



MARCHING CARDINALS

DRUM LINE AUDITION PACKET

WELCOME FROM THE DIRECTOR OF BANDS

On behalf of Dr. Cadra, I want to thank you for your interest in the Marching Cardinals. Our drum line is an integral part of the band's operations and we hope you will find a home in our wonderful band. Dr. Cadra is a master educator having worked with players of all levels and I know he will do his absolute best to make your experience positive and fruitful. If you have any questions at all about the upcoming school year, please do not hesitate to ask. Go Cards!

Sincerely yours,

Dr. Brett A. Richardson
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INFORMATION FROM DR. CADRA

All new people: During the audition process, be prepared for me to rotate you through all the instruments. We mark time on everything in this packet except Run On, Gecko, and Mask. I will place you where you most benefit the group, so a service mindset will help you get the most out of college band (not to mention the positive impact it will have on the rest of your life, and the lives of others).

Cymbals: Do your best to interpret the different symbols using the included cymbal key, which lists the cymbal symbols. I know that every cymbal line uses different symbols, so place rhythms and feet together as solidly as possible, give the cymbal symbols your best guess, and we'll show you the specific techniques when you arrive.

Tenors: We aim for dots—not zones. There are two primary dots on each drum (one for each hand) with a few additional dots for specific situations, like bouncing between drums one and two. If your tone

sounds thin, you're too far out, and if it sounds tubby, you're too far in. Your physical wellbeing is extremely important to me, and to the long term functionality of the drumline. As a result, individuals of particularly slight build, diminutive stature, and/or questionable physical fitness may be precluded from participation in the tenor line. It's a safety thing.

Basses: As far as I know, the bottom drum is already set, so don't waste your time practicing those notes. Other than that, our technique is pretty standard: rotation for power—not sideways matched snare grip. Be equally prepared for drums 1-3. Be able to roll with an open, singing tone.

Snares: We use traditional grip and no drum tilt.

Audition schedule:

- I say several words
- Oldies play Run On, Fight Song, Chapstick, and Gecko for the rookies
- Everyone auditions together all day (no individual auditions)
- I eat too much pizza and briefly become sad
- We continue auditioning each day until the line is set

Likely audition order:

DB+: dotted quarter=144-156

For snares and tenors, this is a rebound control exercise. Each pair or trio of consecutive notes is to be executed in *one single motion*, with an energetic velocity. Unlike legato or accent-tap strokes (tenor and SD right hand), where the head of the stick is pointed up, prep the stroke with the stick nearly parallel to the drum and the fingers *in* against the stick and palm. Fingers relax out as the stroke progresses (again, high velocity), to allow the stick to rebound as close as possible to the original stroke height before retraction of fingers and returning upward hand motion impel the stick back toward the head for the second (or third) bounce. For the traditional hand, the prep is still nearly flat, but your grip remains unchanged throughout the stroke. The wrist is now locked, and the elbow is freed to work equal and opposite to the hand, with a new pivot point happening in the middle of your forearm. A great way to refine the roll technique we use is to isolate diddles in one hand at a very fast tempo, and slow that down. For example, play eighth notes at quarter=170+ until fatigue forces you to use your arm (unless it's correct immediately), then while slowing down, strive to maintain the exact resultant arm motion instead of reverting to wrist rolls. Then put both hands together for 16th based rolls at the same tempo and slow that down.

Basses: Odd reps as written, even reps diddle all notes but the final release.

Cymbals: The “visual crash” preps both cymbals out at the top, contacts first at the bottom, then at the top, with a circular follow-through ending in the set position.

Triple Chicken: dotted quarter=132-152

Snares, tenors, and basses: As suggested by the previous instructions, we play *all* rolls with arm—not just fast ones. This yields a more even, flowing, resonant tone than prepping with the stick head pointing up. Therefore, this is an exercise in switching between normal legato stroke

preps and roll preps. Wrist, arm, wrist, arm, etc. No need to force a C3PO looking arm motion. Just *allow* your arms to do what they should naturally be doing. Get out of the way of physics and let it assist your tone production. Also, the dynamics aren't suggestions. The diminuendo rolls are require lots of gradual relaxation of your grip, and are executed entirely in the primary striking dots. (Dots!—not zones.)

Cymbals: Yes, we're starting out with probably the most difficult cymbal notes we have. The 3:2 polyrhythm between hands and feet might take some practice. The triple tings are bounced, much like the snare and tenor notes at the end of DB+, but rebound alone isn't enough to get each note to speak clearly, so you'll need to assist each one with a hybrid wrist-bounce stroke.

