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. 2-6):

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. 7-11):

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. 12-16):

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. 17-28):

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. 29-39):

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!

Cymbal Technique

General

- Always strive for a good tone.
- Play with intensity, but play musically.
- Visual projection and uniformity should always be a priority.
- Every technical transition is an opportunity for visual effect.

Grip

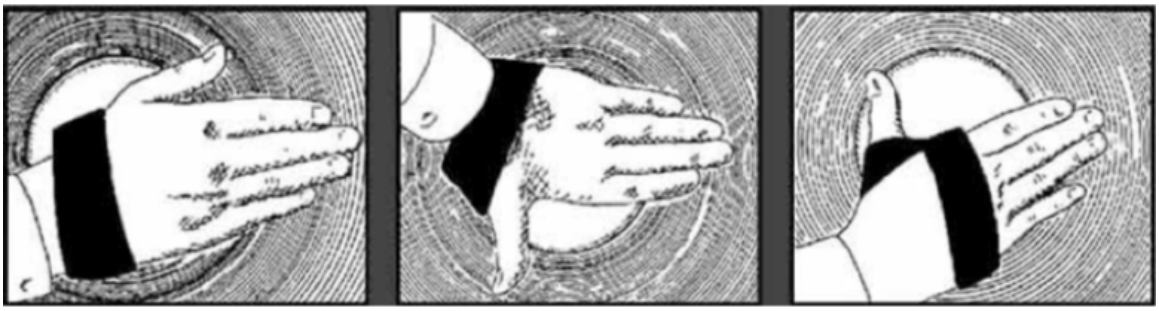
The UT cymbal line uses a modified “Garfield” Grip. With this grip, the weight of the cymbal is distributed over the entire surface of the palm, allowing for cymbal control and the reduction of hand tension.

Step 1: Hold the cymbal in a vertical position and put the entire hand through the strap to the wrist.

Step 2: Turn the hand so the palm is facing away from the pad of the cymbal.

Step 3: Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and index finger.

Note: The strap may have to be loosened if the grip is too tight. It is important to keep the fingertips off the surface of the cymbal in order to allow the instrument to vibrate freely.



Positions

Set Position - At set position, the cymbals will rest next to your side, about an inch away from your body. Keep elbows slightly bent so as to facilitate rapid movement to the playing position.

Horizontal Port – Begin by holding both cymbals out in front of you, away from your body. The right cymbal hovers over the left, with 1" – 2" separating them. The center of the cymbals should be about mid-chest height with the edges lining up at an angle from the left shoulder to the right hip.

Vertical Port – Hold the cymbals out in front of your face, vertically. You should be looking directly in between the 1" – 2" gap of the cymbals. This position is used for traditional crashes and to facilitate movement to the "ding" and "zing" position.

Others – Other positions are often used for visual effect, and include:

tabletop/ride - hold both cymbals in front of body with palms facing down, creating an imaginary table. Used prior to "unloading" and when holding cymbals for snare players,

rock ride - hold both cymbals in front of body with palms facing directly in front of you . Used when holding cymbals for snare players.

high rock ride – start from the rock ride position and extend your arms above your head.

iron cross – hold cymbals to with outstretched arms to your right and left with palms facing down.

zombie – start from “iron cross” and move your arms inward so that the cymbals are in front of your body at shoulder height, palms down.

inverted iron cross – same as “iron cross”, but palms face up.

chestplate - bring your palms to your chest, interlocking the right cymbal edge underneath the left cymbal pad. Elbows should stick out. This is an alternative set position.

faceplate – start from “chestplate” and bring your elbows in to your side, pushing the locked cymbals up just below your eyes.

Transitions

These movements are used to transition between positions in a visually uniform and appealing manner.

Drag and Lock – Any drag and lock movement begins with a “pop”, or sharp initiation of motion. Then slowly move the cymbals to position (usually 1 full count). At the end of the drag, “lock” into place with a sharp stop of motion. This is most commonly used when transitioning from set to HP or VP.

