Fall 2024 Audition Information

UVA Drumline Auditionees,

The first-round auditions will occur in May with 50-60% of the drumline set, comprised of veterans of the program. If you are an incoming first year you ***do not*** need to do anything for the first-round audition, as it is exclusively for students already attending UVA. This is done so that we can focus on first year students in the Summer!

The second-round audition is specifically tailored for first year members of the ensemble, returning members who could not attend the first round, or returning members who were required to audition at both.

Audition Procedure

The second round will happen in two parts: a video audition and an in-person group audition. You are required to submit a video audition ***prior to arriving on Grounds.*** I will give you feedback, and then we will have a group audition on the first day of drumline camp to hear and see how individuals blend within each section. Our goal is to offer all drumline spots by midday on our first day of drumline camp.

Common FAQ:

Can I audition on multiple instruments?

Yes! You are encouraged to audition on multiple instruments to improve your chances of placement in a preferred section. It is **strongly** recommended that you designate a secondary instrument you are comfortable playing, as all our sections can be competitive depending on the year.

Can I be cut from the UVA Drumline?

It is extremely unlikely that you will be completely "cut" from the UVA Drumline. Our mission is to be inclusive for all students and to include as many people as we safely can. However, our drumline has a competitive audition process, and you very well could be "cut" from the instrument you intend to play. You may audition on snare drum but could be offered a spot on any other instrument depending on the ensembles needs and your unique skillset.

What instruments does UVA march?

We currently offer the following in our percussion section:

- Snare
- Tenor
- Bass
- Marching Cymbals

What is the most important factor that you are looking for in a successful audition?

Above anything else, we are looking for individuals who are prepared. The CMB drumline is a fast-paced environment where you are required learn music very quickly. Being able to prep music efficiently while applying critiques is one of the largest auditioning factors. Additionally, we are looking for students who can blend within a section and play cleanly with others.

Questions

If you have question about this process, please feel free to reach out to the Marching Percussion Director, **Brandon West** at xuv3bt@virginia.edu.

Notes About Video Auditions:

- Metronome should be audible in all submissions.
- You should mark time in all submissions.
- Your audition does not have to be all four components in one take, you may splice the four components into one video. Splicing within one component is not allowed; all singular components must individually be done in a single take.
- Your whole body should be visible in the video so that I can better assess technique.
- It is strongly preferred that your audition is on a real drum, but if access to a drum is ***not possible***, submissions on a pad will be accepted.
- Please submit your video via the CMB Audition Google Form on the Marching Band's website found under *2024 New Member Audition Process.*
- ***The video portion of the audition is due by July 31st***

Individual Video Auditions:

Snare, Tenor, Basses, Cymbals:

1. Hype Show
2. Pregame:
    - Virginia Swing
    - Cavalier Fanfare **(*There are two Cav Fanfares in the packet. Play the second one marked at 120 BPM)***
    - Cav Song
    - March on Cavaliers
    - Lets Go Hoos
    - Virginia Hail
    - ***Play Pregame in this order, you may stop and restart between each bullet if needed.***
3. Hoo's on Parade
4. Sextuplet/Paradiddle Flow

In-Person Group Audition

- Exercise series
- Potential Excerpts from teaching packet
- Any components of the video audition

Notes:

- Your segment leader will be reaching out to you over the Summer to establish communication and to assist your learning process with optional video assignments. Please engage and interact with them!
- It is not required that components of either part of the audition is memorized, however, it is strongly recommended to show that you are prepared.
- For bass drum auditionees, please designate which drum you are auditioning for. I will contact all prospective members after the veteran audition and notify which drums remain within this section.

Please let me know if you have any questions!

Happy Drumming!

Brandon West, M.M.
Assistant Director of Bands
The University of Virginia
McIntire Department of Music

UNIVERSITY of VIRGINIA

Welcome

The following "member document" contains everything that any one player will need for the 2024 season of the Cavalier Marching Band at the University of Virginia. Excluding halftime shows that have not been written yet, all exercises, pregame music, and cadences are located here. Here is breakdown of the packet and its contents…

Teaching Packet (Pg. 2-18):

The first section of this packet is the "Teaching Packet". This is a resource guide that is meant to bridge players from where they are, whether that be an incoming high school student or collegiate player looking to move from one instrument to another, to where the Cavalier Drumline needs them to be. This packet is broken down in stages that detail our approach to technique, stroke type, and playing style. The text and exercises in the teaching packet are designed to hone-in your skills for the instrument you want to audition for on the Cavalier Drumline. The exercises in this packet are meant for individual practice and do not constitute our warmup series. Unless otherwise instructed, you are not required to memorize anything out of the teaching packet, as this is meant to be a technical point of reference.

Warm-up Series (Pg. 19-24):

This second section is our "Warm-up Series". Simply put, these are the exercises that we will play before every rehearsal, performance, etc. These exercises should be memorized and played with a high level of accuracy to ensure efficiency at rehearsals and performances.

Pregame (Pg. 25-31):

The pregame portion of our packet is exactly what it sounds like: our pregame show. This section begins with Hype Show, our drum feature before pregame, our Entry Cadence to play the band out of the tunnels, and then our full pregame show. Please sub out the bracketed section of "Cav Fanfare" with the separate edit.

Stand Tunes (Pg. 32-45):

These are all the tunes that we will perform as a full band in Section 104 during games. Commit these tunes to memory ASAP.

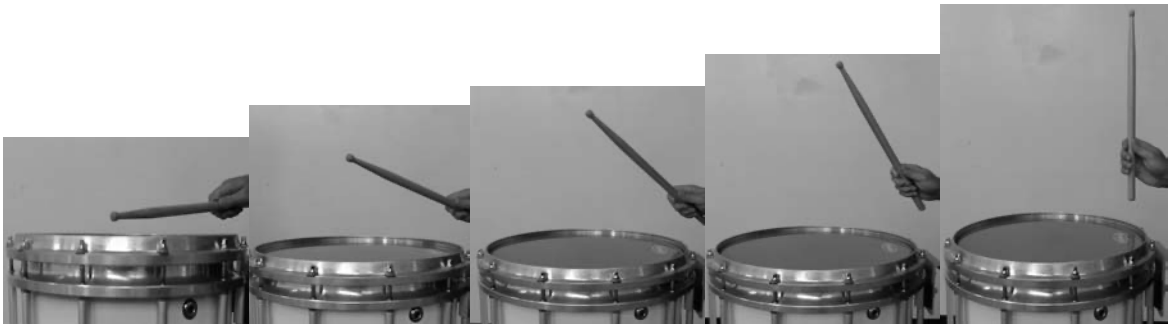
Cadences (Pg. 46-56):

The first cadence in this list is *Hoos' on Parade,* or often referred to as HOP. HOP is our marching cadence that we will perform at Paint the Town Orange before our first football game. All other short cadences are our "stand beats." Memorize these thoroughly!

Stick Heights/Dynamics

The following chart details the stick height and corresponding dynamic system in which the UVA Drumline will use this year. It is imperative that all performers agree on this fundamental approach so that we may play precisely together. Please commit this chart to memory and practice these dynamic heights in front of a mirror for best results.

Dynamic	Height	Angle
pp	1''	Grace note – no prep
p	3''	Minimal wrist turn
mp	4''	more wrist turn
mf	6''	30-degree angle
f	9''	45-degree angle
ff	12''	60-degree angle
fff	15''	Vertical



3'' 6'' 9'' 12'' 15''

Technique Guidelines - Tenors

Matched Grip:

The grip follows the line of the forearm, which allows the wrist to remain in a natural relaxed position. The top of the hand should be slightly sloped down and to the right in its natural state. We want to avoid craning the wrist to the left to maintain a true flat top of the hand. This position creates tension.

If your hand positioning is correct, the butt end of the stick will be visible. It should not be hidden under the forearm. For correct fulcrum placement, you should expect to see approximately 1" at the butt of the stick. (varies by stick)

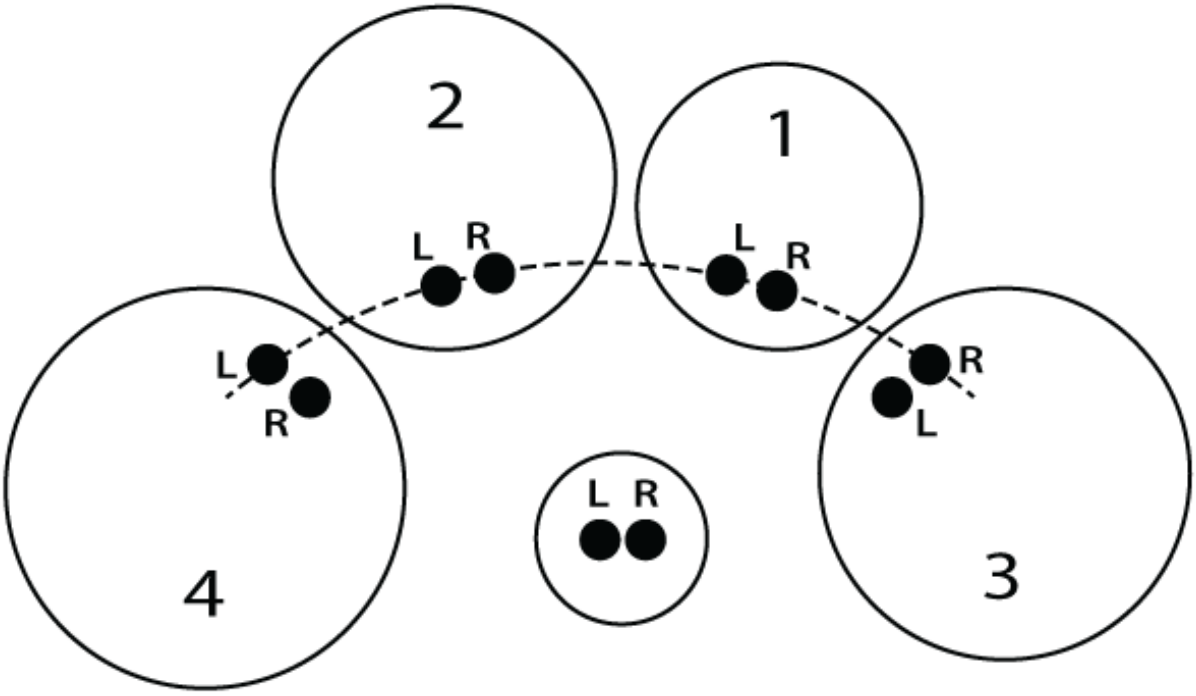
The thumb is positioned directly along the side of the stick with the pad of the thumb flat against the stick. The forefinger wraps around the stick and is even with slight contact against the thumb. The stick is cradled by the middle, ring, and pinky fingers. **All fingers are in contact with the stick and should remain free of tension.**

Playing Position:

The head of the stick should rest as close to the head as possible without touching it.
Like our approach to many instruments, our best most relaxed technique will be achieved by dropping the hands down by our side and slowly bending the elbows up to play position. From this position, we should have relaxed elbows/shoulders that sit naturally and comfortably with the body. Our forearms to our hands should be a relaxed extension of our elbows. Our elbows should rest against the body without being tight and should not push away from the body. While in playing position, our sticks should fall to drums 1 & 2. This position is known as "home bass." Whenever one hand is not playing, it returns to its home base position.

Playing Areas:

Every drumhead should be played equal distant between the edge of the drumhead and the center of the drumhead. This will produce the best sound on the drums and will project good tone. The only exception to this rule is the 6" spock drum. This drum is struck in the center of the head.



Stroke

The stroke is initiated from the wrist. The forearm contributes to the weight of the stroke while incorporating the fingers. I always recommend that we play with 80% wrist and 20% arm overall. These percentages can change depending on the dynamic or rhythmic context. **The goal is a natural motion that uses a harmony of wrist, forearms, and fingers.**

Focus on allowing the stick to vibrate in the hand. Avoid squeezing the stick as this will "choke off" the sound and diminish sound quality. This will help to maintain a relaxed, natural stroke.

There should be enough weight in your stroke to produce a big, full sound. **Make the stick feel heavy in your hands**. To achieve this, it's important to realize that heights/dynamics will typically require a quicker stroke velocity. This is partly to ensure that you are producing a full sound, but also to propel the stick so that it rebounds back to its full stroke position. To produce a successful rebound, we want to imagine our stroke like dribbling a basketball. If you want to the basketball to hit the ground and bounce back to your hand, that requires a certain amount of velocity and weight. This velocity and weight changes depending on how high or fast you want the basketball to bounce off the ground. This is the same for drumming.

There are four primary stroke types:

Full/Free Stroke - Starts up, ends up. This type of stroke can come from any height. The general idea is that the rebound should naturally continue all the way to the original height. This is the most fundamental stroke type in our technique.

Down Stroke - Starts up, ends down. A down stroke looks exactly like it sounds. The rebound created by the stroke is interrupted by the player before it gets back to the original height. The stick can be stopped anywhere between playing position and the original height and still be considered a downstroke. Creating a decrescendo, playing accents and taps, paradiddles, flams etc. all use downstrokes to control the stick.

Tap Stroke - Starts down, ends down. This is a very specific stroke type that is used when the music calls for space. The stick starts and ends in playing position. Often we will refer to low notes in the exercises or music as "taps", and it is important to understand that musical taps can be played with rebound.

Up Stroke - Starts down, ends up. Essentially the opposite of a down stroke, this stroke type is allowed to rebound past the point where it started. Sometimes, a little extra lift is required from the wrist. This stroke type can be used create a crescendo, or to prepare for an accent.

Practice Techniques

1. When practicing, you should **always use a metronome.**
    a. **Seriously, all the time.**
2. Start slow and work up to tempo
    a. Don't waste your practice time playing music wrong at performance tempo.
    b. I almost always recommend learning music at half tempo and speeding it up.
        i. This technique guarantees that you are playing the music correctly and strongly decreases the likelihood of having to relearn music because it was learned incorrectly.
3. Mark time.
    a. Get used to moving your feet from the very beginning.
    b. Become accustomed to feeling where each beat falls on what foot in your music.
4. Record and listen to yourself.
    a. **You are your own worst critic**
        i. You will hear more mistakes listening to yourself after you play than while playing.
        ii. This also gives you the opportunity to free up your mental space to focus on performance execution instead of trying to analyze your performance while playing.

Preparation

Without any doubt or debate, one of the best ways to drum with correct technique and with a relaxed demeanor is to be confident in your abilities because you are **prepared.** It is integral throughout our season that we are prepared for what we are asked to do. Of the many reasons that we hold preparedness as our highest pillar of success is because the UVA Drumline moves incredibly quick through music and drill. If you are unprepared in either of these aspects, you will not be spending your rehearsal time focusing on applying these techniques to music.

We are striving for the highest levels of performance quality. It is important that you play with a high degree of confidence and authority. Confident players play with a level of calmness and relaxation that should "feel good" to both the player and the listener. **True confidence is a powerful thing that will help you fit into the line in terms of both physical presence and sound quality.**

Stage 1 – One-Height Skill Building

Stage 1 is designed to help you build one-height control while working on proper technique and producing a good quality of sound on the instrument. These exercises work on both single-hand combinations and hand -to- hand combinations.

Eights

Single-hand combination exercise that works on using the rebound to create a full sound quality.

Double-Stops Eights

Single-hand combination and hand –to-hand combination exercise that works on using the rebound and developing proper double-stop sound quality.

Double Beat

Single-hand combination exercise that works on using the rebound to create two wrist-turns for every two-note grouping.

Triple Beat

Single-hand combination exercise that works on using the rebound to create three wrist-turns for every three-note grouping.

Slow Doubles

Hand-to-hand exercise that works on developing consistent double stroke sound quality and accurate rhythmic interpretation for each double-stroke.

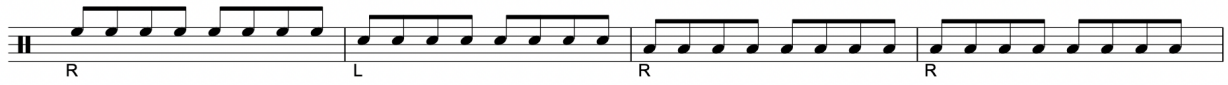
Check Patterns

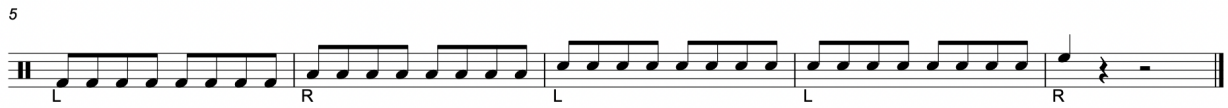
Exercise that works on using the rebound to create proper sound quality from hand-to-hand while developing timing skills and rhythmic vocabulary.

Stage 1

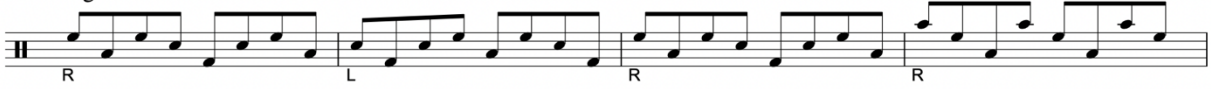
One-Height Exercises

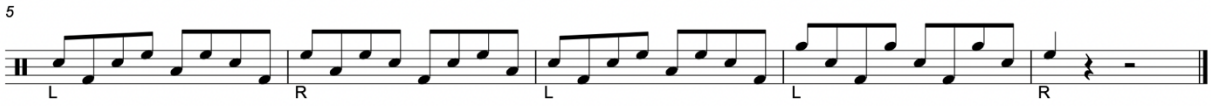
Eights



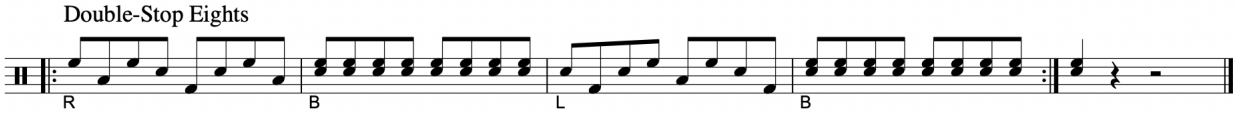


Eights Var. 2

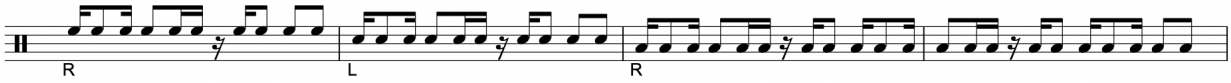


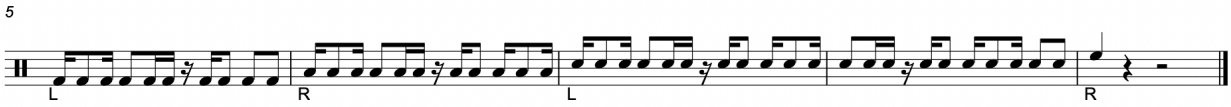


Double-Stop Eights

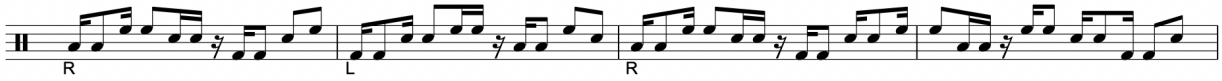


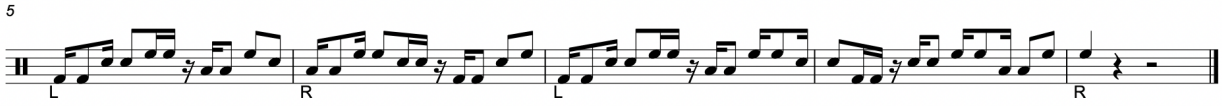
Double Beat



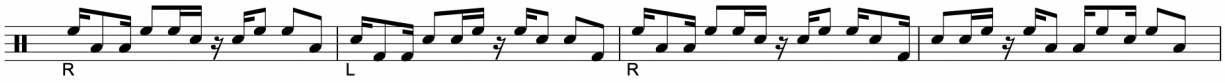


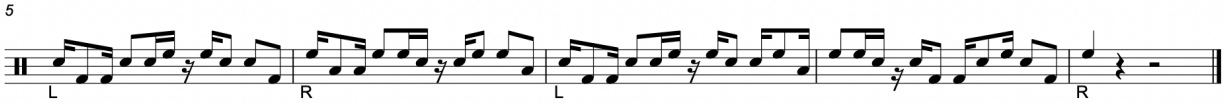
Double Beat Var. 2



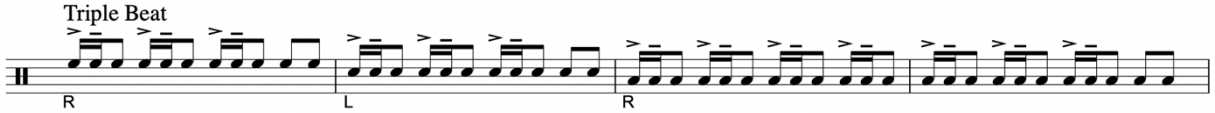


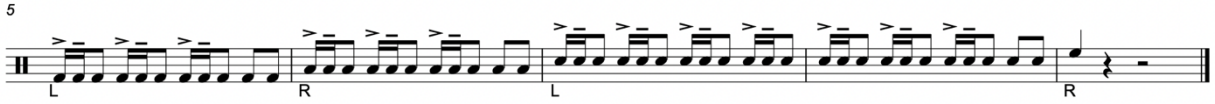
Double Beat Var. 3



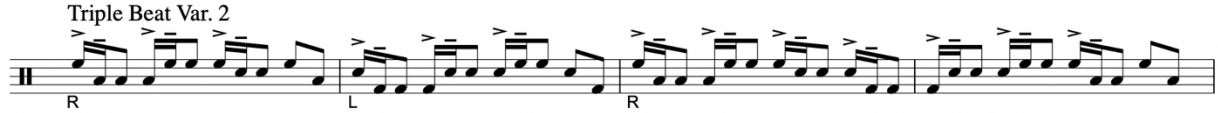


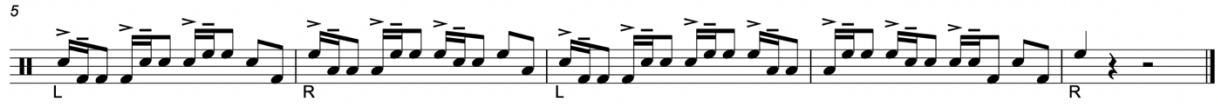
Triple Beat



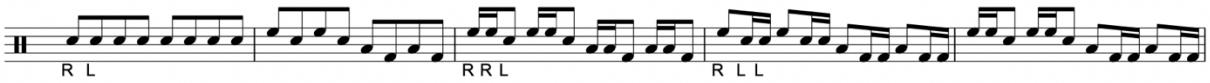


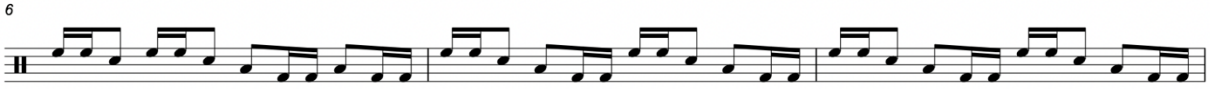
Triple Beat Var. 2

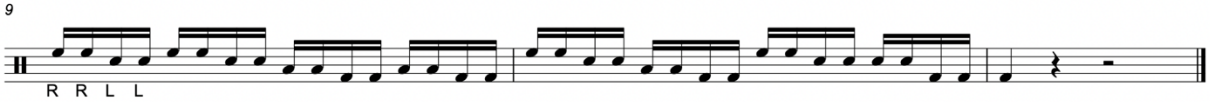




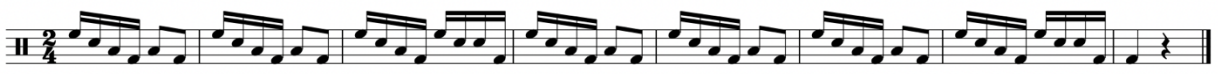
Slow Doubles

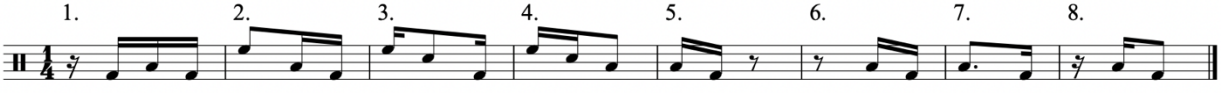






Check Patterns





Stage 2 – Multi-Height Skill Building

Stage 2 is designed to help you build two-height control while working on proper technique and producing a good quality sound at different dynamic levels on the instrument. These exercises work on both single hand combinations and hand-to-hand combinations.

Dynamic Eights

Single-hand combination exercise that works on producing proper sound quality at various dynamic levels within the exercise.

Bucks & Triplet Bucks

Single-hand combination exercise that works on producing proper sound quality and developing two-height control.

Bucks Fill In & Triplet Bucks Fill In

Hand-to-hand combination exercise that works on producing proper sound quality and developing two-height control.

Paradiddle Build

Hand-to-hand combination exercise that breaks down the paradiddle rudiment.

Paradiddle-diddle Build

Hand-to-hand combination exercise that breaks down the paradiddle-diddle rudiment.

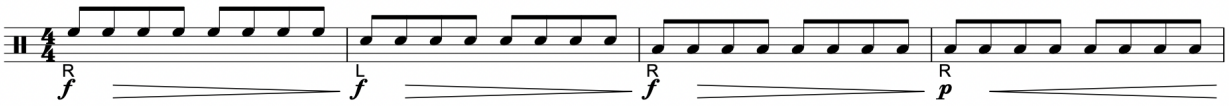
Pudada Build

Hand-to-hand combination exercise that breaks down the Pudada rudiment through the emphasis of two-height control and rebound stroke.

Stage 2

Multi-Height Exercises

Dynamic Eigths



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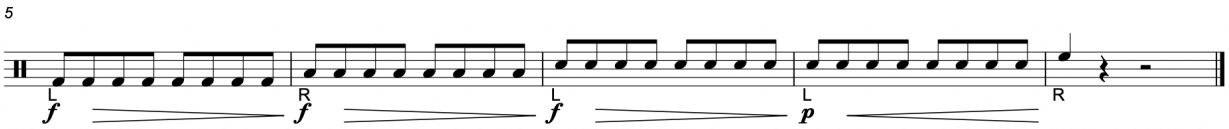
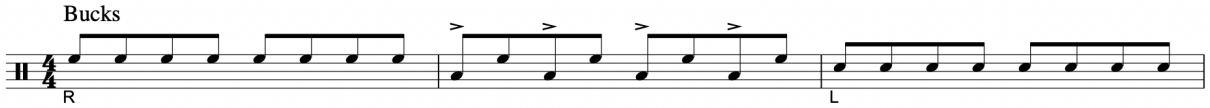


Bucks



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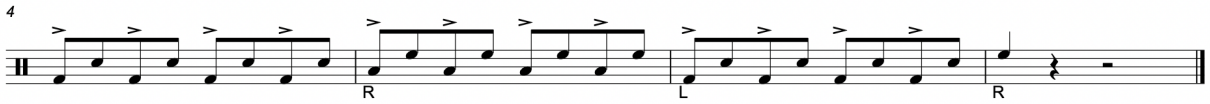
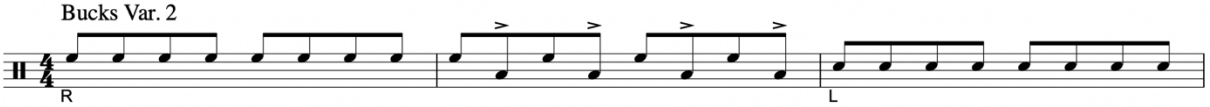


Bucks Var. 2



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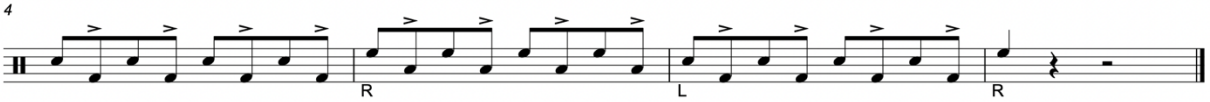
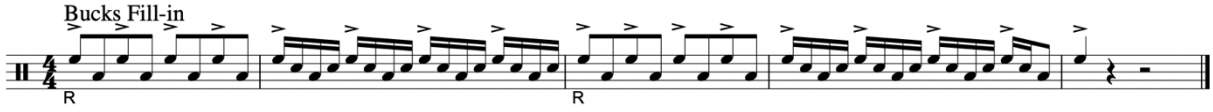
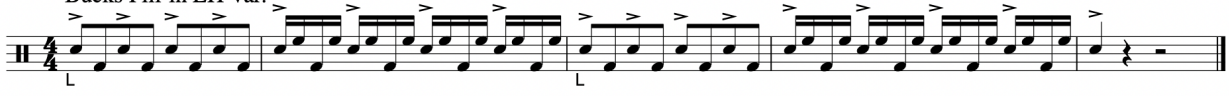


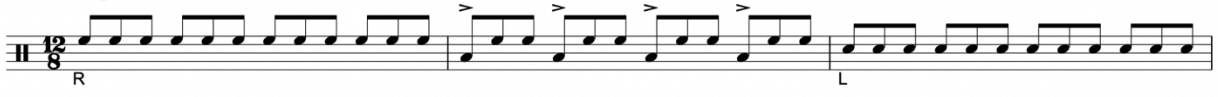
Bucks Fill-in



Bucks Fill-in LH Var.



