2018–2019 UK DRUMLINE INFORMATION

Thank you for your interest in the 2018 – 2019 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. In order to receive updates to the packet and other drumline-specific information, please make sure you have filled out the WMB 2018 Registration Form:

https://docs.google.com/forms/d/e/1FAIpQLSdvaYy0KEdTyi5P-r6xz7Zq92dzulDg0GXAxQcMV2koLsOn8w/viewform

If you have any other questions, feel free to contact drumline instructor Jamie Vilseck (james.vilseck@uky.edu).

AUDITIONS

Drumline/band camp will be held Friday, August 10 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 10-21 (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 4-5 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 band camp progresses.

Drums and cymbals will be provided; however, all members of the drumline are 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. Appropriate sticks/mallets include: 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 Jamie Vilseck (james.vilseck@uky.edu) no later than August 1, 2018. Though playing on a drum is preferred, a practice pad will suffice. The required exercises for both snares and tenors include:

16th Note Grid- 112bpm

Triplet Diddle- 160bpm

Double Beat 2004- 144bpm (to be included in a separate e-mail)

These exercises cover a basic range of skills essential for success. Please submit these exercises while marking time and with an audible metronome. It is possible for more assignments to be added at a later date. This information will be sent by e-mail to all members who have filled out the registration form (see link above).

ON CAMPUS AUDITIONS

The final audition will take place in both a group and individual environment. Be prepared to play anything in the exercises packet, along with any material that will be sent out during the summer.

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 will 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.

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 1⁄2” and articulates back down on the beat. This should look relaxed but felt “fortissimo.” We will 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.

OTHER INFO
Extra drumline sectional rehearsal will occur on Monday nights, from 7-30-8:30pm after rehearsal. In addition, the drumline will meet twenty minutes early for each rehearsal in order to properly warm up, beginning promptly at 5:10pm. This includes before game day rehearsals. You must be early enough to ensure all equipment is in order before the downbeat of rehearsal. 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).
Play everything on just drum 2 as well as the around.

8-8-16: Play at all tempos and dynamics. Strive for a consistent sound throughout.

Prep Timing: Right hand first time, Left hand after the repeat. Begin motion of the stick an eighth note before the attack. Ex. The prep for a note on 2 is the & of 1. Prep is the same for all dynamics and is the same velocity as the attack.

16th-Note Grid: Work at all dynamics and tempos. Work for perfect timing with the feet. Play variations: Diddle on accent, drag after accent, etc.

Gallop, Triplet Diddle: Use the arm to support the check pattern and support the diddle with the wrist and fingers. In Gallop, perform around.

Stick Control: Work for consistent sounds through out.

V-2: Practice accents and taps at various dynamics, including taps higher than three. We will usually play with taps at three, but you should be comfortable with your upstrokes enough to play with taps at six or nine.