

2025 UK WILDCAT DRUMLINE

Thank you for your interest in joining the 2025 University of Kentucky Wildcat Drumline! We are excited to have you with us for the upcoming season. If you have not done so, please fill out the commitment form found below:

https://docs.google.com/forms/d/e/1FAIpQLScxmUY_iRtTgo5tzHojNIVqfl-2eInx-FrPYoyMnQQRDCEGHw/viewform.

This form helps us know how many students to potentially expect for camp. The drumline audition is a two-step process that includes a video submission and a callback audition. The video audition helps us to better invite students to the callback at band camp, give feedback, or suggest a secondary instrument option if necessary. The goal is to place as many capable students as possible in the subsection that is both best for their overall success as well as the needs of the marching band as a whole. The acceptance number each year is dependent upon the number of well-prepared students, instrument inventory, and the overall WMB size. This means that all spots are not guaranteed. In order to make the process as fair as possible, rookie members have the same chance to make the line as veteran members. Please, prepare the audition material to the best of your ability. It is advised that you prepare both a primary and a secondary instrument. We try to honor first choices, but that is not guaranteed, but if you are flexible with a positive attitude and good work ethic, you have a great shot at joining us in the Fall!

If you have any questions, please contact Jeremiah Ingram at Jeremiah.Ingram@uky.edu.

*****Your video is due by July 21, 2025*****

If there is an extenuating circumstance preventing the upload of your video, please email Jeremiah Ingram **BEFORE** the deadline to see if an alternative audition arrangement is possible based on the validity of said circumstances.

Video Audition Repertoire

- 8s(1) – @130 bpm
 - Quads play all 3 around patterns
- Accent Tap(3) – @126 bpm
 - Cymbals
 - play every note without a letter underneath
 - when it is an A/B split, play either the A or B part
- Triplet Rolls(5) – @130 bpm

- Snares/Tenors – A section at mezzo forte(9 inches), B section-end with forte accents(12") and piano taps(3")
- Bass/Cymbals – all forte
- Cymbals
 - play every note without a letter underneath
 - when it is an A/B split, play either the A or B part
- Bounce(6) – @130 bpm at forte
- Vocab(7) – @100 Bpm **SNARES AND TENORS ONLY**
 - Check bar as written, flams on the accents
- **BASSES Only – Play the split for drum 2 or 3 for each exercise when applicable.**

Recording Guidelines:

It is preferable for you to play on a drum with an audible metronome. If that is not possible, then on an articulate pad with an audible metronome is acceptable. Clapping and vocalizing the cymbal sounds with an audible metronome is acceptable if cymbals cannot be obtained. Mark time during all exercises **EXCEPT VOCAB(7). Please record at an angle that allows us to clearly see your feet as well as your playing.** Each exercise should be recorded in its entirety without edits in the middle of them. Each exercise can be recorded separately. **Please submit your video in the form of an unlisted YouTube link to Jeremiah.Ingram@uky.edu.**

Audition Results:

All auditionees will be no later than August 1st of their audition results. See possible audition results below:

- A. Invited on your primary choice
- B. Invited but on the fence for your primary choice. Please consider a secondary instrument.
- C. Invited on secondary instrument
- D. Not invited for the drumline

All auditionees who receive an invite will need to confirm via email to Jeremiah.Ingram@uky.edu of their intent to attend the callback audition by August 4th. The callback audition will take place on the first day of band camp on Friday August 15.

General Audition Preparation Tips

Feet

The most important aspect of what we do is our feet. Everything we do starts with having good, consistent feet. You must take the time to work on this. Ideally, you can mark time through everything that we play. While our feet do not come very high off of

the ground for our mark time, we do lift the entire foot. If you can get your feet in time, playing in time becomes second nature. It also becomes easier for you to tell when your playing is not rhythmically accurate. **DO NOT NEGLECT YOUR FEET!**

Playing Approach

Always strive to play with good rhythmic integrity. We play rhythms that have stickings, dynamics, sound effect, etc. The rhythm is always at the top of our playing hierarchy. Strive for an open sound without overgripping the stick or mallet. Overgripping produces a choked sound and invites unnecessary tension into our body. Neither the sound nor the feeling is conducive to playing well with longevity. The stick/mallet needs to resonate, and unnecessary tension can lead to injury.

