

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 I I I)

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.

Tenorline

8s(1)

J. Ingram

University of Kentucky Drumline

A ♩ = 110-160

5

10

15

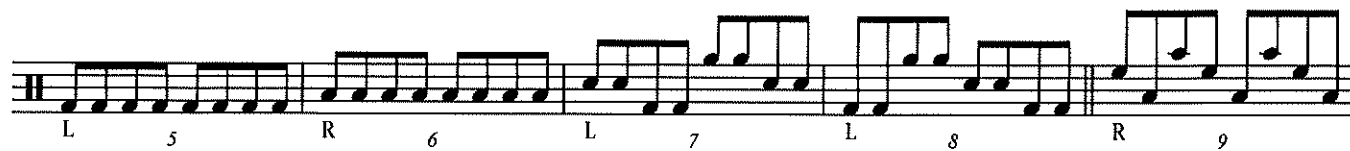
R L R R L L L R L R L R L R

AROUND 2

Tenorline



T. Dr.



T. Dr.



T. Dr.



AROUND 3

T. Dr.



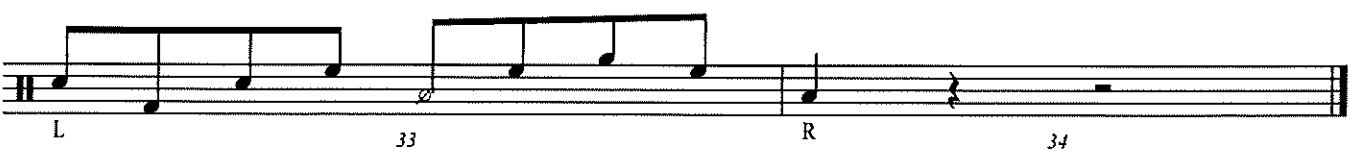
T. Dr.



T. Dr.



T. Dr.



Doubles(2)

University of Kentucky Drumline

Tenorline

Accent Tap(3)

University of Kentucky Drumline

J. Ingram

♩ = 110-145

A

Section A, measures 1-4. The notation is on a single staff with a 4/4 time signature. It features a series of eighth notes with accents, alternating between right (R) and left (L) hands. The pattern is: R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter). The first measure is marked with a '5' above the staff.

B

Section B, measures 5-8. The notation is on a single staff with a 4/4 time signature. It features a series of eighth notes with accents, alternating between right (R) and left (L) hands. The pattern is: R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter).

C

Section C, measures 9-15. The notation is on a single staff with a 4/4 time signature. It features a series of eighth notes with accents, alternating between right (R) and left (L) hands. The pattern is: R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter). The first measure is marked with a '16' above the staff.

Section C, measures 16-18. The notation is on a single staff with a 4/4 time signature. It features a series of eighth notes with accents, alternating between right (R) and left (L) hands. The pattern is: R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter), R (quarter), R (quarter), L (quarter), L (quarter). The first measure is marked with a '19' above the staff.

PD(4)

University of Kentucky Drumline

University of Kentucky Drumline

A

♩ = 110-145

4

7

B

10

C

16

D

19

R | r | L | r | R | r | L | r | R | r | r | L | R | r | r | L | R | r | L | r | R | r | r | L |

R | r | L | r | R | r | r | L | R | r | r | L | r | r | r | L | r | r | L | r | R | r | r | L | r | R |

L | r | R | r | r | L | r | R | r | r | R | r | r | L | r | R | r | r | L | R | r | R | r | R | r | r |

I | R | r | r | R | r | r | L | r | r | r | L | r | r | r | L | r | r | r | L | r | r | r | L | r | r |

R | r | r | L | r | r | R | r | r | R | r | r | R | r | r | R | r | r | R | r | r | R | r | r | R |

