

The University of Georgia 2018 Redcoat Band Drumline Auditions

Saturday, May 5, 2018

Thank you for your interest in the 2018 edition of the UGA Redcoat Band Drumline. This year's audition process will occur within one day on Saturday, May 5, 2018. 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 three 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. Pay the audition fee at https://estore.uga.edu/C27063_ustores/web/classic/product_detail.jsp?PRODUCTID=5455&SINGLESTORE=true.
3. Fill out the UGA Redcoat Drumline Audition form at <https://goo.gl/forms/OMISjMdh-I3sERE911>.

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. The fee must be paid by debit or credit card at https://estore.uga.edu/C27063_ustores/web/classic/product_detail.jsp?PRODUCTID=5455&SINGLESTORE=true prior to the audition.

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 may 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 2018 edition of the UGA Redcoat Band Drumline and meeting each of you at auditions on Saturday, May 5, 2018. 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 2018 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 https://www.youtube.com/playlist?list=PLHW82ZbHtMk6r_wvyVgh1Ps-gMBdBH2ru.

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.

Bb Accent Tap ~ Single Hand

percussion by John M. Cypert

Share Drum
Quad Toms
Bass Drums

A single staff of music showing a rhythmic pattern. The notation includes various note values and rests, with 'L' and 'R' markings below the staff indicating left and right hand positions. The pattern consists of a series of eighth notes and rests, with some notes marked with an accent (>).

Crispy Critters

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

A single staff of music showing a rhythmic pattern. The notation includes various note values and rests, with 'L' and 'R' markings below the staff indicating left and right hand positions. The pattern consists of a series of eighth notes and rests, with some notes marked with an accent (>).

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

Triplet Diddle

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

A single staff of music showing a rhythmic pattern. The notation includes various note values and rests, with 'L' and 'R' markings below the staff indicating left and right hand positions. The pattern consists of a series of eighth notes and rests, with some notes marked with an accent (>).

Triplet Fives

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

A single staff of music showing a rhythmic pattern. The notation includes various note values and rests, with 'L' and 'R' markings below the staff indicating left and right hand positions. The pattern consists of a series of eighth notes and rests, with some notes marked with an accent (>).

16th Timing

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

A single staff of music showing a rhythmic pattern. The notation includes various note values and rests, with 'L' and 'R' markings below the staff indicating left and right hand positions. The pattern consists of a series of eighth notes and rests, with some notes marked with an accent (>).

*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

Score for the first system of the Batterie Score, featuring four parts: Snare Drum, Quad Toms 1, Quad Toms 2, and Bass Drums. Each part is written on a staff with a 2/4 time signature. The Snare Drum part includes a 'v' marking above the notes. The Quad Toms 1 and 2 parts include 'L' and 'R' markings below the notes. The Bass Drums part includes 'R' and 'L' markings below the notes. The score is divided into measures by vertical bar lines.

Score for the second system of the Batterie Score, featuring four parts: S.D., Q.T.'s 1, Q.T.'s 2, and B.D.'s. Each part is written on a staff with a 2/4 time signature. The S.D., Q.T.'s 1, and Q.T.'s 2 parts include 'R' and 'L' markings below the notes. The B.D.'s part includes 'R' and 'L' markings below the notes. The score is divided into measures by vertical bar lines.

Score for the third system of the Batterie Score, featuring four parts: S.D., Q.T.'s 1, Q.T.'s 2, and B.D.'s. Each part is written on a staff with a 2/4 time signature. The S.D., Q.T.'s 1, and Q.T.'s 2 parts include 'R' and 'L' markings below the notes. The B.D.'s part includes 'R' and 'L' markings below the notes. The score is divided into measures by vertical bar lines.

Triplet Accent with Check*

percussion by John M. Cypert

Musical notation for 'Triplet Accent with Check*'. It consists of two staves. The first staff is in 2/8 time and contains a continuous sequence of eighth notes with accents, grouped in triplets. The second staff is in 4/8 time and contains a sequence of eighth notes with accents, also grouped in triplets. A 'Repeat 3x (4x total)' instruction is placed above the second staff.