Triplet Bucks



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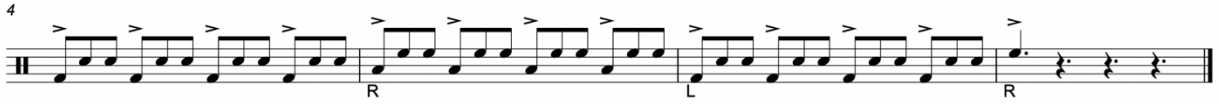
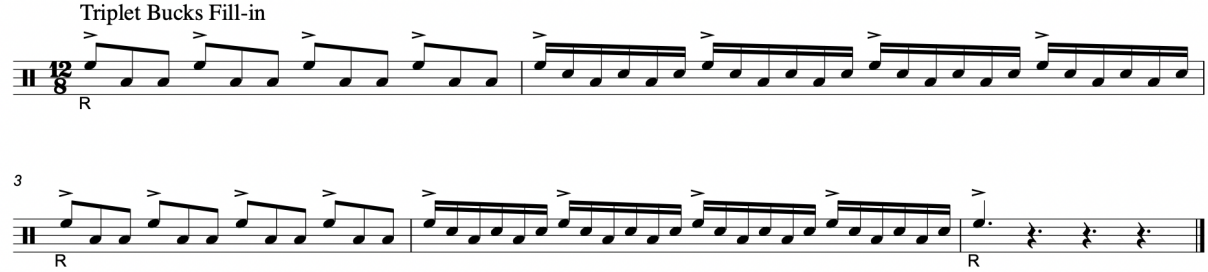
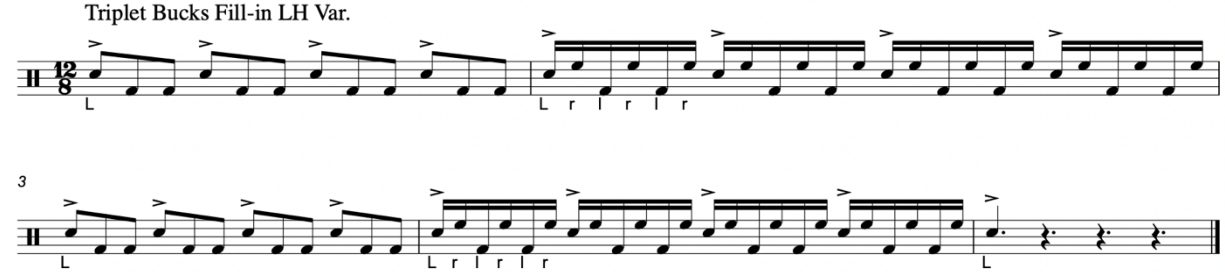


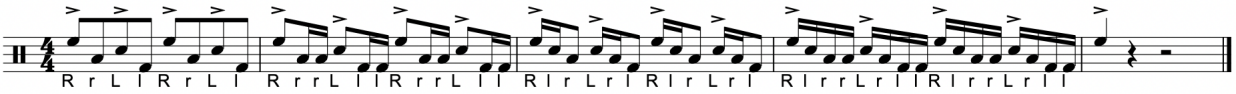
Triplet Bucks Fill-in



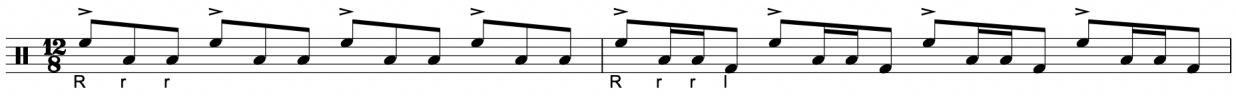
Triplet Bucks Fill-in LH Var.

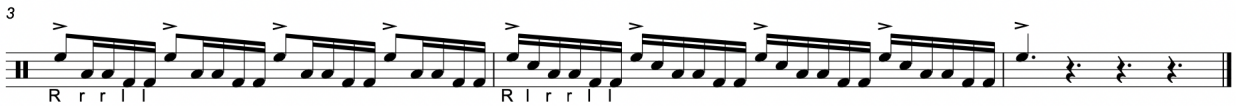


Paradiddle Build

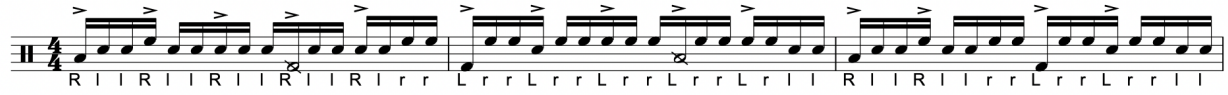


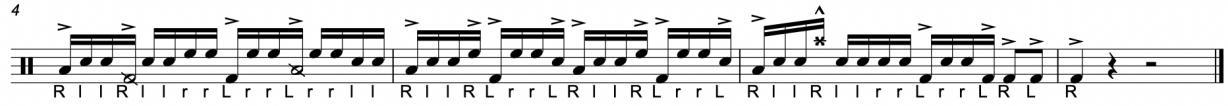
Paradiddle-diddle Build





Pudada Build





Stage 3 – Diddle and Rudiment Skill Building

Stage 3 is designed to employ a combination of the techniques that were explored in the previous two stages. As always, the goal for every player should be proper technique and full sound quality with every stroke.

Sixteenth Diddle & Triplet Diddle

Hand-to-hand combination exercise that works on developing proper hand motion while playing diddles in the context of both duple and triplet groupings.

Flam Tap Build

Hand-to-hand combination exercise that breaks down the flam tap rudiment through the emphasis of the rebound stroke.

Flam Accent Build

Hand-to-hand combination exercise that breaks down the flam accent rudiment through the emphasis of two-height control and the rebound stroke.

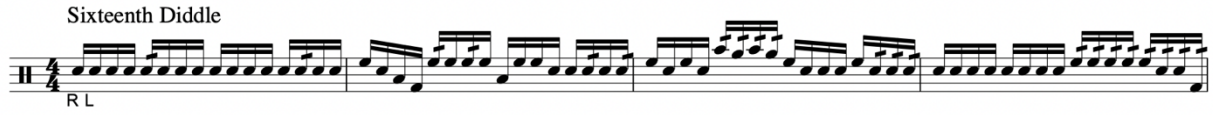
Triple Stroke Build

Hand-to-hand combination exercise that breaks down the French-stroke rudiment by developing proper hand motion to produce a full sound quality on every stroke.

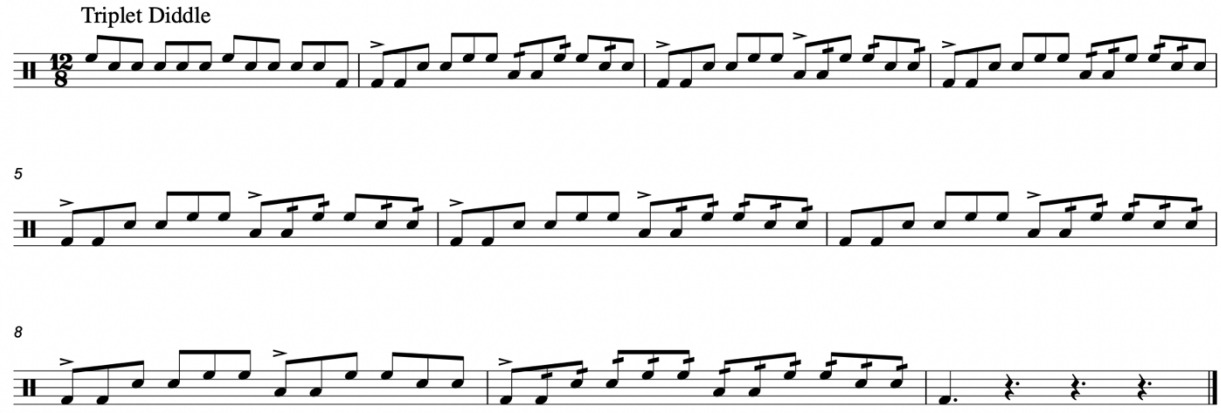
Stage 3

Diddle and Rudimental Skill Building

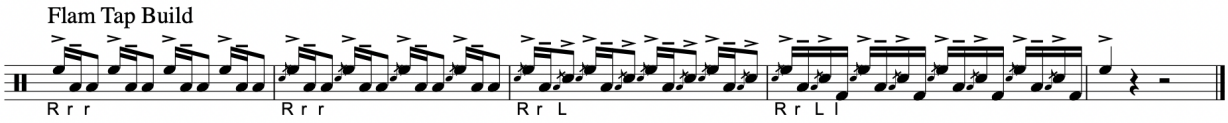
Sixteenth Diddle



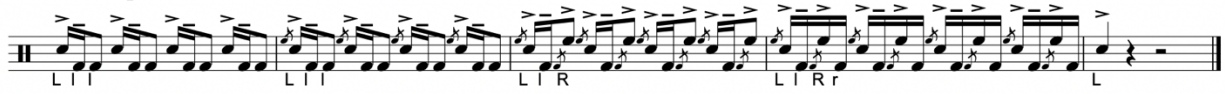
Triplet Diddle



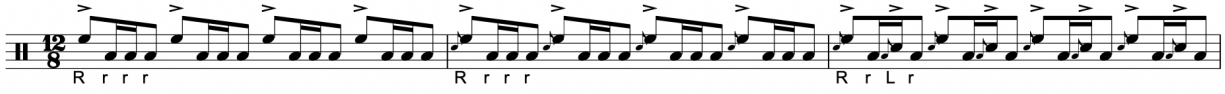
Flam Tap Build

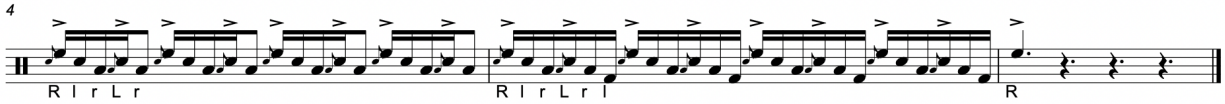


Flam Tap Build LH Var.

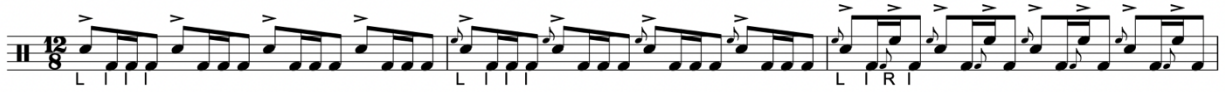


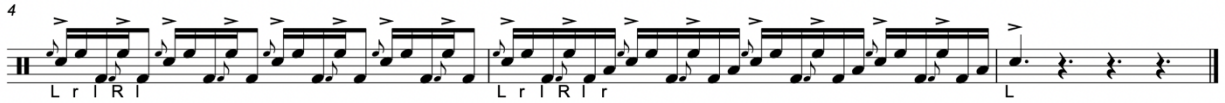
Flam Accent Build



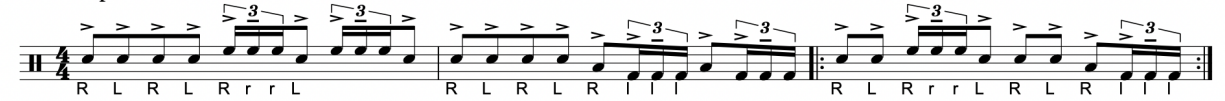


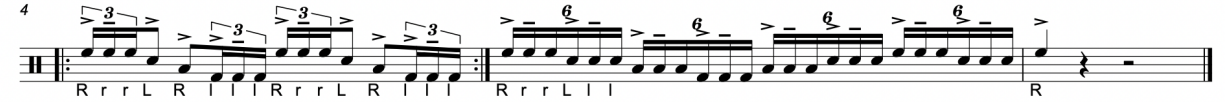
Flam Accent Build LH Var.





Triple Stroke Build





Stage 4 – Endurance Skill Building

Stage 4 is designed to help you build endurance while re-enforcing proper technique to produce proper quality of sound on the instrument.

7/8 Paradiddle

Two-height, hand-to-hand paradiddle/paradiddle-diddle exercise that works on developing continuity in and out of these often-combined rudiments.

Stick Control

Hand to hand sticking exercise focusing on transitioning sticking and maintaining a continuous quality sound.

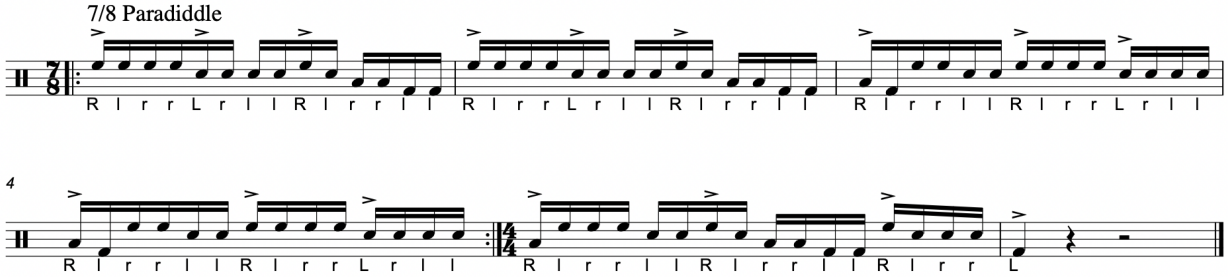
Flams

Two-height, hand-to-hand combination exercise that works on a combination of flam rudiments. "Flams" is also used to build rudimental vocabulary.

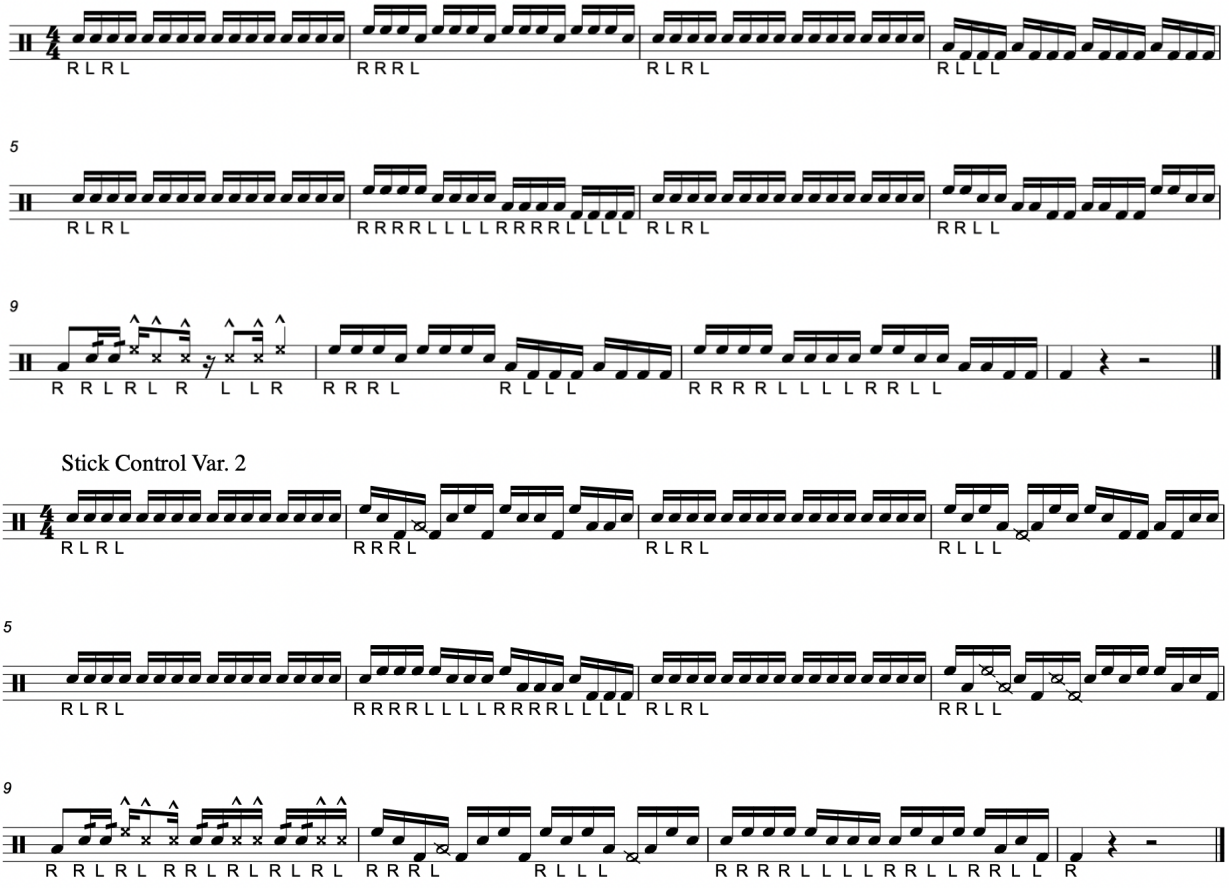
Stage 4

Endurance Building

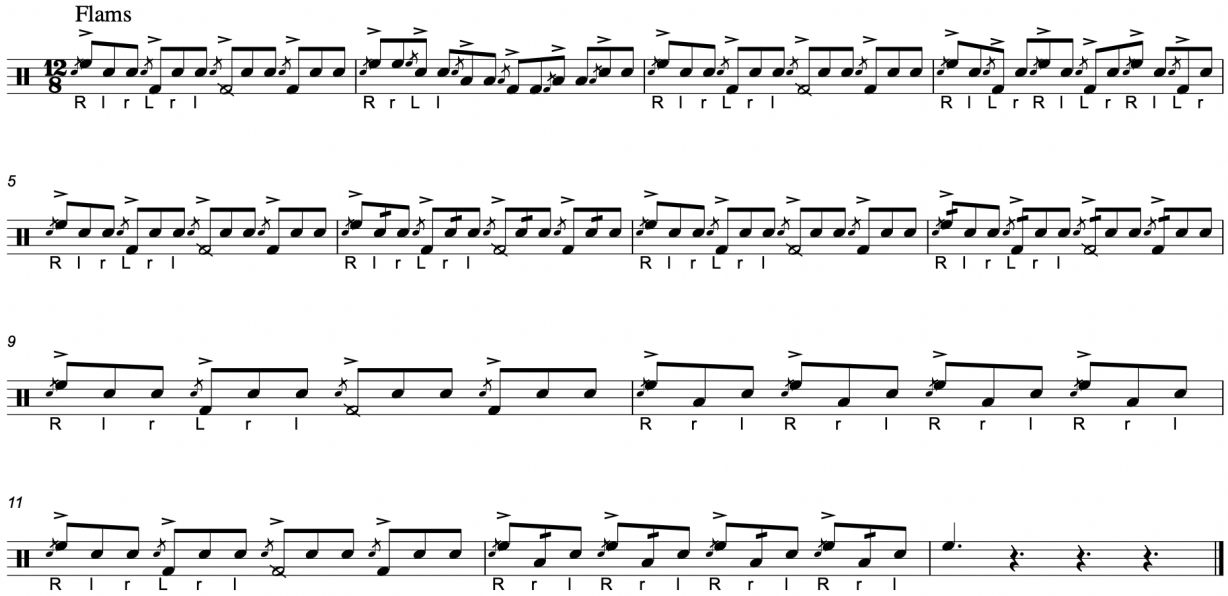
7/8 Paradiddle



Stick Control Var. 1



Flams

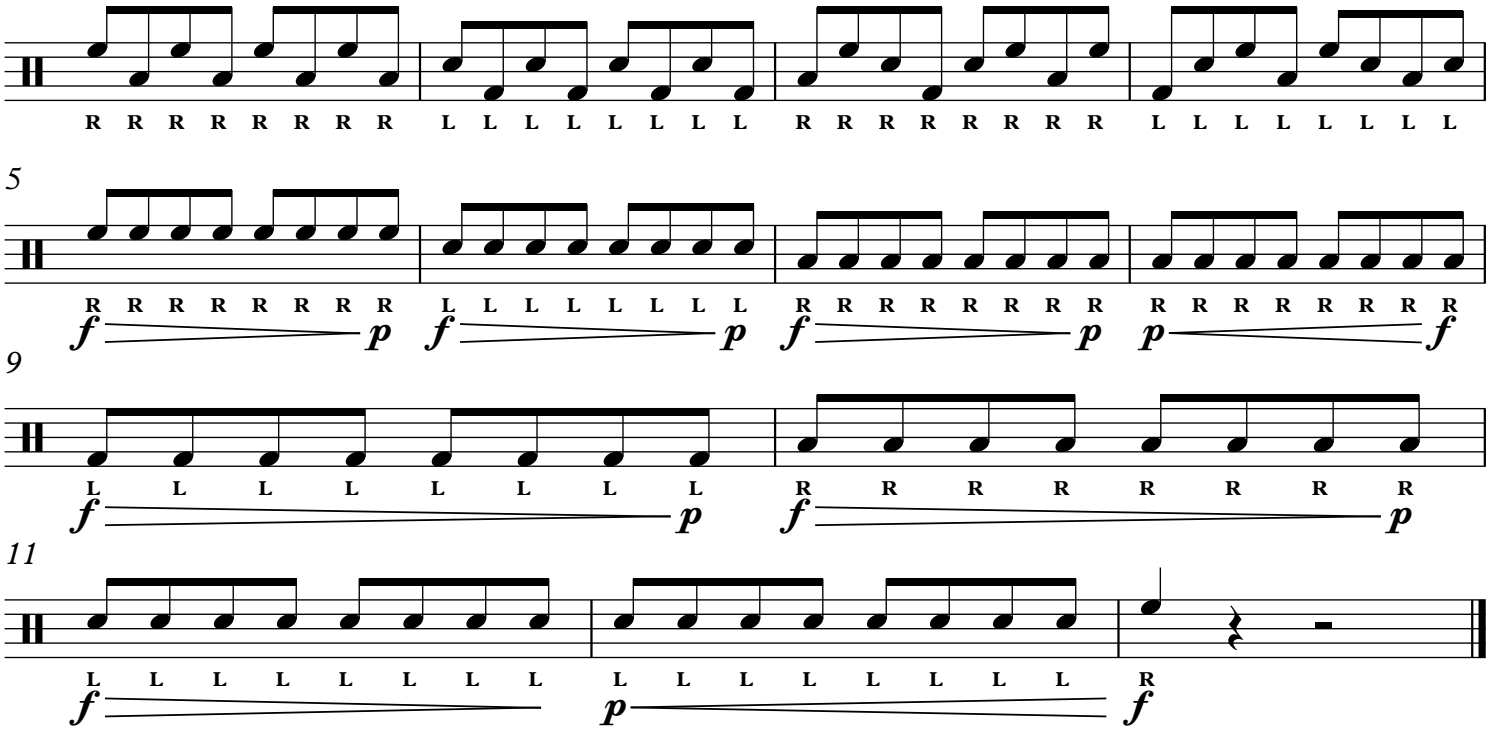

12/8
R l r L r l
R r L l
R l r L r l
R l L r R l L r R l L r
5
R l r L r l
R l r L r l
R l r L r l
R l r L r l
9
R l r L r l
R r l R r l R r l R r l
11
R l r L r l
R r l R r l R r l R r l