Flips – Flips are often used specifically for visual effect. However, they can also be used to transition between positions. A flip-up begins by throwing the cymbals down and back while using arms and shoulders to flip the cymbals quickly around and into position (usually HP or VP). A flip-down begins by letting the cymbal back (thumbs away from body) and using arms and should to flip the cymbals quickly around and into position (usually set).

Rudiments

Vertical (Traditional/Orchestral) Crash – This crash begins at vertical port. The cymbals move slightly away from each other. The bottom edges move first (“A” position), followed by the top edges (“V” position). This is known as the prep motion. As the cymbals move toward each other, the bottom edge should strike slightly before the top edge in a flam-like effect. If the flam is too open, it will cause almost two distinct crashes. If it is too closed, it will case the crash to pop. Following the crash, the cymbals move outward from each other and make the same motion as the prep (“A” then “V”), resting at VP.

Horizontal Crash – This crash begins at horizontal port. The cymbals move similarly to the vertical crash, but at an angle in front of the body.

Forward Crash – This crash begins at horizontal port. To prep, bring the right cymbal back to your shoulder while your left cymbal angles in slightly. The right cymbal edge should be pointed at a spot 2 inches in from the front edge of the left cymbal. After the prep, bring the cymbals together, making contact with the right cymbal edge at the spot it was pointing. Be sure to always make contact with the front edge first, followed by the back edge. Lastly, push the right cymbal forward, extending the arm fully. At a later count, return back to HP.

Choke – To play a choke, execute either a traditional or forward crash. Immediately following the crash, bring the cymbals into your armpits, and push in with your fingers to press the back edge of the cymbal against your forearm. This should pin the cymbal between your side and arm, effectively muffling the sound.

Hi-Hat – Begin at HP. Flatten the cymbals parallel to the ground. The effect is created by bracing one cymbal in a stationary position and playing the second cymbal against it in a "hinged" motion. The sound that is desired is a short, accented popping sound, similar to the hi-hat on a drum set. The two cymbals are aligned exactly, producing the choked sound by trapping air between them.

Fusion/Slide – Starting from hi-hat, or forward crash, slide the right cymbal on top of the left, where the outer edge hits ½ way between the bell and edge of the left cymbal, allowing them both to continue vibrating after impact. After the right cymbal slides on the left, it s brought back straight toward the body. Catching the air pocket inside of the cymbals stops the sound. The cymbals maintain contact at all times. The desired sound is a "sizzle then choke" effect.

Tap – Begin at vertical port. Tilt the right cymbal at a 90-degree angle to the edge of the left cymbal forming a "T". By bending the right wrist the right cymbal should "tap" the left cymbal. These are generally soft in volume.

Zing – Begin at vertical port. Tilt the left cymbal at a 90-degree angle to the edge of the left cymbal forming a "T". To produce a zing, scrape the edge of the right cymbal along the inside of the left cymbal from the bell to the edge.

Holding for Snares

Often times, the cymbal players will hold for the snares. Different songs require either a closed hi-hat effect or ride cymbal pattern. All of the different sounds will most likely be used to emulate the sounds of a drum set. For hi-hat effects, hold the cymbals horizontally, with the right hand over the left. Hold the cymbals slightly offset, to allow for more of a sizzle sound. When holding for ride, the cymbals can be held either over or under hand. Always hold the cymbals in a position as to allow the snare drummers to reach them easily without bending or stretching.

