



2022 UK DRUMLINE INFORMATION

Thank you for your interest in the 2022 University of Kentucky Wildcat Marching Band Drumline! We are very excited about this fall's line, and we are looking forward to a great marching season. In order to have the most success as an individual and as a group, we encourage you to prepare for auditions 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 2022 Commitment Form, which can be found on the Athletic Bands Webpage,

<https://finearts.uky.edu/ukbands/athletic> -or- use this address: <https://forms.gle/4aWe7ZzrptqXHc6JA>

If you have any other questions, feel free to contact drumline instructor Dr. Joshua Smith (jdspercussion@gmail.com) and Graduate Assistant Emily Durocher (Emily.Durocher@uky.edu).

AUDITIONS

As a part of the audition process for the WMB Drumline, we need new members to complete a preliminary video audition. The video should contain the following exercises/cadences, on your instrument of choice:

Accent Tap (120 BPM)
Double Triple (120 BPM)
Triple Rolls (120 BPM)
Euphistic Phantasia or 73 Blue (Both at 116 BPM)

*NOTE: If you record yourself performing on Bass Drum, please perform the splits for Bass Drum #2.

The exercises/cadences do not need to be memorized. Please make sure we can see both your hands and your feet so we can watch you play while you mark time. If possible, we would prefer the video to be on a drum with an audible metronome. If not, please perform on a drum pad with an audible metronome. Please submit the video as a YouTube link. (Unlisted link is fine) Email the links to BOTH Dr. Josh Smith and Emily Durocher.

Your video is due by Monday, May 16, 2022.

Final auditions will be held at the start of Early Week, which is usually the week before UK classes begin. All drumline members are expected to attend all Early Week rehearsals – please plan accordingly for your availability during this time. Specific camp schedules will be provided closer to the start of Early Week. Auditions will take place in both a group and individual environment. Be prepared to play anything in this packet, along with any material that will be sent out during the summer.

All members who complete the audition process are guaranteed a spot in the WMB drumline. Auditions will help determine which instrument a member will play. We encourage you to audition for the instrument you want to play the most, and we will help find a spot that works best for you and for the group. In some cases, you may be asked to switch to a different instrument than you intended on auditioning for, due to seeing potential for you in a new section. (This mainly applies to those auditioning for Bass Drum – keep in mind we may move you around the line, we employ a line of 8 basses, so we encourage you to be familiar with your surrounding bass parts). In addition to the playing audition, auditionees will also be evaluated on marching fundamentals and responsiveness as Early Week progresses. We ask all members to remain open to playing any instrument. Once auditions have concluded, instrumentation may change due to band needs.

Regarding audition preparation, we strongly urge members to be confident in their individual playing (timing, clarity, approach, overall sound, etc.) in order to establish a strong foundation within the ensemble setting of the drumline. Your basic fundamentals will be your most significant contribution to the performance aspect of the WMB drumline. All basic skills, especially music reading skills, are important in preparation for auditions and the season.

REGULAR SEASON

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 many stand tunes, pregame arrangements, cadences, and cheers. The skill of quickly learning and memorizing new music every week is crucial once the season starts.

Drums and cymbals will be provided; however, all members of the drumline are required to supply their own sticks and mallets for the audition – please show up to auditions with something to play with. Once you have made your specific spot, we will supply the appropriate sticks and mallets. Sticks provided will be the required sticks for the rest of the season. The UK Drumline uses Innovative Percussion at all times. The snare and tenor line will receive up to 4 pairs throughout the season. Those making the bassline will be provided with two new pairs of mallets to start the season. Stick tape will also be provided for each section by the Band for individual section use, but will not remain with the sections once it's use is complete. If a student loses the tape, they are expected to replace it. Cymbal line will be provided with black gloves for practice and performance, new pads each season, and 4 strap replacements.

SNARES

The UK snareline plays with traditional grip.

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. You may be asked to perform exercise splits by yourself.

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.