Physicality

Remember that what we do is physical. Having the facility to make the drum you want is great but remember that you will be carrying the drum or cymbals for extended periods of time. Your body needs to be able to do that. Make sure you are up for the physical demands that will be placed on your body. If that means taking steps over the summer to get into marching shape, then that is your next step to prepare for auditions.

General Instrument-Specific Tips

- **Snare**
 - Play accurate rhythms at accurate dynamics.
 - Have a clear two-height contrast when required (accents vs. taps).
 - Demonstrate rudimental vocabulary and have control over those rudiments.
- **Tenors**
 - **Crossovers are open circles with a slash.**
 - Play accurate rhythms at accurate dynamics.
 - Have a clear two-height contrast when required (accents vs. taps).
 - Demonstrate rudimental vocabulary and have control over those rudiments.
 - Show comfort and fluidity when moving around the drums.
 - Demonstrate the ability to play all exercises on a single surface (drum 2) and with the arounds.
- **Bass**
 - Play accurate rhythms and dynamic.
 - Understanding of where split rhythms fall in the composite rhythms of the line.
 - Play with confidence. In splits, you are a solo instrument, so your notes need to be present.
 - Our approach to technique is the same as if you were playing on a flat surface using matched grip.

- Familiarize yourself with the splits because it is possible that you can end up on any bass drum depending on the needs of the group and where your talents can be best utilized.
- **Cymbals**
 - Your section is one of the loudest and easily the most visible on the field.
 - Understanding how rhythms fit with your feet.
 - Stay relaxed.
 - Know what your next sound will be, so it does not catch you by surprise
 - Be able to navigate multiple sound changes with fluidity.
 - Playing cymbals is often new for people, so it is fine if you are not as experienced on this instrument. If you have an open mind, a desire to learn, a good work ethic, and a positive attitude, you will be successful.
 - **FOR TECHNIQUE AND SOUND EXAMPLES, VISIT THE SEAVINE CHANNEL ON YOUTUBE. LOOK AT THE “SEAVINE CYMBAL EDUCATION” PLAYLIST.**
 - **Sounds Expected**
 - Crashes
 - Sizzles
 - Fusions
 - Taps
 - Chokes
 - Tap chokes
 - Hi-hats

Exercise Explanation and Breakdowns

Dynamic/Height Relationship

- pp – 1”
- p – 3”
- mp – 6”
- mf – 9”
- f – 12”
- ff – 15”(vertical)

8s(1)

- 8s should be played at multiple dynamics(pp to ff).
- **Tenors**
 - There are three different rounds to go with this exercise. Be able to play all three.
- **Basses(ways to play)**
 - Unisons for entire exercise
 - As written with split
 - As written unisons with 2’s on the split(16th notes)

- As written unisons with 3's on the split (sextuplets/16-note triplets)
- As written with 4's on the split (32nd notes)
- **Cymbals**
 - Play using different sounds.
 - Ex.
 - All crashes
 - All taps
 - All tap chokes
 - Etc.

Doubles(2)

- Play at all dynamic ranges.
- Fast tempi necessitate softer dynamics/lower heights.

Accent Tap(3)

- Play with dynamics ranging from *mp-ff*.

PD(4)

- **Dynamic range(mp-ff)**
- **Cymbals splits**
 - 4 way – Members of the cymbal line while divide the split like a bass line.
 - 2 way – A/B
 - Unisons are on the middle line.

Triplet Rolls(5)

- The A-section should be played at multiple dynamics(p to f).
- The B and C-sections – dynamics only apply to accents while taps are at p.
- **Basses**
 - Play at established dynamics the whole time until measure 16.
 - Measure 16 starts at p and crescendos to f.