Cleaning

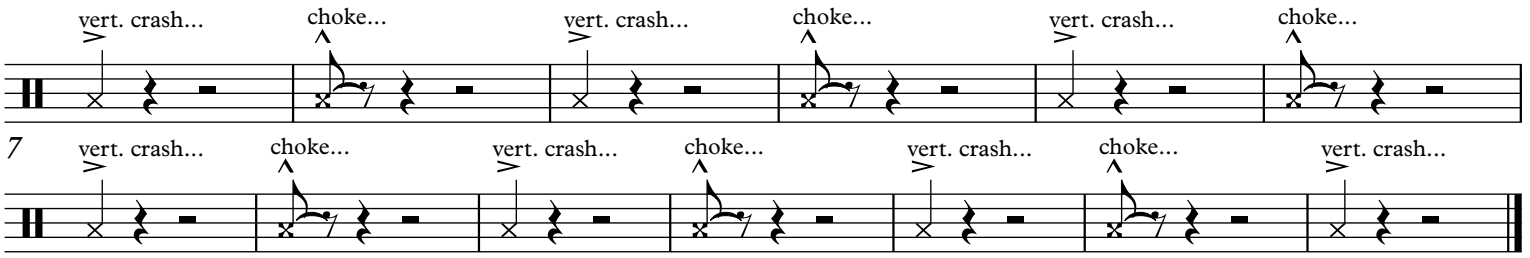
Before each performance (after Friday rehearsals), cymbals should be polished to a high luster so that there is an absence of fingerprints on both sides of the cymbal. To make this easier, use gloves when handling the instruments during rehearsals. Polish the cymbals only with cymbal polish provided by the band.

