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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Associate Professor of Music
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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, diminuative 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 bead 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 tequnique 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 you 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 bead 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

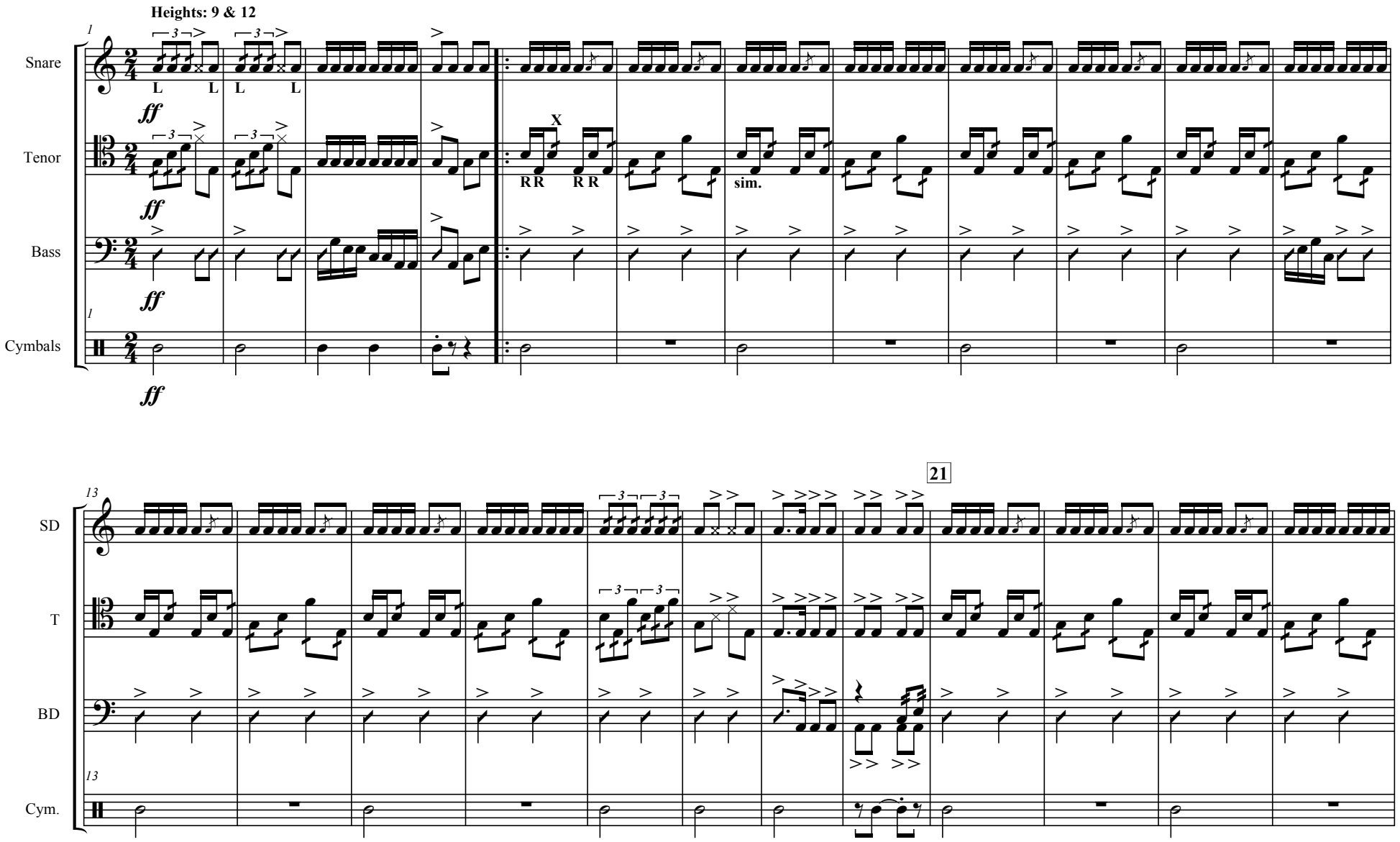
Cymbals rest arms here.

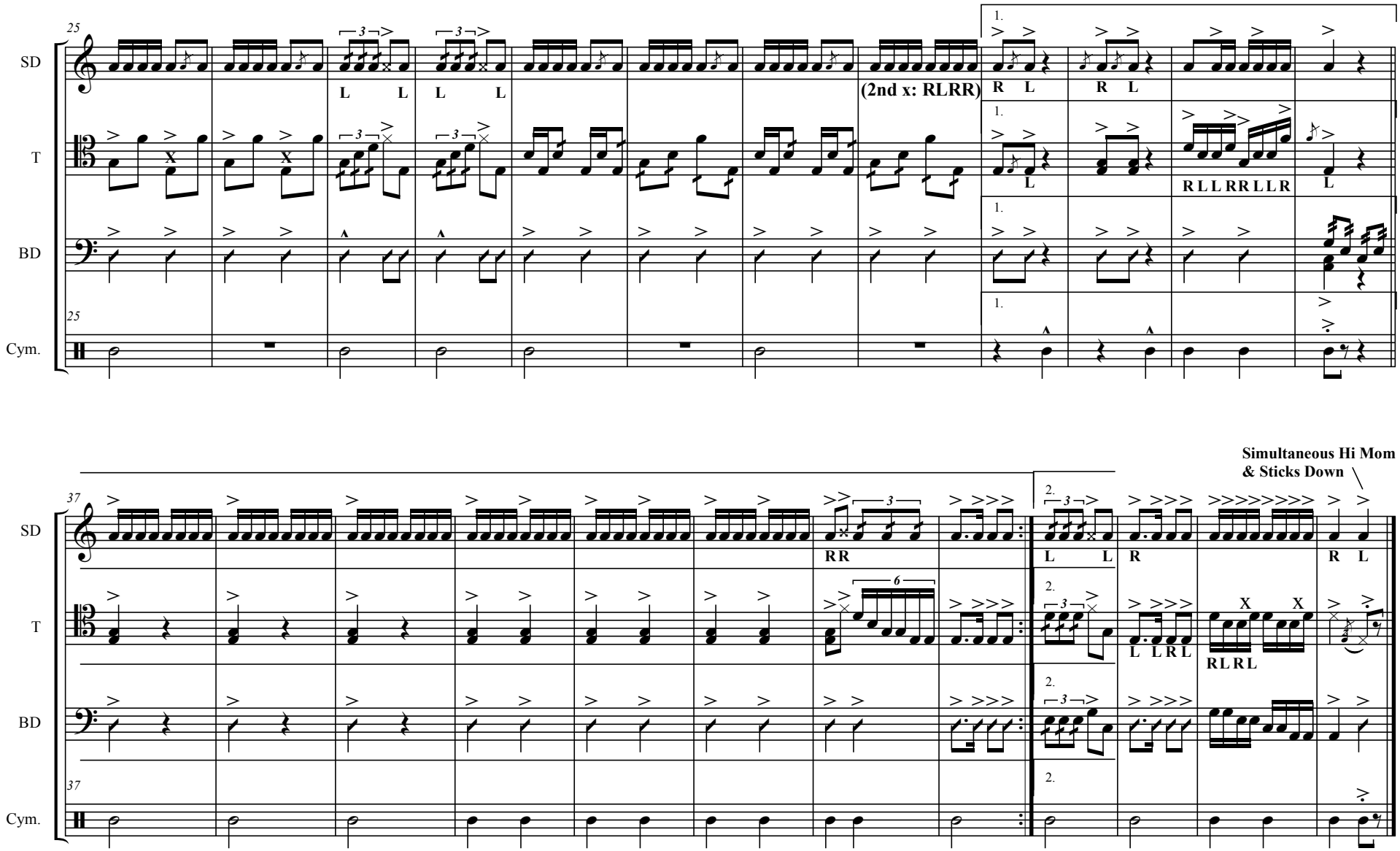
Like DB+, this is a roll exercise. Do not attempt to stroke it out. Any time spent practicing this without moving your feet is time wasted. A good strategy would be to work each measure, one hand at a time with feet, then put them together, one measure at a time. Do not string the measures together until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