Bounce(6)

- **Dynamics(mf-ff)**
- **Snare/Tenor**
 - Float flam 3s(IR r r r **OR** rL l l l)

Vocab(7)

- **Snares and Tenors**
 - Apply duple-based rudiments on groups of 4 notes
 - Ex.
 - Flams on accents

- Tap drags
 - Paradiddles
 - Flam taps
 - Tap rolls
 - Rolls
 - Etx...
- Apply triple-based rudiments on groups of 3 notes
 - Flams on accents
 - Tap drags
 - Tap rolls(Tap 5s)
 - Rolls
 - Etc.
- **Tenors**
 - The written round may not work for ALL rudiments. When that is the case, practice on drum 2.
 - When adding flams to the accents, the grace note should be played on the drum that the grace-note hand last played.
 - Ex. In measure 2, the first accent is on drum 3. Adding a flam to that note means that your grace note will be on drum 1 because that is the last drum that your left hand played.
- **Basses and Cymbals**
 - The flats have a constant stream of 16th notes that will help with timing. As you practice, subdivide 16th notes.
- **IMPORTANT**
 - **This exercise is meant to be used to plug in different rudiments, so it can get is complicated/choppy as your imagination allows. Start with just checking the entire exercise to make sure it is in time. Then start adding simple rudiments that are on the 40 essential rudiment sheet, then start adding common hybrid rudiments. It is better to be able to plug in more “standard” rudiments played with great rhythmic integrity than to try to put in the most complicated hybrid rudiment with inaccurate rhythmic interpretations.**

Cadences

- **Cymbals**
 - The cymbal notation guide written by Josh Smith is **ONLY** used for *73 Blue and Fury*.
 - The notation in the exercises is different. The sounds are written over the symbols in the exercise. The sound name is only written the first time it occurs in the exercise, but every time you see the specific notehead, it corresponds to the same sound.

Cymbal Line

8s(1)

J. Ingram

University of Kentucky Drumline

A

♩ = 110-160



7

B

C



14



Cymbal Line

Doubles(2)

J. Ingram

University of Kentucky Drumline

A ♩ = 130-170
sizzle tap choke

A B A B

7 **B**

A B A B A B

C

A B A B A B A B A

Cymbal Line

Accent Tap(3) University of Kentucky Drumline

J. Ingram

A ♩ = 110-145



6

B



A B A B A B A B A

11

C



B A B A B A B A B A B A B A B A

17



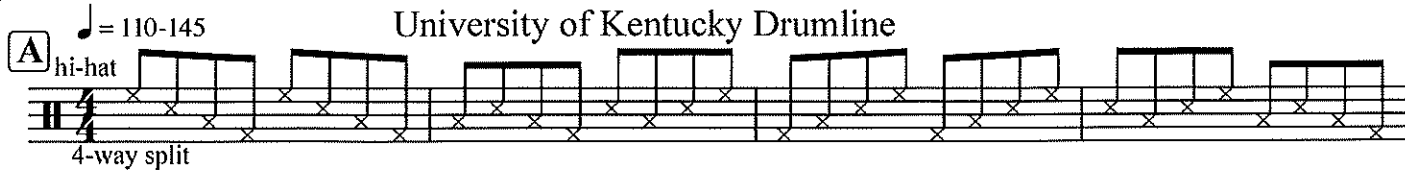
Cymbal Line

PD(4)

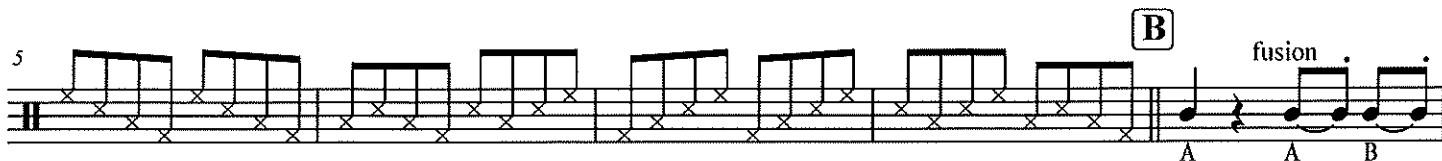
J. Ingram

University of Kentucky Drumline

A $\text{♩} = 110-145$
hi-hat
4-way split



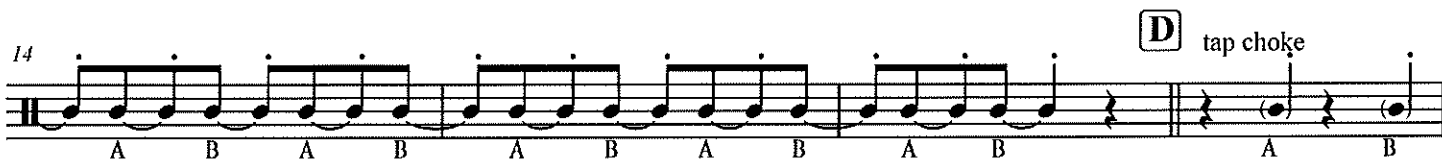
5 **B** fusion
A A B



10 **C**
A B A B A B A B A B A B



14 **D** tap choke
A B A B A B A B A B A B



18
A B A B A B



Cymbal Line

Triplet Rolls(5)