Tenor

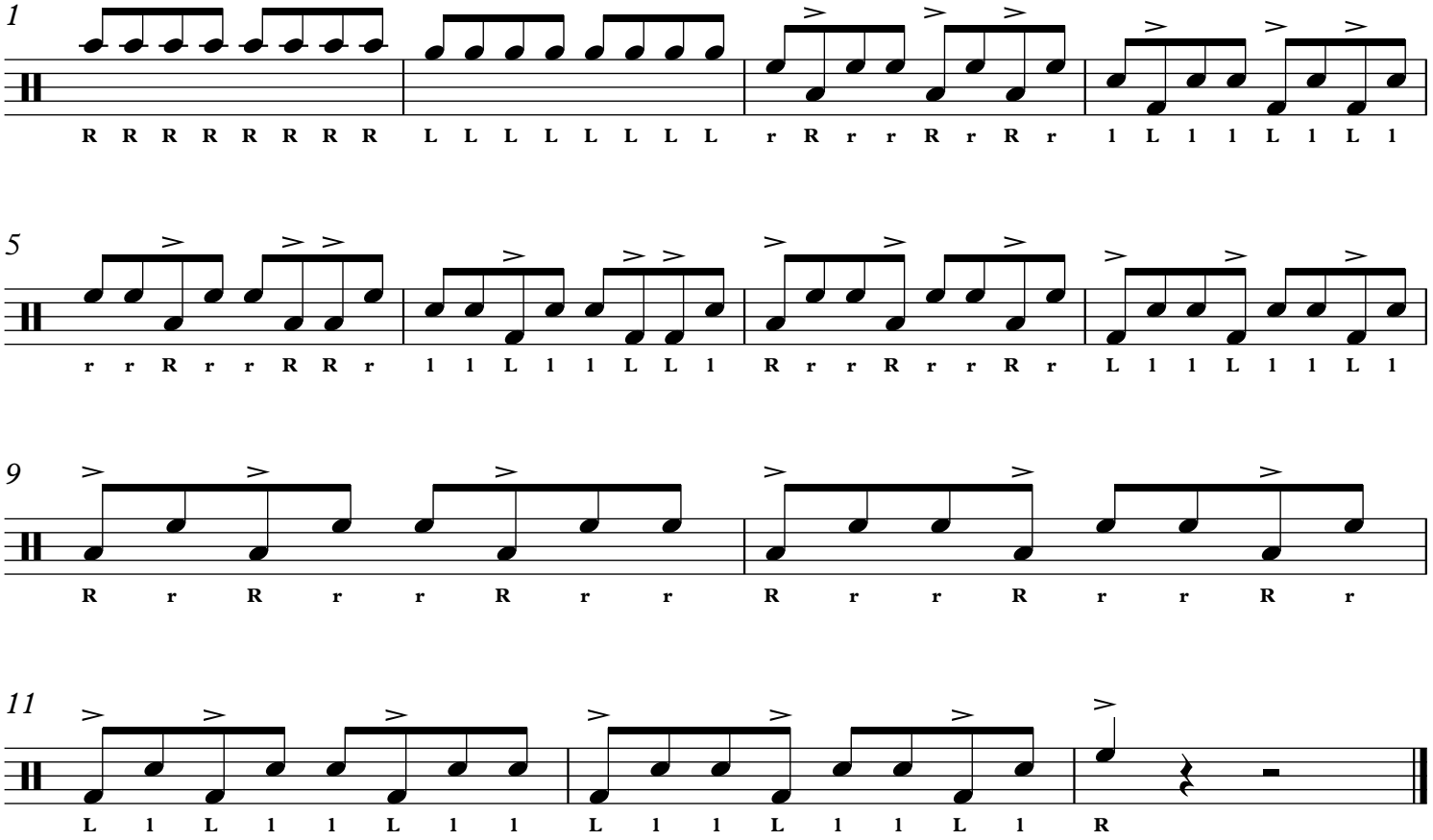
University of Virginia Drumline

2021 Exercises

8 On A Hand

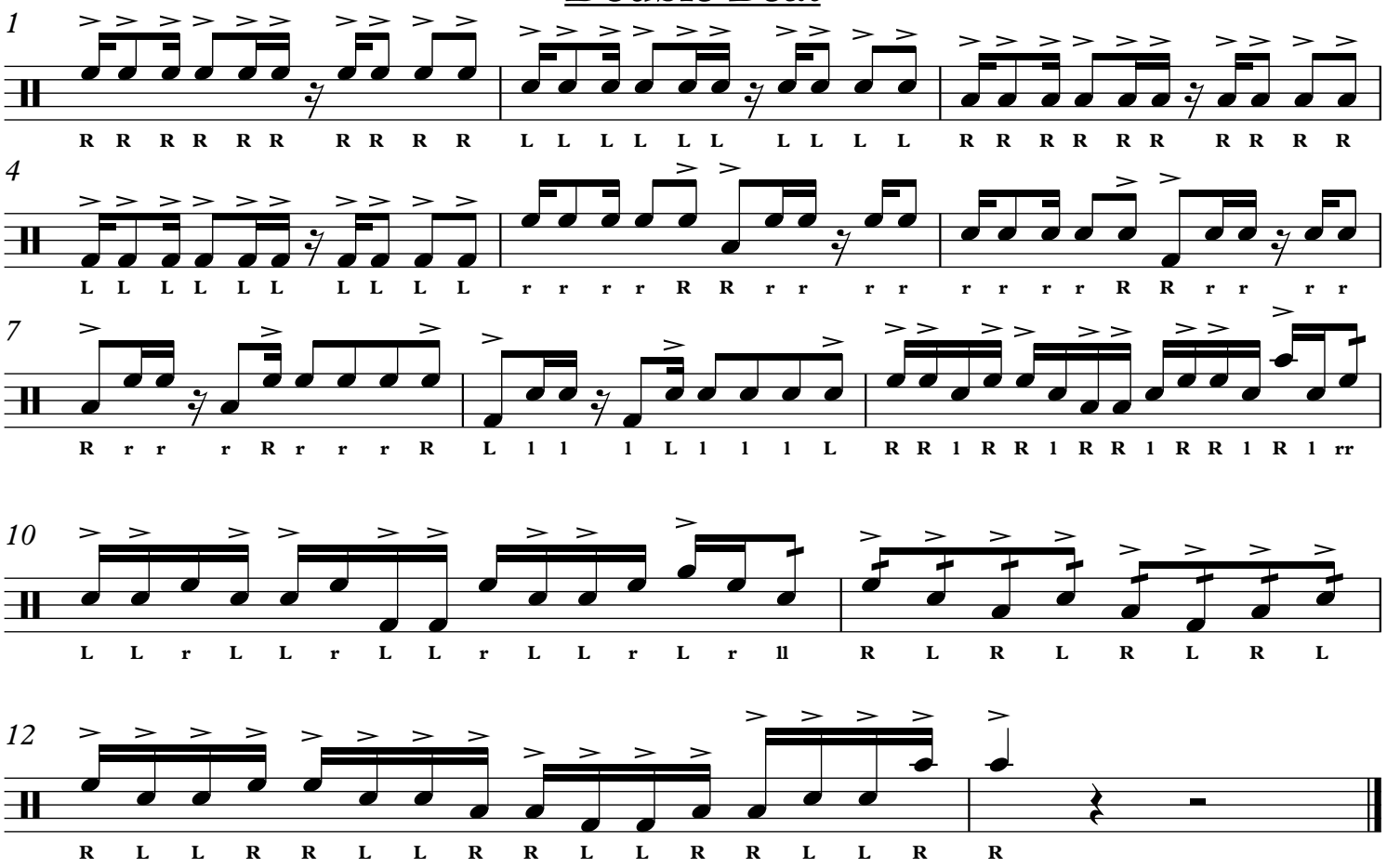


Hannum Bucks

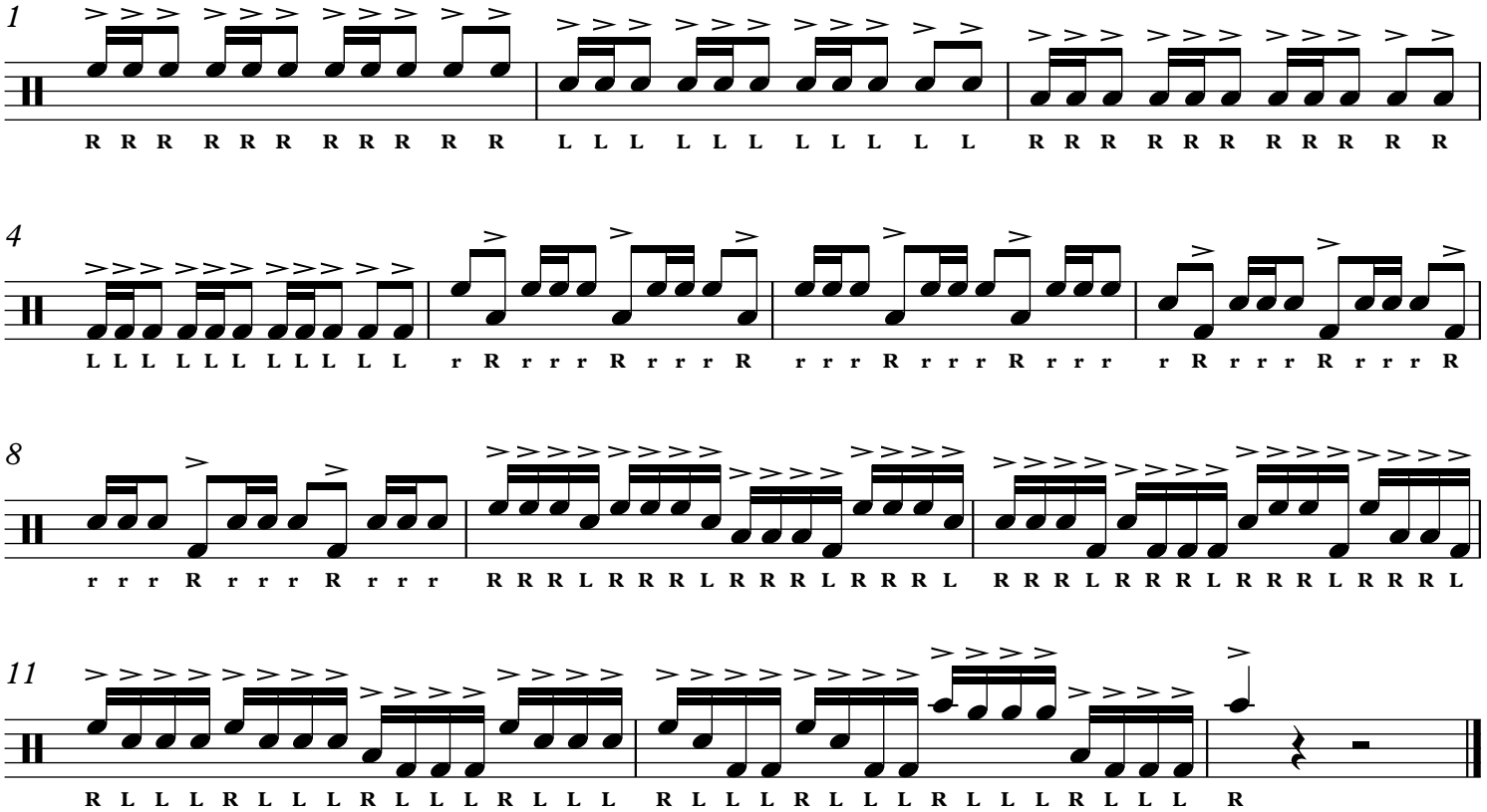


2

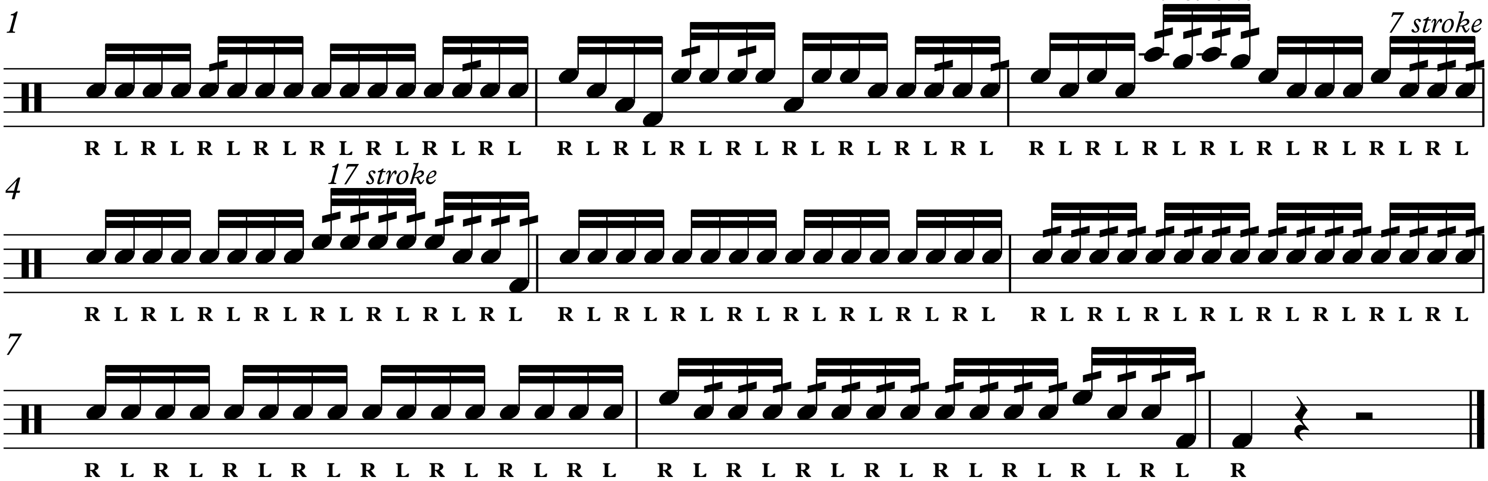
Double Beat



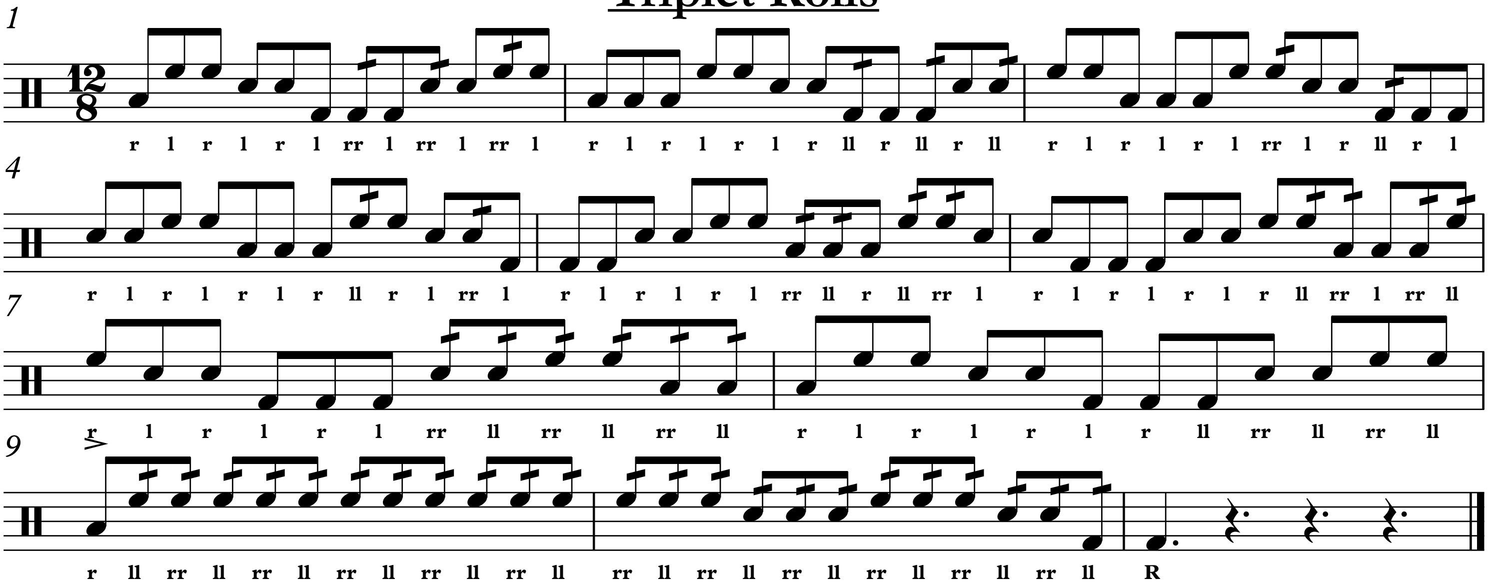
Triple Beat



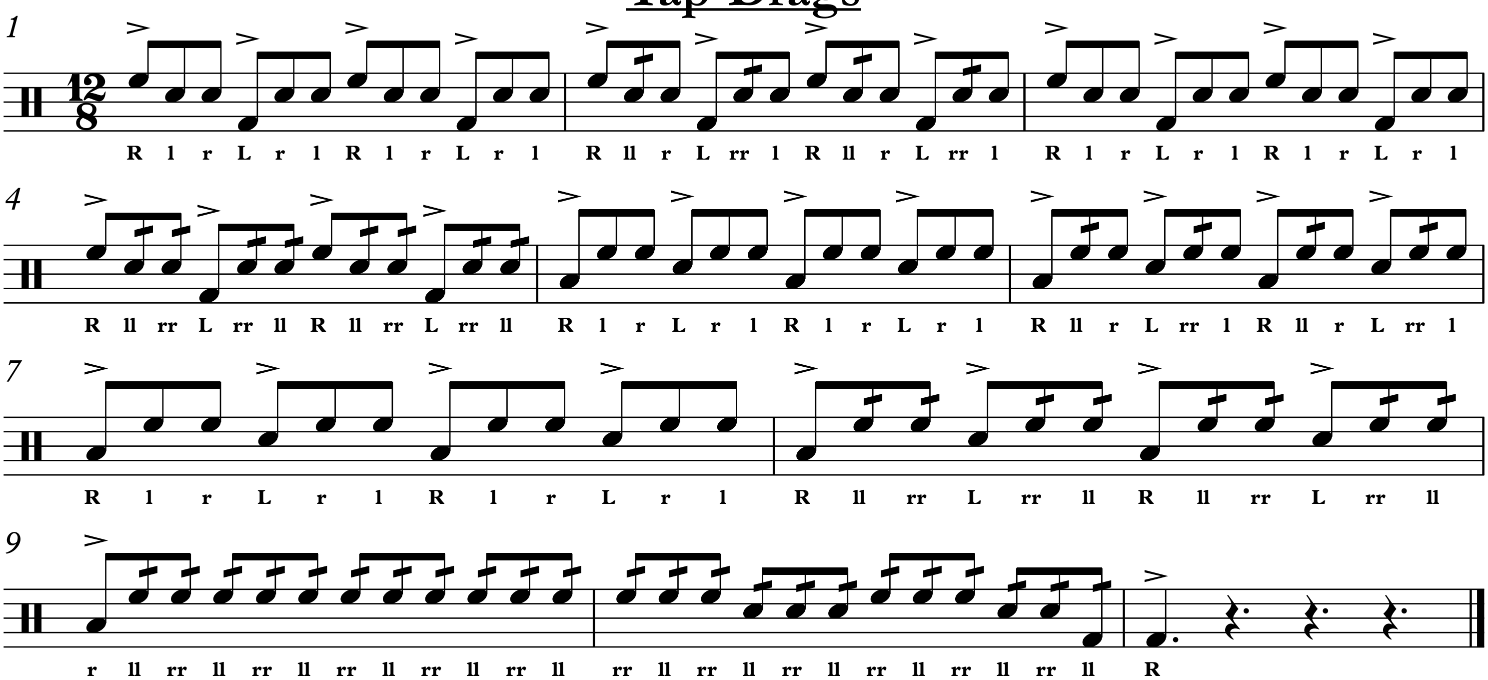
Diddles



Triplet Rolls



Tap-Drags

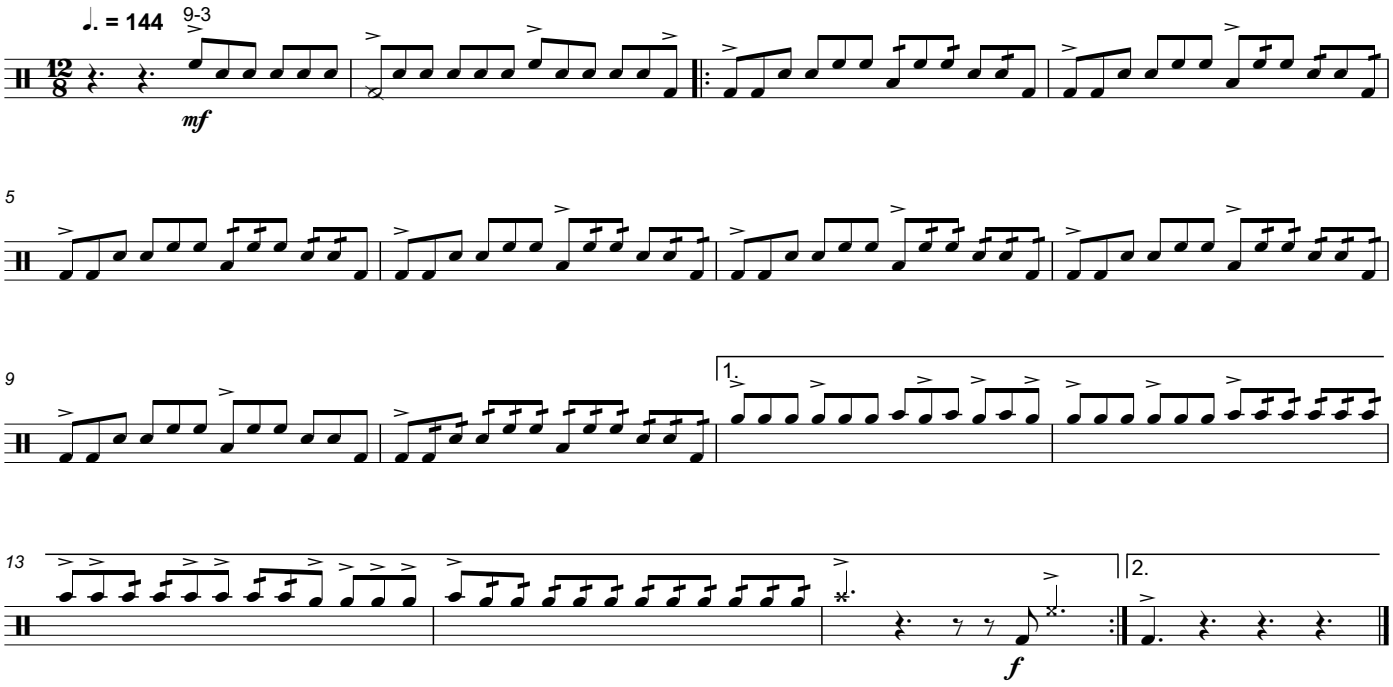


TenorLine

Wahoo Triplet Diddle

UVA Drumline 2022-2023

Brandon West

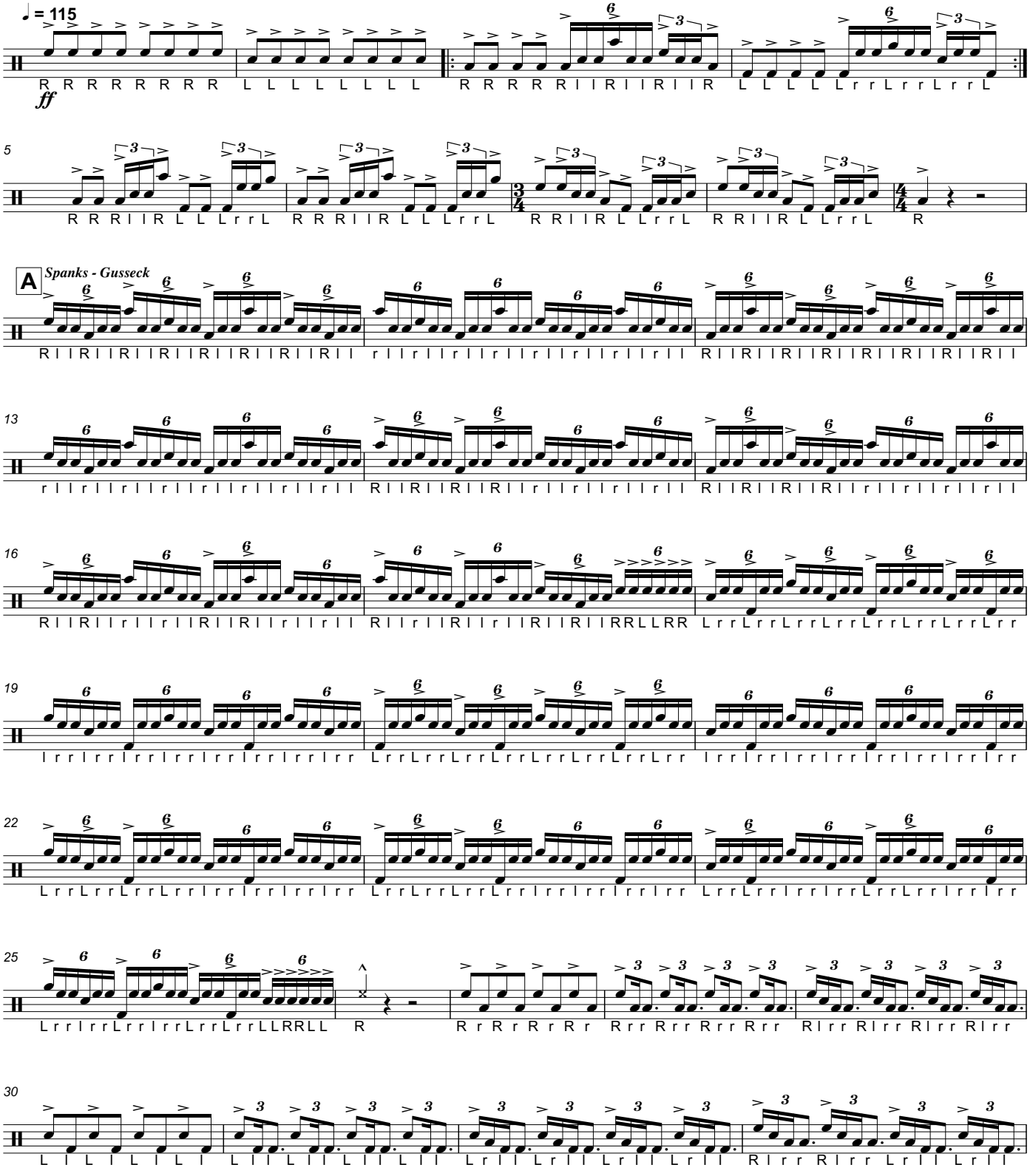


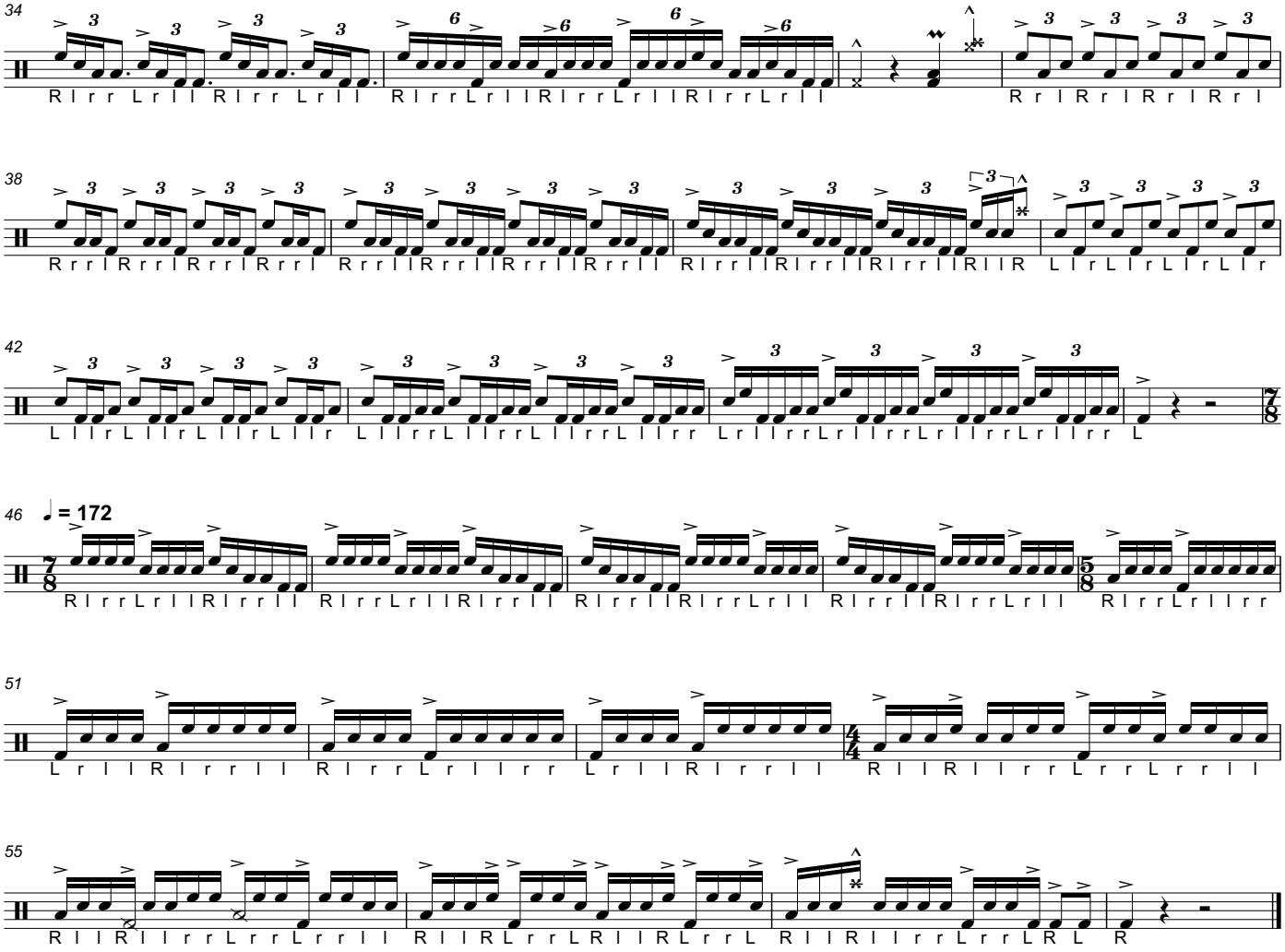
TenorLine

Sextuplet/Paraddidle Flow

UVA Drumline

Brandon West



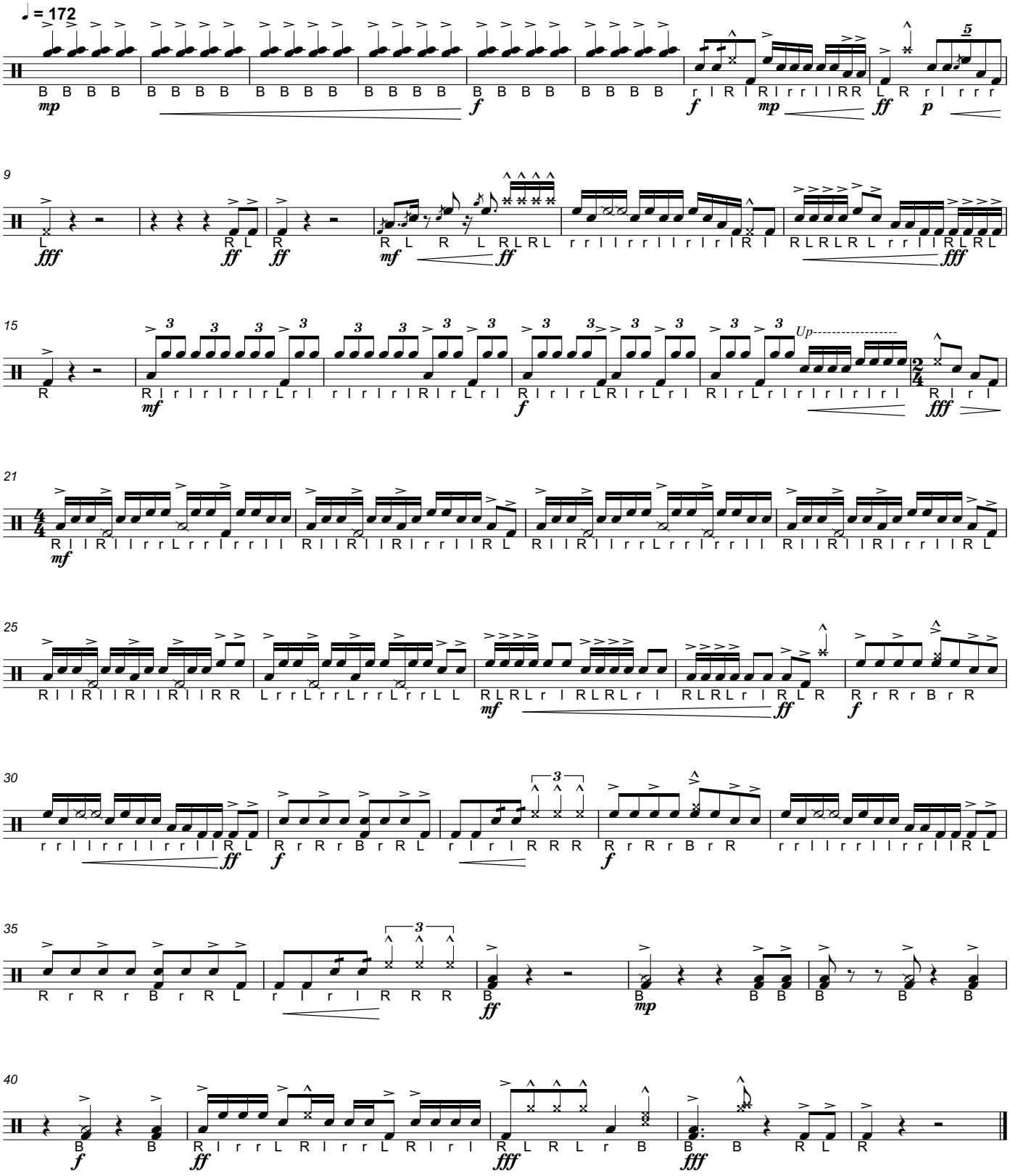

34
38
42
46
♩ = 172
51
55

TenorLine

Hype Show

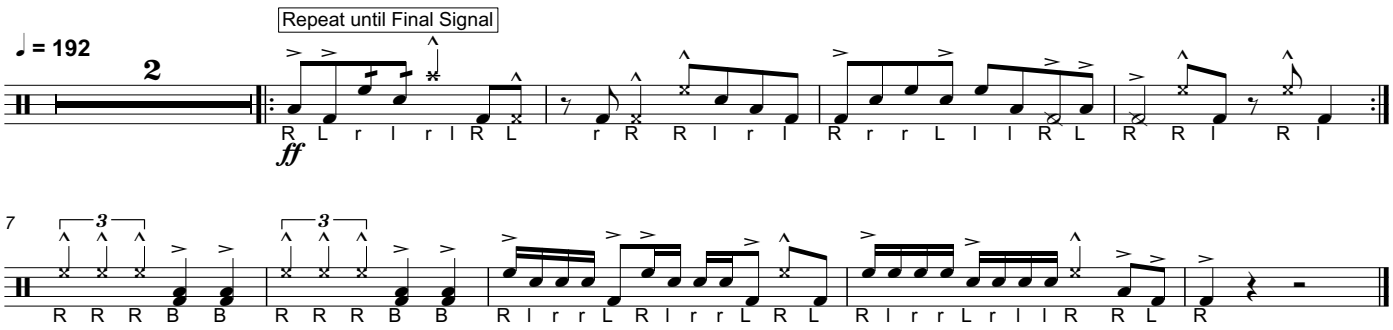
University of Virginia Cavalier Drumline 2024

Brandon West



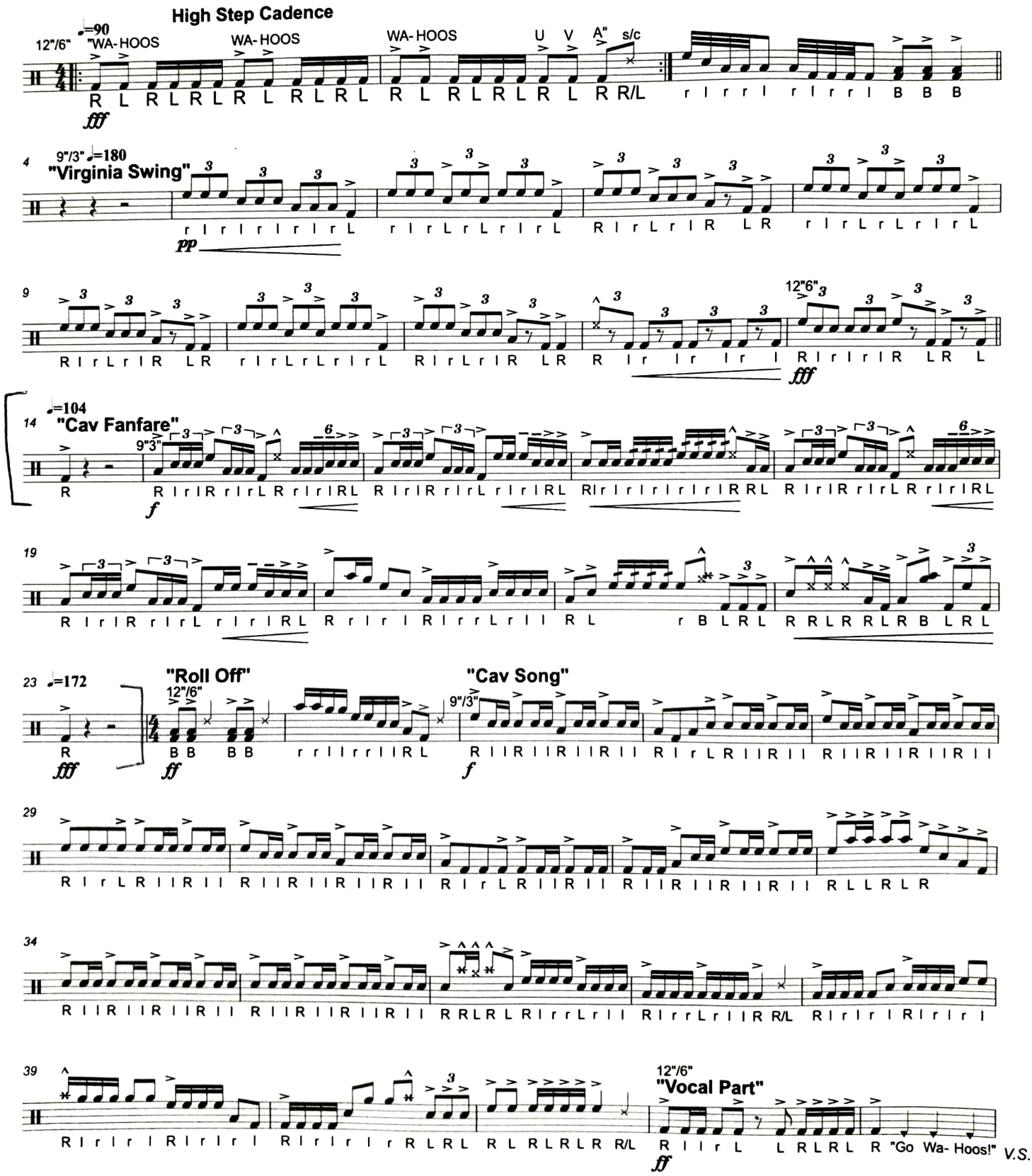