UIW Drumline

Cardinals Fight Song

Cadra

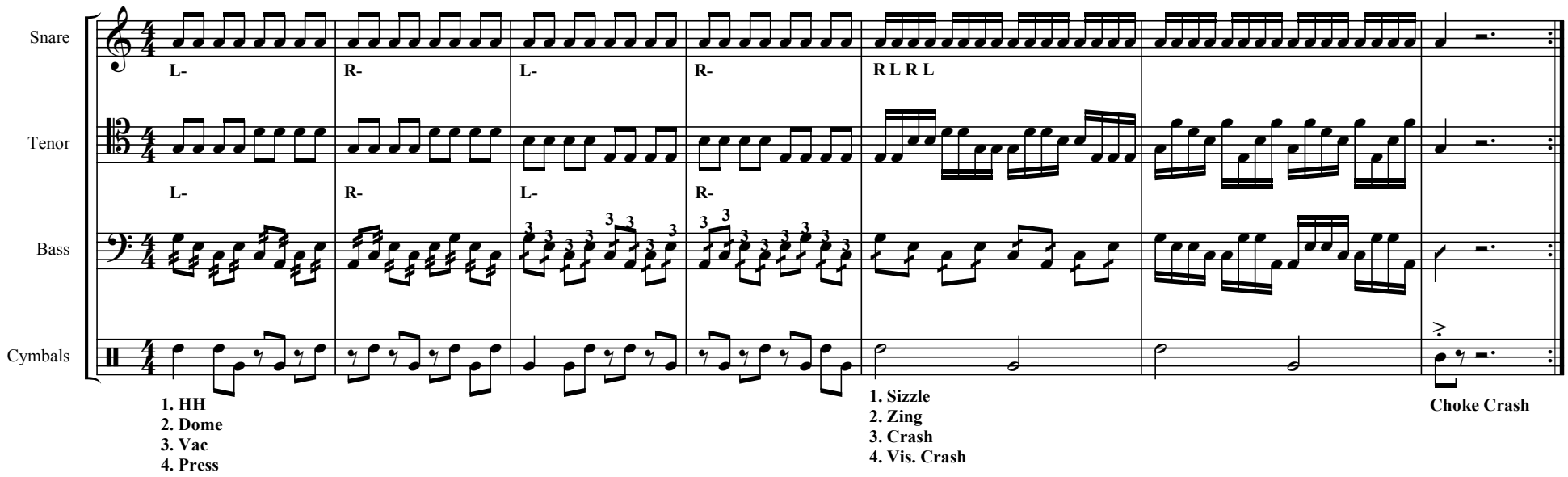



25
SD
T
BD
Cym.
L L L L
(2nd x: RLRR)
1.
R L
R L
R L L R R L L R
L
2.
R R
L L
R
L L R L
R L R L
X X
R L
Simultaneous Hi Mom
& Sticks Down
37

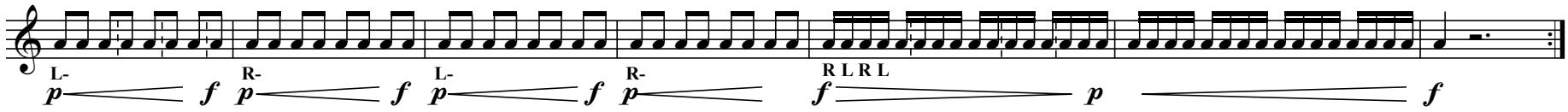
UIW Drumline
Legatos

Cadra

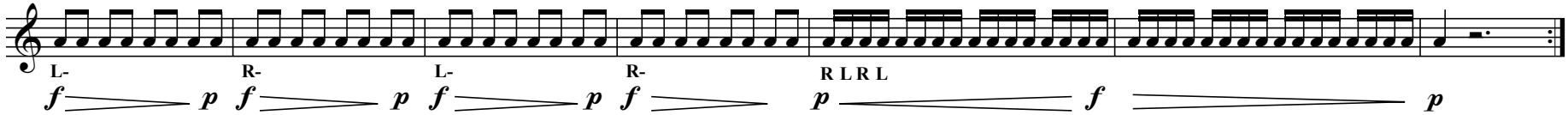
[3; 6; 9; 12]



[3-12 cresc]



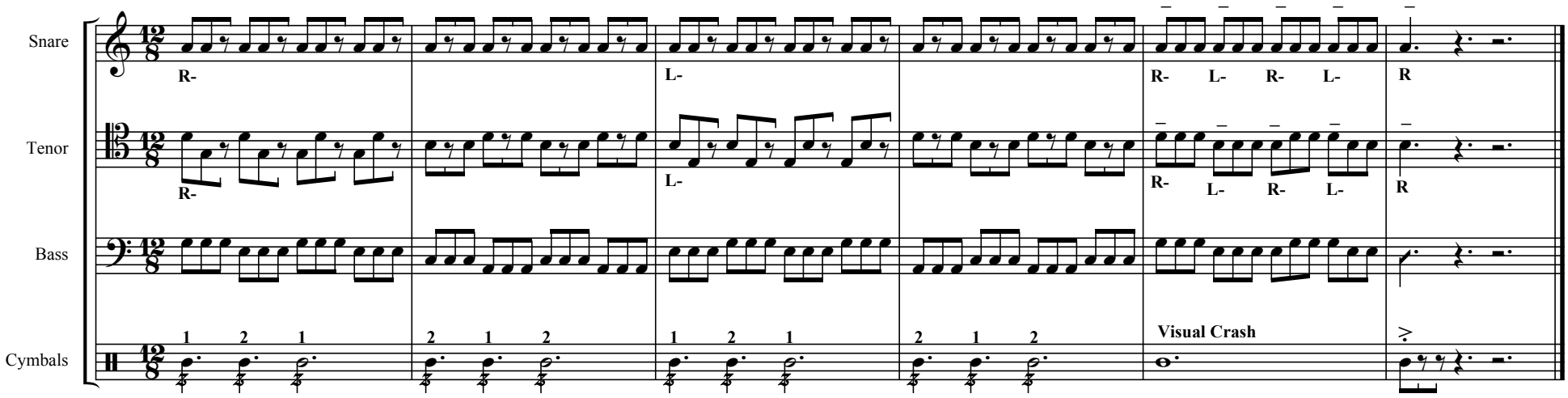
[12-3 dim]