MARKING TIME

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 to everything we play. Great timing starts from the ground up. The feet should be placed with the metronome or time source and the hands will play with the timing of the feet, not the other way around. As much as possible, practice with a metronome while marking time. While marking time, your feet should be angled outward at about a 45° angle with the heels together and toes apart. The whole foot will come evenly off of the ground about 1/2” and comes back down on the beat. While not stomping, there should be a firm articulation when placing the foot on the ground to feel the pulse. We will always start off with 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 we will be playing. Strive to feel comfortable playing taps at true piano. For height reference, taps should be 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

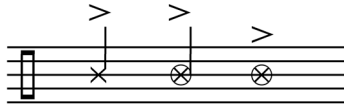
Extra drumline sectional rehearsal will occur on Monday nights, from 7:30-8:30pm after rehearsal. In addition, the drumline will meet fifteen minutes early for each rehearsal in order to properly warm up, beginning promptly at 5:15pm. This includes game day rehearsals, where we meet a half hour before the rest of the band. You must arrive 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).

Thank you, and we look forward to making great music together.

GO CATS!

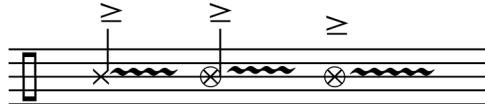
University of Kentucky MARCHING CYMBAL NOTATION GUIDE

by Joshua D. Smith



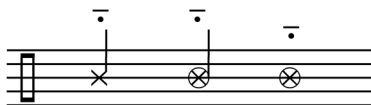
CRASH

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



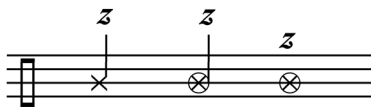
SIZZLE

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.

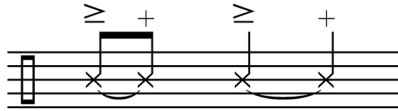


HI-HAT

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.

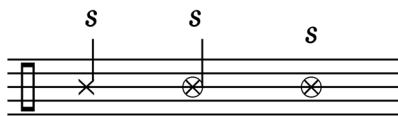
MARCHING CYMBAL NOTATION EXPLANATIONS *continued*

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.



CHOKE

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.

FLEX

Score

Joshua D. Smith

University of Kentucky Drumline

snare

6/4

ff

R R R R R R L L L L L L R R R R R R L L L L L L R R R R R R L L L L L L R R R R R R L L L L L L L L L L

tenors

6/4

ff

R R R R R R L L L L L L R R R R R R R R L L L L L L L L R R R R R R L L L L L L R R R R R R L L L L L L

8 bass drums

6/4

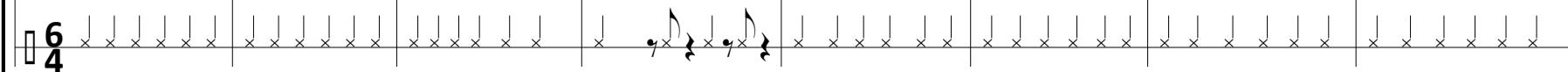
ff

R R R R R R L L L L L L R R R R R R L L L L L L R R R R R R L L L L L L R R R R R R L L L L L L

cymbals

6/4

ff



sd

3 3 3 3 3 3

R R R R R R R R R R R R L L L L L L L L R L R L R L R R R R L L L L L L L L L L R R R L L L R

tn

3 3 3 3 3 3

R R R R R R R R R R L L L L L L L L L L L L L L R L R L R L R L R L R L R L R L R L R L R L R L R R R L L L R

8bd

3 3 3 3

R R L L R R R R R R L R R L R L R L R L R L R L R L R L R L R L R L R L R L R L R R R L L L R

cym

9



8/6 FLOW

Score

Emily Durocher

University of Kentucky Drumline

The score is written in 4/4 time and consists of two systems of music. The first system includes four parts: snares, tenors, 8 bass drums, and cymbals. The second system includes four parts: sd, tn, 8bd, and cym. The score features various rhythmic patterns, including eighth notes, quarter notes, and triplets, with specific drumming notations like 'R R _' and 'L L _'. The first system has 8 measures, and the second system has 8 measures, with a measure number '10' appearing at the start of the second system.

Musical score for measures 19-26, featuring four staves: sd, tn, 8bd, and cym. The score includes rhythmic notation with triplets and rests, and drum notation with 'R' and 'L' for right and left drum sounds. Measure numbers 19 and 26 are indicated at the start of their respective staves.