TenorLine

Entries Cadence



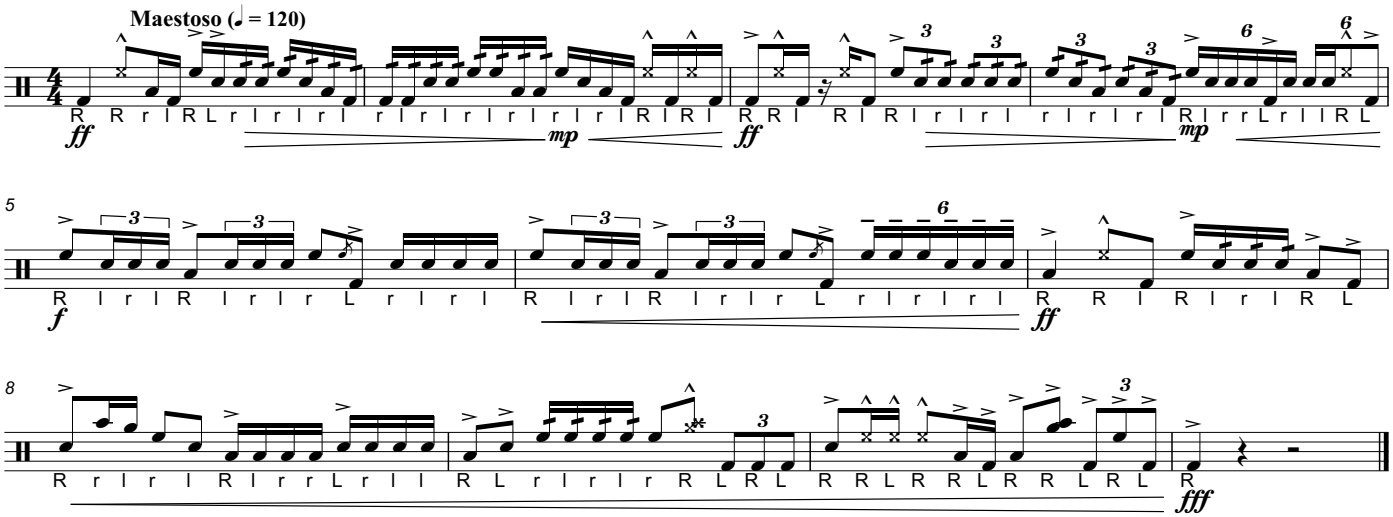
Tenor

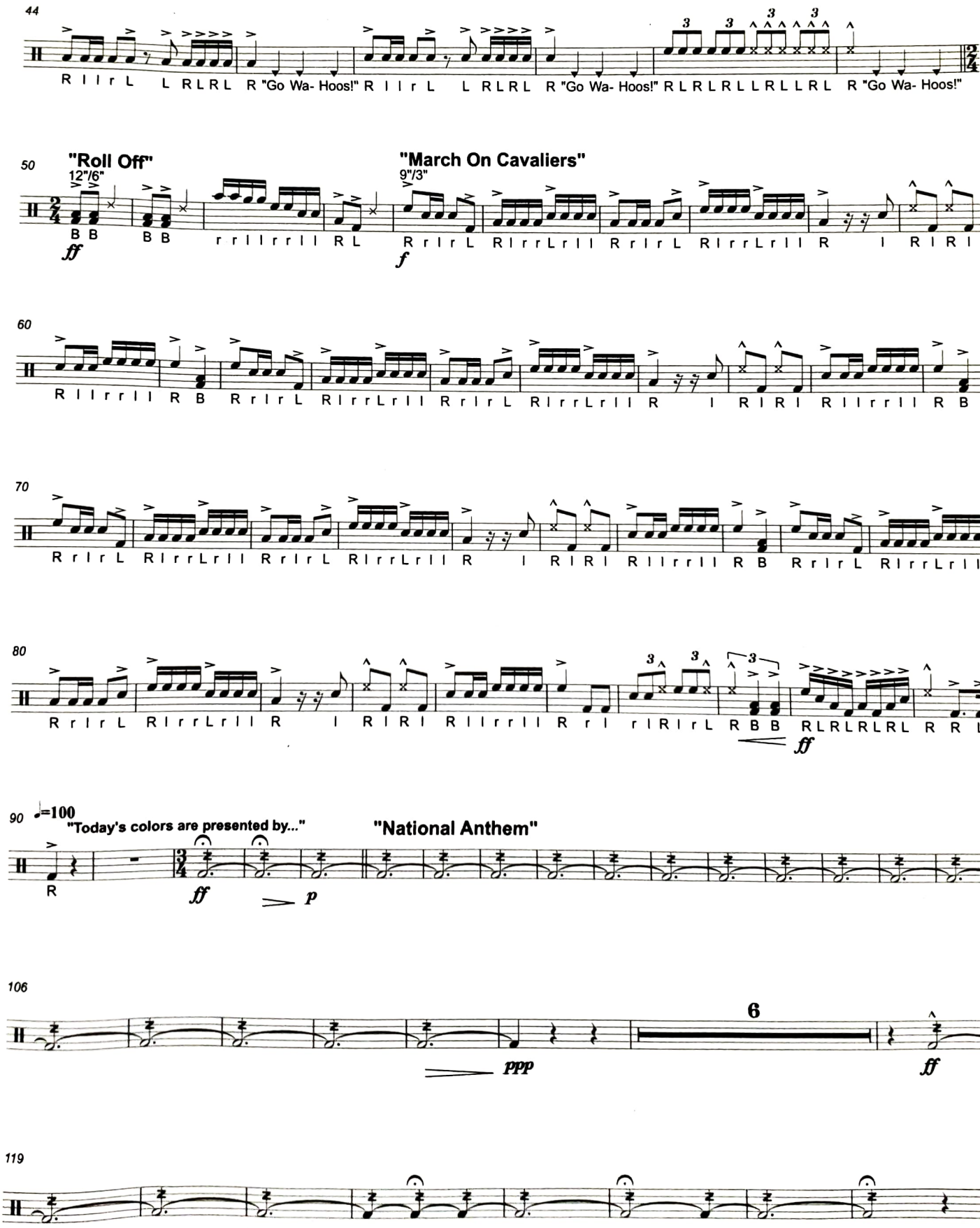
PREGAME 2020

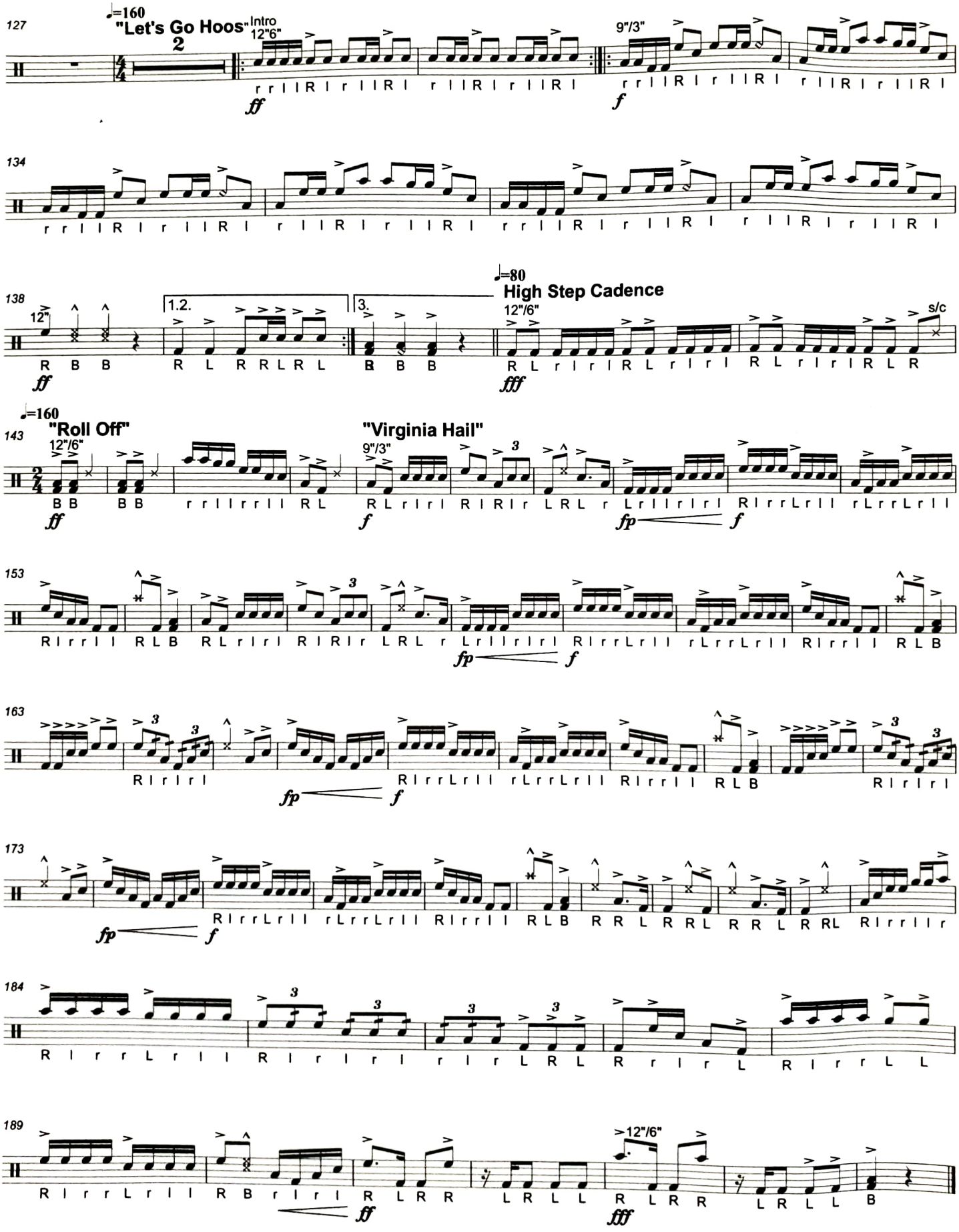


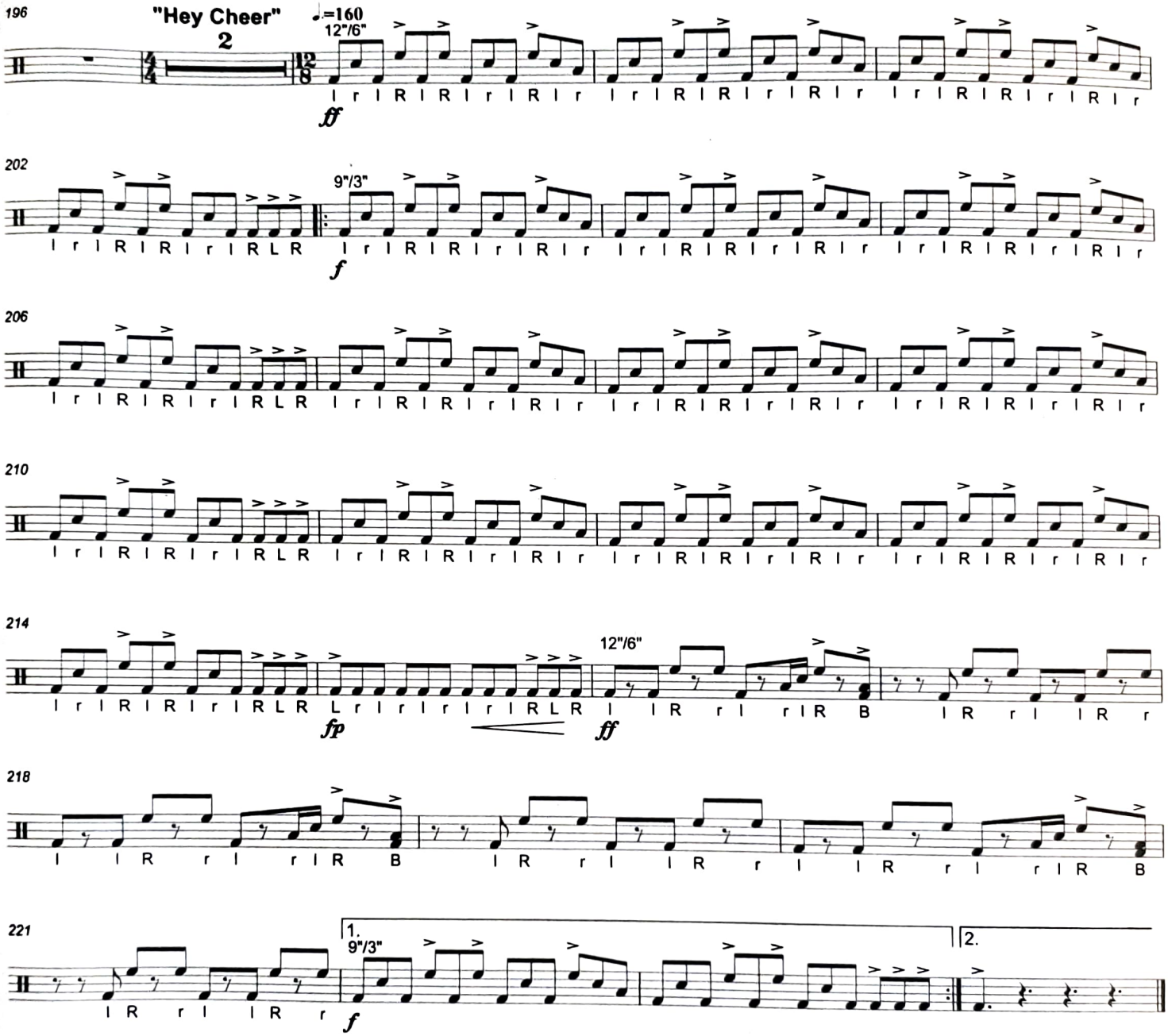
TenorLine
TenorLine

Cavalier Fanfare



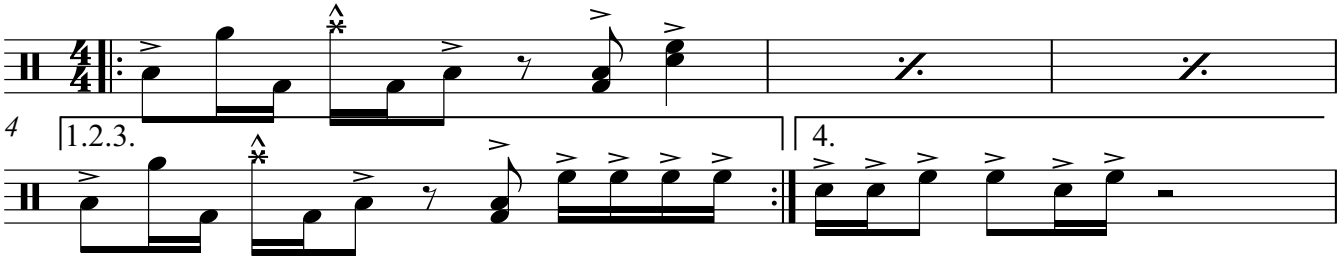

44
R l l r L L R L R L R "Go Wa- Hoos!" R l l r L L R L R L R "Go Wa- Hoos!" R L R L R L L R L L R L R "Go Wa- Hoos!"
50
"Roll Off"
12"/6"
"March On Cavaliers"
9"/3"
ff
f
60
70
80
ff
90
♩=100
"Today's colors are presented by..."
"National Anthem"
ff
p
106
6
ppp
ff
119


127
♩=160
"Let's Go Hoos"
2
Intro
12"6"
9"/3"
134
138
12"
1.2.
3.
♩=80
High Step Cadence
12"/6"
s/c
143
♩=160
"Roll Off"
12"/6"
"Virginia Hail"
9"/3"
153
163
173
184
189
12"/6"

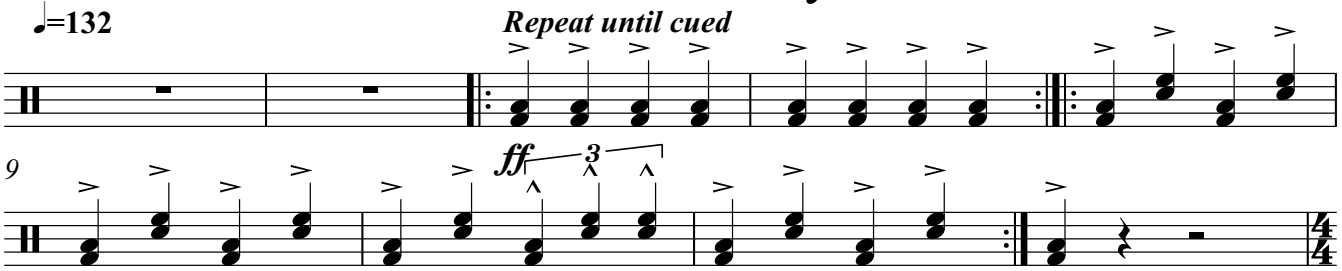

196
"Hey Cheer"
2
♩=160
12"/6"
ff
202
9"/3"
f
206
210
214
fp
12"/6"
ff
218
221
1.
9"/3"
f
2.

