Greetings! Thank you for your interest in the 2016 – 2017 Wildcat Marching Band Drumline. We are very excited about this fall’s line and are looking forward to a great marching season. Since competition is looking to be quite rigid, we encourage you to prepare accordingly. Attached you will find details regarding the audition, basic technique concepts, and other general information concerning the upcoming season – we look forward to working with you. To receive audition materials, please contact drumline instructor Francisco Perez (perezperc@gmail.com) along with any other questions you may have.

AUDITIONS

Drumline/band camp will be held Saturday, August 13 with final auditions in Fine Arts Room 22, time TBA. All drumline members are expected to attend all band camp rehearsals – please plan accordingly for your availability during August 13 – 21 [all day, including evenings]. Specific camp schedules will be provided once you arrive.

Regarding audition preparation, we strongly urge members to be confident in their individual playing (timing, clarity, approach, overall sound, etc.) in order to set a strong foundation within the ensemble setting of the drumline. Your ability to play the basics well is more important than your ability to perform stick tricks, etc. Please note: no spot is guaranteed – all members must go through the same audition process.

Though not required, you are STRONGLY encouraged to memorize all music for the audition. Members of the Wildcat Marching Band will learn 5-6 different shows throughout the fall as well as several stand tunes, pregame arrangements, cadences and cheers. The skill of quickly learning and memorizing new music every week is crucial once the season starts. In addition to the playing audition, auditionees will also be evaluated on marching fundamentals and responsiveness as early week progresses.

Though drums and cymbals will be provided, all members of the drumline will be required to supply their own sticks and mallets for the year – please show up to auditions with something to play with. The UK Drumline uses Innovative Percussion at all times: snares (FS-MM), tenors (TS-MM), bass (FBX series). Those making the bassline will be provided with one new pair of mallets to start the season, then must supply their own for the remainder of the year.

SNARE & TENOR AUDITION MATERIALS

Prospective members wishing to audition for snare or tenors will be required to submit a pre-screening audition video prior to the live audition. This short video should be uploaded to YouTube (unlisted) and submitted to Francisco Perez (perezperc@gmail.com) no later than August 1, 2016. Though playing on a drum is preferred, a practice pad will suffice. This video should include the following performed with an audible metronome while marking time:

**Snares**
- bUKs [all] @ 160bpm
- Stasis [all] @ 112bpm
- krackKUs [all] @ 170bpm

**Tenors**
- bUKs [all] @ 160bpm
- Stasis [all] @ 112bpm
- krackKUs [all] @ 170bpm
BASS & CYMBAL AUDITION MATERIALS

Prospective members wishing to audition for bass drum or cymbals will be required to prepare the following with a metronome while marking time at auditions:

**Bass**
- Bass audition étude
- All exercises
- Familiarity with “Stasis” & “kracKUs”
- Sight-reading

**Cymbals**
- Standard crashes at various dynamics
- “Stasis” & “kracKUs”
- Sight-reading

TECHNIQUE

TIMING

As a section of the WMB, the drumline has the responsibility of keeping time for the rest of the ensemble – timing is key. For this reason, we will be “marking time” virtually anytime we play because **great timing starts from the ground up**. It is crucial that the feet act as the source of pulse so that the hands line up and “follow” the feet, not the other way around. Always practice with a metronome and always practice with the feet.

Regarding the “mark time,” your feet should form a 45° angle – heels together, toes apart. Make sure the whole foot comes evenly off of the ground about \( \frac{1}{2} \) “ and articulates back down on the beat. This should look relaxed but felt “fortissimo.” We will almost always start off of the left foot.

SOUND

In order to produce the best sound possible on each instrument, several factors regarding approach must be considered. As you play, make sure that you strive to achieve a relaxed yet confident stroke and grip. Your grip should never “choke off” or inhibit the natural resonance of the stick or mallet. Additionally, it is important to utilize the drum’s rebound at all times in order to keep the stick/mallet in motion at all times – any extra pressure in the grip will create an inefficient stroke off of the head. **Consistent velocity between all dynamic levels while letting the sticks “breathe” will produce a healthy, full sound.** A relaxed forte legato stroke should feel the same in the hands as a relaxed piano legato stroke.

An important note about taps: taps make up the majority of all music the UKDL will be playing. **Feel comfortable playing taps at true piano.** For height reference, taps should never be higher than “parallel” to the playing surface [aka 3”]. Though we will occasionally refer to heights in terms of inches, these are general [and mostly visual] concepts, not exact sciences. Our ears and eyes ultimately define how we blend and balance between/across sections. You are strongly encouraged to practice in front of a mirror in order to monitor consistency of sounds and heights.

SNARES/TENORS

The UK snareline plays with traditional grip – creating consistent sounds hand to hand is key. As the main melodic voices of the drumline, great rhythmic timing and confidence within the snare and tenor sections are crucial. Tenors: be able to play all warm-up exercises on drum 2. Additionally, the hands should always reset to drum 1 & 2 when not playing.
BASSES
In addition to preparing the “unison” parts of the exercises, please be familiar with all splits. Playing on a bassline, where you are virtually a soloist within a section, requires individual mental strength and precise timing. You may be asked to perform exercise splits by yourself. Always practice with a metronome while marking time.

CYMBALS
As perhaps the most noticeable instrument on the field [both visually and aurally], upper body strength and timing are of utmost importance. In the audition, you will be asked to demonstrate the attached standard crashes in variety of rhythms with a metronome while marking time. Though the individual audition will factor into the results, we will also evaluate how well you work and learn in sectionals.

OTHER INFO
As the season starts, extra drumline rehearsals will be held on Monday nights (7-8pm) after marching band and Saturday mornings before games – i.e. don’t schedule anything on gamedays.

Because your well-being is important to us, please come to auditions ready for athletic activity. Please wear comfortable athletic attire, athletic shoes, water bottle, sunglasses, sunscreen, and EAR PLUGS. Tinnitus is a serious hearing condition that has emerged through careless marching percussion practices. We highly recommend Etymotic Research ER20 ETY-Plugs ($13, Amazon).
Sustain Crash
– a normal concert crash technique that allows the cymbals to vibrate freely. Use smooth motion for a full-bodied sound.

Dampening
– a normal concert crash with a defined release point at which a full-bodied sound.

Fusion - two quick motions that create a subtle crash followed by a light, muted hi-hat choke. They be achieved horizontally or vertically.

Zing - a sustained "shimmer" achieved when the edge of a cymbal scrapes the grooves of the grooves of the other.

Hi-Hat - a drumset-like "chick" sound when the cymbals are struck horizontally and pivoted against the body.

Tap Crash - a light "ring" sound created when the cymbal edges are tapped together at a right angle.

Sizzle Crash - a sustained sizzle created when the cymbals are struck horizontally, remain together after impact, and slowly separated.

Smash Crash - a noisy, short crash in which the cymbals crash together so mildly any sustain. Overlap cymbals to prevent air pocket.

Crash Choke - a full-bodied, short crash. Muffle with the upper body immediately after impact.

Campbell Perez

UK CYMBAL BASICS & AUDITION ETUDE 2015
Krackus