UIW Drumline

DB+

Cadra



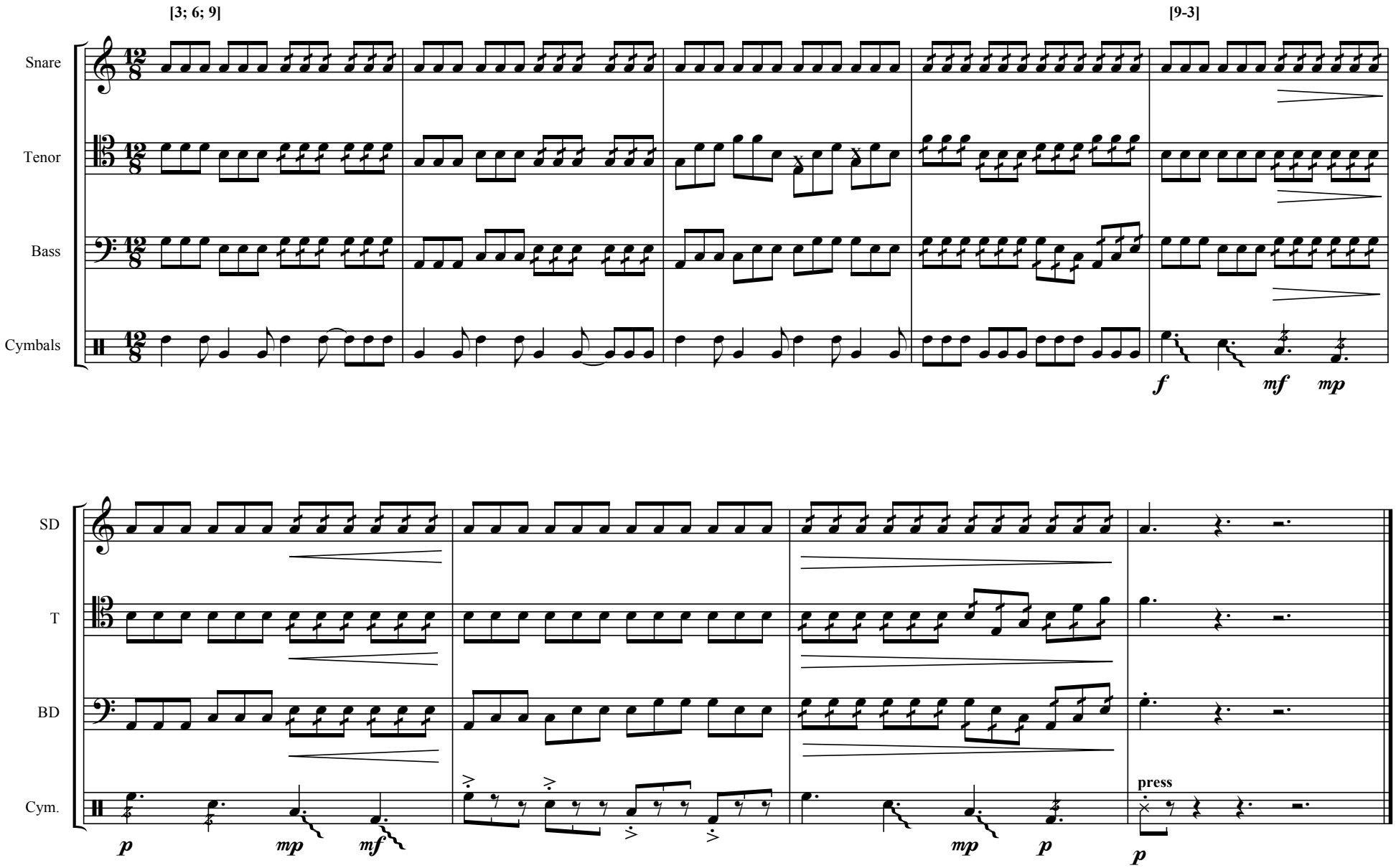
UIW Drumline

Perm

UIW Drumline

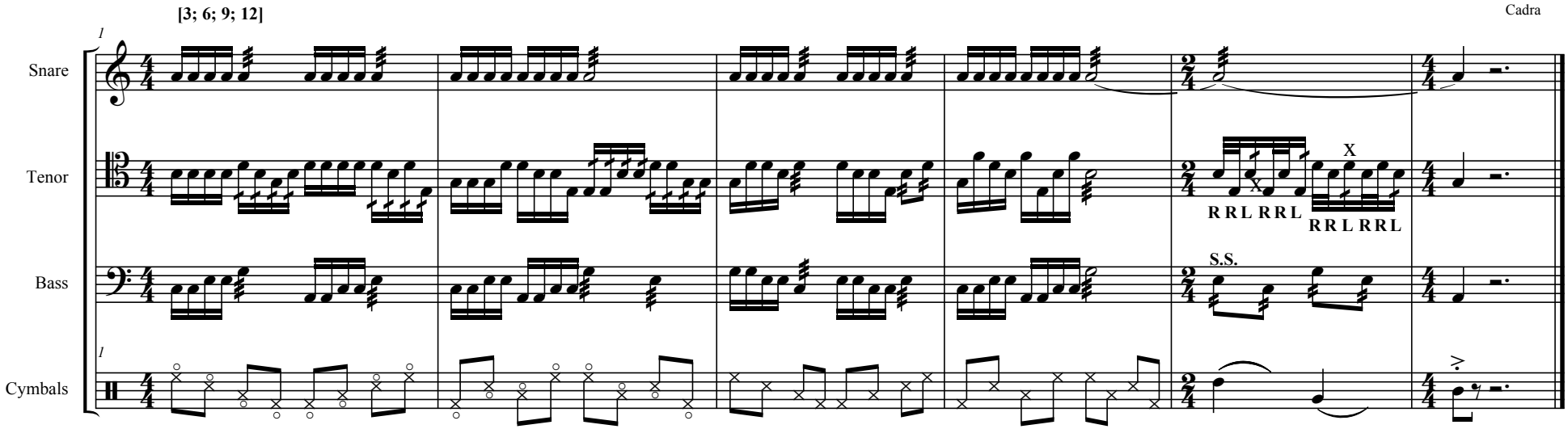
Triple Chicken

Cadra



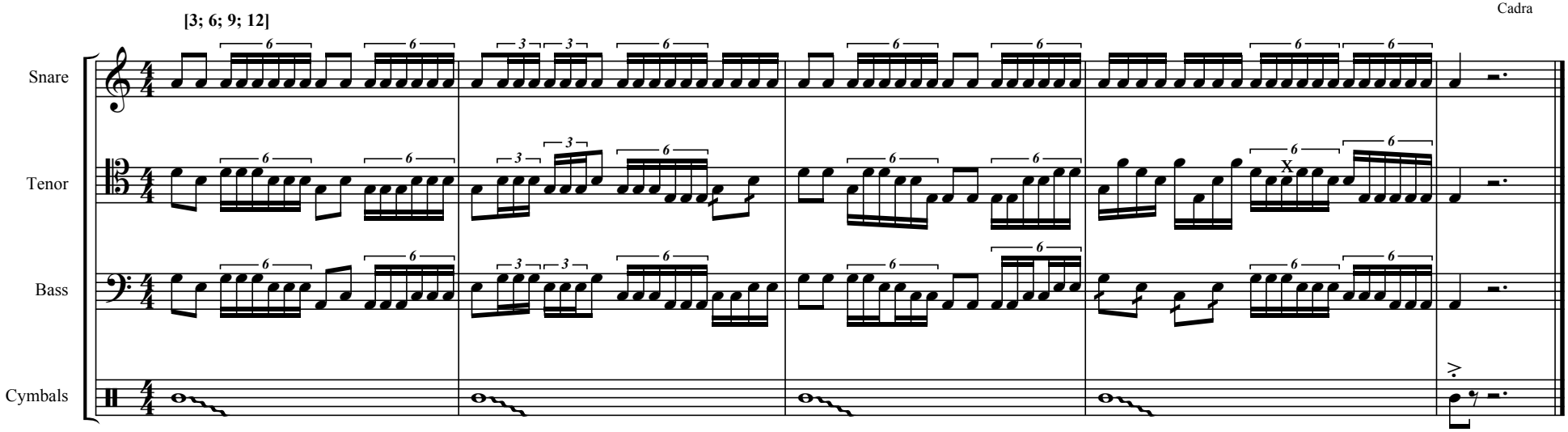
UIW Drumline

Chicken



UIW Drumline

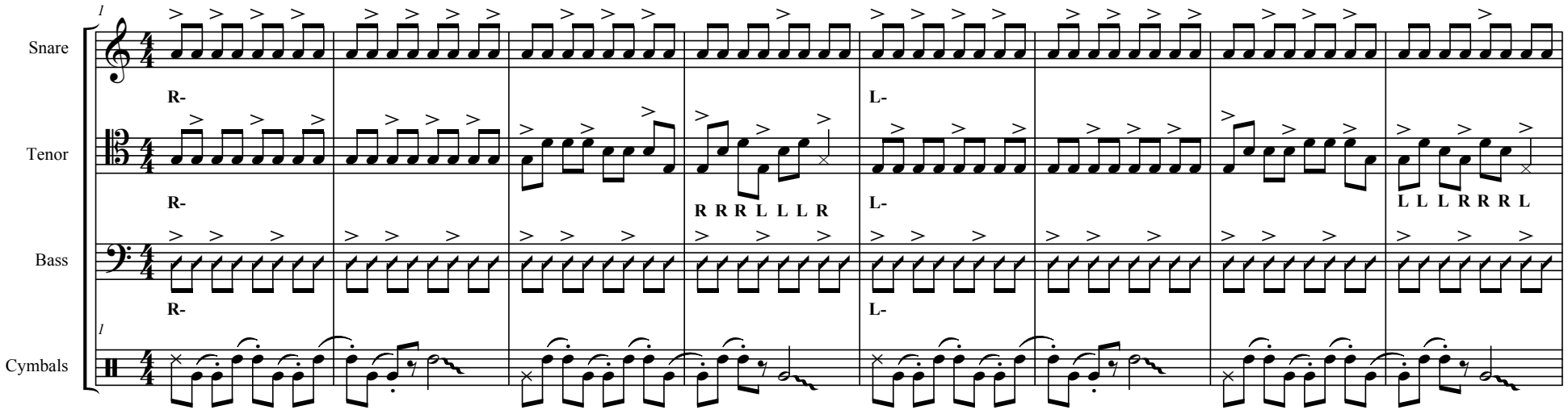