Tenor

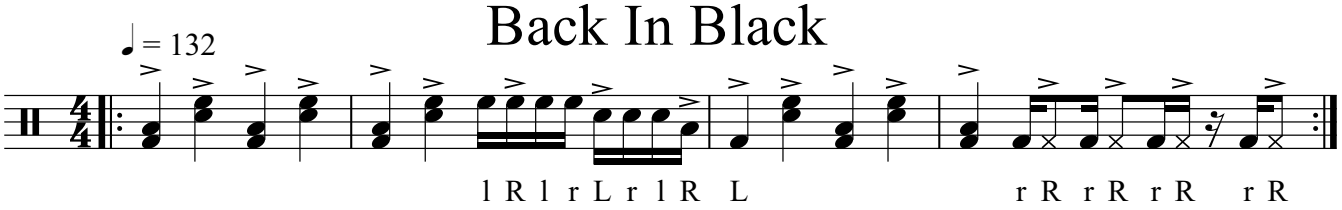
4 Minutes



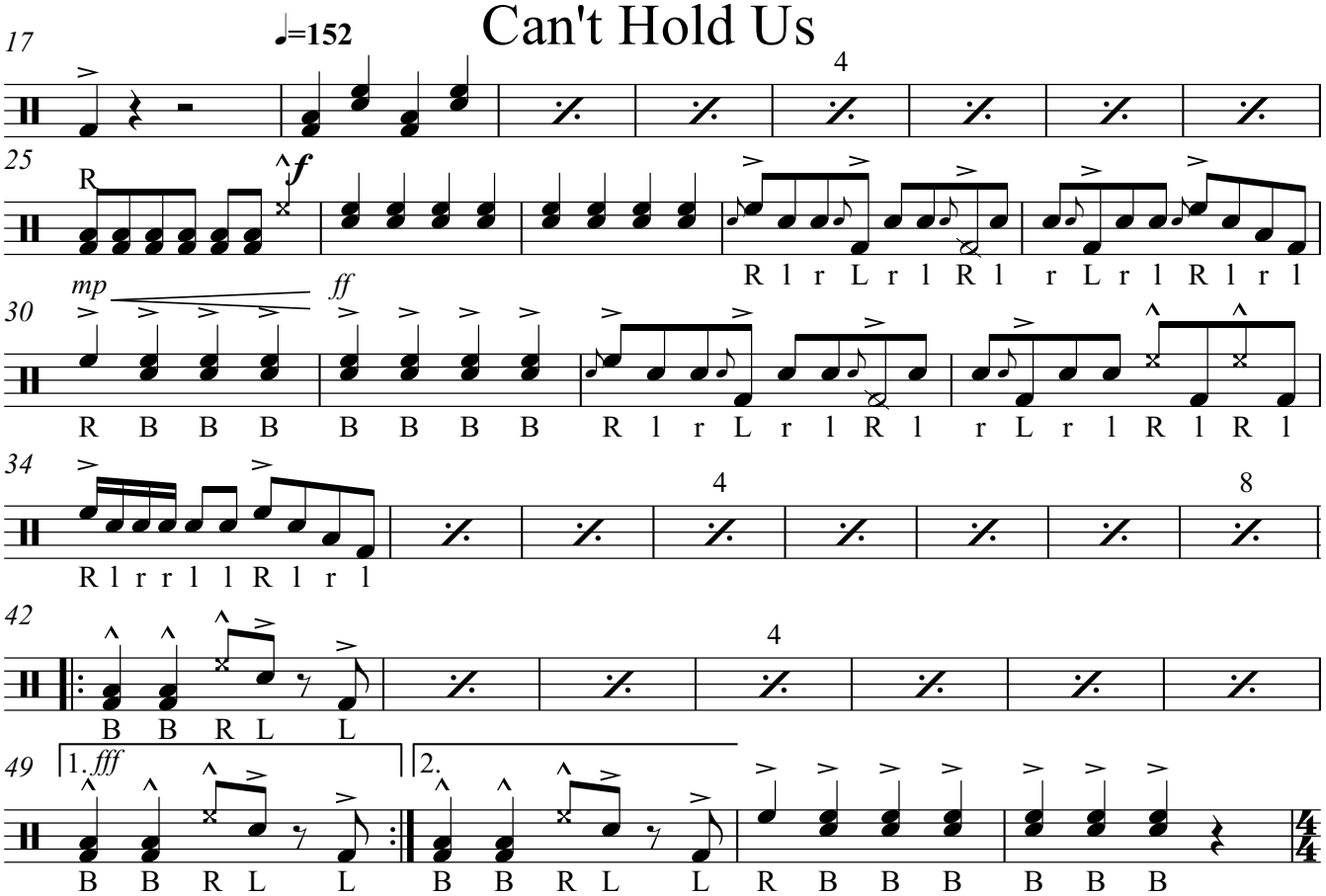
7 Nation Army



Back In Black

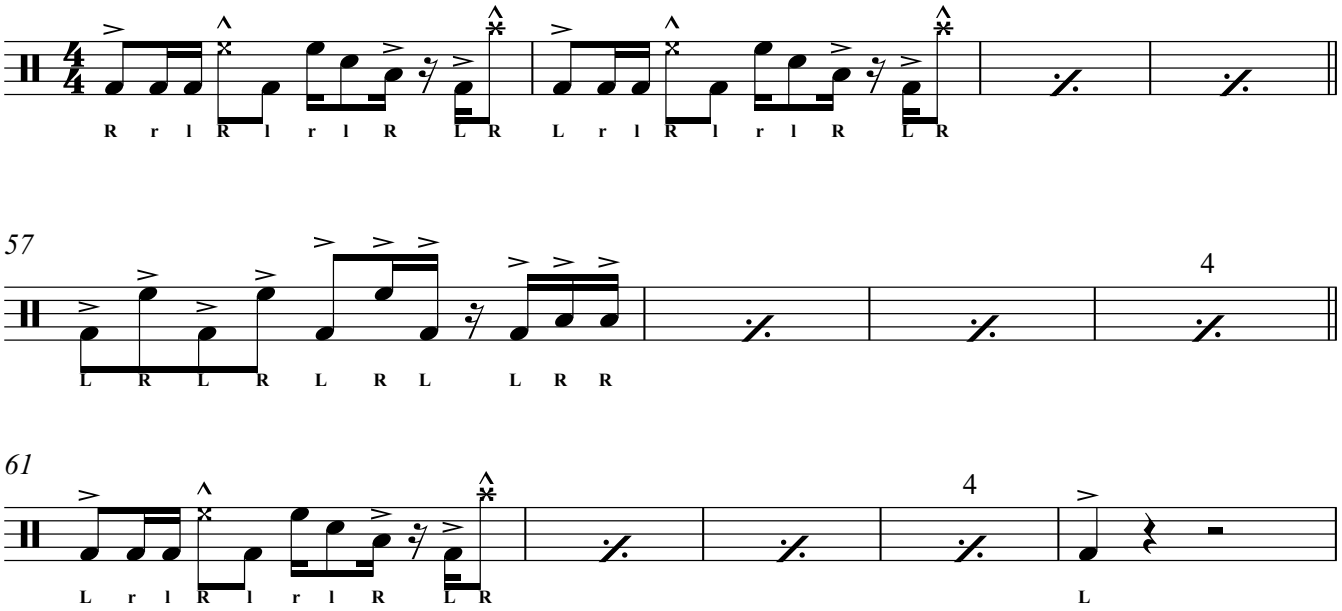


Can't Hold Us

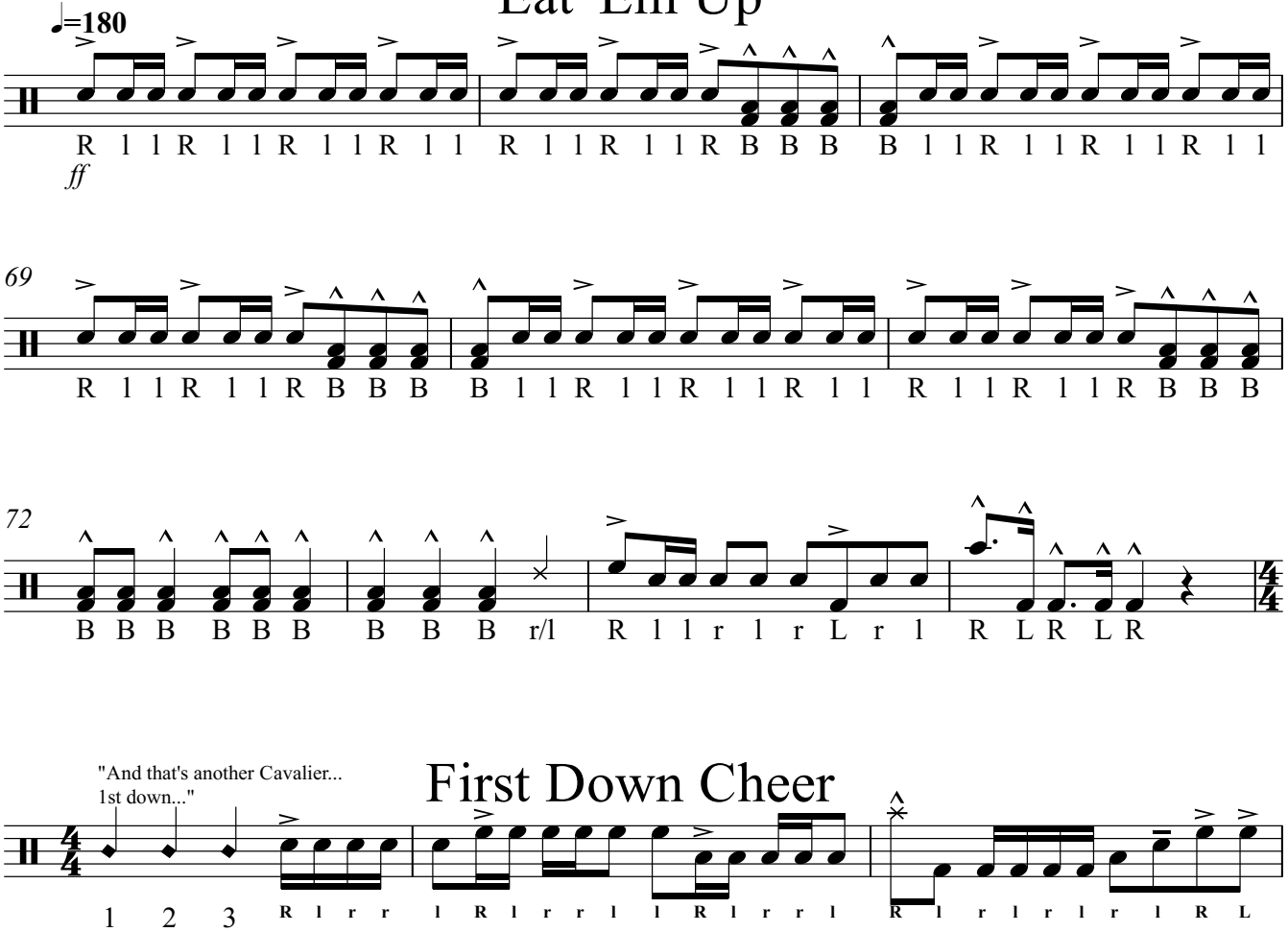


Tenor

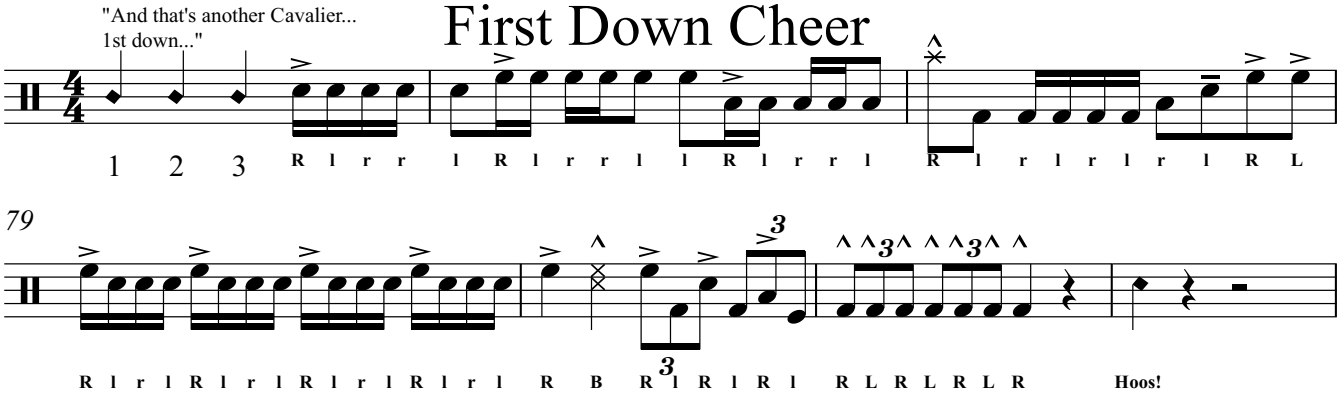
Crazy



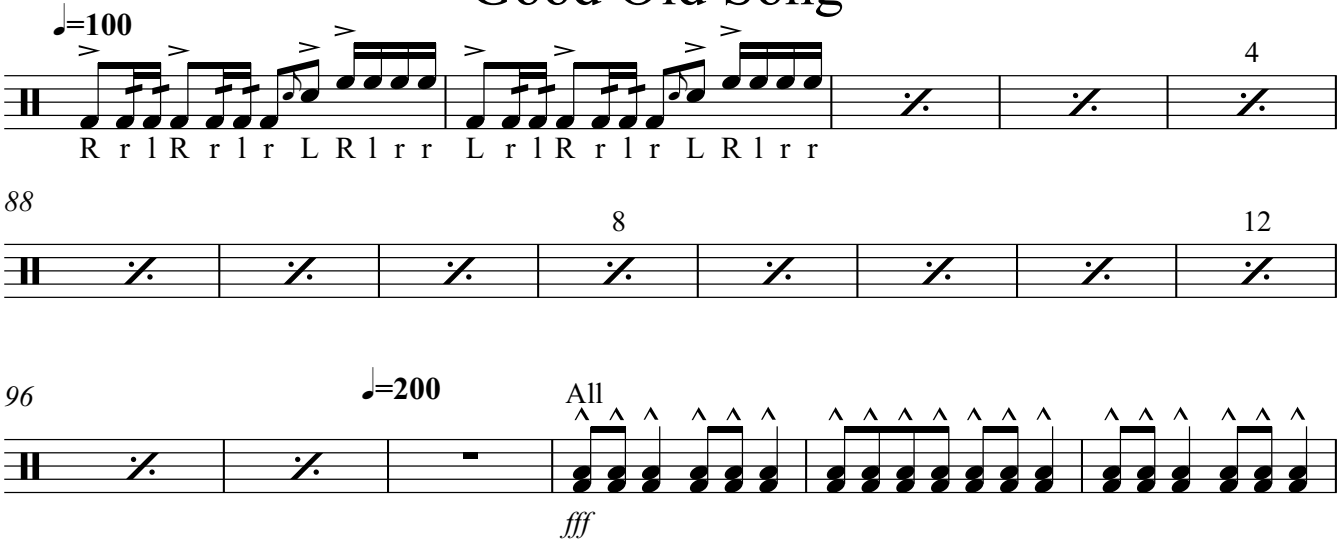
Eat 'Em Up



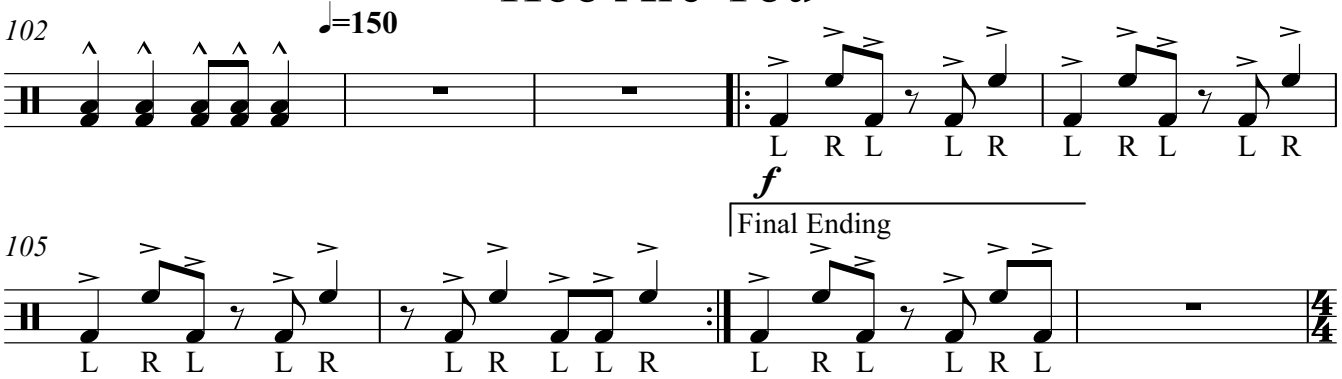
First Down Cheer



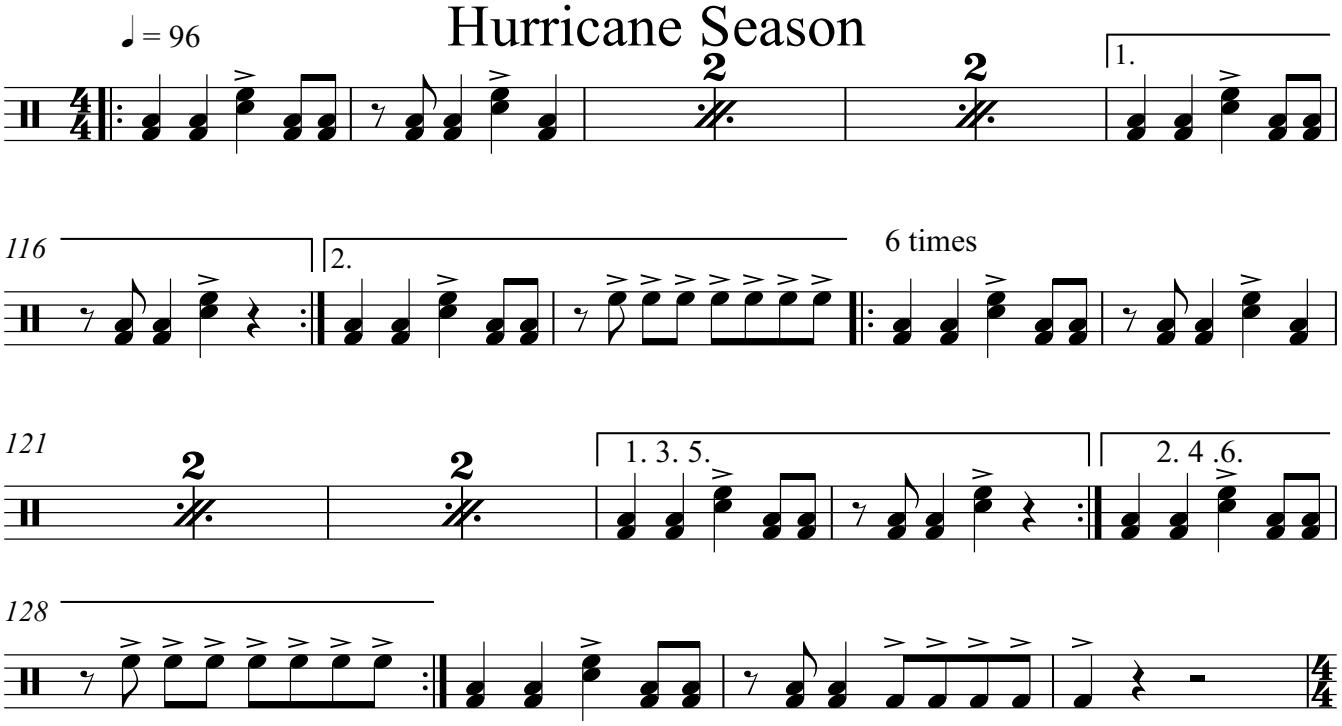
Good Old Song



Hoo Are You

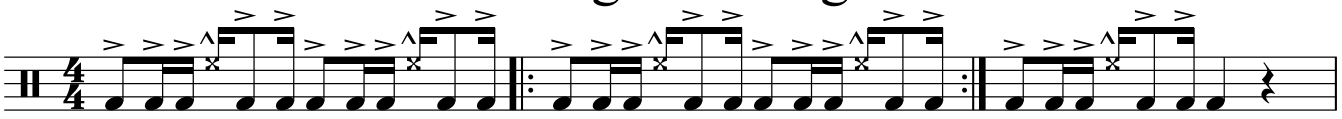


Hurricane Season

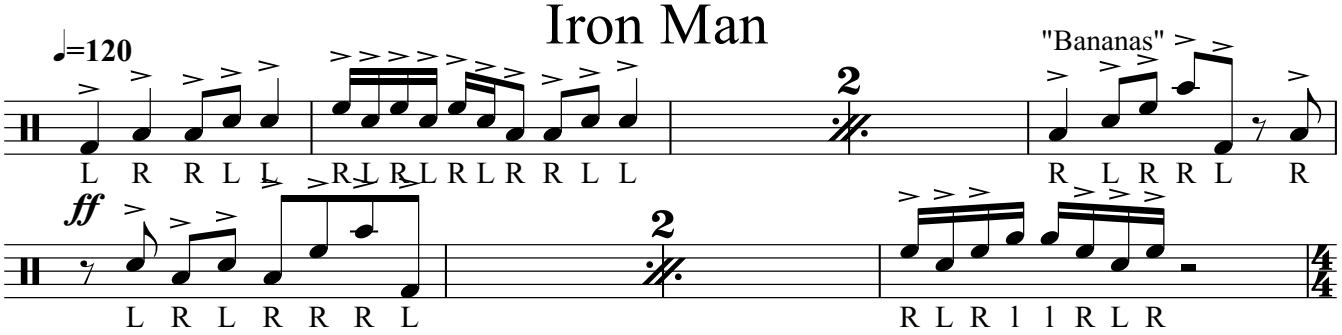


Tenor

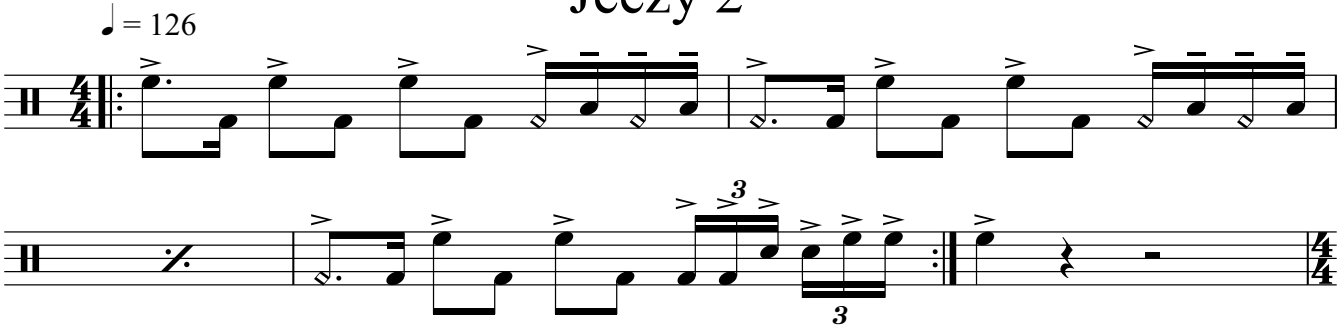
Immigrant Song



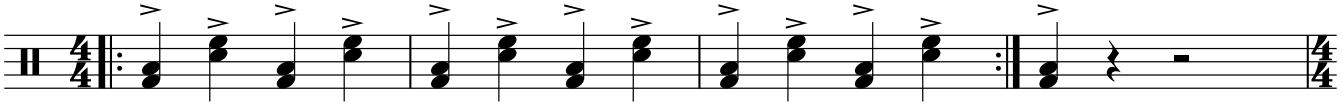
Iron Man



Jeezy 2

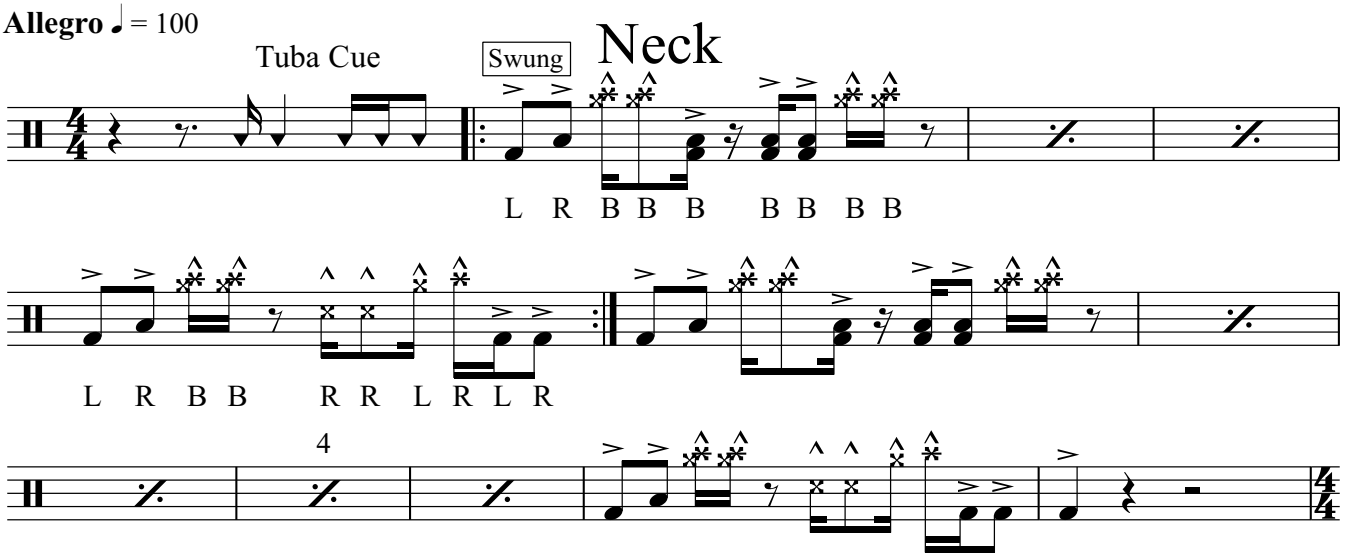


Kashmir



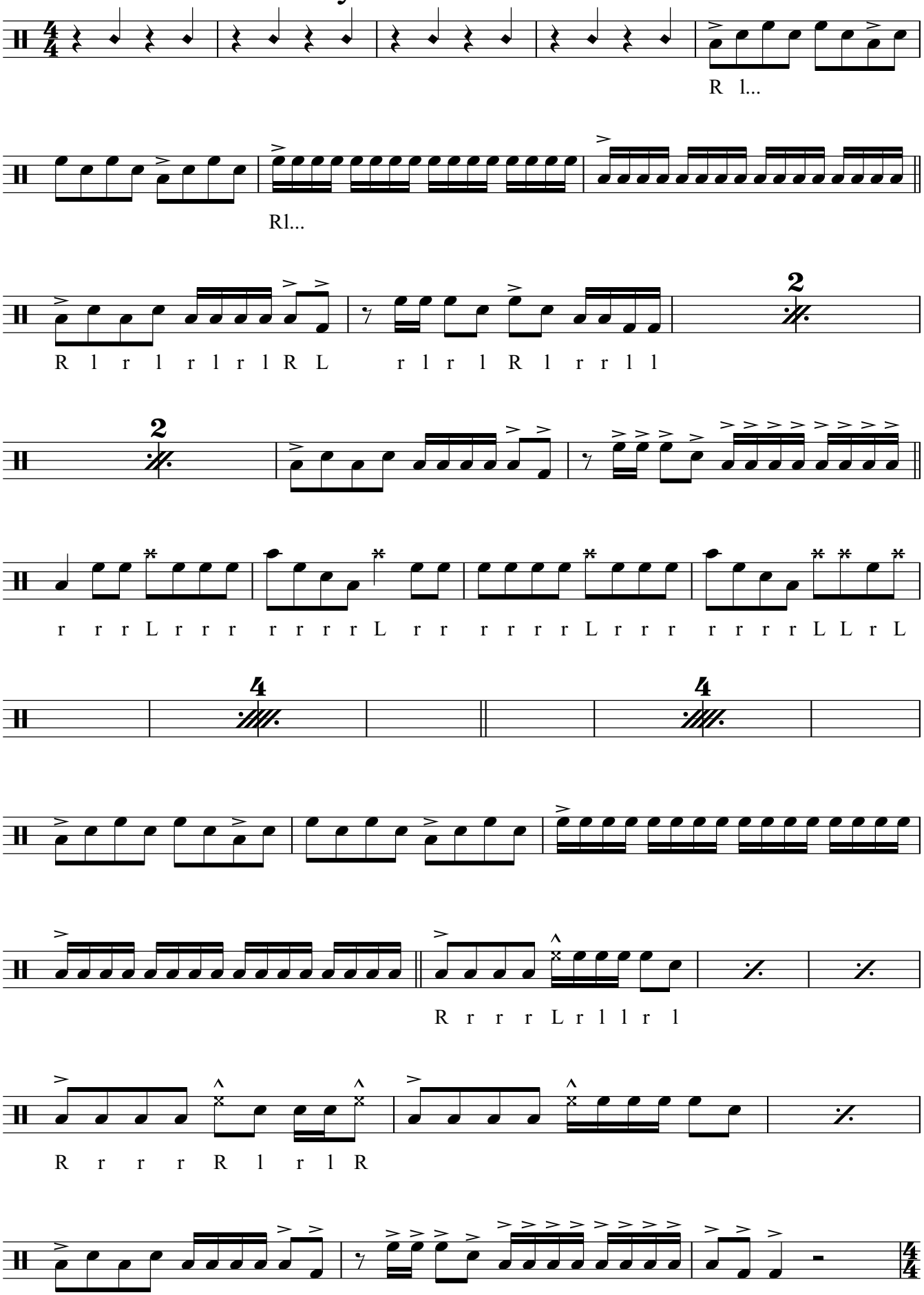
Allegro ♩ = 100

Neck



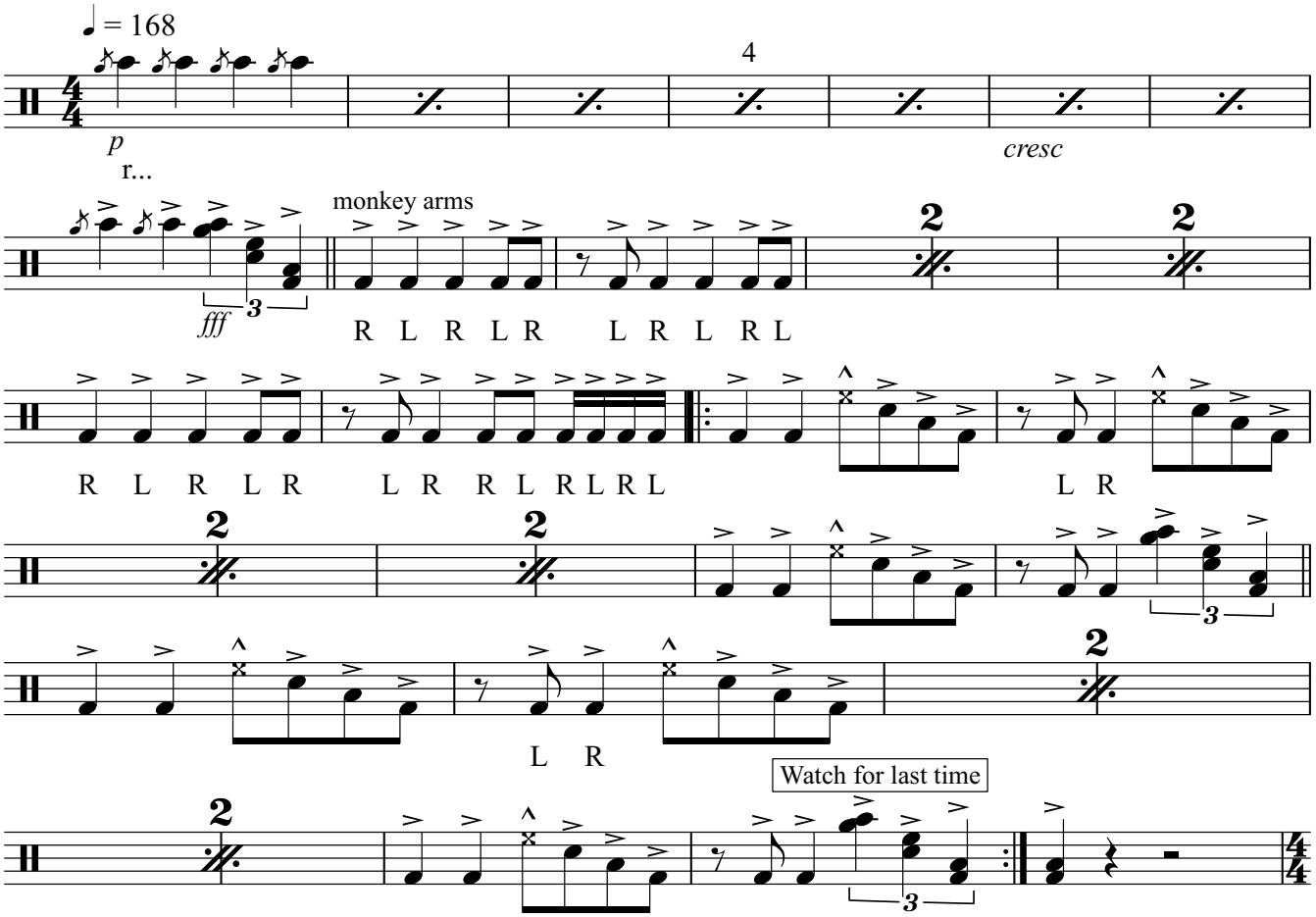
