

The University of Georgia

2017 Redcoat Band Drumline Auditions

Saturday, April 29th, 2017

Thank you for your interest in the 2017 edition of the UGA Redcoat Band Drumline. This year's audition process will occur within one day on Saturday, April 29th, 2017. In this packet you will find a detailed schedule of our audition process, audition exercises and music, and answers to frequently asked questions.

How do I register to audition for the UGA drumline?

There are two important steps to this process:

1. Fill out the UGA Redcoat Band's online membership application at https://ugeorgia.qualtrics.com/jfe/form/SV_ezDTWRnpF9wnDs9.
2. Email John Cypert, Percussion Coordinator, at RedcoatPercussion@gmail.com stating your intent to audition. Simply provide your name, phone number, mailing address, and UGA admissions status. Also, briefly discuss your audition intentions in regard to instrument choice and willingness to play other instruments within the percussion ensemble.

Audition Schedule

Please note that since audition times vary by section, those auditioning could potentially participate in every session throughout the entire day. Therefore, those auditioning should plan on a day from 9:00 a.m. to 9:30 p.m.

- 9:00 a.m. – 12:30 p.m. – Snare Drum & Quad Drum auditions
 - Please arrive by 8:45 a.m. for this session
 - Those wishing to audition for snare drum or quad drums should attend this session. "Cuts" will be made hourly until these sections are set at the conclusion of the block. If difficult decisions require additional time, potential members of the snare and/or quad sections could be asked to return for further evaluation after the lunch break.
 - Those not earning membership in these sections are urged to audition for other sections within the ensemble.
- 12:30 – 1:30 p.m. – Lunch on your own
- 1:30 – 5:00 p.m. – Bass Drum and Front Ensemble auditions

- Please arrive by 1:15 p.m. for this session
- Those wishing to audition for bass drum or front ensemble should attend this session. “Cuts” will be made hourly until these sections are set at the conclusion of the block. If difficult decisions require additional time, potential members of the bass drum and/or front ensemble sections could be asked to return for further evaluation after the dinner break.
- Those not earning membership in these sections are urged to audition for other sections within the ensemble.
- 5:00 – 6:00 p.m. – Dinner on your own
- 6:00 – 9:30 p.m. - Field Cymbal auditions
- Please arrive by 5:45 p.m. for this session
- Those wishing to audition for field cymbals should attend this session. “Cuts” will be made hourly until the section is set at the conclusion of the block.

Where?

Auditions will take place at UGA’s Hugh Hodgson School of Music located at 250 River Rd, Athens, GA 30602. Upon arrival, potential members will report to the band room located on the first floor. After a brief informational meeting at the beginning of each audition segment, the audition process will begin.

Audition fee?

Potential members, returning and new, must pay a non-refundable audition fee of \$15.00. Cash, check, or debit/credit card are accepted.

What do I bring?

Potential members should bring appropriate playing implements----snare drum sticks, quad mallets/ sticks, bass drum mallets, and/or keyboard mallets. Additionally, because the number of those auditioning could exceed the amount of instruments owned by the Redcoat Band, we ask those auditioning for snare drum and/or quad drums to please bring your own instruments if possible. It is not necessary to bring bass drums, field cymbals, or keyboard instruments.

How will I be evaluated during the audition process?

Evaluations take place in an ensemble setting. However, you should also expect to demonstrate your skills individually. Potential members are evaluated on their consistency in technique and sound quality as well as tempo control and rhythmic accuracy.

What will I be asked to play during the audition?

You are urged to familiarize yourself with the music materials found in this packet. So that potential members' reading and quickness in learning can be evaluated, additional materials will be handed out on the day of auditions and utilized during the evaluation process as well. This is important since the Redcoat Band performs three-plus shows a season.

Other questions

If you should have any other questions or concerns regarding UGA Drumline auditions, please do not hesitate to contact us at RedcoatPercussion@gmail.com.

We look forward to the 2017 edition of the UGA Redcoat Band Drumline and meeting each of you at auditions on Saturday, April 29th, 2017. Best of luck and, of course, Go Dawgs!