Chapstick: quarter=132-152

Snares and Tenors: We use a non-exaggerated Moeller stroke. Bill Bachman has some good Moeller stuff on Youtube. Jim Chapin's classic videos are great, but for our purposes we use about 50% of the motion he uses.

Basses: Keep your taps as tiny as possible by stopping your downstrokes with an abundance of control.

Cymbals: People always want to rush the half notes. Place it with your left foot.

Legatos: quarter=108-162

Basses: Once I've narrowed the bass prospects down, this is most likely where I'll try to nail down the specific drum assignments. Normally, this is odd reps unison, even reps split, but after a few reps, it will all be split so I can set the bassline. Since bass drummers rarely play things too open, this exercise works from the fastest figures to the slowest (single stroke 4s-3s-2s), so that you are forced to think about opening up your figures to fill the same space with fewer notes. If each player uses natural sticking for the final phrase (right on number and &, left on e and a), placing individual right hand notes carefully with feet (instead of focusing on the first of your note pairs), this sort of thing lines up without a problem.

Tenors: This is designed to diagnose exact placement of each dot.

Cymbal timing tip: On the eighth note downbeat rests, line the prep (opening of cymbals) up with your feet.

Perm: quarter=120

Cymbals rest arms here.

Like DB+, this is a roll exercise. Do not attempt to stroke it out. Any time spent practicing this without moving your feet is time wasted. A good strategy would be to work each measure, one hand at a time with feet, then put them together, one measure at a time. Do not string the measures together until each individual measure is perfect with feet (and metronome!)

UIW Drumline

Cardinals Fight Song

Cadra

Heights: 9 & 12

Snare

Tenor

Bass

Cymbals

ff

ff

ff

ff

21

SD

T

BD

Cym.

ff

ff

ff

ff

UIW Drumline

Legatos

Cadra

[3; 6; 9; 12]

Snare

Tenor

Bass

Cymbals

1. HH
2. Dome
3. Vac
4. Press

1. Sizzle
2. Zing
3. Crash
4. Vis. Crash

Choke Crash

[3-12 cresc]

[12-3 dim]

L- *f* *p* R- *f* *p* L- *f* *p* R- *f* *p* R L R L *p* *f* *p*

UIW Drumline

DB+

Cadra

Snare

Tenor

Bass

Cymbals

12/8

R-

L-

R- L- R- L- R

1 2 1

2 1 2

1 2 1

2 1 2

Visual Crash

UIW Drumline

Perm



UIW Drumline

Triple Chicken

Cadra

[3; 6; 9] [9-3]

Snare

Tenor

Bass

Cymbals

f *mf* *mp*

Detailed description: This block contains the first system of a drumline score. It features four staves: Snare (treble clef, 12/8 time), Tenor (alto clef, 12/8 time), Bass (bass clef, 12/8 time), and Cymbals (percussion clef, 12/8 time). The Snare part consists of continuous eighth-note patterns. The Tenor part has a mix of eighth and sixteenth notes, including some triplet markings. The Bass part follows a similar eighth-note pattern. The Cymbals part features a sparse pattern of eighth notes. Dynamic markings *f*, *mf*, and *mp* are placed below the Cymbals staff in the final measure. Above the first and fifth measures are the rhythmic notations [3; 6; 9] and [9-3] respectively.

SD

T

BD

Cym.

p *mp* *mf* *mp* *p* *p*

press

Detailed description: This block contains the second system of the drumline score, featuring four staves: SD (Snare Drum, treble clef, 12/8 time), T (Tenor, alto clef, 12/8 time), BD (Bass Drum, bass clef, 12/8 time), and Cym. (Cymbals, percussion clef, 12/8 time). The SD, T, and BD parts have continuous eighth-note patterns with crescendo and decrescendo hairpins. The Cym. part has a sparse pattern of eighth notes with accents. Dynamic markings *p*, *mp*, *mf*, *mp*, *p*, and *p* are placed below the Cym. staff. The word 'press' is written above the final measure of the Cym. staff.