Musical score for measures 27-34, featuring four staves: sd, tn, 8bd, and cym. The score includes rhythmic notation with triplets and rests, and drum notation with 'R' and 'L' for right and left drum sounds. Measure numbers 27 and 34 are indicated at the start of their respective staves.

Divisi [A/B]

Unis.

ACCENT TAP

University of Kentucky Drumline

Emily Durocher

Score

♩ = 128

The score is written for a drumline in 4/4 time with a tempo of 128 beats per minute. It consists of two systems of staves. The first system includes snares, tenors, 8 bass drums, and cymbals. The second system includes sd (snare drum), tn (tenor drum), 8bd (8 bass drums), and cym (cymbals). The notation includes rhythmic patterns with accents and specific drum assignments (R for right, L for left). The first system spans 9 measures, and the second system spans 9 measures starting at measure 10.

System 1:

- snares:** R _ L _ R _ L _ R r L I R _ R _ L _ R _
- tenors:** R _ L _ R _ L _ R r L I R _ R _ L _ R _
- 8 bass drums:** R _ L _ R _ L _ R r L I R _ L _ R _
- cymbals:** (Cymbal patterns with accents and rests)

System 2 (Measures 10-18):

- sd:** L _ R _ R L R R L L _ L R L L R L R R L R
- tn:** (Rhythmic patterns with accents)
- 8bd:** L _ R _ R L R R L R L R L R L R L R R L R R L R
- cym:** (Cymbal patterns with accents and rests)

sd

tn

8bd

cym

Musical score for measures 19-26. The score is arranged in four staves: snare drum (sd), tom-tom (tn), 8-bass drum (8bd), and cymbal (cym). Each staff contains rhythmic notation with accents and specific patterns. The snare drum staff includes patterns like 'L LRL LRL', 'R RLR RLR RL', and 'R RLR'. The tom-tom staff includes patterns like 'L LR L LRL', 'RLR RLR RLR', and 'LRL LRL LRL'. The 8-bass drum staff shows various rhythmic patterns with accents. The cymbal staff includes patterns like 'L LRL LRL LRL' and 'R RLR RLR RL'. Measure numbers 19, 20, 21, 22, 23, 24, 25, and 26 are indicated at the beginning of their respective staves.

sd

tn

8bd

cym

Musical score for measures 27-34. The score is arranged in four staves: snare drum (sd), tom-tom (tn), 8-bass drum (8bd), and cymbal (cym). Each staff contains rhythmic notation with accents and specific patterns. The snare drum staff includes patterns like 'LRL LRL LRL', 'LRL LRL', and 'R R'. The tom-tom staff includes patterns like 'L LRL LRL LR', 'L LRL', and 'R R'. The 8-bass drum staff shows various rhythmic patterns with accents. The cymbal staff includes patterns like 'L LRL LRL LRL' and 'R RLR RLR RL'. Measure numbers 27, 28, 29, 30, 31, 32, 33, and 34 are indicated at the beginning of their respective staves.

DOUBLE TRIPLE

Score

Emily Durocher

University of Kentucky Drumline

Musical score for snares, tenors, 8 bass drums, and cymbals. The score is in 4/4 time and consists of 8 measures. The snares and tenors parts are marked with 'R' and 'L' for right and left hand. The 8 bass drums part features a complex rhythmic pattern. The cymbals part consists of a single note with an accent mark in each measure.

Musical score for sd, tn, 8bd, and cym. The score is in 4/4 time and consists of 8 measures. The sd and tn parts are marked with 'R' and 'L' for right and left hand. The 8bd part features a complex rhythmic pattern. The cym part consists of a single note with an accent mark in each measure.