Triplet Accent without Check*

Musical notation for 'Triplet Accent without Check*'. It consists of two staves. The first staff is in 2/8 time and contains a continuous sequence of eighth notes with accents, grouped in triplets. The second staff is in 4/8 time and contains a sequence of eighth notes with accents, grouped in triplets.

Sixteenth Accent with Check*

Musical notation for 'Sixteenth Accent with Check*'. It consists of two staves. The first staff is in 2/8 time and contains a continuous sequence of sixteenth notes with accents, grouped in pairs. The second staff is in 4/8 time and contains a sequence of sixteenth notes with accents, grouped in pairs.

Musical notation for 'Sixteenth Accent with Check*'. It consists of two staves. The first staff is in 2/8 time and contains a continuous sequence of sixteenth notes with accents, grouped in pairs. The second staff is in 4/8 time and contains a sequence of sixteenth notes with accents, grouped in pairs.

Musical notation for 'Sixteenth Accent with Check*'. It consists of two staves. The first staff is in 2/8 time and contains a continuous sequence of sixteenth notes with accents, grouped in pairs. The second staff is in 4/8 time and contains a sequence of sixteenth notes with accents, grouped in pairs. A 'Repeat 3x (4x total)' instruction is placed above the second staff.

Sixteenth Accent without Check*

Two staves of musical notation. The first staff shows a sequence of 16 sixteenth notes with accents, followed by a repeat sign and a second staff with 4 more sixteenth notes with accents. The notes are labeled 'R' below the staff.

Accents on Triplets*

Two staves of musical notation. The first staff shows a sequence of 16 sixteenth notes with accents, followed by a repeat sign and a second staff with 4 more sixteenth notes with accents. The notes are labeled 'R' below the staff. The second staff includes a 'Repeat 3x (4x total)' instruction.

Twenty-one Twelve ~ 16th Variations

The first three variations of 'Twenty-one Twelve ~ 16th Variations' are presented as three staves of music. Each staff begins with a key signature of one flat (Bb) and a time signature of 6/8. The notation consists of rhythmic patterns of eighth and sixteenth notes, with 'R' and 'L' markings below the notes indicating right and left hand strokes. The first variation features a sequence of 'R L R L R' followed by a series of sixteenth-note runs. The second variation starts with 'R L R L R' and includes accents over the first and fourth notes of the first measure. The third variation begins with 'R L R L R' and also includes accents over the first and fourth notes of the first measure.

Twenty-one Twelve ~ Triplet Variations

The triplet variations of 'Twenty-one Twelve ~ Triplet Variations' are presented as five staves of music. Each staff begins with a key signature of one flat (Bb) and a time signature of 6/8. The notation features rhythmic patterns of eighth and sixteenth notes, with 'R' and 'L' markings below the notes. The first variation starts with 'R L R L R L R' and includes accents over the first and fourth notes of the first measure. The second variation begins with 'R L R L R L R' and includes accents over the first and fourth notes of the first measure. The third variation starts with 'R L R L R L R' and includes accents over the first and fourth notes of the first measure. The fourth variation begins with 'R L R L R L R' and includes accents over the first and fourth notes of the first measure. The fifth variation starts with 'R L R L R L R' and includes accents over the first and fourth notes of the first measure.

2012 Off The Line/Run-on - Percussion - Batterie Percussion

20

Musical score for measures 20-22. It consists of four staves: S.D., Q.T.'s, B.D.'s, and Fld. Cyms. The S.D. staff features a complex rhythmic pattern with accents and dynamic markings. The Q.T.'s staff has a similar pattern with accents. The B.D.'s staff shows a simpler rhythmic pattern with accents. The Fld. Cyms. staff has a sparse pattern with accents. Measure numbers 20, 21, and 22 are indicated at the start of their respective staves.

26

Musical score for measures 26-28. It consists of four staves: S.D., Q.T.'s, B.D.'s, and Fld. Cyms. The S.D. staff features a complex rhythmic pattern with accents and dynamic markings. The Q.T.'s staff has a similar pattern with accents. The B.D.'s staff shows a simpler rhythmic pattern with accents. The Fld. Cyms. staff has a sparse pattern with accents. Measure numbers 26, 27, and 28 are indicated at the start of their respective staves.