Party Like A Rockstar

♩ = 140

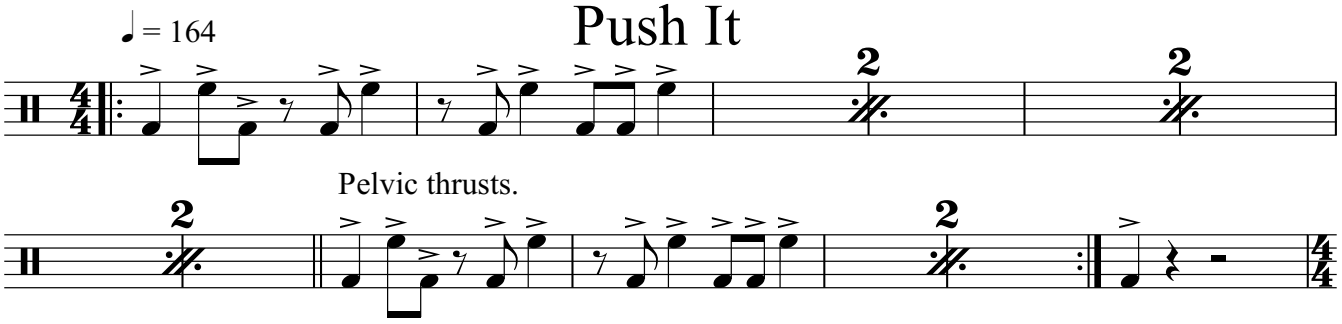


Tenor

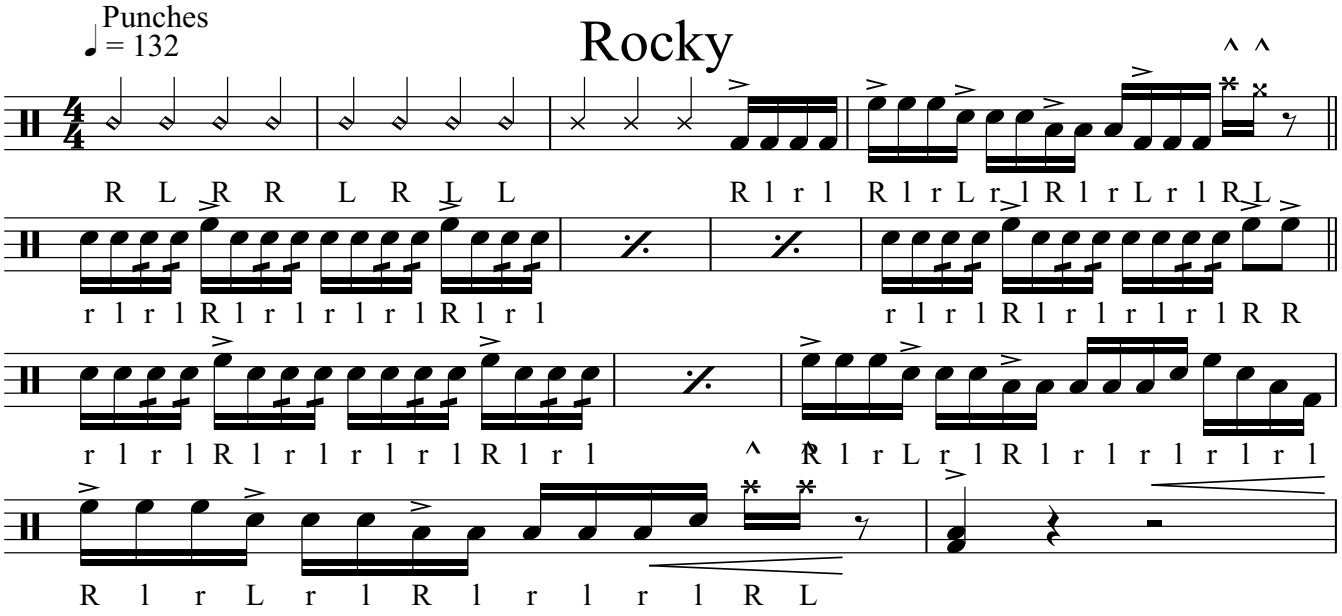
Power



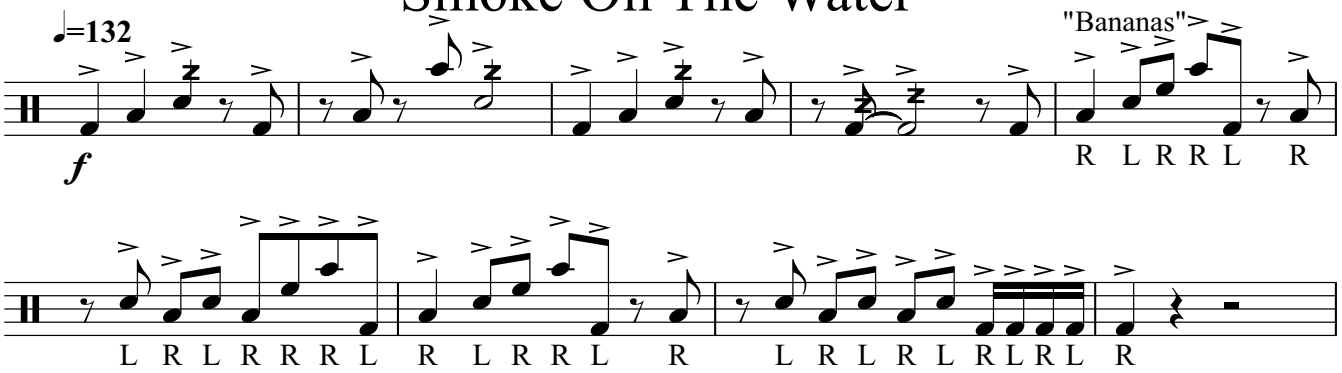
Push It



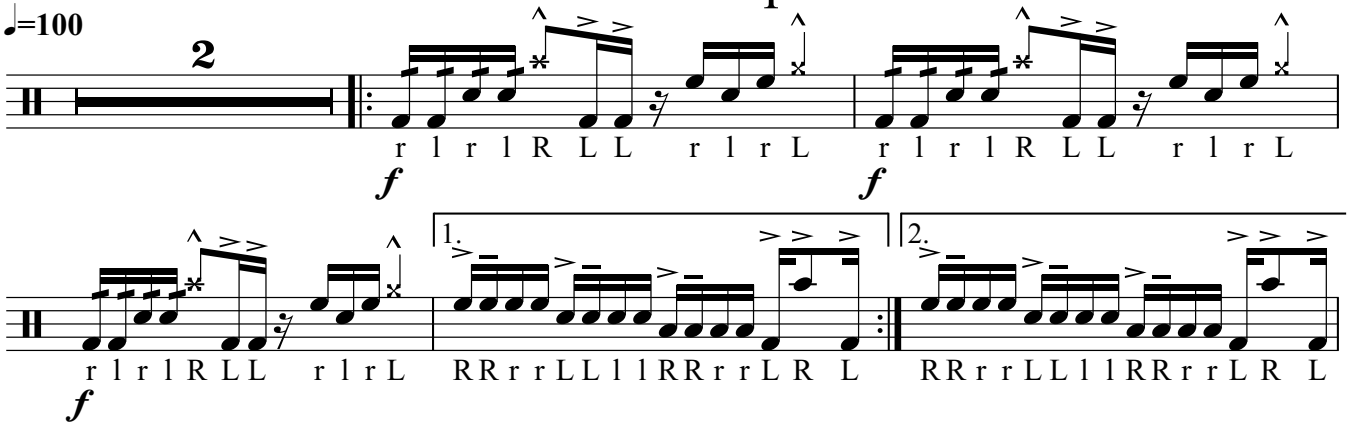
Rocky



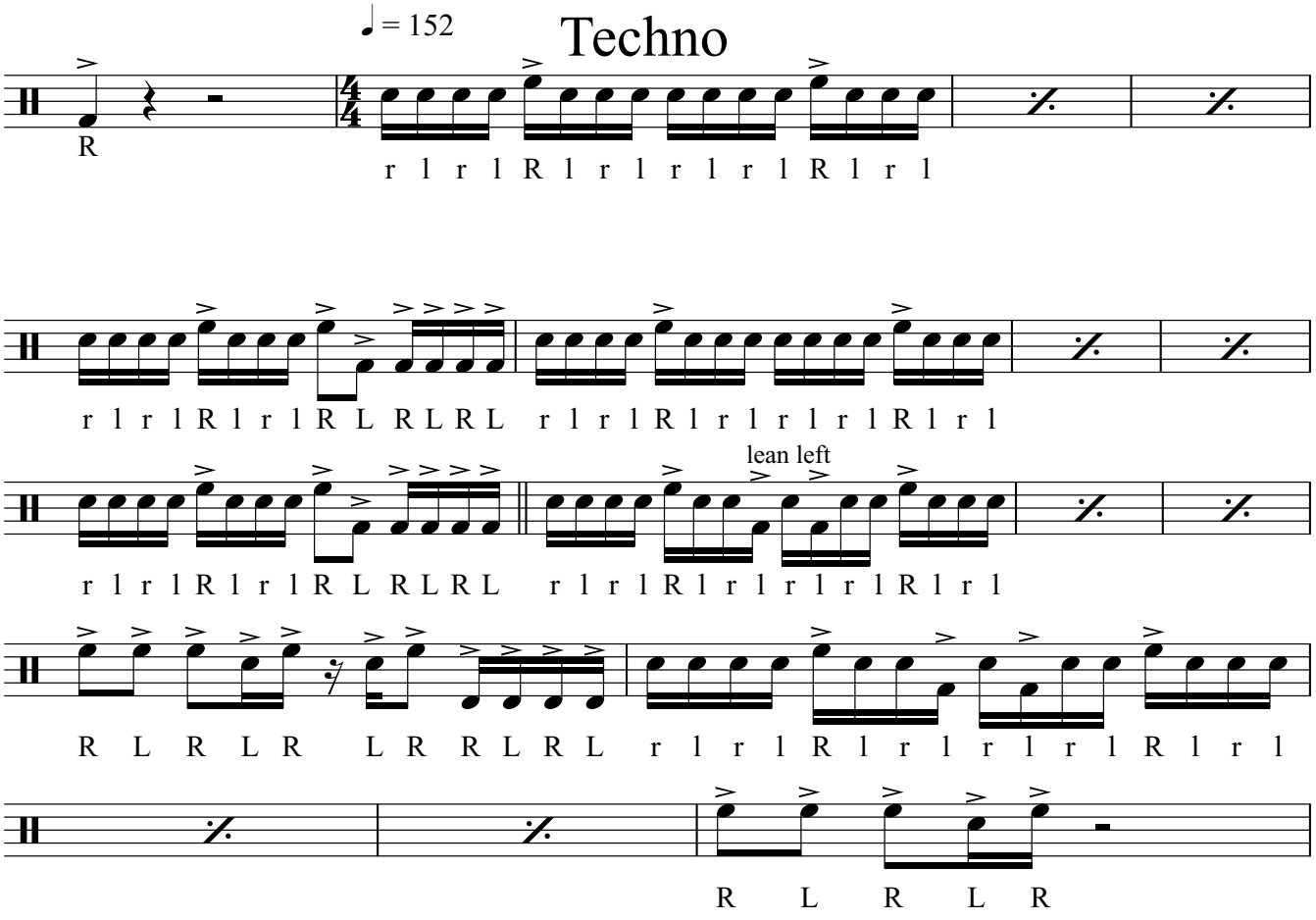
Smoke On The Water



Tear It Up



Techno



Tenor

Tenor

That's The Way

r l r l R l r l r l r L R l r l r l...

f

"Bananas"

R L R L L R

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

r l...

We Will Rock You

♩ = 96

4

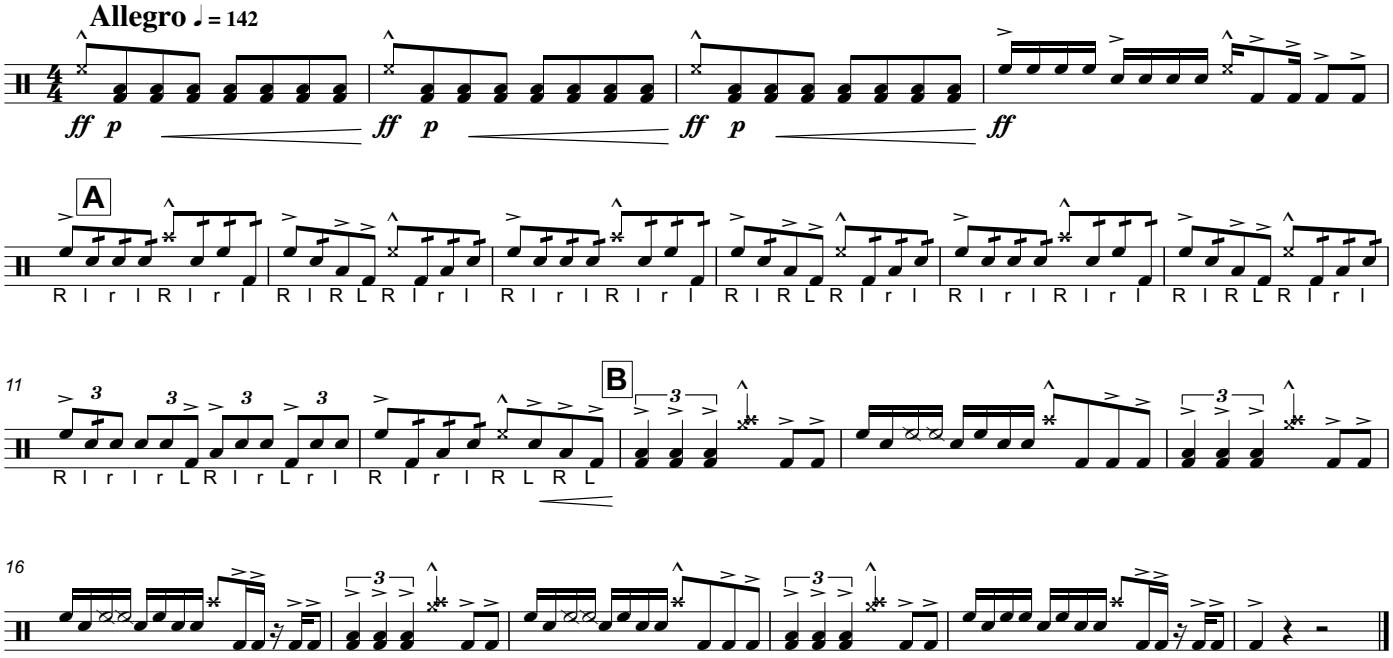
Word Up

TenorLine
TenorLine

Swag Surfin'/Turned up

2024 Edit

Percussion by Brandon West

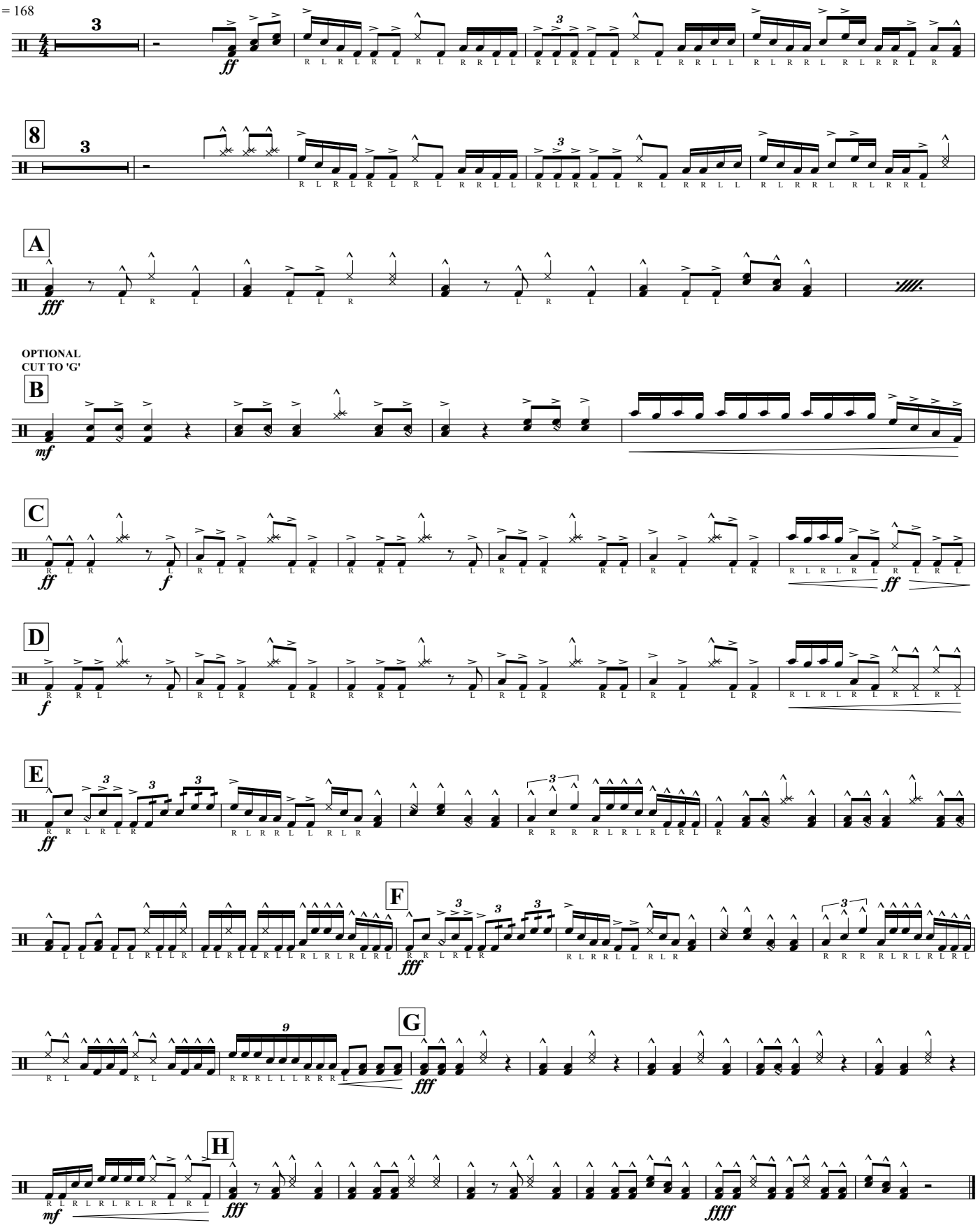


Black Dog / Kashmir

stands

Arr. Scott Boerma
Percussion - Chuck Ricotta

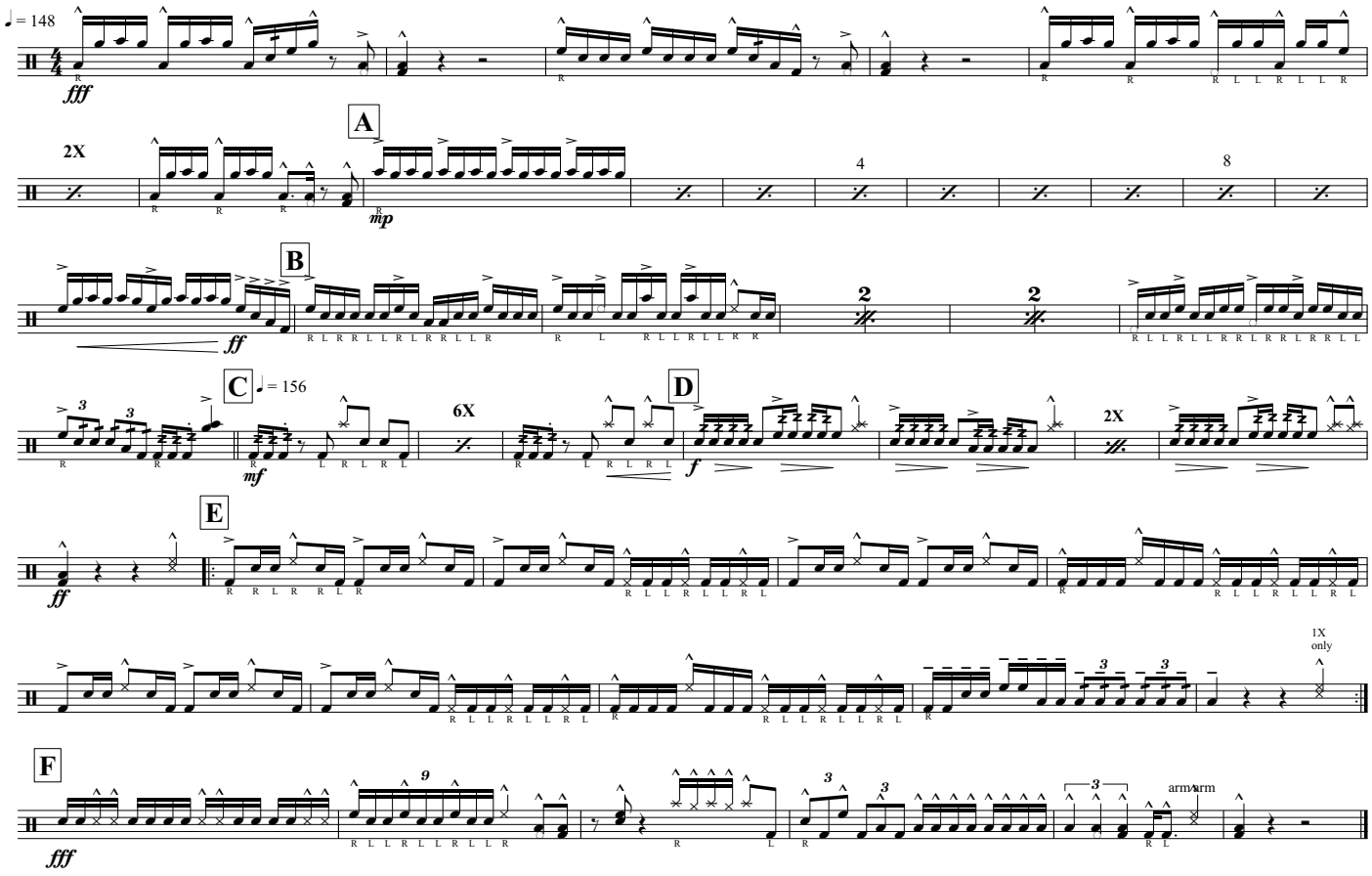
Tenors



Tenors

HEAVEN / EVERYTIME WE TOUCH (STANDS)