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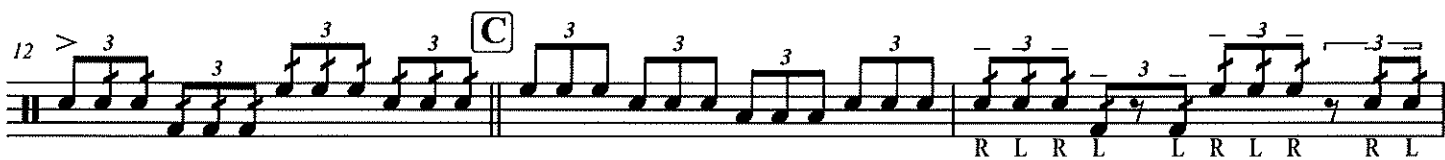
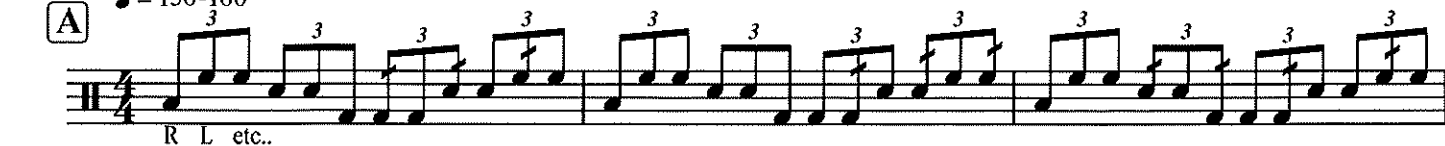
Tenorline

Triplet Rolls(5)

J. Ingram

University of Kentucky Drumline

A ♩ = 130-160



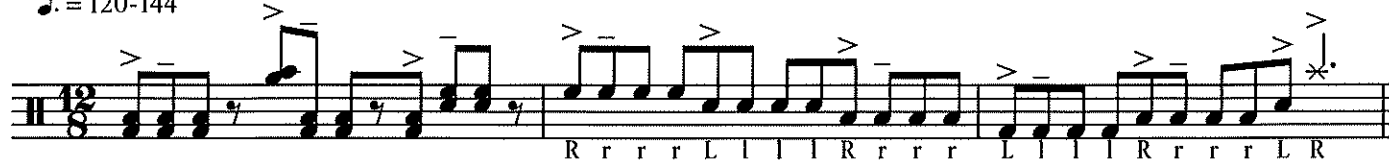
Tenorline

Bounce(6)

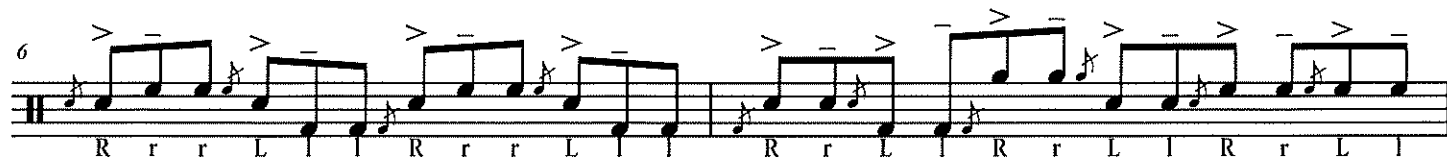
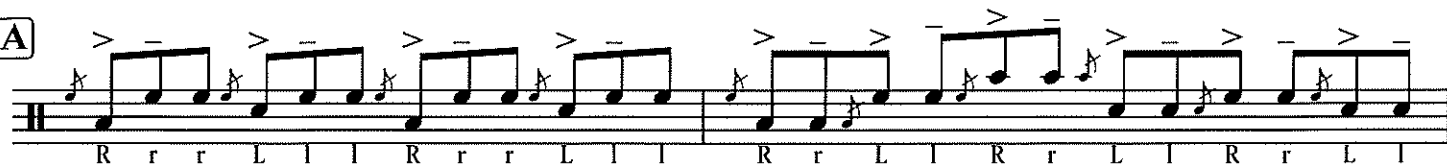
J. Ingram