sd
tn
8bd
cym

RRIRRI RLLrLLrLL RRIRRI RLLrLLrLL RIRRI R LrLLrLL RIRRI R LrLLrLL R_ R_ R I R R L_ L_ LrLL

RRIRRI RLLrLLrLL RRIRRI RLLrLLrLL RIRRI R LrLLrLL RIRRI R LrLLrLL R_ R_ Rrr L r r L_ RI I L_ LIIR I I

17

sd
tn
8bd
cym

R_ R_ RrrLrr L_ L_ LIIR I I R I r r I I r r I I r r LR RR LL

R_ Lrr Lrr LrL L_ R I I L_ R I I R I R R L R I r r I I r r I I R L R RR LL

25

TRIPLE ROLLS

Score

Joshua D. Smith

University of Kentucky Drumline

The score is for a drumline piece titled "Triple Rolls" by Joshua D. Smith. It is in 4/4 time and features a variety of drum parts. The top section includes snares, tenors, 8 bass drums, and cymbals. The bottom section includes sd (snare drum), tn (tenor drum), 8bd (8 bass drums), and cym (cymbals). The music is characterized by frequent triplets and sixteenth-note patterns. Dynamic markings range from *f* (forte) to *p* (piano). The score includes a variety of rhythmic patterns, including triplets, sixteenth notes, and eighth notes. The bottom section of the score includes a variety of rhythmic patterns, including triplets, sixteenth notes, and eighth notes. The score includes a variety of rhythmic patterns, including triplets, sixteenth notes, and eighth notes.

SHIVLEY FLAMS

University of Kentucky Drumline

Score

Joshua D. Smith

snare

tenors

8 bass drums

cymbals

4/4 4/4 4/4 5/4

R

RR LL R

RR LL RLRLR

R

RR LL

RR LL RLRLR

R RL RL L RR

R LR

R R RL L R R

sd

tn

8bd

cym

6 3/4 4/4 4/4 4/4

RR LL RR L LL RR LL

RRR LLL RRR LL

RRL RRLRL RRLRL R R

R R RL L L

RRR RRR RR RL R

RLRL

RLR R L L LR R LR

RR RL R LR R RL

6

4/4 4/4 4/4 4/4

RRR LLL RRR LL

RRL RRLRL RRLRL R R

Divisi [A/B]

Unis.

EUPHISTIC PHANTASIA

University of Kentucky Drumline

Written by:
Rusty Wright
Denny Lewis
UK Drumline, 1986

Score

Musical score for snares, tenors, 8 bass drums, and cymbals. The score is in 4/4 time and features a dynamic marking of *f* (forte). The snares and tenors have a "HUH!" vocal cue at the beginning. The 8 bass drums part includes sixteenth-note patterns with a "6" (sixteenth notes) marking. The cymbals part includes a wavy line indicating a sustained effect.

Musical score for snare drum (sd), tenor (tn), 8 bass drum (8bd), and cymbal (cym). The score includes stick patterns and dynamic markings. A circled "11" indicates a measure change. The snare drum part includes the instruction "stick on stick" and "both sticks RH on shell". The tenor part includes the instruction "Divisi [A/B]". The 8 bass drum part includes the instruction "Unis.". The cymbal part includes the instruction "Unis.".

15

sd

tn

8bd

cym

19

both sticks
RH on shell

both sticks
RH on shell

R L L R L L R

R L L R L L R

R L L R L L R L R R R L R R R L R

R L L R L L R L R L L R L R L

R L L R L L R L R L L

R R R L R R R L R L R L L R L R L R R R

R R R L R R R L

22

sd

tn

8bd

cym

23

stick clicks

stick clicks

2/4

R L R L R L R R R R R R R R

R L R L R L

R R R L R R R L R L R L L R L R L R R R

R R R L R R R L

73 BLUE

Score

Joshua D. Smith

University of Kentucky Drumline

snare

tenors

8 bass drums

cymbals

4/4

fff

mf

stick clicks

on rim

FINE (on last time)

R R L R R L L R L L L

sd

tn

8bd

cym

RH=center

7

11

fff

f

R L L R L L R L L R R L L R L R

R R L R R L L R L L R

R R R L R R R R L R R

13 *ff* *fff* *p*
mp

16 *\m/(>.<)\m/*
 BD SOLO

edge, over snares

19 *fff* *mp* *fff*
fff

center

24 *\m/(>.<)\m/*
 TENOR SOLO

fff

25

mp *ff*

28 *\m/(>.<)\m/*
CYMBAL SOLO
on rim

\m/(>.<)\m/
CYMBAL SOLO
on shell

\m/(>.<)\m/
CYMBAL SOLO

\m/(>.<)\m/
CYMBAL SOLO

Divisi [A/B] Unis.