Arr. Scott Boerma
Percussion - Chuck Ricotta

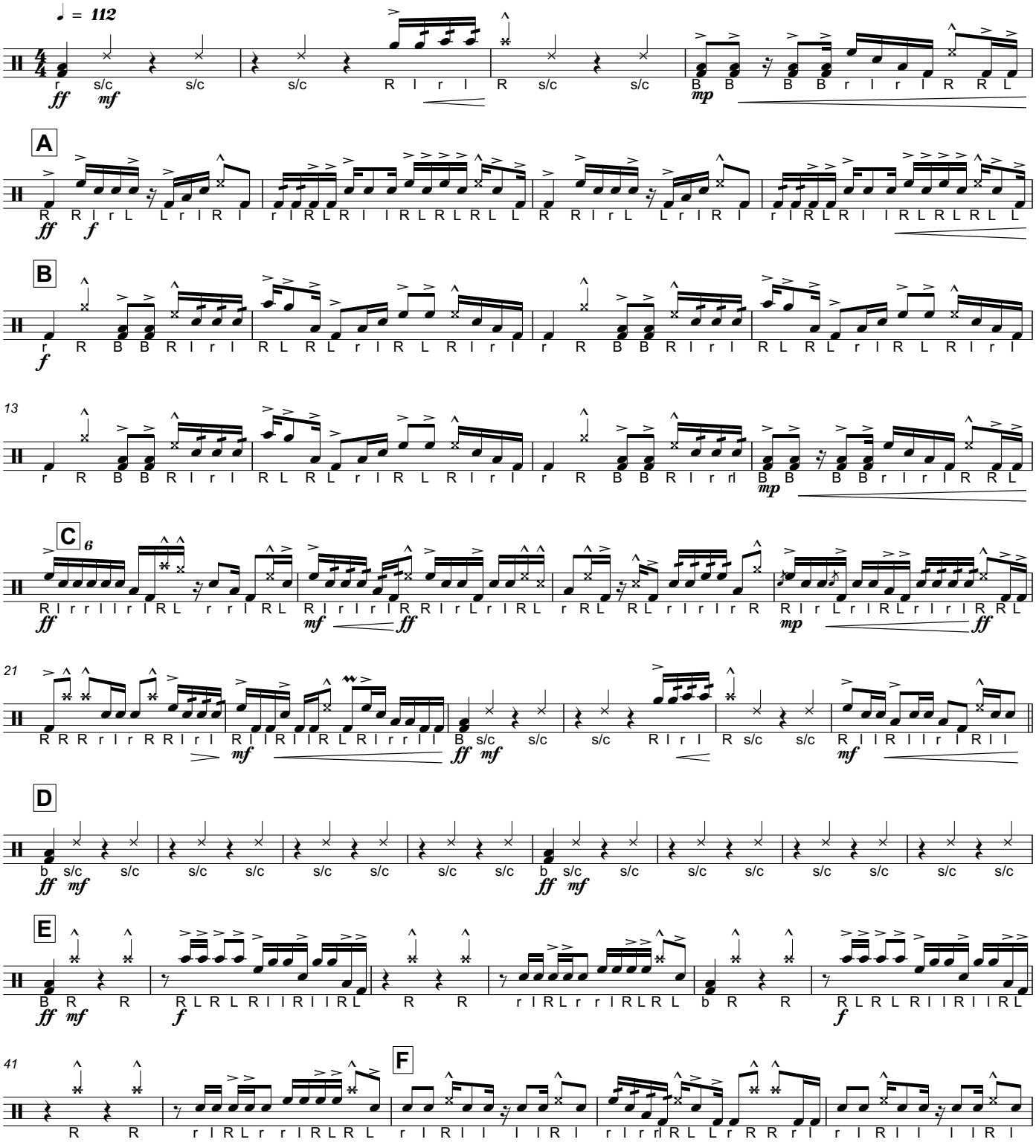


Ants Marching

Cavalier Marching Band 2023

The Dave Matthews Band
Arranged by Larry Clark
Percussion by Brandon West

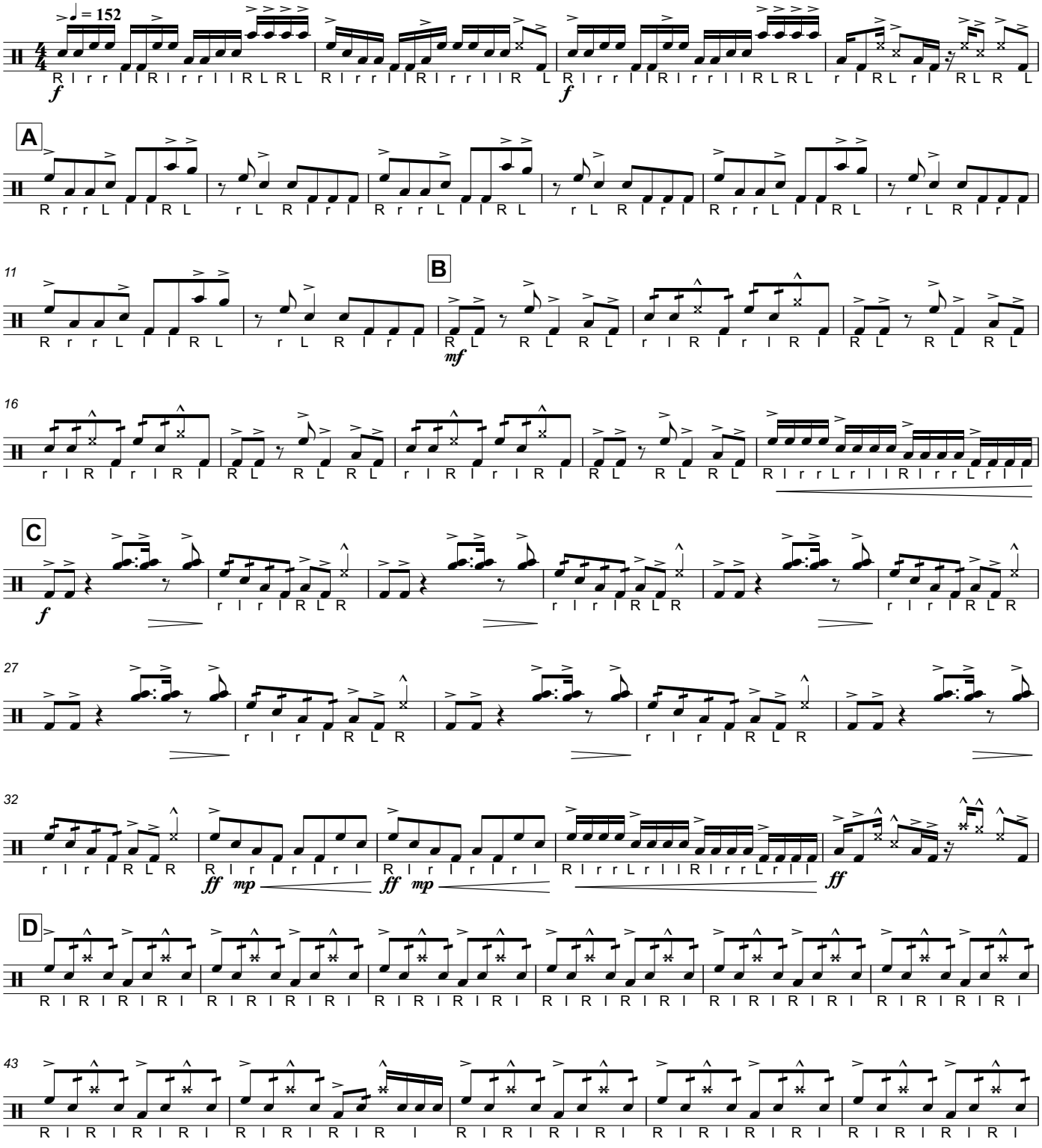
Full Score

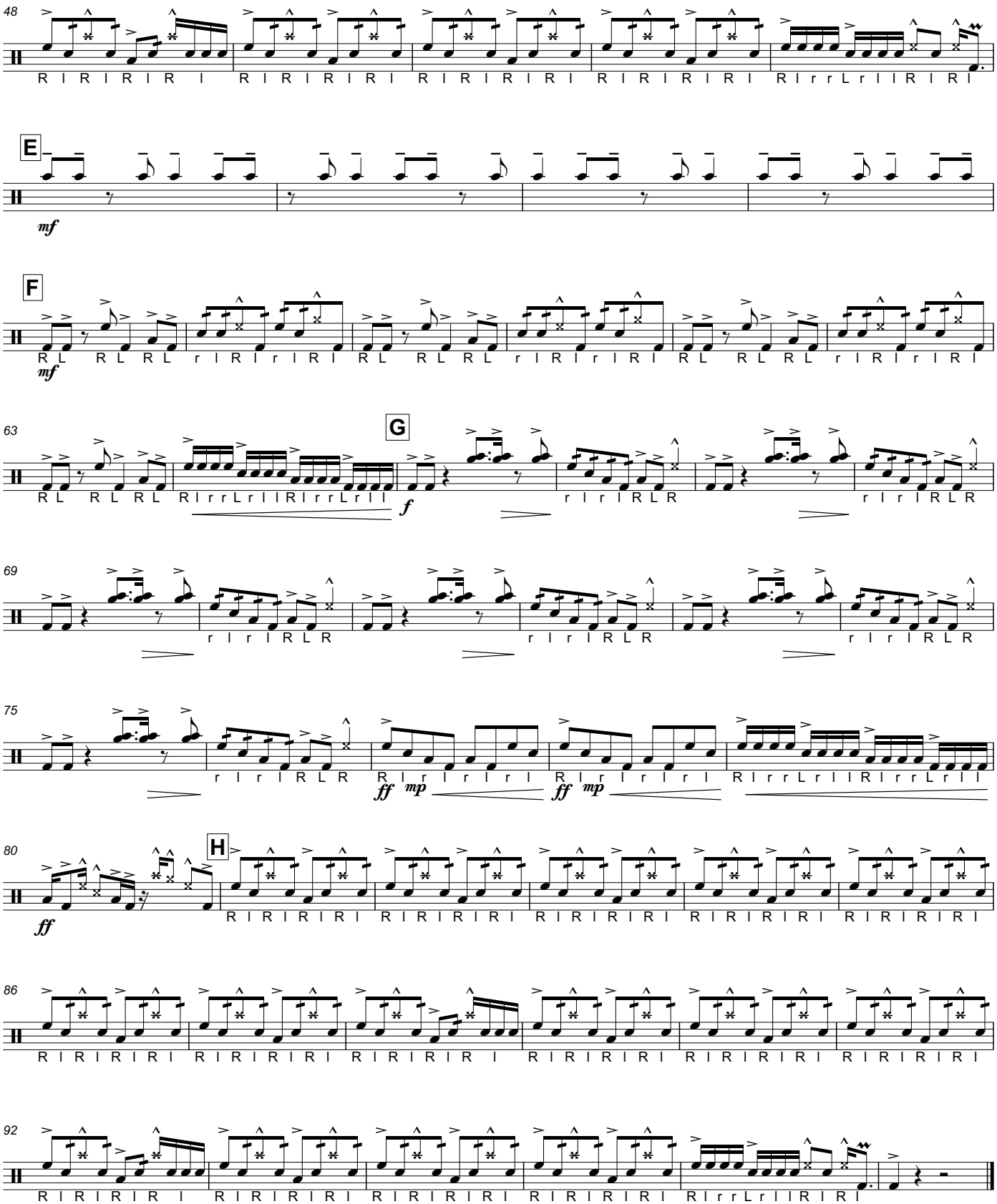


Mr. Brightside

UVA Marching Band

Wind Arrangement by Elliott Tackitt
Percussion Arrangement by Brandon West



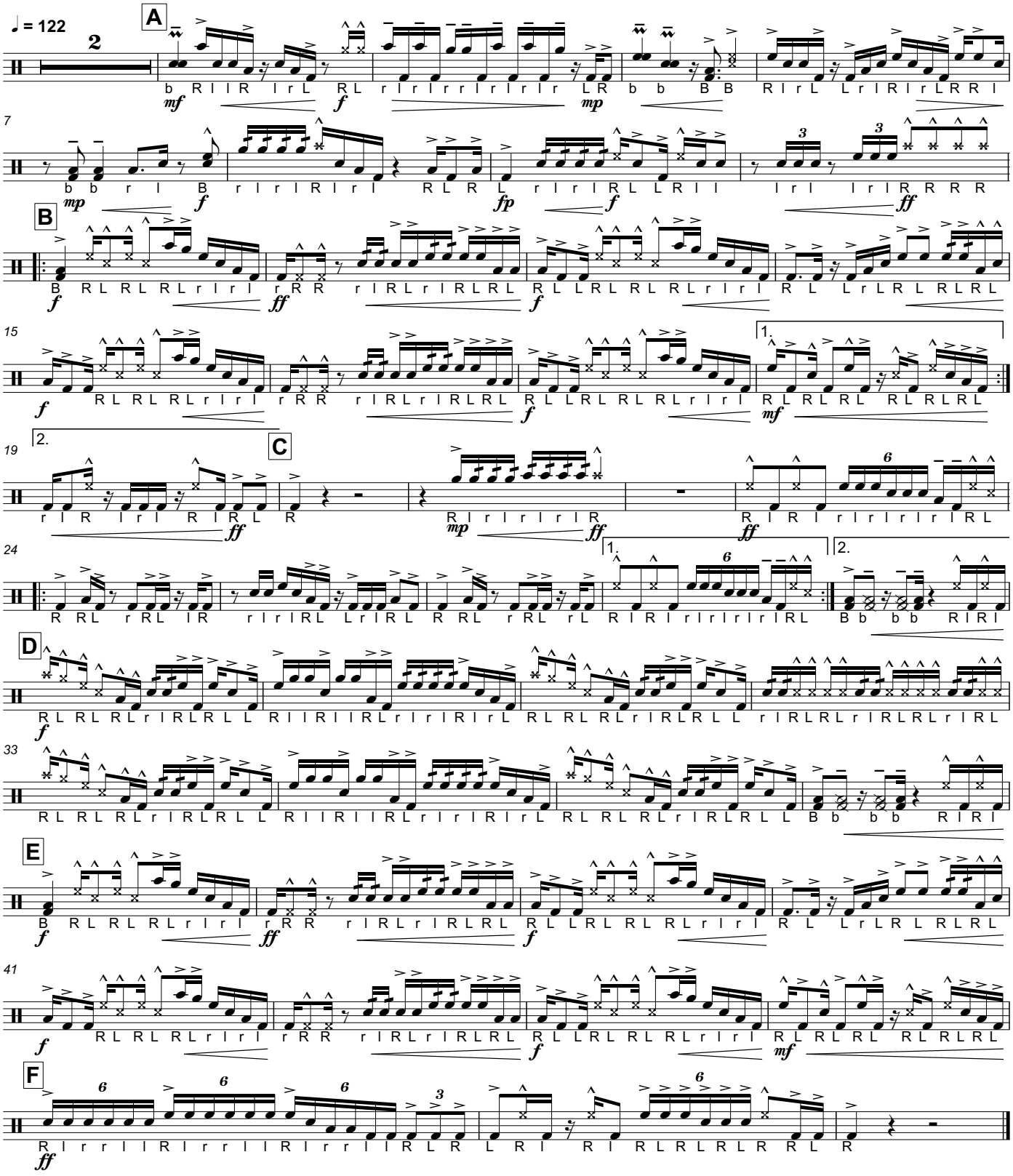

48
E
mf
F
mf
63
G
f
69
75
ff
mp
ff
mp
80
H
ff
86
92

TenorLine

Hoos' on Parade

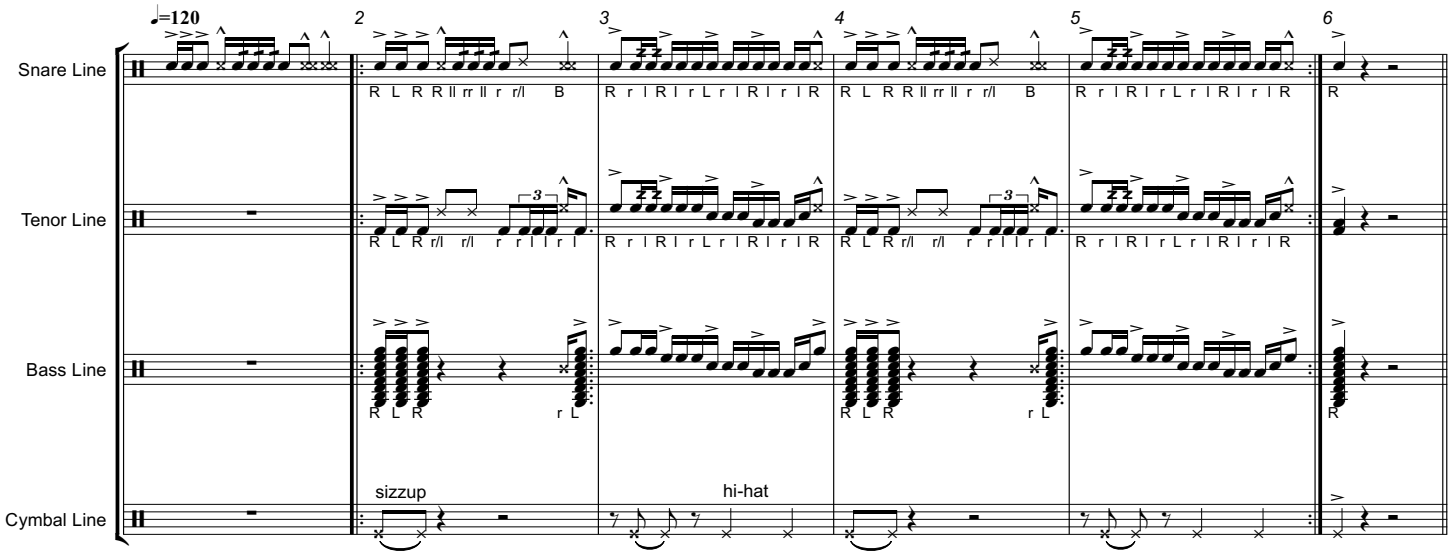
Cavalier Drumline 2023

Brandon West



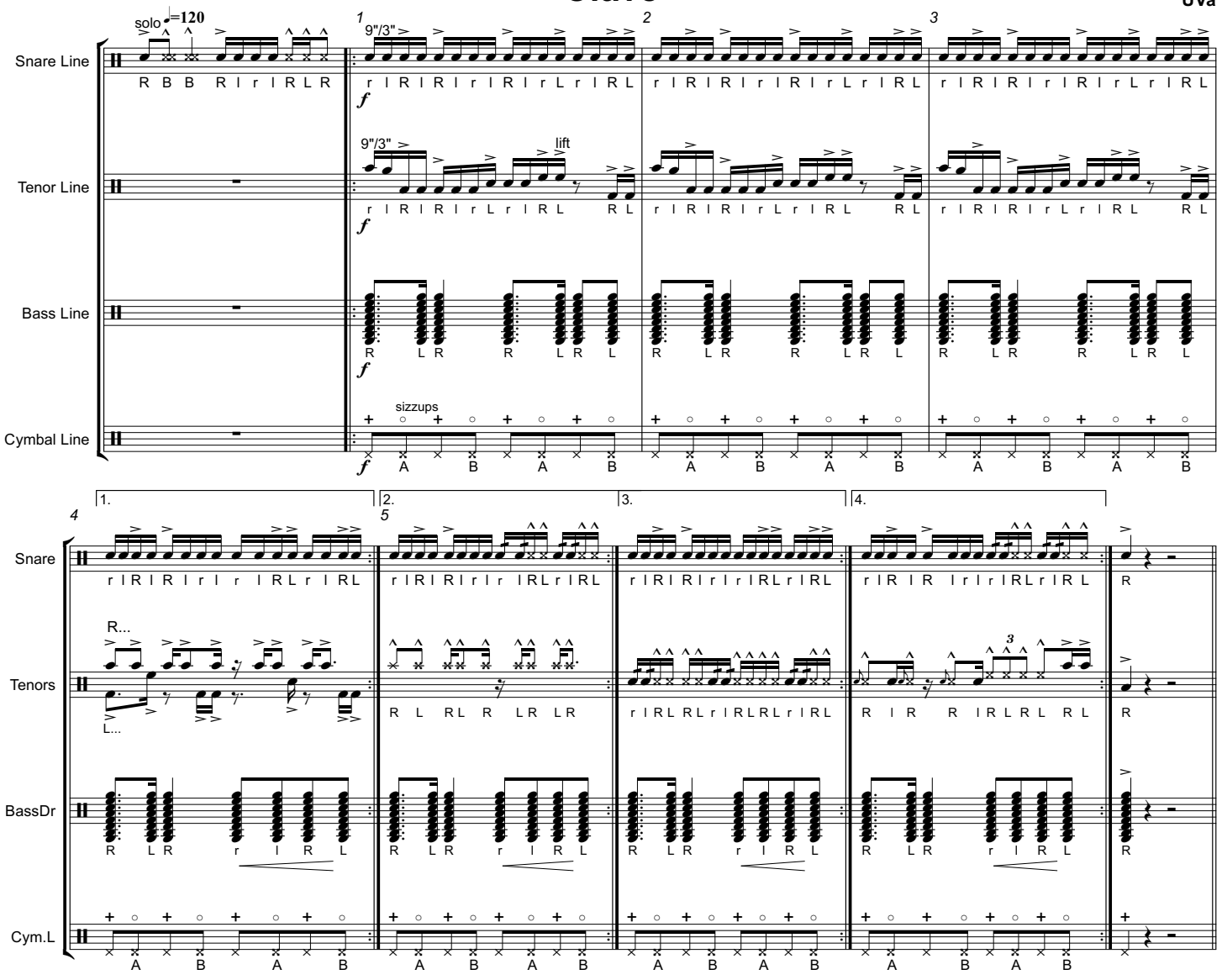
Beyonce

UVa


♩=120
2
3
4
5
6
Snare Line
Tenor Line
Bass Line
Cymbal Line
sizzup
hi-hat

Clave

UVa


solo
♩=120
1
2
3
9"/3"
lift
Snare Line
Tenor Line
Bass Line
Cymbal Line
sizzups
1.
2.
3.
4.
4
5
Snare
Tenors
BassDr
Cym.L
R...
L...

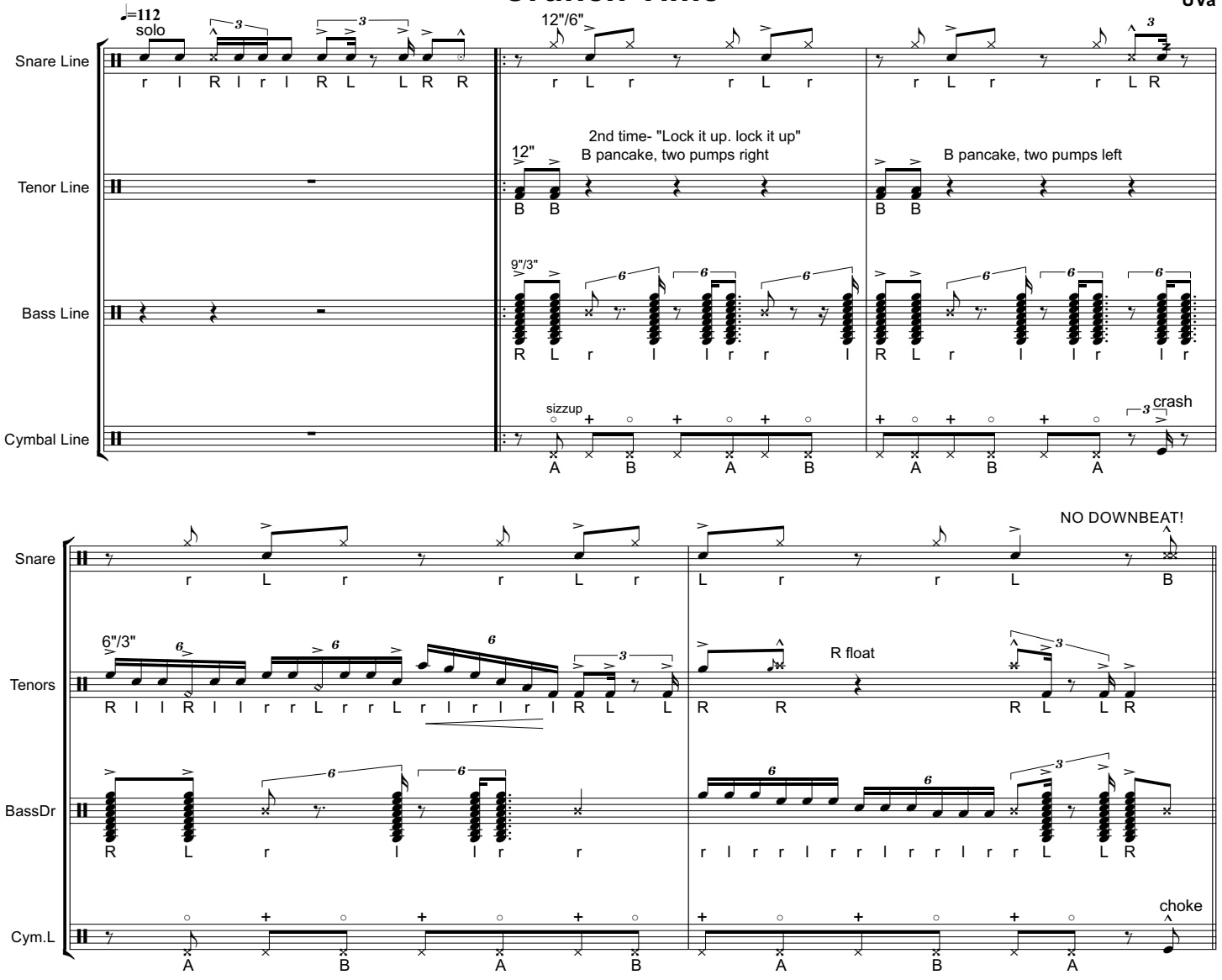
Cooper

UVa

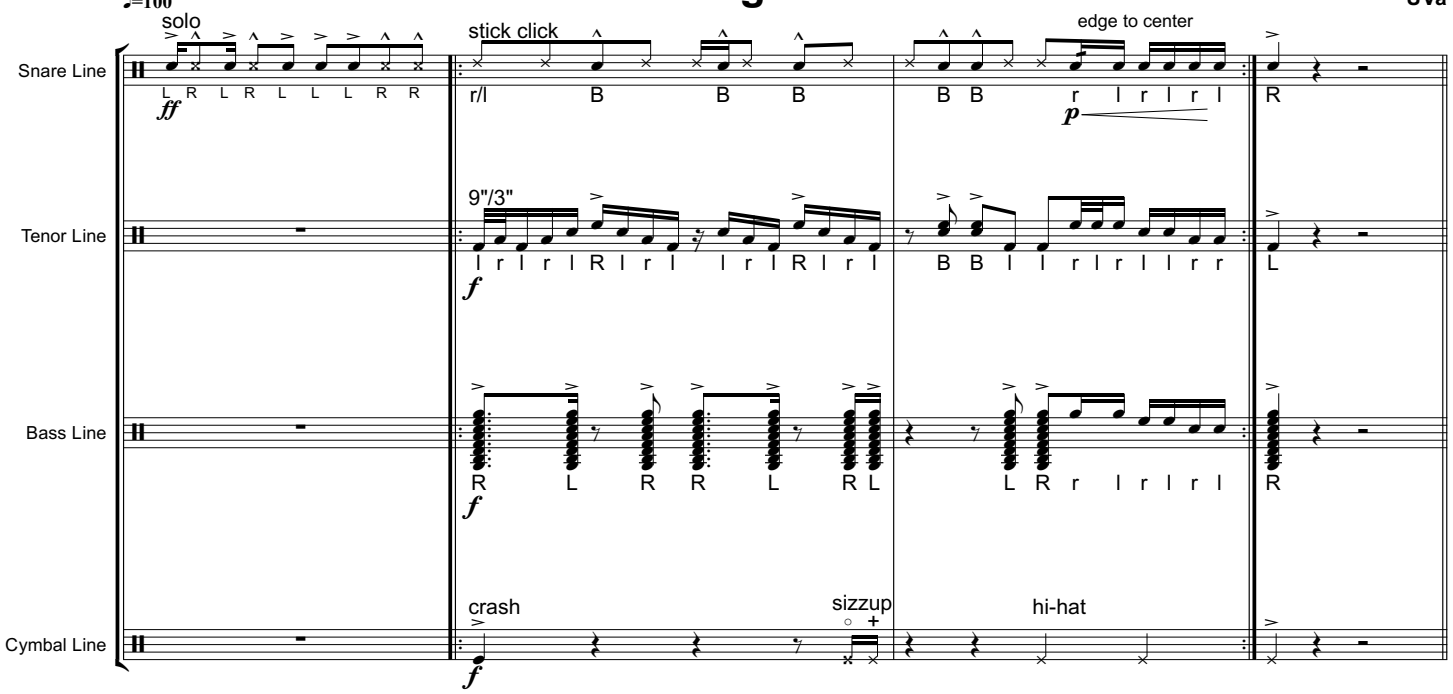
♩=100
solo
12"/6"
Snare Line
Tenor Line
Bass Line
Cymbal Line
f
Snare
Tenors
BassDr
Cym.L