John M. Cypert
Percussion Coordinator
UGA Redcoat Band

John Moates
Batterie Instructor
UGA Redcoat Band

Jake Lyons
Front Ensemble Instructor
UGA Redcoat Band

The 2017 University of Georgia Redcoat Band Batterie Percussion Audition Materials

Potential members auditioning for Snare Drum, Quad Drums, and Bass Drums should familiarize themselves with the following exercises in this packet:

- *16-8*
- *Bb Accent Tap – Single Hand*
- *Crispy Critters*
- *Triplet Diddle*
- *Triplet Fives*
- *16th Timing*
- *Double-Triple*
- *Triplet Accent with Check*
- *Triplet Accent without Check*
- *Sixteenth Accent with Check*
- *Sixteenth Accent without Check Accents on Triplets*
- *Twenty-one Twelve – 16th Variations*
- *Twenty-one Twelve – Triplet Variations*
- *2012 UGA Off The Line/Run On*

Potential members auditioning for Field Cymbals should familiarize themselves with:

- the *16-8* exercise found in this packet
- the techniques of Field Cymbals expert, Eddie Capps. Mr. Capps' *Cymbal Technique 101* instructional videos are online at <http://www.youtube.com/channel/UCWMDR5IC9txBcU2BKMkzmuw>.

Remember, additional materials may be handed out and utilized during the audition process. Portions of the audition could require potential members to demonstrate advanced skills and/or understand concepts of basic music theory. Potential members' playing will be evaluated both individually and within an ensemble setting.

Questions should be directed to RedcoatPercussion@gmail.com.

16~8

Batterie Score

Snare Drum

Quad Toms 1

Quad Toms 2

Bass Drums

Field Cymbals

R -

L -

R -

L -

R -

L -

R

*also w/ 16th, 24th, & 32nd notes

*Left hand only on 8th notes

R -

L -

R -

L -

R -

L -

R

Side chokes and HH chokes

Crashes

R

Crash-Choke

Bb Accent Tap - Single Hand

percussion by John M. Cypert

Snare Drum
Quad Toms
Bass Drums

Musical notation for Bb Accent Tap - Single Hand. The piece is in 4/4 time and consists of 16 measures. The notation is for Snare Drum, Quad Toms, and Bass Drums. The rhythm is a simple alternating pattern of quarter notes: R (right) on the first half of the measure and L (left) on the second half. The first measure is marked with a 'Bb' (flat) and an accent mark. The piece ends with a double bar line and a repeat sign.

Crispy Critters

S.D.'s
Quads
B.D.'s

Musical notation for Crispy Critters. The piece is in 4/4 time and consists of 16 measures. The notation is for Snare Drum (S.D.'s), Quad Toms (Quads), and Bass Drums (B.D.'s). The rhythm is a complex alternating pattern of eighth notes: R L R L R L R L R L R L R L R L R L. The piece ends with a double bar line and a repeat sign.

*Also with flams, flam drags, cheeses, flam fives, etc.

Triplet Diddle

S.D.'s
Quads
B.D.'s

Musical notation for Triplet Diddle. The piece is in 12/8 time and consists of 16 measures. The notation is for Snare Drum (S.D.'s), Quad Toms (Quads), and Bass Drums (B.D.'s). The rhythm is a complex triplet pattern: R L R L R L R L R L R L R L R L R L. The piece ends with a double bar line and a repeat sign.

Triplet Fives

S.D.'s
Quads
B.D.'s

Musical notation for Triplet Fives. The piece is in 12/8 time and consists of 16 measures. The notation is for Snare Drum (S.D.'s), Quad Toms (Quads), and Bass Drums (B.D.'s). The rhythm is a complex triplet pattern: R L R L R L R L R L R L R L R L R L. The piece ends with a double bar line and a repeat sign.

16th Timing

S.D.'s
Quads
B.D.'s

Musical notation for 16th Timing. The piece is in 4/4 time and consists of 16 measures. The notation is for Snare Drum (S.D.'s), Quad Toms (Quads), and Bass Drums (B.D.'s). The rhythm is a complex 16th-note pattern: R L R L R L R L R L R L R L R L R L. The piece ends with a double bar line and a repeat sign.

*All "4's" can be done w/ 4-beat check

*All "2's" can be done w/ 4-beat check

*All "1's" can be done w/ 1-beat check

Double Triple

Batterie Score

The score is divided into three systems, each with four staves: Snare Drum, Quad Toms 1, Quad Toms 2, and Bass Drums. The piece features a complex, multi-measure rest pattern where each instrument plays a specific rhythm for a set number of measures before resting. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The key signature is one flat (B-flat), and the time signature changes throughout the piece, including 4/4, 3/4, 2/4, and 3/2. The first system consists of 8 measures. The second system consists of 5 measures. The third system consists of 4 measures, ending with a double bar line and a final rest for all instruments.

System 1: 8 measures. Snare Drum, Quad Toms 1, and Quad Toms 2 play a quarter note followed by an eighth rest. Bass Drums play a quarter note followed by an eighth rest. The rest pattern is: R L L R R L L R R R (measures 1-2), L (measures 3-4), R (measures 5-6), L (measures 7-8).