J. Ingram

University of Kentucky Drumline

A ♩ = 130-160

A B A B A B A B A B A B A B A B A

B

B A B A B A B A B A B A B A B A B

C

A B A B A B A B A B A B A B A B A

B A B A B

Cymbal Line

Bounce(6)

J. Ingram

University of Kentucky Drumline

♩. = 120-144

Hi-hat sizzle choke **A**

5

9 **B** muted taps

13

17

22

The image shows a cymbal line for a piece called 'Bounce(6)' by J. Ingram. The tempo is marked as 120-144 beats per minute. The notation is on a single staff with a key signature of one sharp (F#) and a time signature of 12/8. The piece is divided into measures, with measure numbers 5, 9, 13, 17, and 22 indicated. The notation includes various cymbal techniques: 'Hi-hat' (represented by an 'x' on a note), 'sizzle' (represented by a note with a vertical line through it), and 'choke' (represented by a note with a horizontal line through it). There are also 'muted taps' (represented by notes with a horizontal line through them). The notation is divided into sections A and B, with section A starting at measure 5 and section B starting at measure 9. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is written in a standard musical notation style, with a single staff and a key signature of one sharp.

Cymbal Line

Vocab(7)

J. Ingram

University of Kentucky Drumline

♩ = 95-120

A

hi-hat

Section A: hi-hat pattern. The notation is on a single staff with a treble clef. It starts with a 4/4 time signature, then changes to 7/8, and ends with a 4/4 time signature. The pattern consists of eighth and sixteenth notes, with 'x' marks indicating cymbal hits. The notes are grouped into measures, with the following sequence of notes: 4/4 (quarter, quarter, quarter, quarter), 7/8 (quarter, eighth, eighth, eighth, eighth, eighth, eighth), 4/4 (quarter, quarter, quarter, quarter). The notes are: A, B, A, B, A, B, A, B, A, B, A, B, A, B, A, B.

B

fusion

Section B: fusion pattern. The notation is on a single staff with a treble clef. It starts with a 4/4 time signature, then changes to 7/8, and ends with a 4/4 time signature. The pattern consists of eighth and sixteenth notes, with 'x' marks indicating cymbal hits. The notes are grouped into measures, with the following sequence of notes: 4/4 (quarter, quarter, quarter, quarter), 7/8 (quarter, eighth, eighth, eighth, eighth, eighth, eighth), 4/4 (quarter, quarter, quarter, quarter). The notes are: A, B, A, B, A, B, A, B, A, B, A, B, A, B, A, B.

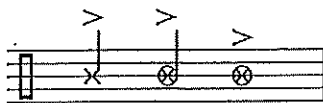
C

Section C: pattern. The notation is on a single staff with a treble clef. It starts with a 4/4 time signature, then changes to 7/8, and ends with a 4/4 time signature. The pattern consists of eighth and sixteenth notes, with 'x' marks indicating cymbal hits. The notes are grouped into measures, with the following sequence of notes: 4/4 (quarter, quarter, quarter, quarter), 7/8 (quarter, eighth, eighth, eighth, eighth, eighth, eighth), 4/4 (quarter, quarter, quarter, quarter). The notes are: A, B, A, B, A, B, A, B, A, B, A, B, A, B, A, B.

D

Section D: pattern. The notation is on a single staff with a treble clef. It starts with a 4/4 time signature, then changes to 7/8, and ends with a 4/4 time signature. The pattern consists of eighth and sixteenth notes, with 'x' marks indicating cymbal hits. The notes are grouped into measures, with the following sequence of notes: 4/4 (quarter, quarter, quarter, quarter), 7/8 (quarter, eighth, eighth, eighth, eighth, eighth, eighth), 4/4 (quarter, quarter, quarter, quarter). The notes are: A, B, A, B, A, B, A, B, A, B, A, B, A, B, A, B.