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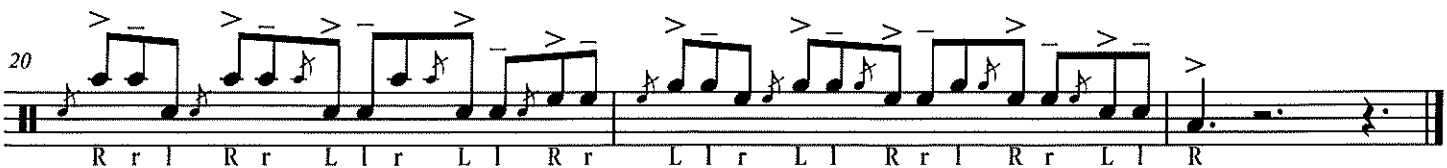
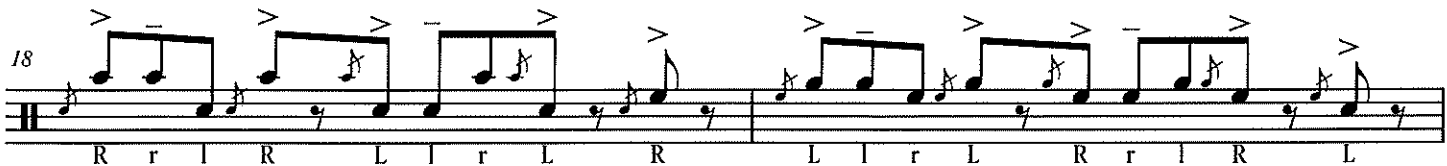
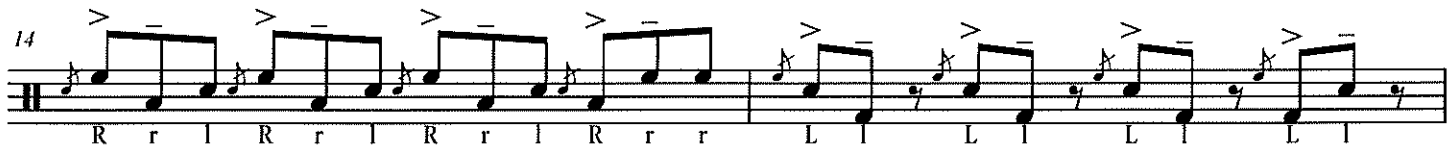
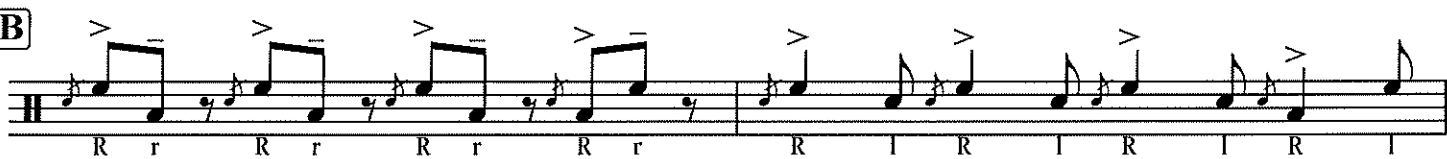
♩ = 120-144



A

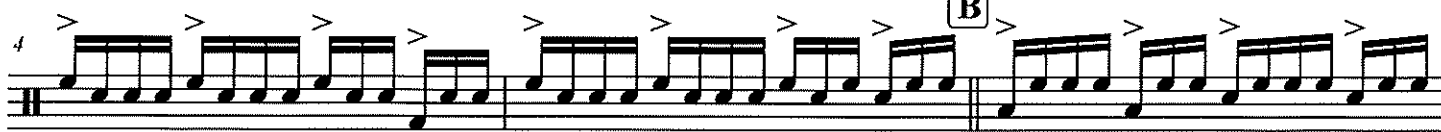
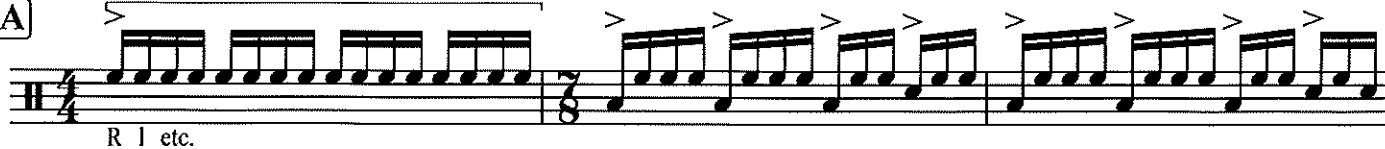


B



♩ = 95-120
check

A



C

check



D



EUPHISTIC PHANTASIA

University of Kentucky Drumline

Written by:
Rusty Wright
Denny Lewis
UK Drumline, 1986

Score

snares

tenors

8 bass drums

cymbals

sd

tn

8bd

cym

both sticks
RH on shell

stick on stick

Divisi [A/B]

Unis.

19

both sticks
RH on shell

both sticks
RH on shell

sd tn 8bd cym

23

stick clicks

stick clicks

sd tn 8bd cym

University of Kentucky Drumline

Joshua D. Smith

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James Vilseck

[illegible]