Cymbals

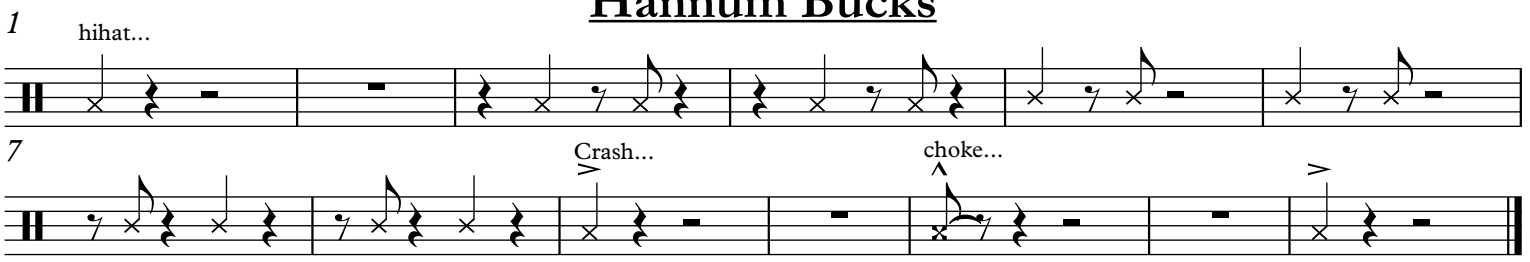
University of Virginia Drumline

2021 Exercises

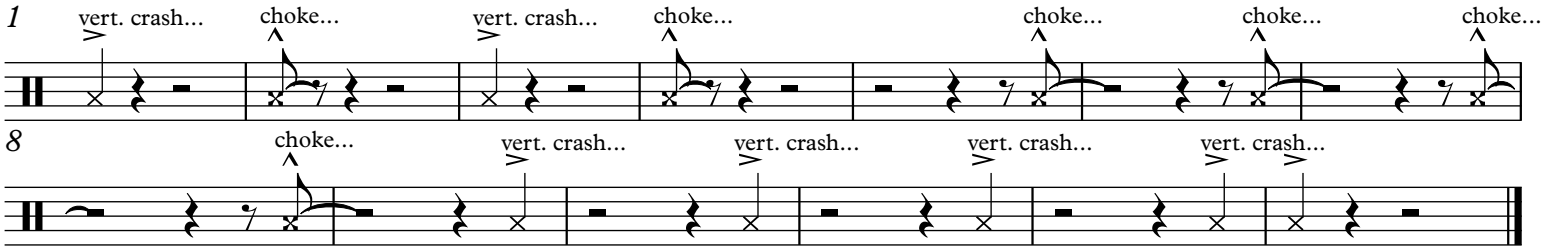
8 On A Hand



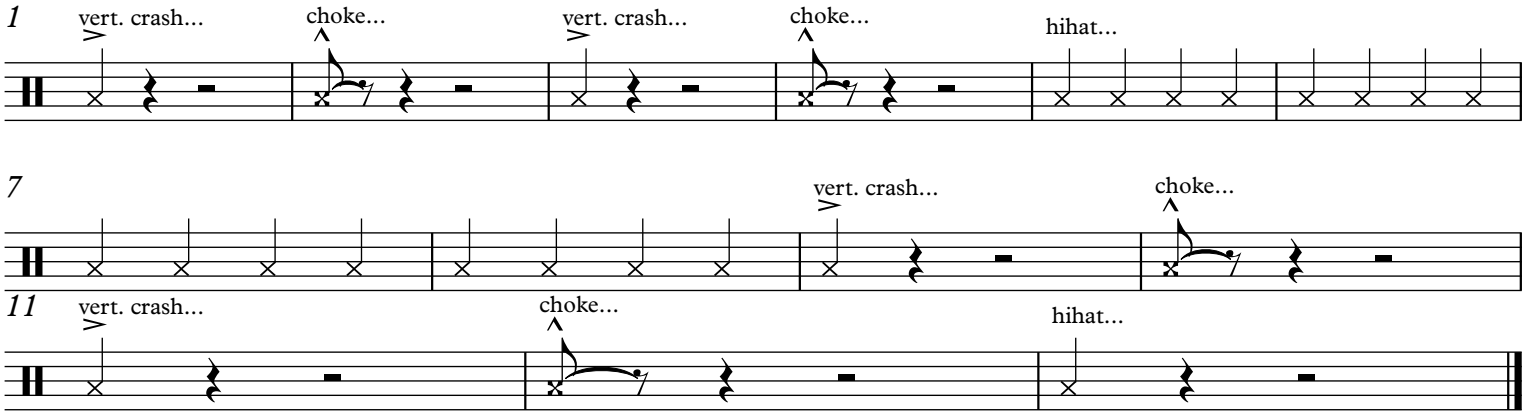