Singles

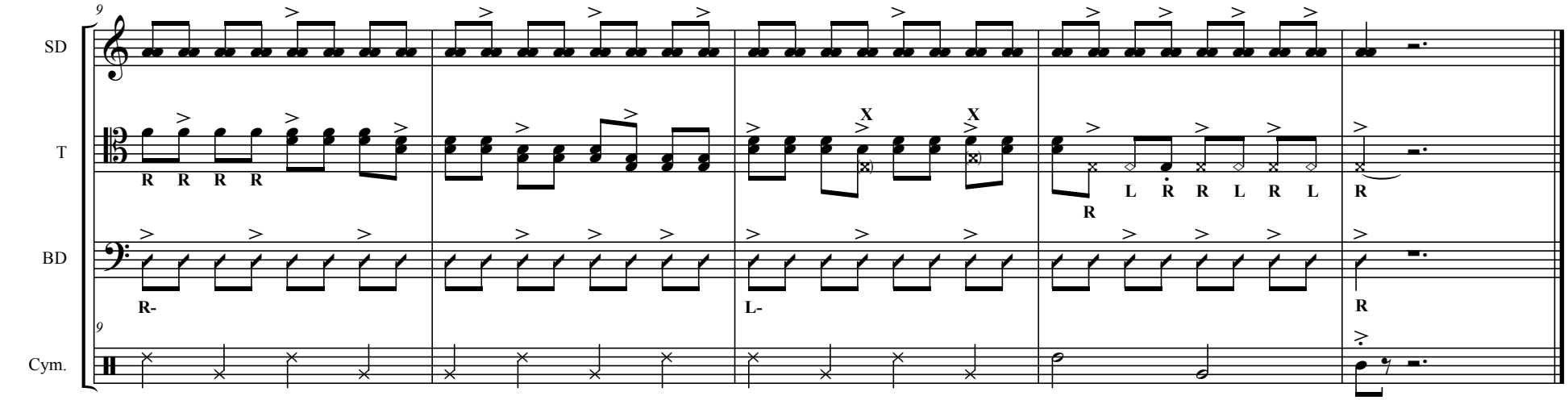


UIW Drumline

Chapstick

Cadra

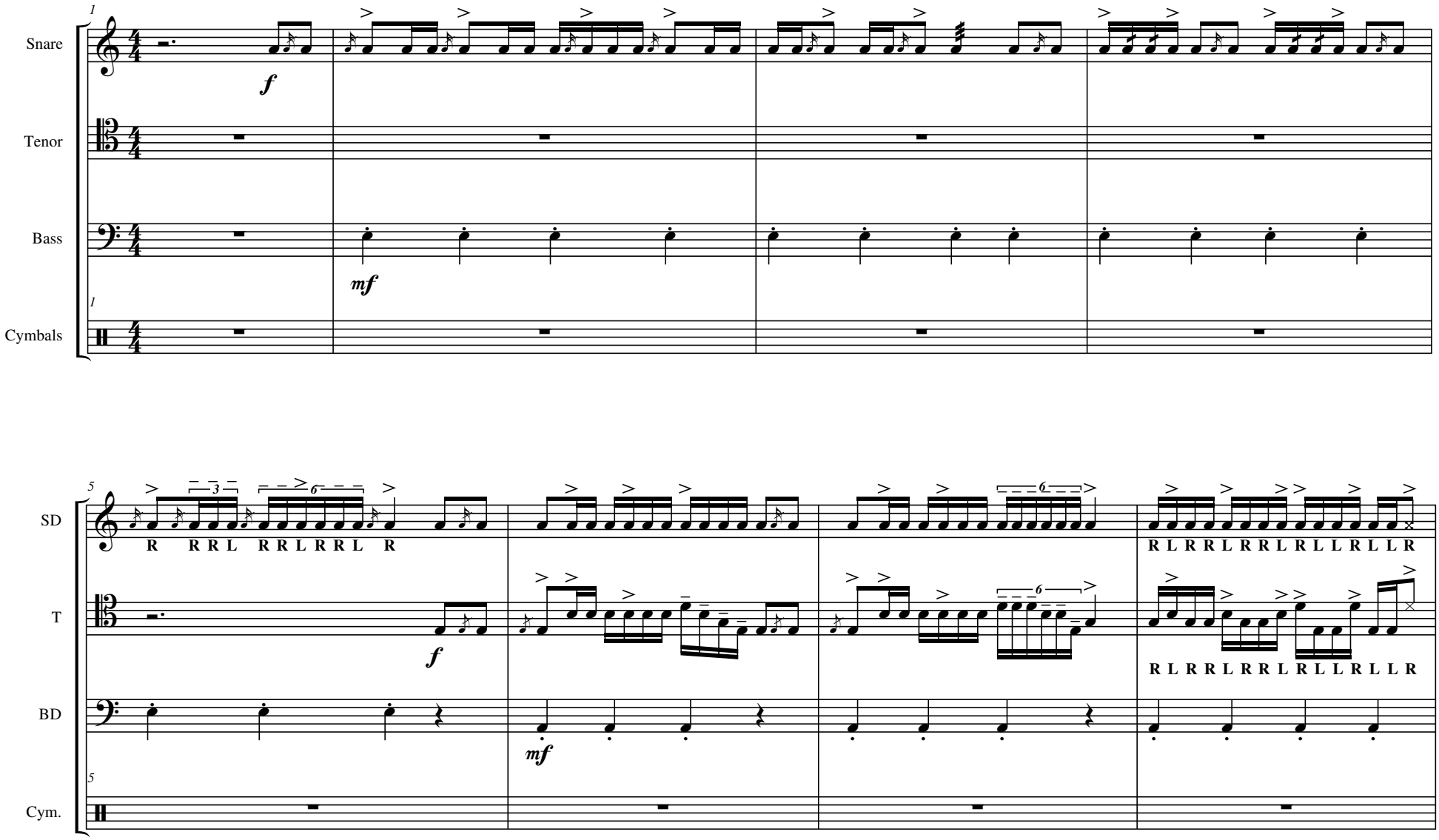


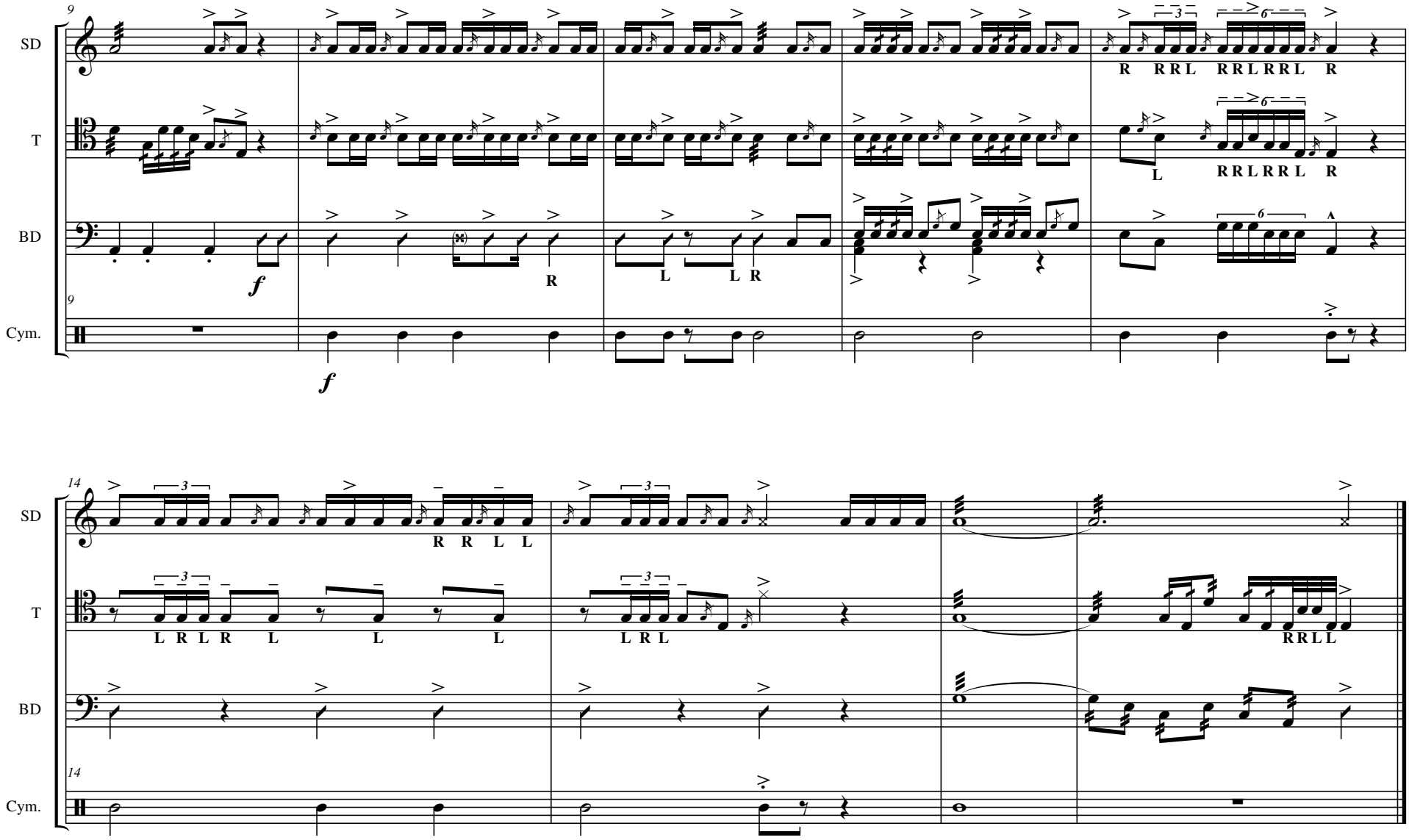


UIW Drumline

Flag

Cadra

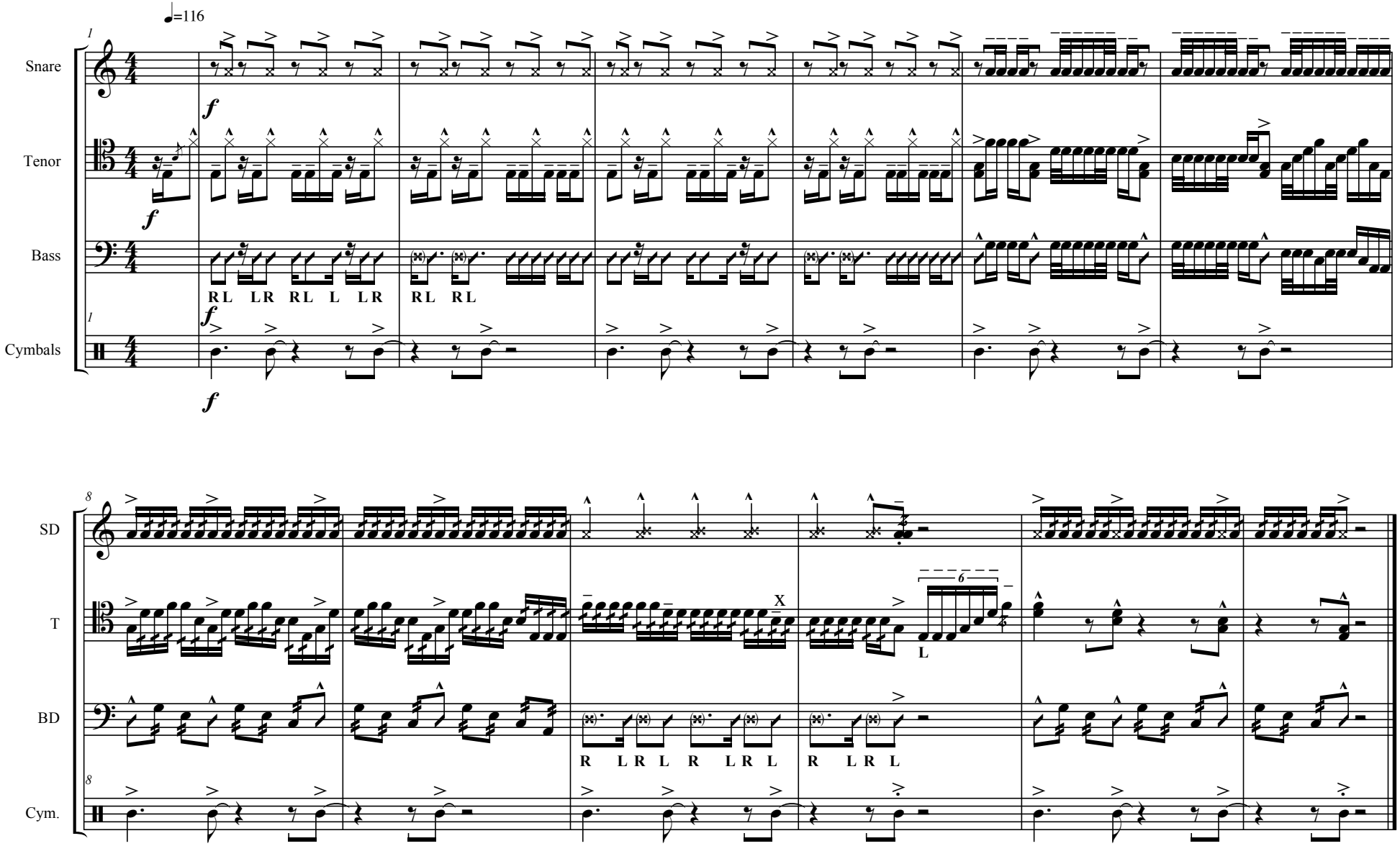



9
SD
T
BD
Cym.
R RRL RRLRRL R
L RRLRRL R
f
R