University of Kentucky MARCHING CYMBAL NOTATION GUIDE
by Joshua D. Smith



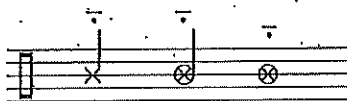
CRASH

This is your standard crash, the most commonly used, and the type you are most familiar with.



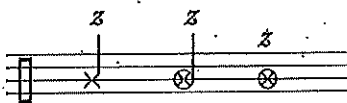
SIZZLE

After producing your crash, let the top cymbal keep contact with the bottom one as you slowly pull it away, thereby creating a "sizzle" sound the entire time.



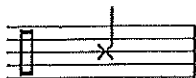
TING

Produce this sound by making contact (tapping) the inner bow of one cymbal with the edge of the other cymbal. The point of contact will resemble the shape of a letter T.



ZING

Start with your cymbals in the shape of a letter T with the edge of one cymbal (ex: right cymbal) touching the inside bow of another cymbal (ex: left cymbal). While maintaining contact, swipe your right cymbal away from your left cymbal to make the "zing" sound.



HI-HAT

Keep the closed edges of the cymbals against your body while opening up the ends that are facing the audience. The desired effect is the closed "chick" sound produced by the hi-hat on a drumset.

MARCHING CYMBAL NOTATION EXPLANATIONS *continued*
by Joshua D. Smith



FUSION CRASH

Initially crash by thrusting your top cymbal away from you (forward) and pulling it back toward you while maintaining contact with the other cymbal the entire time. The backward motion catches an air pocket between the two cymbals and stops the sound.



SWIRL

To create this sound, circle the cymbals around each other while constantly making contact. The sound should last the duration of the note (ex: 4 beats long for a whole note). The feel and look of this effect is similar to rubbing your open palms around together to get them warm.



CHOKES

After playing a crash, pull both cymbals against your chest to choke off the sound. This is a similar technique used in concert settings. The desired effect is that of a "staccato" sound: short and detached. You might also encounter a situation where the cymbals need to be choked off on a particular count of music, like "beat 3" as shown in the illustration.



SMASH CRASH / CRUNCH

Initiate the crash as a normal crash, but keep the cymbals together (like a hi-hat) after the crash. This creates a sound that is akin to a very loud and "dirty" hi-hat sound.

EUPHISTIC PHANTASIA

University of Kentucky Drumline

Written by:
Rusty Wright
Denny Lewis
UK Drumline, 1986

The score is written for a 4/4 drum set and includes parts for snare, tenors, 8 bass drums, and cymbals. The tempo is marked with a 4/4 time signature. The score includes various performance instructions and dynamic markings.

snare
"HUI!"
f

tenors
f
"HUI!"
f

8 bass drums
f
"HUI!"
f

cymbals
f

sd
stick on stick
f

tn
f

8bd
f

cym
f

Divisi (A/B)

both sticks R/H on shell
f

Unis.

19

both sticks
RH on shell

sd

tn

8bd

cym

15

stick clicks

23

stick clicks

22

sd

tn

8bd

cym

15

stick clicks

23

stick clicks

22

19

both sticks
RH on shell

sd

tn

8bd

cym

15

stick clicks

23

stick clicks

22

sd

tn

8bd

cym

15

stick clicks

23

stick clicks

22

cymbals

73 BLUE

Joshua D. Smith

University of Kentucky Drumline

FINE
(on last time)

4/4

fff

(11)

10

(16)

mp $\backslash m / > < \backslash m /$
BD SOLO

(24)

mp $\backslash m / > < \backslash m /$
TENOR SOLO

(28)

mp $\backslash m / > < \backslash m /$
CYMBAL SOLO

20

ff

(32)

mp $\backslash m / > < \backslash m /$
SD SOLO

(39)

ff "WE ARE U K"

30

mp

ff

40

4

ff

Divisi [A/B]

D.C. AL FINE

Cymbal Line

CLIX

James Vilseck

WMB Drumline 19

$\text{♩} = 116$

Vocal:
"Go Big Shue!!!"

ff

[6] Sizzle

3

10 HH

[14]

ff

f

mf

17

ff

Fusion

[22]

25

Vocal:
"C-A-T-S Cat! Cat! Cat!"

Tap Choke

[30]

fff

32

ff