Hannum Bucks



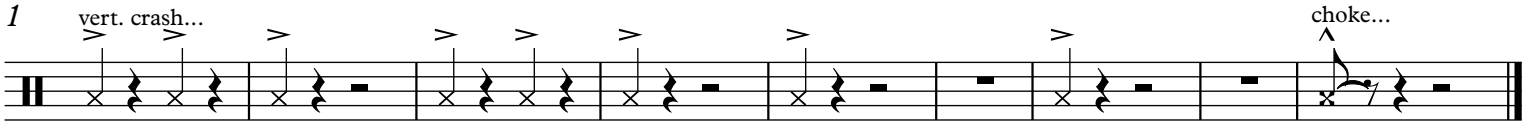
Double Beat



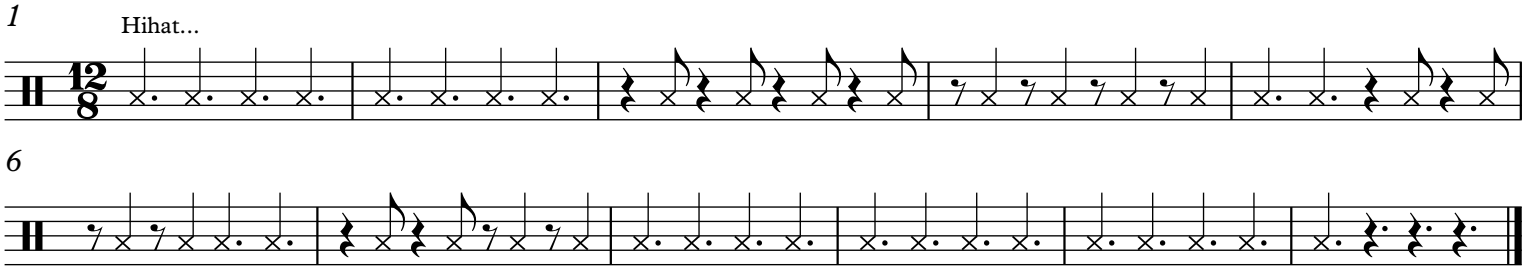
Triple Beat



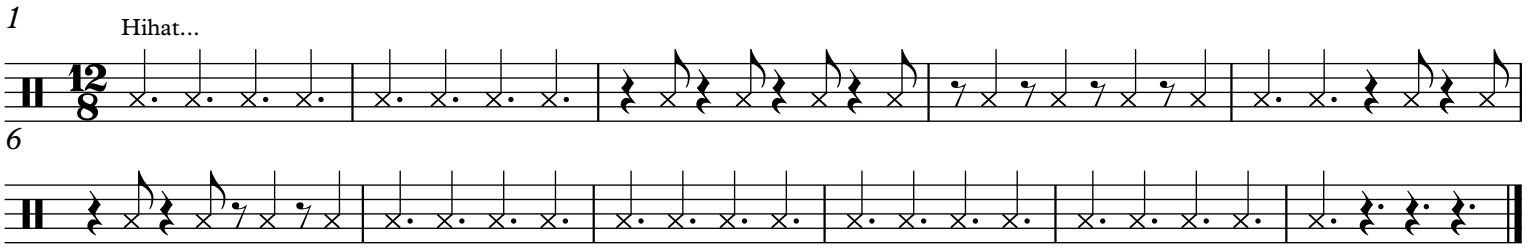
Diddles