L L R
f
14
SD
T
BD
Cym.
R R L L
L R L R L L L
L R L
RRLL

UIW Drumline

Bird Country

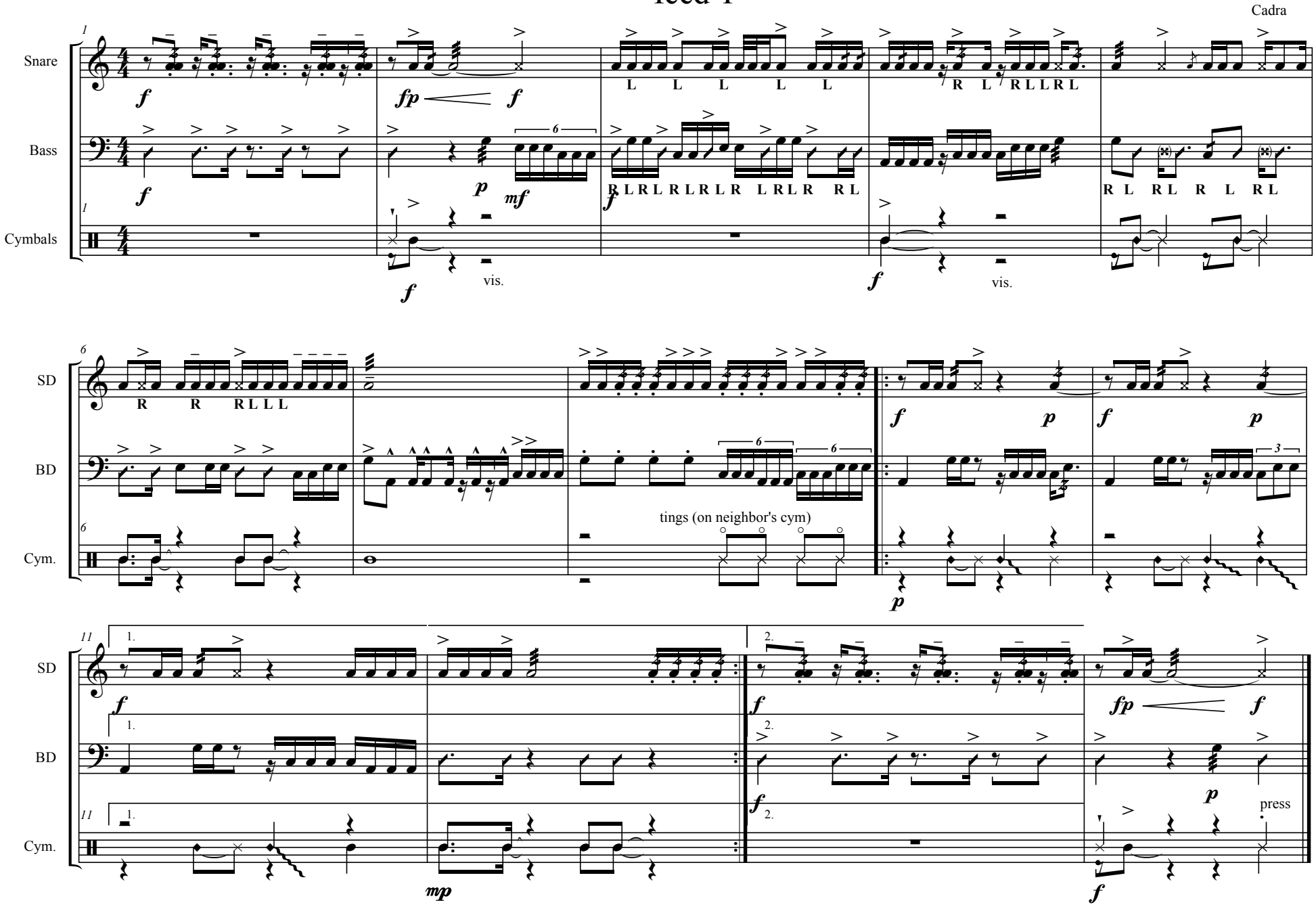
Cadra



UIW Drumline

Iced T

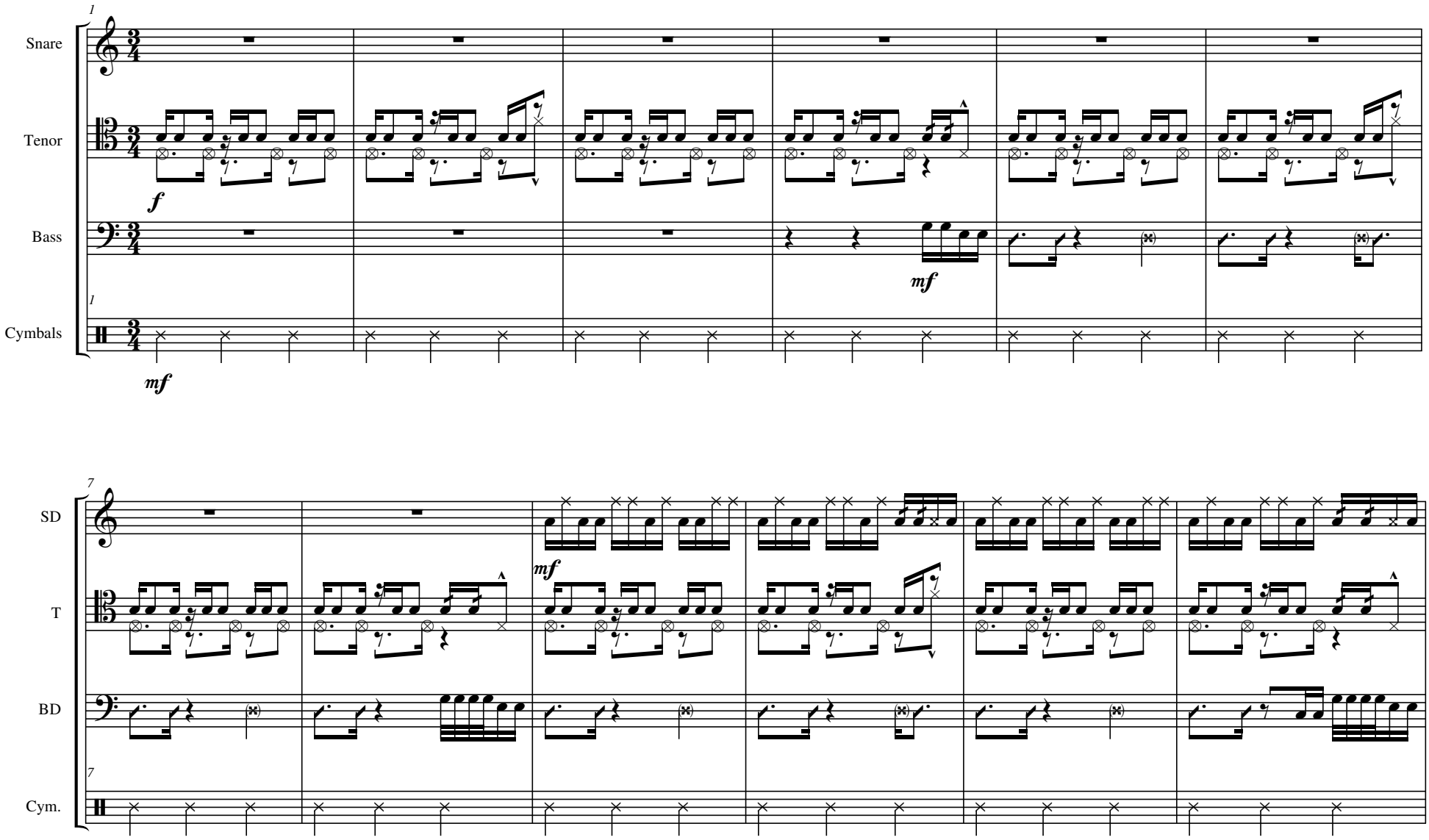
Cadra

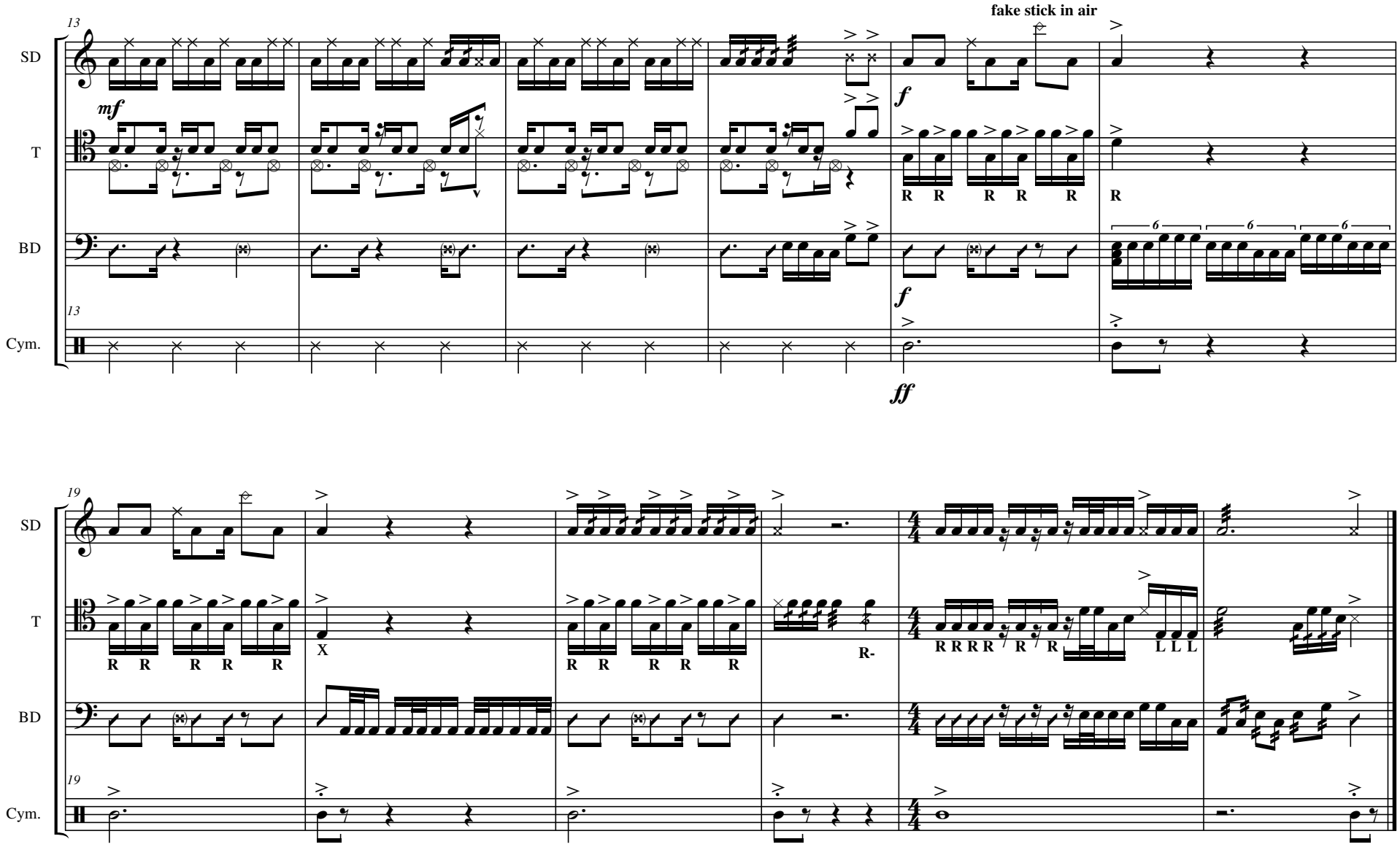


UIW Drumline

Jackleg

Cadra