UIW Drumline

Chicken

[3; 6; 9; 12]

Cadra

The image displays a musical score for a drum set performance of 'The Sound of Silence'. The score is written for four parts: Snare, Tenor, Bass, and Cymbals. The time signature is 4/4, and the key signature is one sharp (F#). The score is divided into two systems. The first system consists of four measures, and the second system consists of three measures. The Snare part features a series of eighth notes and sixteenth notes, with a final measure containing a half note. The Tenor part features a series of eighth notes and sixteenth notes, with a final measure containing a half note. The Bass part features a series of eighth notes and sixteenth notes, with a final measure containing a half note. The Cymbals part features a series of eighth notes and sixteenth notes, with a final measure containing a half note. The score includes various musical notations such as beams, slurs, and dynamic markings like 'f' and 'S.S.'.

UIW Drumline

Singles

Cadra

[3; 6; 9; 12]

This drum score is for a piece titled "Singles" by Cadra. It is written for a four-piece drumline consisting of Snare, Tenor, Bass, and Cymbals. The music is in 4/4 time. The Snare part is written in treble clef and features a complex pattern of sixteenth and thirty-second notes, with many measures containing sixteenth-note runs. The Tenor part is written in alto clef and also features sixteenth-note runs and some triplet patterns. The Bass part is written in bass clef and follows a similar pattern of sixteenth-note runs. The Cymbals part is written on a single line and includes a series of cymbal rolls (indicated by a wavy line) and a final cymbal crash. The score is divided into five measures, with the first measure containing the tempo/time signature [3; 6; 9; 12] and the 4/4 time signature. The final measure ends with a double bar line.

UIW Drumline

Chapstick

Cadra

Drum score for UIW Drumline Chapstick, featuring Snare, Tenor, Bass, Cymbals, SD, T, BD, and Cym. The score is written in 4/4 time and consists of two systems of staves.

System 1 (Measures 1-8):

- Snare:** Treble clef, 4/4 time. Measures 1-8: Continuous eighth-note pattern with accents (>).
- Tenor:** Alto clef, 4/4 time. Measures 1-8: Eighth-note pattern with accents (>). Measure 4 includes a rest (R-). Measure 5 includes a rest (L-). Measure 8 includes a rest (L-).
- Bass:** Bass clef, 4/4 time. Measures 1-8: Continuous eighth-note pattern with accents (>). Measure 4 includes a rest (R-). Measure 5 includes a rest (L-). Measure 8 includes a rest (L-).
- Cymbals:** Treble clef, 4/4 time. Measures 1-8: Eighth-note pattern with accents (>). Measure 4 includes a rest (R-). Measure 5 includes a rest (L-). Measure 8 includes a rest (L-).

System 2 (Measures 9-12):

- SD:** Treble clef, 4/4 time. Measures 9-12: Continuous eighth-note pattern with accents (>). Measure 12 includes a rest (R-).
- T:** Alto clef, 4/4 time. Measures 9-12: Eighth-note pattern with accents (>). Measure 9 includes a rest (R-). Measure 10 includes a rest (R-). Measure 11 includes a rest (R-). Measure 12 includes a rest (R-).
- BD:** Bass clef, 4/4 time. Measures 9-12: Continuous eighth-note pattern with accents (>). Measure 9 includes a rest (R-). Measure 10 includes a rest (L-). Measure 11 includes a rest (L-). Measure 12 includes a rest (R-).
- Cym.:** Treble clef, 4/4 time. Measures 9-12: Eighth-note pattern with accents (>). Measure 9 includes a rest (R-). Measure 10 includes a rest (L-). Measure 11 includes a rest (L-). Measure 12 includes a rest (R-).

UIW Drumline

Flag

Cadra

The musical score is divided into two systems, each containing four staves. The first system (measures 1-4) features a Snare staff with a treble clef and 4/4 time signature, a Tenor staff with a bass clef and 4/4 time signature, a Bass staff with a bass clef and 4/4 time signature, and a Cymbals staff with a double bar line and 4/4 time signature. The second system (measures 5-8) features a Snare staff with a treble clef and 4/4 time signature, a Tenor staff with a bass clef and 4/4 time signature, a Bass staff with a bass clef and 4/4 time signature, and a Cymbals staff with a double bar line and 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *mf*). The first system includes a first ending bracket over measures 1-4. The second system includes a first ending bracket over measures 5-8. The Tenor staff in the second system includes a first ending bracket over measures 5-8. The Bass staff in the second system includes a first ending bracket over measures 5-8. The Cymbals staff in the second system includes a first ending bracket over measures 5-8.