32 *\m/(>.<)\m/*
SD SOLO

31 *mp* *ff*

\m/(>.<)\m/
SD SOLO

\m/(>.<)\m/
SD SOLO

\m/(>.<)\m/
SD SOLO

mp *ff*

mp *ff*

RRR RRR RRR
L R L L L R R R L L R R L L R R L R R L L R L R L R L R L L R R L R R L R L R L R
R R L R R L L R R L L R R L
L

37 "WE ARE U K"

sd

tn

8bd

cym

39

R R R L L L R R R L L L

R R R L L L R R R L L L

R R R L L L R R R L L L

R R R L L L R R R L L L

fff

fff

fff

fff

4/4

4/4

4/4

4/4

43

sd

tn

8bd

cym

R R L L R

R R L L R

R R R L R

R R R L R

R R R L R

D.C. AL FINE

D.C. AL FINE

D.C. AL FINE

D.C. AL FINE

Divisi [A/B]

4/4

4/4

4/4

4/4

73 BLUE

University of Kentucky Drumline

FINE (on last time) stick clicks

on rim

mf

7 RH=center

R L L R L L R L L R R L L R L R L R

11

13

ff **ff** **ff**

16 \m/(>.<)\m/ BD SOLO

edge, over snares

p

19 center

R L L R L R

24 \m/(>.<)\m/ TENOR SOLO

25

mp **ff**

28 \m/(>.<)\m/ CYMBAL SOLO

on rim

31 \m/(>.<)\m/ SD SOLO

R R R R R R R R R

mp **ff**

L R L L L L R R R L L R L L R R L R L L R

37 "WE ARE UK"

R R R L L L L R R R L L L

39

43

4 **3** **4**

ff

D.C. AL FINE

R R L L R R R L L R

tenors

73 BLUE

Joshua D. Smith

University of Kentucky Drumline

FINE
(on last time)

4 *fff* R R L R R L L R LLR L R L L

7 R R L R R L L R LLR *fff* *f* 11

13 *ff* *fff* 16 \m/(>.<)\m/
BD SOLO

19 *fff* 24 \m/(>.<)\m/
TENOR SOLO *p*

25 L L L L 28 \m/(>.<)\m/
CYMBAL SOLO
on shell

31 32 \m/(>.<)\m/
SD SOLO "WE ARE U K" 3 3 3 3
R R L R L L R R L L R L R R L L L R R R L L L

39 *fff* 4

D.C. AL FINE

45

73 BLUE

University of Kentucky Drumline

FINE
(on last time)

fff

R R R L L R R R R L L R R R R L R

8

R R R L R R R L R R R

11

15

16 *\m/(>.<)\m/*
BD SOLO

22

24 *\m/(>.<)\m/*
TENOR SOLO

28 *\m/(>.<)\m/*
CYMBAL SOLO

29

32 *\m/(>.<)\m/*
SD SOLO

mp *ff* *mp*

36

"WE ARE U K"

39

ff *fff*

43

R R L R L R L R R L R L R L R R L R L R L

D.C. AL FINE

cymbals

73 BLUE

Joshua D. Smith

University of Kentucky Drumline

FINE
(on last time)

4/4 *fff*

Musical notation for measures 1-8 in 4/4 time. The first measure has a dynamic marking of *fff*. The notation includes various rhythmic patterns with accents and slurs.

11

16

\m/(>.<)\m/
BD SOLO

9

Musical notation for measures 9-15. Measure 16 is marked as a BD SOLO with the notation \m/(>.<)\m/.

24

\m/(>.<)\m/
TENOR SOLO

18

mp *ff* *mp* *fff*

Musical notation for measures 18-23. Dynamics range from *mp* to *fff*. Measure 24 is marked as a TENOR SOLO with the notation \m/(>.<)\m/.

28

\m/(>.<)\m/
CYMBAL SOLO

32

\m/(>.<)\m/
SD SOLO

Divisi [A/B] Unis. *mp* *ff* *mp* *ff*

Musical notation for measures 28-31. Includes markings for Divisi [A/B], Unis., and dynamics *mp* and *ff*. Measure 32 is marked as an SD SOLO with the notation \m/(>.<)\m/.

39

"WE ARE U K"

D.C. AL FINE

37

3/4 *fff* 4/4 Divisi [A/B]

Musical notation for measures 37-40. Measure 39 is marked with "WE ARE U K". Measure 37 has a dynamic marking of *fff*. Measure 40 is marked as Divisi [A/B].