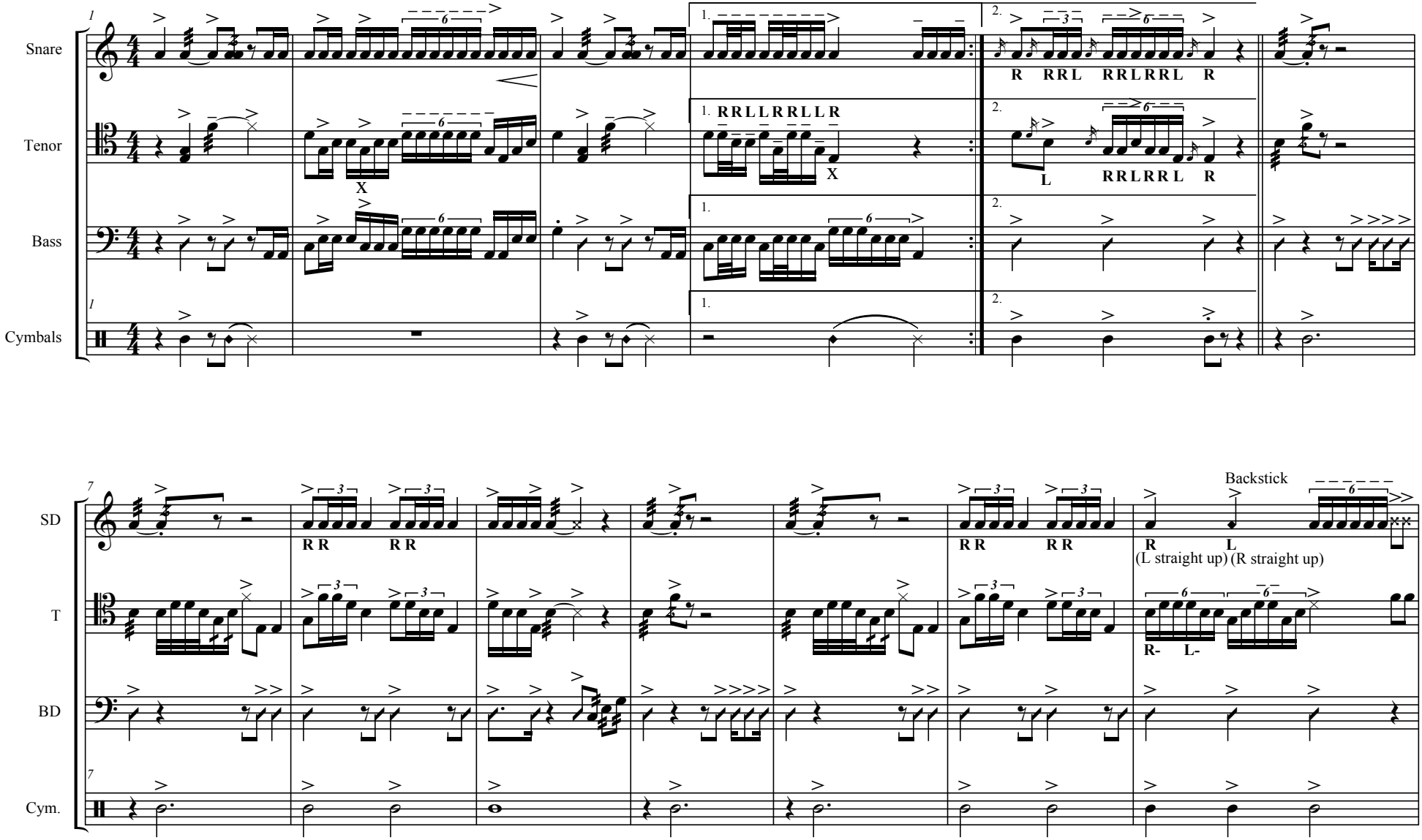


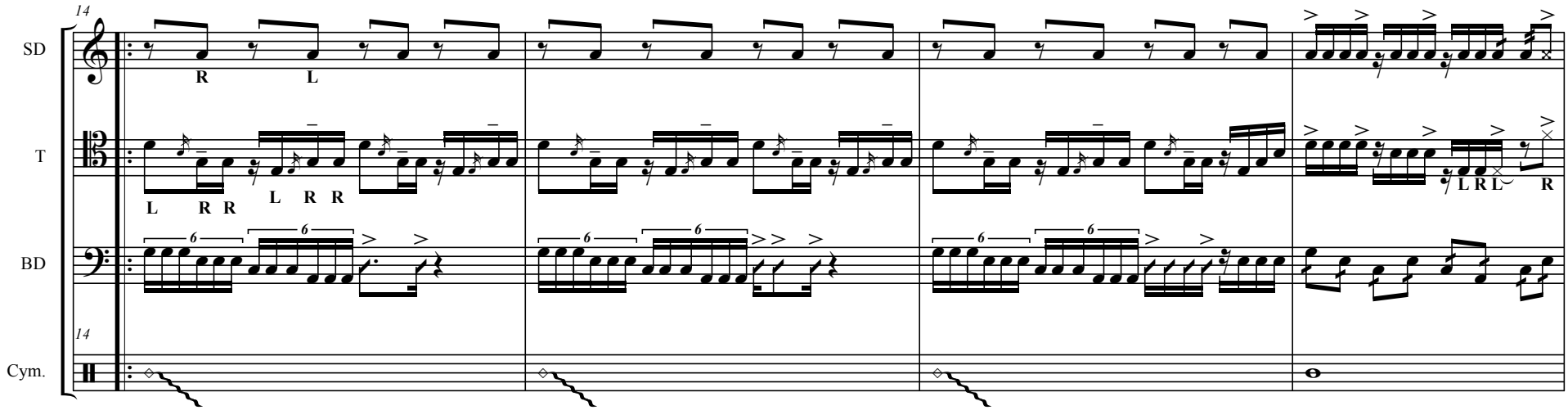

13
SD
T
BD
Cym.
mf
f
ff
fake stick in air
R R R R R R
6
19
X
R-
R R R R R R
L L L

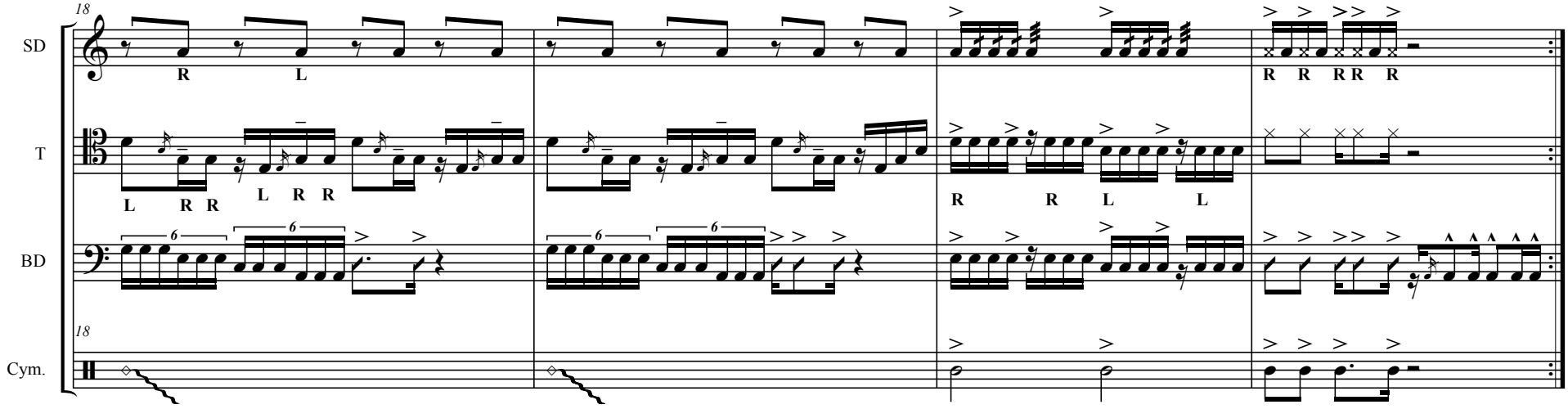
UIW Drumline

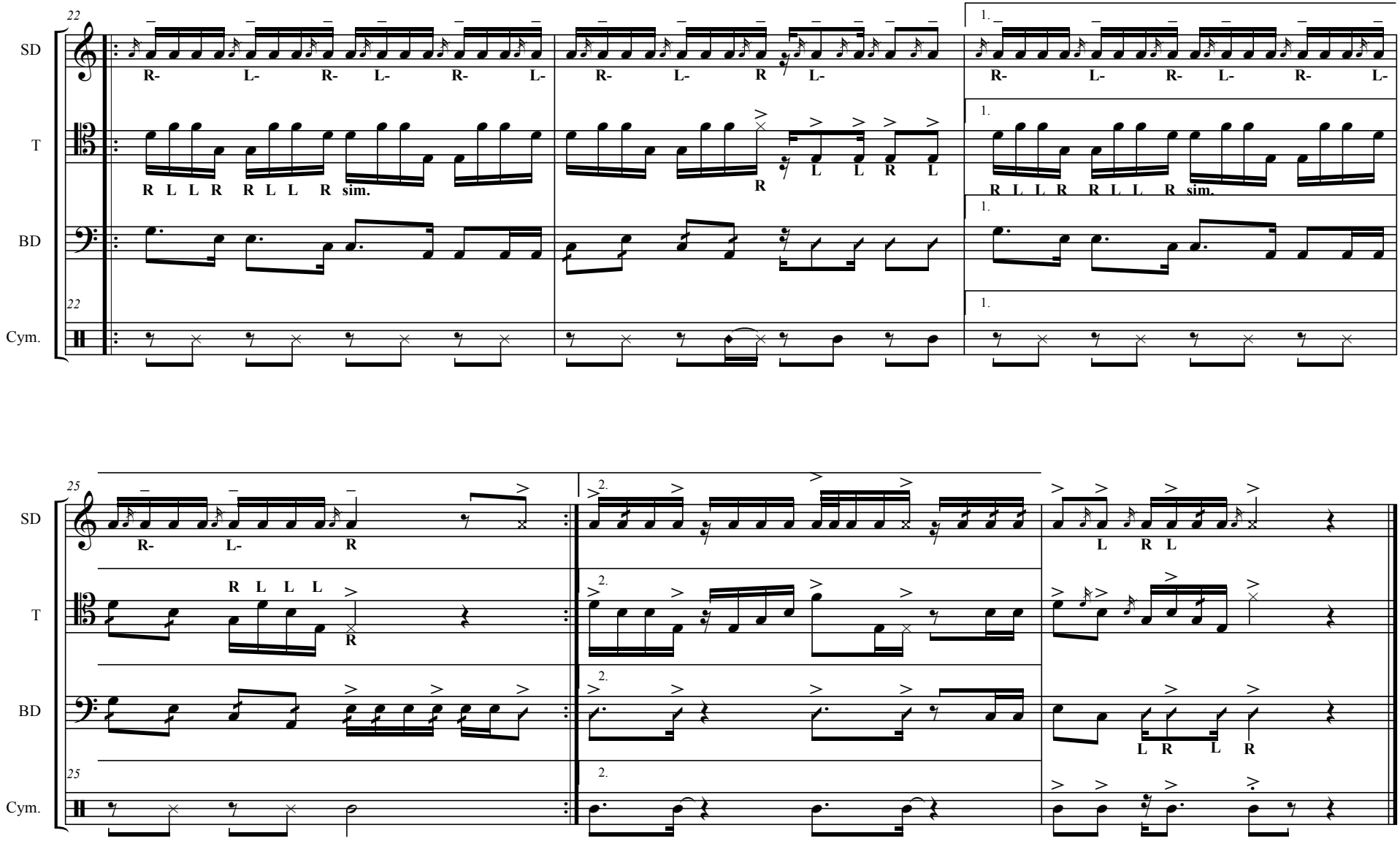
New

Cadra



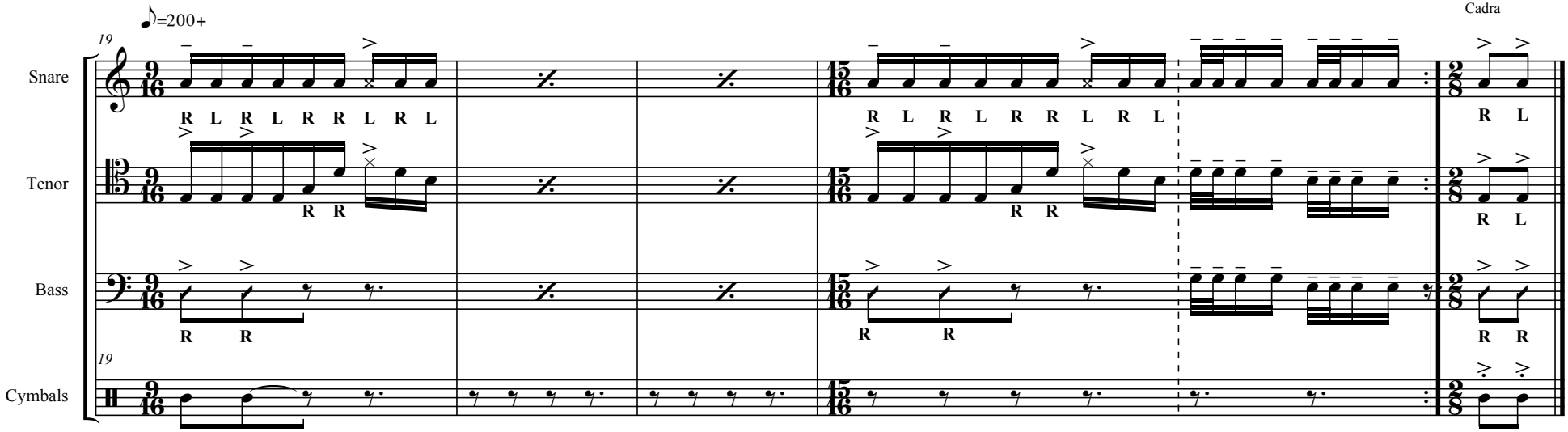

14
SD
T
BD
14
Cym.
R L
L R R L R R
6
L R L R
R R R R R


18
SD
T
BD
18
Cym.
R L
L R R L R R
6
R R L L
R R R R R


22
SD
T
BD
Cym.
R- L- R- L- R- L-
R- L- R L-
R- L- R- L- R- L-
R L L R R L L R sim.
R
L L R L
R L L R R L L R sim.
1.
25
2.
R- L- R
R L L L
L R L
L R L R