Measures 1-4:

- Snare:** Treble clef, 4/4 time. Measure 1: Rest. Measure 2: *f* (forte), eighth notes. Measure 3: Eighth notes. Measure 4: Eighth notes.
- Tenor:** Bass clef, 4/4 time. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.
- Bass:** Bass clef, 4/4 time. Measure 1: Rest. Measure 2: *mf* (mezzo-forte), eighth notes. Measure 3: Eighth notes. Measure 4: Eighth notes.
- Cymbals:** Double bar line, 4/4 time. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.

Measures 5-8:

- Snare:** Treble clef, 4/4 time. Measure 5: Eighth notes. Measure 6: Eighth notes. Measure 7: Eighth notes. Measure 8: Eighth notes.
- Tenor:** Bass clef, 4/4 time. Measure 5: Eighth notes. Measure 6: Eighth notes. Measure 7: Eighth notes. Measure 8: Eighth notes.
- Bass:** Bass clef, 4/4 time. Measure 5: Eighth notes. Measure 6: Eighth notes. Measure 7: Eighth notes. Measure 8: Eighth notes.
- Cymbals:** Double bar line, 4/4 time. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest.

Bird Country

Cadra

The musical score is for a drum kit, featuring four parts: Snare, Tenor, Bass, and Cymbals. The tempo is marked as 116 BPM. The key signature is one flat (Bb), and the time signature is 4/4. The score is divided into six measures. The Snare part starts with a single stroke in the first measure, followed by a series of eighth notes with accents. The Tenor part starts with a single stroke in the first measure, followed by a series of eighth notes with accents. The Bass part starts with a single stroke in the first measure, followed by a series of eighth notes with accents. The Cymbals part starts with a single stroke in the first measure, followed by a series of eighth notes with accents. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes various drum symbols, including snare, tenor, bass, and cymbal, as well as rests and accents.

The musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for four parts: SD (Synthesizer), T (Tenor), BD (Bass), and Cym. (Cymbal). The score is written in 4/4 time and consists of 8 measures. The SD part features a complex, fast-paced melody with many beamed notes and accents. The T part has a more melodic line with some rests and a 6-measure phrase. The BD part provides a steady bass line with some syncopation. The Cym. part uses a mallet to play a rhythmic pattern on a cymbal.

UIW Drumline

Iced T

Cadra

Snare
1. *f*
fp *f*
L L L L L
R L RLLRL

Bass
f
p *mf*
RLRLRLRLRLRLRLRL
R L RL R L RL

Cymbals
f vis. *f* vis.

SD
6. R R RLLL
f *p* *f* *p*

BD
6. tings (on neighbor's cym)
p

Cym.
6.

SD
11. 1. *f*
2. *f*
fp *f*

BD
1. *f*
2. *f*
p press

Cym.
11. 1. *mp*
f

UIW Drumline

Jackleg

Cadra

1

Snare

Tenor

Bass

Cymbals

f

mf

mf

7

SD

T

BD

Cym.

7

Detailed description: This is a musical score for a drumline, titled 'UIW Drumline' and 'Jackleg'. The score is written for six parts: Snare, Tenor, Bass, Cymbals, SD (Soprano Drum), and T (Tenor). The time signature is 3/4. The score is divided into two systems, each containing six measures. The first system (measures 1-6) features a Snare part with rests, a Tenor part with eighth-note patterns and accents, a Bass part with eighth-note patterns and an accent, and Cymbals with a steady eighth-note pattern. The second system (measures 7-12) features a SD part with eighth-note patterns and accents, a T part with eighth-note patterns and accents, a BD part with eighth-note patterns and accents, and Cymbals with a steady eighth-note pattern. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score is marked with a '1' at the beginning of the first system and a '7' at the beginning of the second system.

13

fake stick in air

SD

mf

T

BD

Cym.

f

ff

R R R R R R

6 6 6

19

SD

T

BD

Cym.

R R R R R

X

R R R R R

R- R R R R R L L L

19

UIW Drumline

New

Cadra

The image shows a musical score for a drum set, specifically for the song "The Rhythm of the Night". The score is written for four parts: Snare, Tenor, Bass, and Cymbals. The time signature is 4/4. The score is divided into two main sections, labeled 1. and 2., which represent different versions or variations of the drum pattern. The notation includes various drum symbols (e.g., snare, tenor, bass, cymbal) and rhythmic markings such as accents, slurs, and dynamic markings (e.g., > for accent, < for dynamic). The score is presented in a clear, professional layout with a white background and black notation.