Crunch Time

UVa



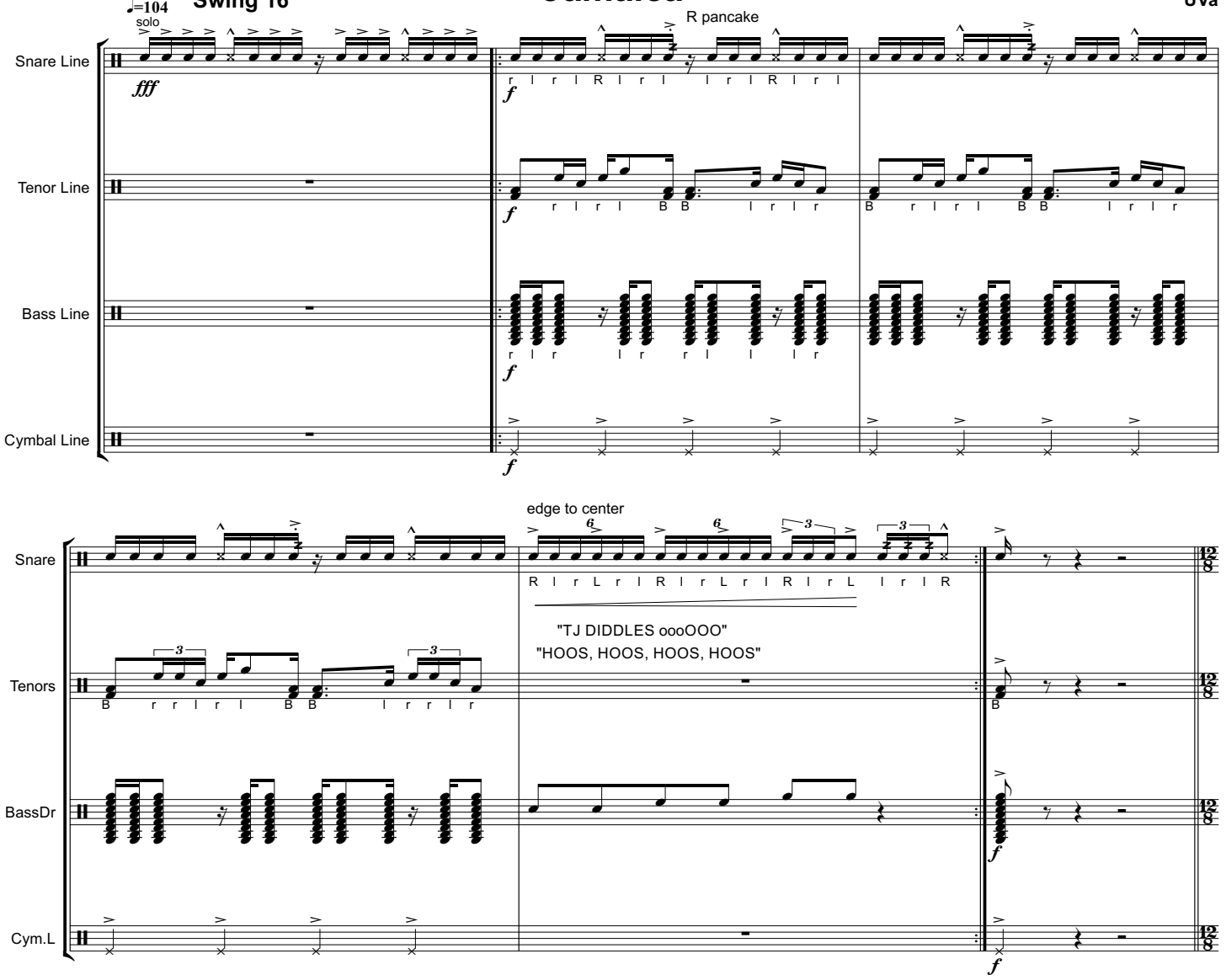
El Tigre


♩=100
solo
stick click
edge to center
Snare Line
Tenor Line
Bass Line
Cymbal Line
9"/3"
crash
sizzup
hi-hat

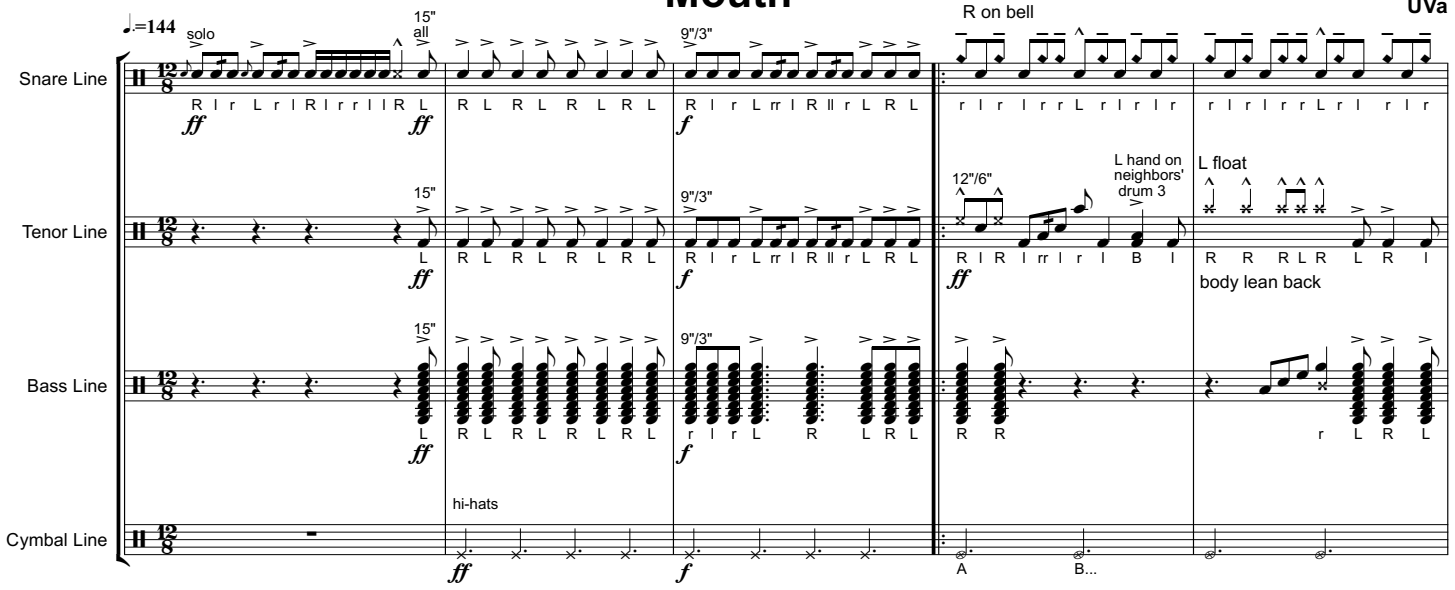
Jamaica

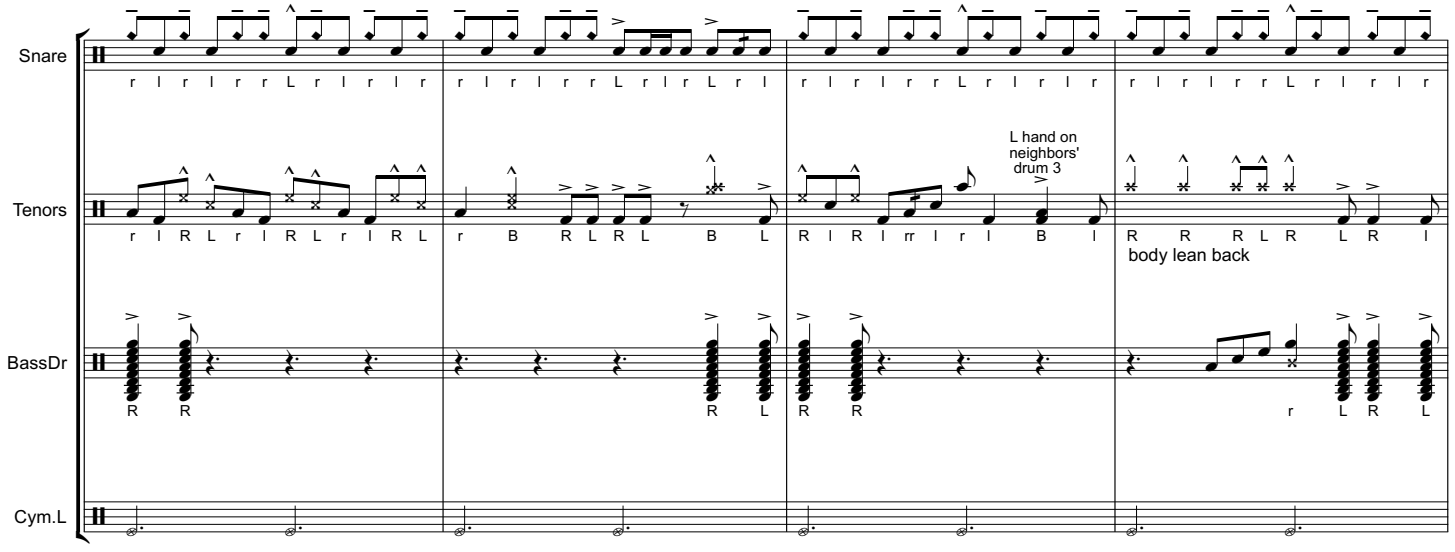
Swing 16

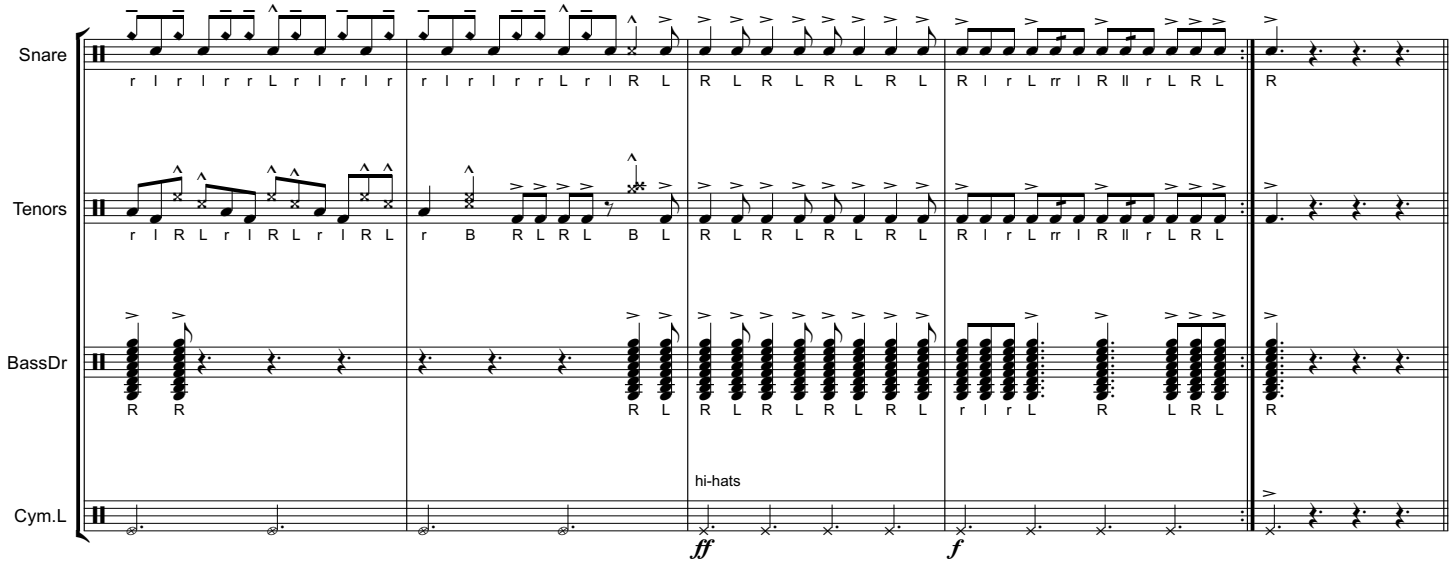
UVa



Mouth

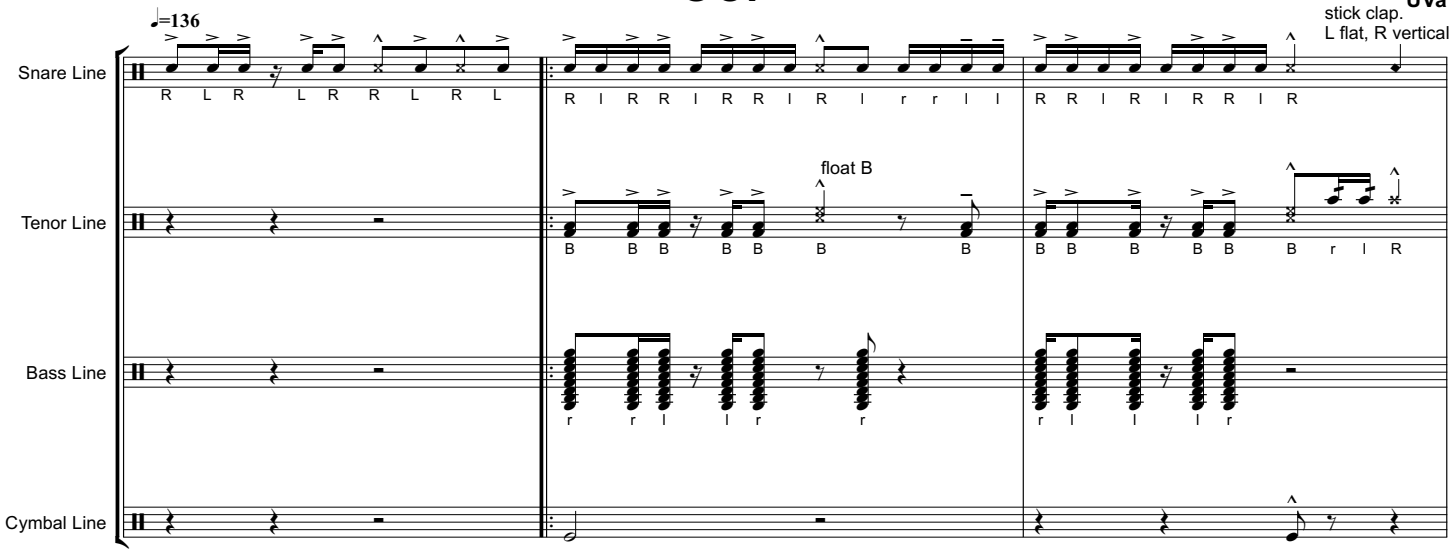

♩=144
solo
15"
all
9"/3"
R on bell
12"/6"
L hand on neighbors' drum 3
L float
body lean back
hi-hats
Snare Line
Tenor Line
Bass Line
Cymbal Line
A
B...

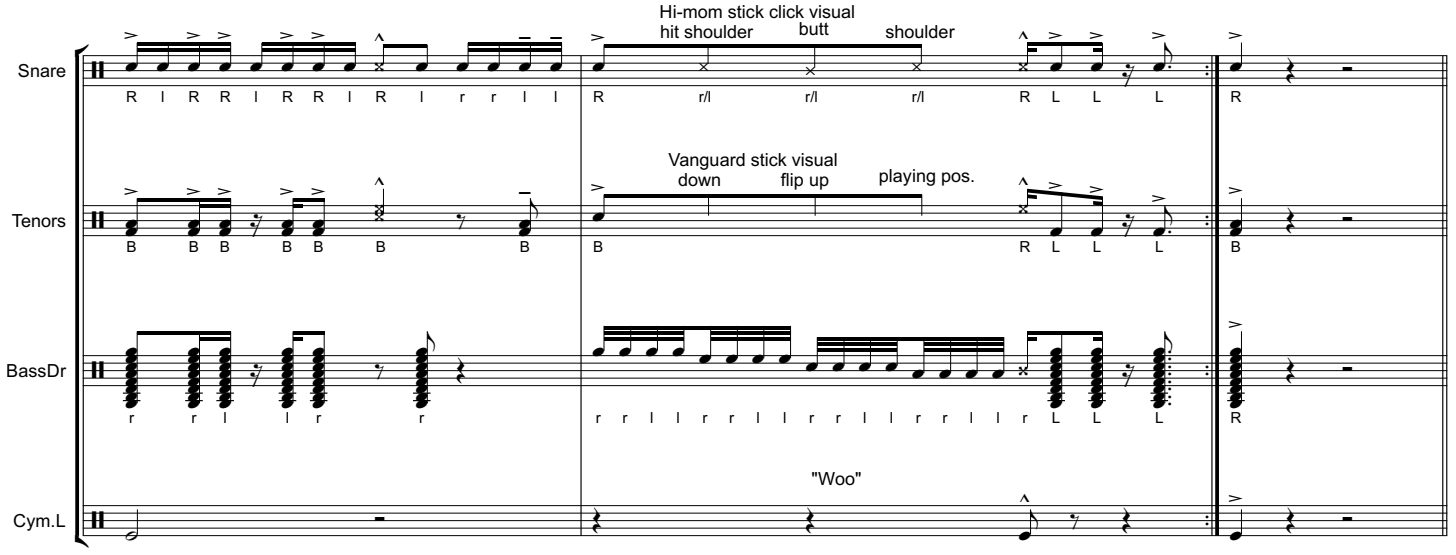

L hand on neighbors' drum 3
body lean back
Snare
Tenors
BassDr
Cym.L


hi-hats
Snare
Tenors
BassDr
Cym.L

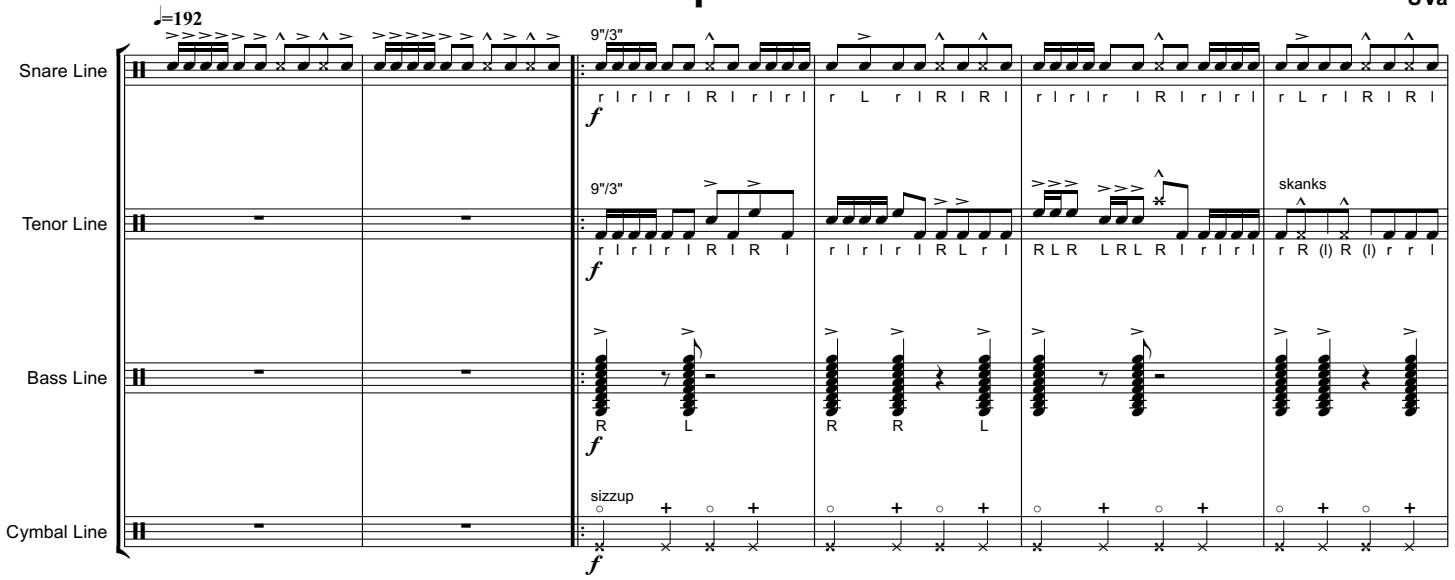
OCP

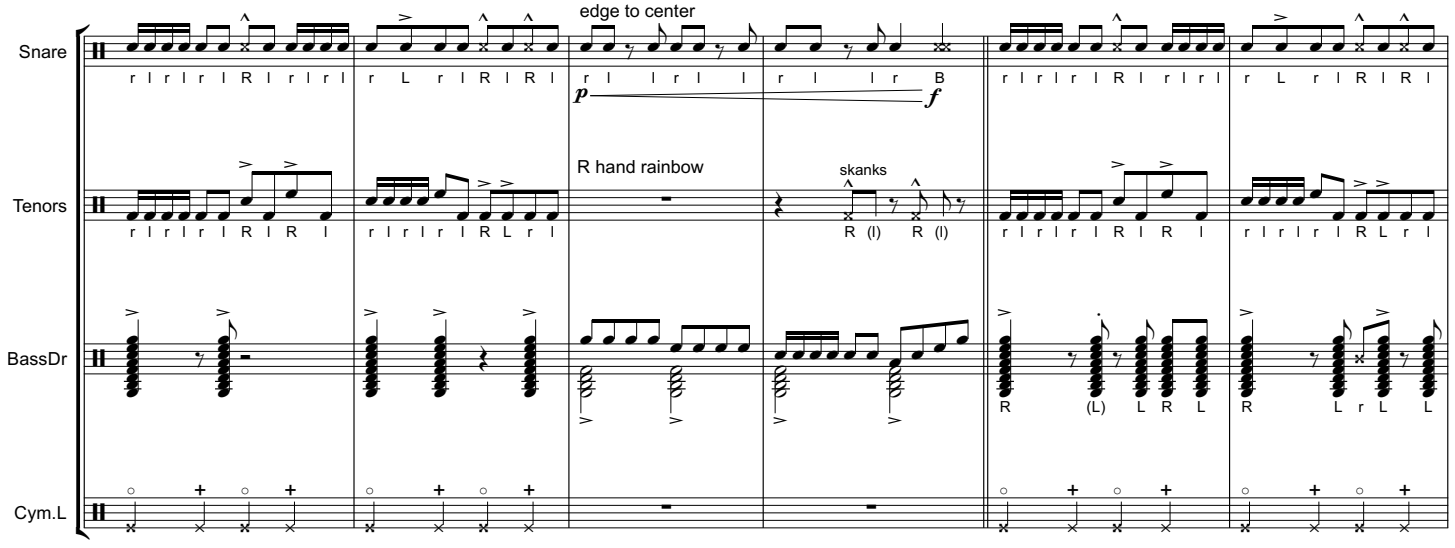
UVa

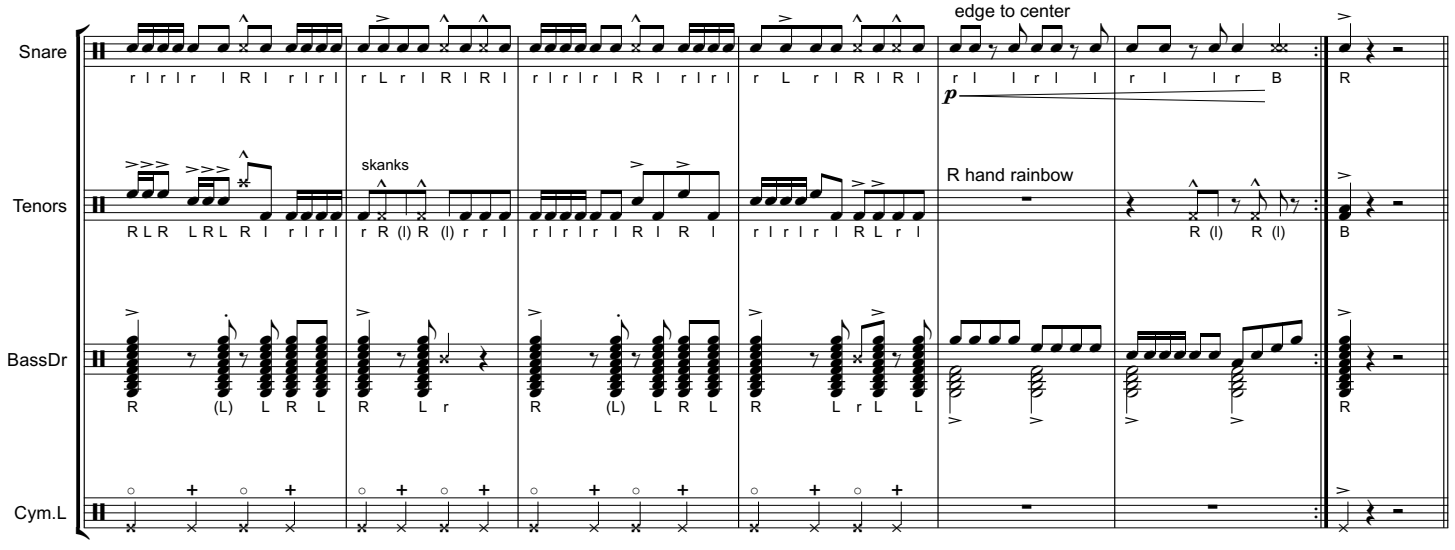

♩=136
stick clap.
L flat, R vertical
Snare Line
Tenor Line
Bass Line
Cymbal Line
float B

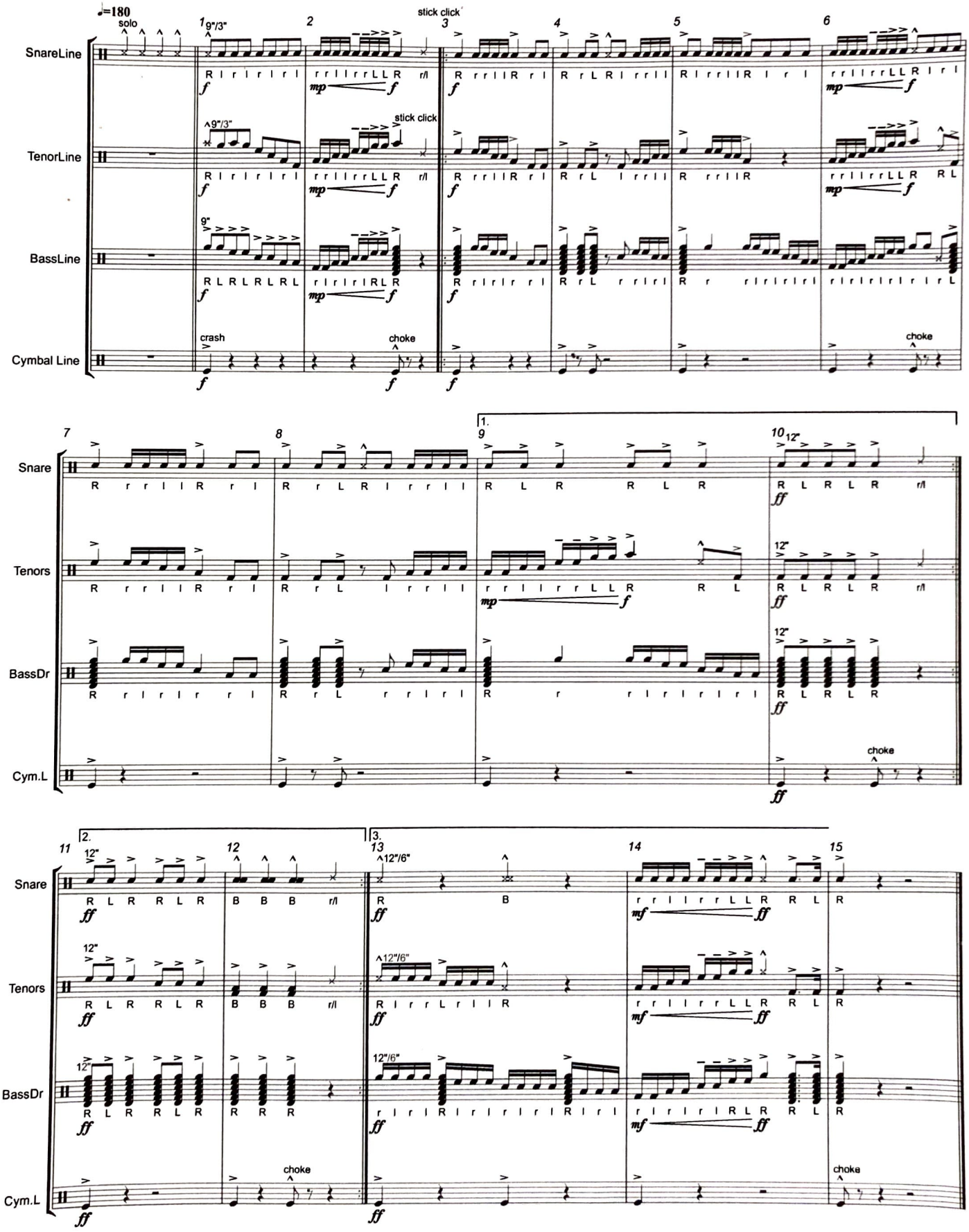

Hi-mom stick click visual
hit shoulder
butt
shoulder
Vanguard stick visual
down
flip up
playing pos.
"Woo"
Snare
Tenors
BassDr
Cym.L

Speed


♩=192
Snare Line
Tenor Line
Bass Line
Cymbal Line
9"/3"
9"/3"
skanks
sizzup
f


Snare
Tenors
BassDr
Cym.L
edge to center
R hand rainbow
skanks
p
f


Snare
Tenors
BassDr
Cym.L
edge to center
skanks
R hand rainbow
p

Halftime March On

UVa 2018