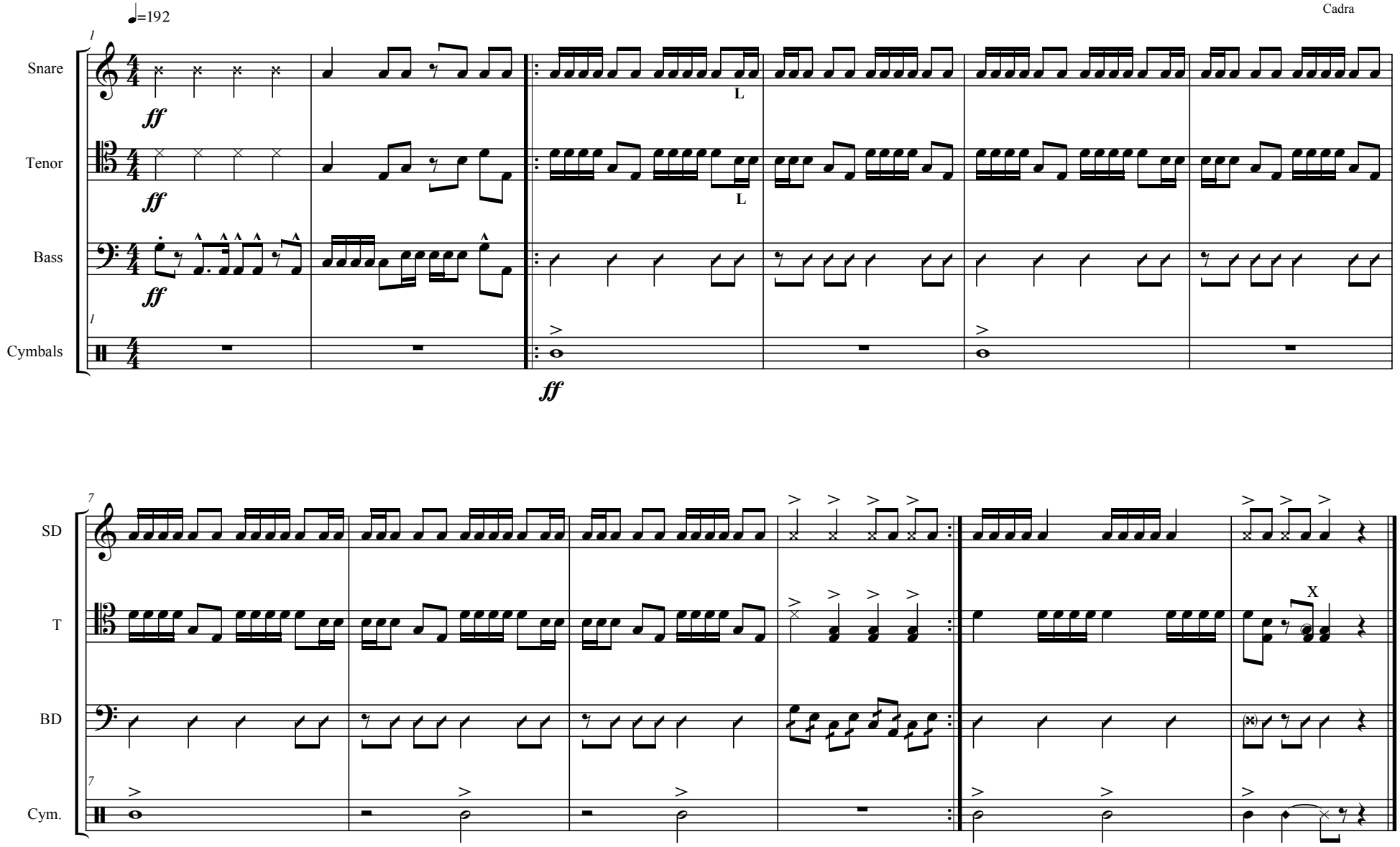
UIW Drumline

Gecko



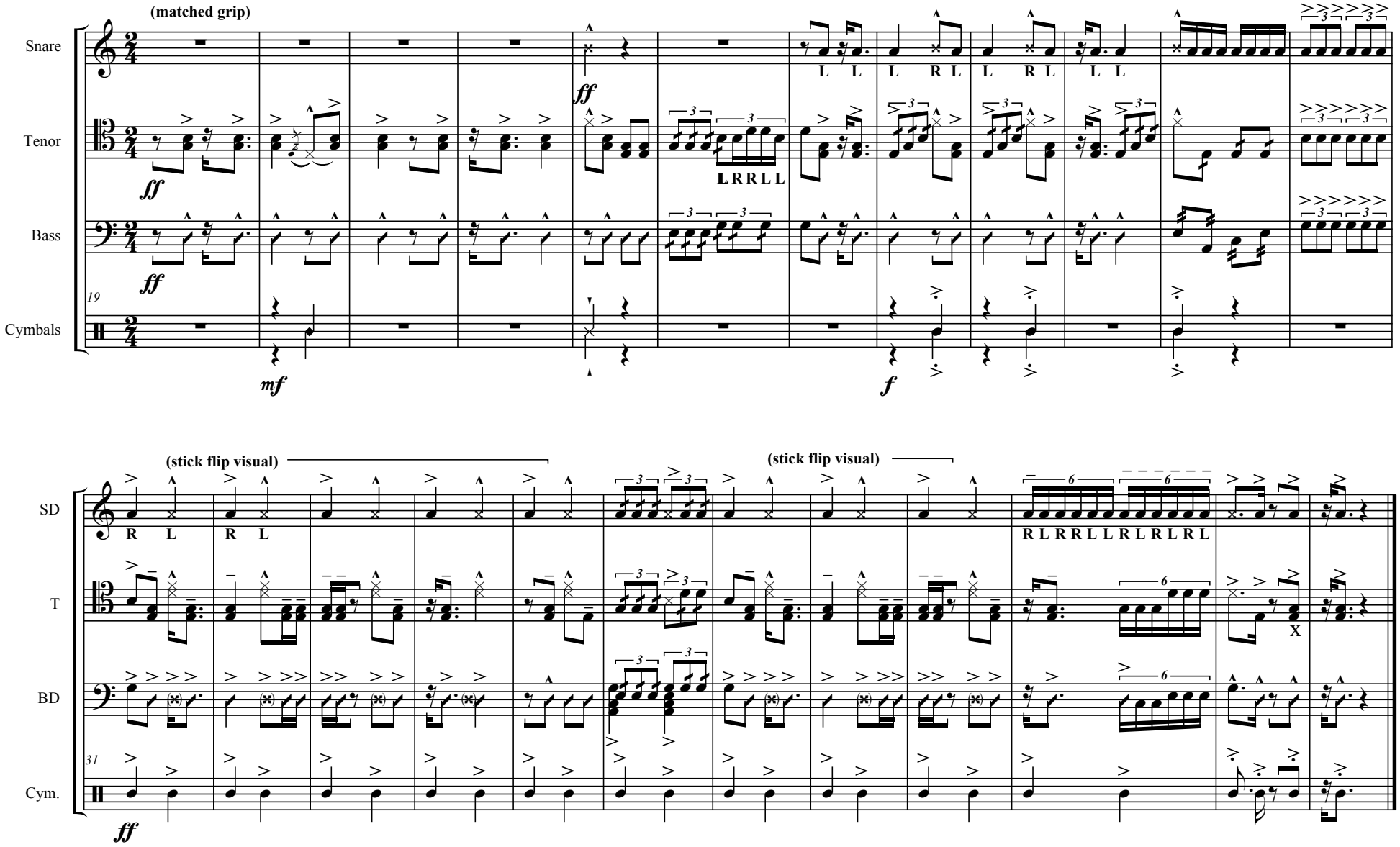
UIW Drumline

Run On

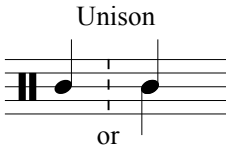


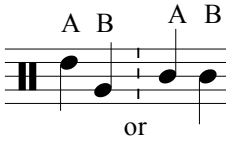
UIW Drumline

Mask

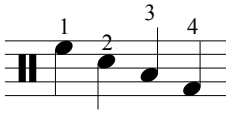
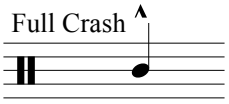
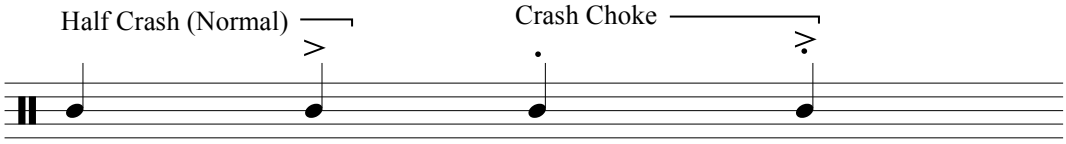
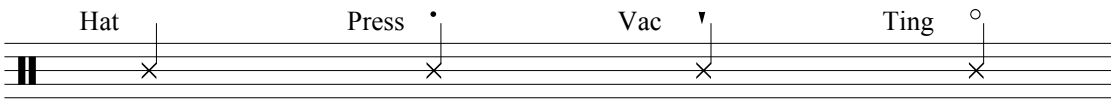
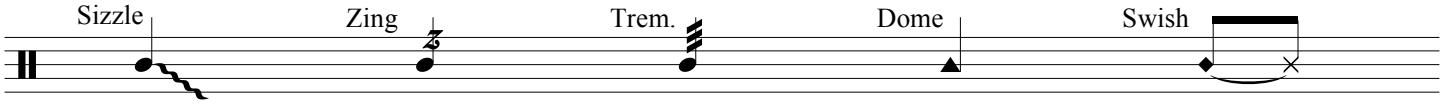


UIW Cymbal Key





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



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