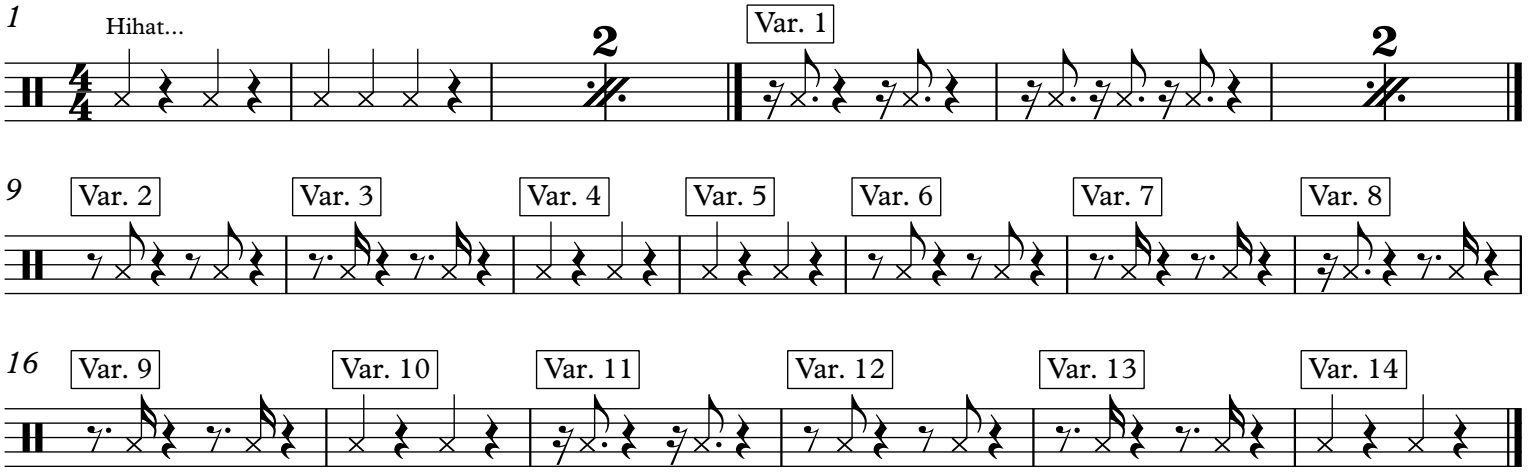
Triplet Rolls



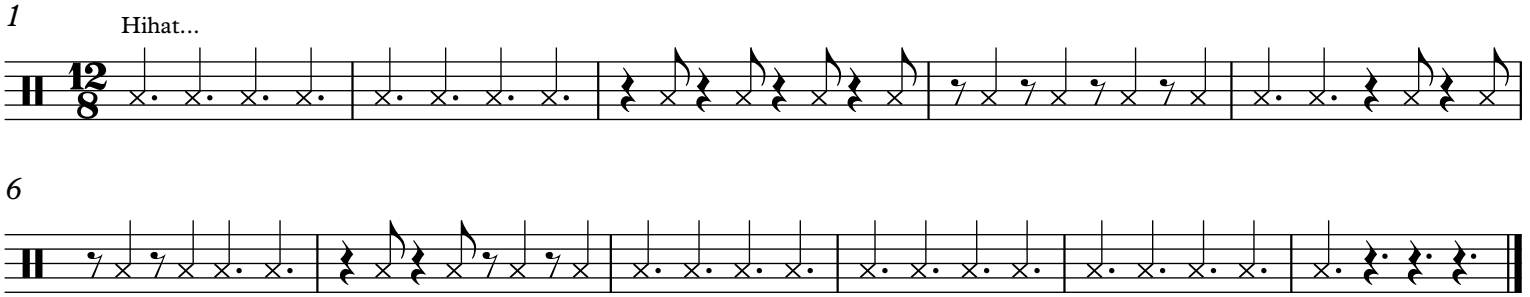
Tap-Drags



Duple Check Patterns



Triplet Check Pattern 4-2-1

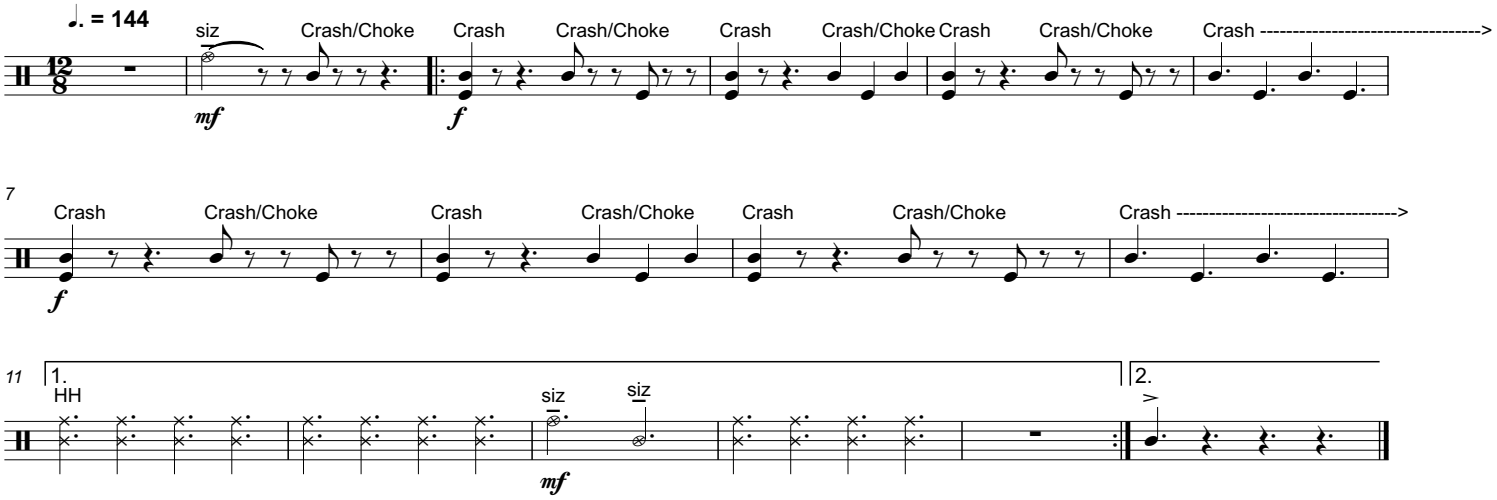


