation is written on a single staff with a snare drum clef. It includes various rhythmic patterns, accents, and dynamic markings such as *f*, *mf*, and *ff*. Measure numbers 27, 31, and 35 are indicated in boxes at the start of their respective lines. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *mf*, and *ff*. There are also accents and slurs throughout the piece.

## Snare Drum Audition Excerpt #3

Ragin' Cajun Drumline 2026-2027

Musical notation for Snare Drum Audition Excerpt #3, measures 1-7. The notation is written on a single staff with a snare drum clef. It includes various rhythmic patterns, accents, and dynamic markings such as *fp*, *ff*, *mf*, *f*, *mp*, *p*, and *fff*. A tempo marking of  $\text{♩} = 100$  is present at the beginning. Measure numbers 4 and 7 are indicated in boxes at the start of their respective lines. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *fp*, *ff*, *mf*, *f*, *mp*, *p*, and *fff*. There are also accents and slurs throughout the piece.





# Tenor Material

\*\*\***IMPORTANT** – be sure to read the audition requirements on pg. 2 of this packet thoroughly to ensure performance of the appropriate materials\*\*\*

## Tenor Audition Excerpt #1

Ragin' Cajun Drumline 2026-2027

One 30-45 second solo of your choice, featuring your technical skill and musicality.

## Tenor Audition Excerpt #2

Ragin' Cajun Drumline 2026-2027  
(to be played at quarter note = 116)

Musical notation for Tenor Audition Excerpt #2, measures 27-35. The notation is on a single staff with a treble clef and a 4/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The notation includes dynamic markings such as *f*, *mf*, and *fp*. There are also accents (>) and slurs over various groups of notes. The drumline notation below the staff uses letters R and L to indicate right and left drum strokes, with some letters in italics. Measure numbers 27, 31, and 35 are indicated in boxes at the start of their respective lines.

## Tenor Audition Excerpt #3

Ragin' Cajun Drumline 2026-2027

Musical notation for Tenor Audition Excerpt #3, measures 1-8. The notation is on a single staff with a treble clef and a 4/4 time signature. It starts with a tempo marking of quarter note = 100. The notation includes dynamic markings such as *fp*, *ff*, *mf*, *f*, *mp*, *p*, *ff*, and *f*. There are also accents (>) and slurs over various groups of notes. The drumline notation below the staff uses letters R and L to indicate right and left drum strokes, with some letters in italics. Measure numbers 4 and 8 are indicated in boxes at the start of their respective lines.

Tenors

# UL Fight Song (2018)

UL Traditional

$\text{♩} = 152$

TAP - OFF

12

23

33

41

Tenors

# Respect

Traditional

$\text{♩} = 120$

TAP - OFF

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8

16

21

Tenors

# Jambalaya/Sunshine

UL Traditional

♩ = 70  
Ragin' Cajun Cheer  
*accel.*

♩ = 132

11

23 (4) (8) (4)

47 You Are My Sunshine  
*accel.*

53

62 Skank!

72

The musical score is written on a grand staff with a treble clef and a 4/4 time signature. It consists of six systems of music. The first system starts with a tempo of ♩ = 70 and includes the lyrics 'Ragin' Cajun Cheer' with an 'accel.' marking. The second system begins at measure 11. The third system starts at measure 23 and includes four-measure rests. The fourth system begins at measure 47 with the lyrics 'You Are My Sunshine' and an 'accel.' marking. The fifth system starts at measure 53 and includes a 'Skank!' marking. The sixth system begins at measure 62. The score includes various dynamic markings such as *f*, *mf*, and *ff*, and features complex rhythmic patterns using letters R, L, and r. There are also some rests and repeat signs throughout the piece.



Bass Drums

# UL Fight Song (2018)

UL Traditional

♩ = 152 TAP - OFF

13

28 \*3's/4's on repeat\*

37

*ff* *f* *f* *ff*

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Bass Drums

# Respect

Traditional

♩ = 120 TAP - OFF

6

16

21

*f* *ff* *ff* *f* *ff*

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# Cymbal Material

\*\*\***IMPORTANT** – be sure to read the audition requirements on pg. 2 of this packet thoroughly to ensure performance of the appropriate materials\*\*\*

## Cymbal Audition Excerpt #1

Ragin' Cajun Drumline 2026-2027

(excerpt to be played on snare drum)

Quarter note = 196

Musical notation for Cymbal Audition Excerpt #1, snare drum. The piece is in 3/4 time with a tempo of Quarter note = 196. The notation consists of three staves. The first staff contains measures 1-7 with rhythmic patterns and dynamics. The second staff contains measures 8-13, featuring accents and a quintuplet in measure 13. The third staff contains measures 14-17, ending with a double bar line. Dynamics include *f*, *mf*, *f*, *p*, *mf*, *f*, *ff*, and *mf*.

## Cymbal Audition Excerpt #2

Ragin' Cajun Drumline 2026-2027

(excerpt to be played on cymbals)

Musical notation for Cymbal Audition Excerpt #2, cymbals. The piece is in 4/4 time with a tempo of  $\text{♩} = 144$ . The notation consists of a single staff with measures 1-8. The notes are marked with accents and dynamics: *f*, *mf*, *f*, *p*, *mf*, *f*, *ff*, and *mf*.

Cymbals

# UL Fight Song (2018)

UL Traditional

♩ = 152  
TAP - OFF

*ff* *f*

17

33 *f* *f* *ff*

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Cymbals

# Respect

Traditional

♩ = 120  
TAP - OFF

*ff* *f* *mf*

12 *ff* *f*

21 *f* *ff*

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Cymbals

# Jambalaya/Sunshine

UL Traditional

The musical score is written for Cymbals and consists of five staves. The first staff begins with a tempo of  $\text{♩} = 70$  and a 4/4 time signature. It includes the piece "Ragin' Cajun Cheer" with a 3/8 time signature and an "accel." marking. The tempo then changes to  $\text{♩} = 132$ . The second staff continues with a 2/4 time signature and includes a measure with a "2" above it. The third staff starts at measure 29 and includes a measure with a "(16)" above it. The fourth staff starts at measure 44 and includes a measure with a "(12)" above it, followed by the piece "You Are My Sunshine" with a tempo of  $\text{♩} = 146$  and an "accel." marking. The fifth staff starts at measure 56 and includes a measure with a "(4)" above it. The score uses dynamic markings *mf*, *f*, and *ff*. The notation includes various rhythmic values, rests, and accents.