The musical score for 'The Rhythm of the Rain' is presented for four instruments: Snare Drum (SD), Tom (T), Bass Drum (BD), and Cymbal (Cym.). The score is written in 4/4 time and consists of eight measures. The key signature is one sharp (F#), and the tempo is marked 'Moderato'. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings like accents (>) and slurs. The SD part features a complex rhythmic pattern with triplets and a final sixteenth-note triplet. The T part provides a steady eighth-note accompaniment. The BD part uses a simple eighth-note pattern. The Cym. part provides a steady eighth-note accompaniment. The score is written in a standard musical notation style with a treble clef for SD and T, and a bass clef for BD and Cym.

14

SD

T

BD

Cym.

14

R L

L R R L R R

6 6

14

18

SD

T

BD

Cym.

18

R L

L R R L R R

6 6

18

22

SD

T

BD

Cym.

R- L- R- L- R- L- R- L- R L L R R L L R sim. R L L R R L L R sim.

1.

1.

1.

1.

25

SD

T

BD

Cym.

R- L- R R L L L R L R L L R L R L R

2.

2.

2.

2.

UIW Drumline

Gecko

19 $\text{♩} = 200+$ Cadra

Snare

Tenor

Bass

Cymbals

The drum score for 'Gecko' is written for four parts: Snare, Tenor, Bass, and Cymbals. The score begins at measure 19 with a tempo marking of $\text{♩} = 200+$. The key signature is one flat (B-flat). The time signature is 9/16. The score is divided into four measures. The first measure contains the main melody. The second and third measures are repeats of the first. The fourth measure is a cadence. The score ends with a double bar line.

Measure 19: Snare (R L R L R R L R L), Tenor (R R), Bass (R R), Cymbals (19).

Measure 20: Snare (R L R L R R L R L), Tenor (R R), Bass (R R), Cymbals.

Measure 21: Snare (R L R L R R L R L), Tenor (R R), Bass (R R), Cymbals.

Measure 22: Snare (R L), Tenor (R L), Bass (R R), Cymbals.

UIW Drumline

Run On

Cadra

Cadra

$\text{♩} = 192$

Snare

Tenor

Bass

Cymbals

ff

L

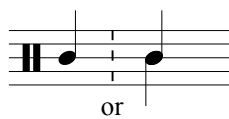
The musical score for 'The Rose Tree' is presented in a four-staff format. The staves are labeled on the left as SD (Snare Drum), T (Tom), BD (Bass Drum), and Cym. (Cymbal). The music is written in 2/4 time. The SD part features a complex rhythmic pattern with many sixteenth notes and rests, marked with accents (>) and 'x' symbols. The T part plays a steady eighth-note pattern, also marked with accents and 'x' symbols. The BD part provides a simple bass line with eighth and sixteenth notes. The Cym. part consists of a single note on the first staff, marked with an accent (>), and a series of rests on the second staff. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The final measure of the piece is marked with a double bar line and a repeat sign.

Mask

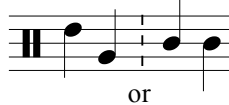
The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically the drum part. The score is written for four staves: SD (Snare Drum), T (Tom), BD (Bass Drum), and Cym. (Cymbal). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo). The score is divided into measures, with some measures containing multiple notes or rests. The Cym. staff starts with a measure number 31. The SD staff has a "stick flip visual" annotation above it. The T staff has a "stick flip visual" annotation above it. The BD staff has a "stick flip visual" annotation above it. The Cym. staff has a "stick flip visual" annotation above it. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

UIW Cymbal Key

Unison



A B A B



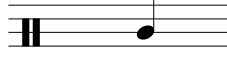
A: 16, 18, (18)
B: 19, 19, (18)

1 2 3 4

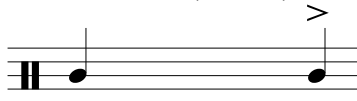


1: 16, (18)
2: 18
3: 19, (18)
4: 19

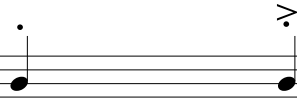
Full Crash ^



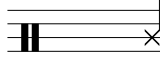
Half Crash (Normal)



Crash Choke



Hat



Press



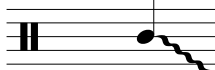
Vac



Ting



Sizzle



Zing



Trem.



Dome



Swish