Cymbal Line

Wahoo Triplet Diddle

UVA Drumline 2022-2023

Brandon West

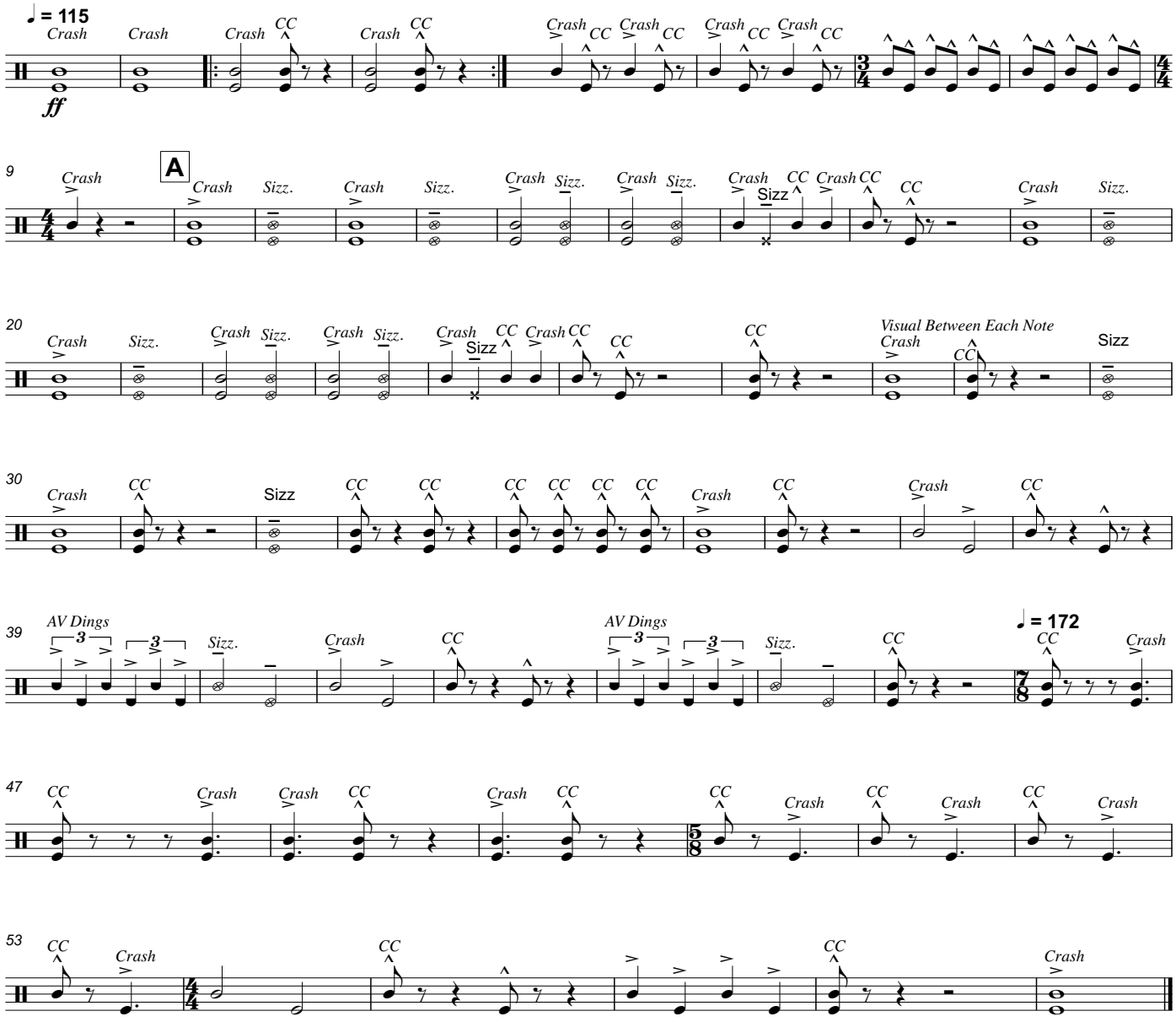


Cymbal Line

Sextuplet/Paraddidle Flow

UVA Drumline

Brandon West