System 2: 5 measures. Snare Drum, Quad Toms 1, and Quad Toms 2 play a quarter note followed by an eighth rest. Bass Drums play a quarter note followed by an eighth rest. The rest pattern is: R (measures 1-2), L (measures 3-4), R (measures 5).

System 3: 4 measures. Snare Drum, Quad Toms 1, and Quad Toms 2 play a quarter note followed by an eighth rest. Bass Drums play a quarter note followed by an eighth rest. The rest pattern is: R (measures 1-2), L (measures 3-4).

Triplet Accent with Check*

percussion by John M. Cypert

Musical notation for 'Triplet Accent with Check*'. The piece is in 12/8 time. It consists of two staves. The first staff contains six measures of music, each with a triplet of eighth notes followed by a check (a quarter rest). The second staff contains three measures of the same triplet pattern, followed by a repeat sign and three more measures of the triplet pattern. A 'Repeat 3x (4x total)' instruction is placed above the third measure of the second staff. The piece concludes with a final measure containing a quarter rest.

Triplet Accent without Check*

Musical notation for 'Triplet Accent without Check*'. The piece is in 12/8 time. It consists of two staves. The first staff contains six measures of music, each with a triplet of eighth notes. The second staff contains three measures of the same triplet pattern, followed by a repeat sign and three more measures of the triplet pattern. The piece concludes with a final measure containing a quarter rest.

Sixteenth Accent with Check*

Musical notation for 'Sixteenth Accent with Check*'. The piece is in 4/4 time. It consists of three staves. The first staff contains six measures of music, each with a triplet of sixteenth notes followed by a check (a quarter rest). The second staff contains three measures of the same triplet pattern, followed by a repeat sign and three more measures of the triplet pattern. A 'Repeat 3x (4x total)' instruction is placed above the third measure of the second staff. The piece concludes with a final measure containing a quarter rest.

Sixteenth Accent without Check*

Musical notation for 'Sixteenth Accent without Check*'. The piece is in 2/8 time and consists of two staves. The first staff contains four measures of rhythmic patterns: 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 L R L, R L R L R L R L R L R L R L R L, and R L R L R L R L R L R L R L R L. The second staff contains two measures of the same pattern, followed by a repeat sign and a section labeled 'Repeat 3x (4x total)' which repeats the two-measure pattern three times, and finally a single measure with a quarter rest.

Accents on Triplets*

Musical notation for 'Accents on Triplets*'. The piece is in 12/8 time and consists of three staves. The first staff contains five measures of rhythmic patterns: 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 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, and R L R L R L R L R L R L R L. The second staff contains a section labeled 'Repeat 3x (4x total)' which repeats the first two measures of the first staff three times. The third staff contains a section labeled 'Repeat 3x (4x total)' which repeats the first two measures of the first staff three times, followed by a section labeled 'Repeat 3x (4x total)' which repeats the first two measures of the second staff three times, and finally a single measure with a quarter rest.

Twenty-one Twelve - 16th Variations

Three staves of musical notation for the 16th variations of 'Twenty-one Twelve'. Each staff begins with a 4/4 time signature and contains five measures of music. The notation consists of eighth-note patterns with various rhythmic groupings. Below each staff is a sequence of letters (R and L) indicating the drum strokes for each note. The first two staves include accents (>) over certain notes. The third staff includes accents (>) over all notes. Each staff concludes with a final note followed by a quarter rest and a double bar line.

Twenty-one Twelve - Triplet Variations

Seven staves of musical notation for the triplet variations of 'Twenty-one Twelve'. Each staff begins with a 12/8 time signature and contains five measures of music. The notation features triplet eighth-note patterns. Below each staff is a sequence of letters (R and L) indicating the drum strokes. The first two staves do not have accents, while the remaining five staves include accents (>) over certain notes. Each staff concludes with a final note followed by a quarter rest and a double bar line.

2012 Off The Line/Run-on

Batterie Percussion

percussion by John M. Cypert

$\text{♩} = 138$

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Snare Drum
Quad Toms
Bass Drums
Field Cymbals

at edge

f *mp*

7

11

S.D.
Q.T.'s
B.D.'s
Fld. Cyms.

edge to center center

f *mp*

12

16

S.D.
Q.T.'s
B.D.'s
Fld. Cyms.

f

20

22

S.D.

Q.T.'s

B.D.'s

Fld. Cyms.

26

S.D.

Q.T.'s

B.D.'s

Fld. Cyms.