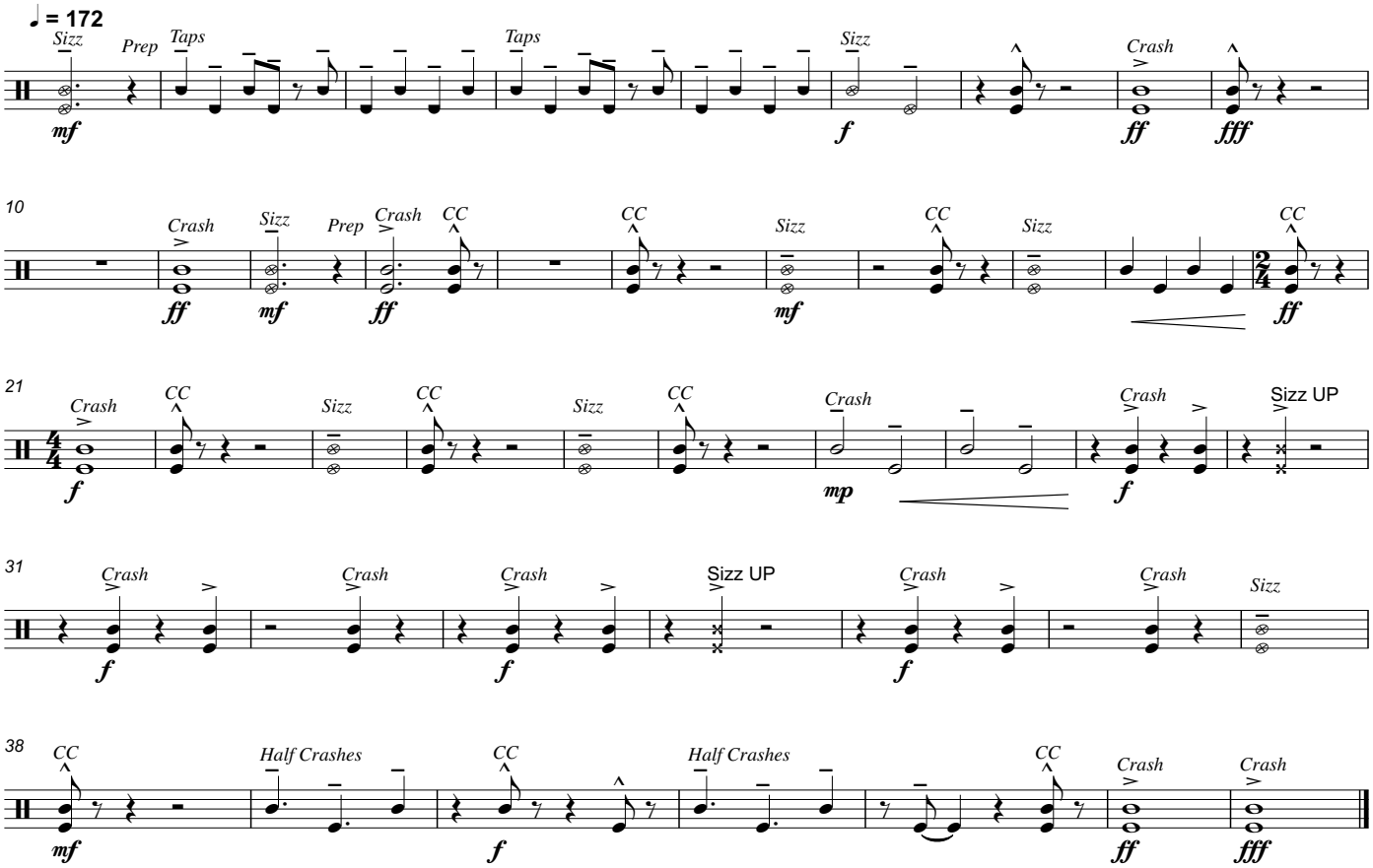


Cymbal Line

Hype Show

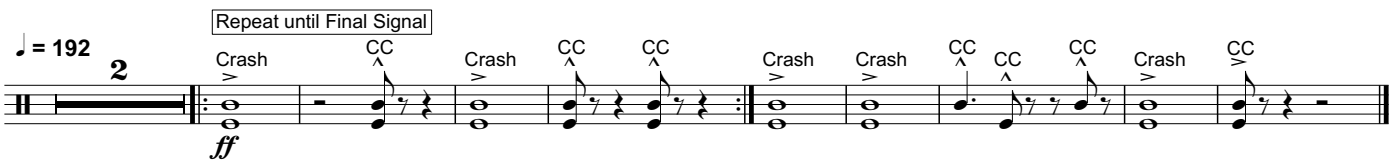
University of Virginia Cavalier Drumline 2024

Brandon West



Cymbal Line

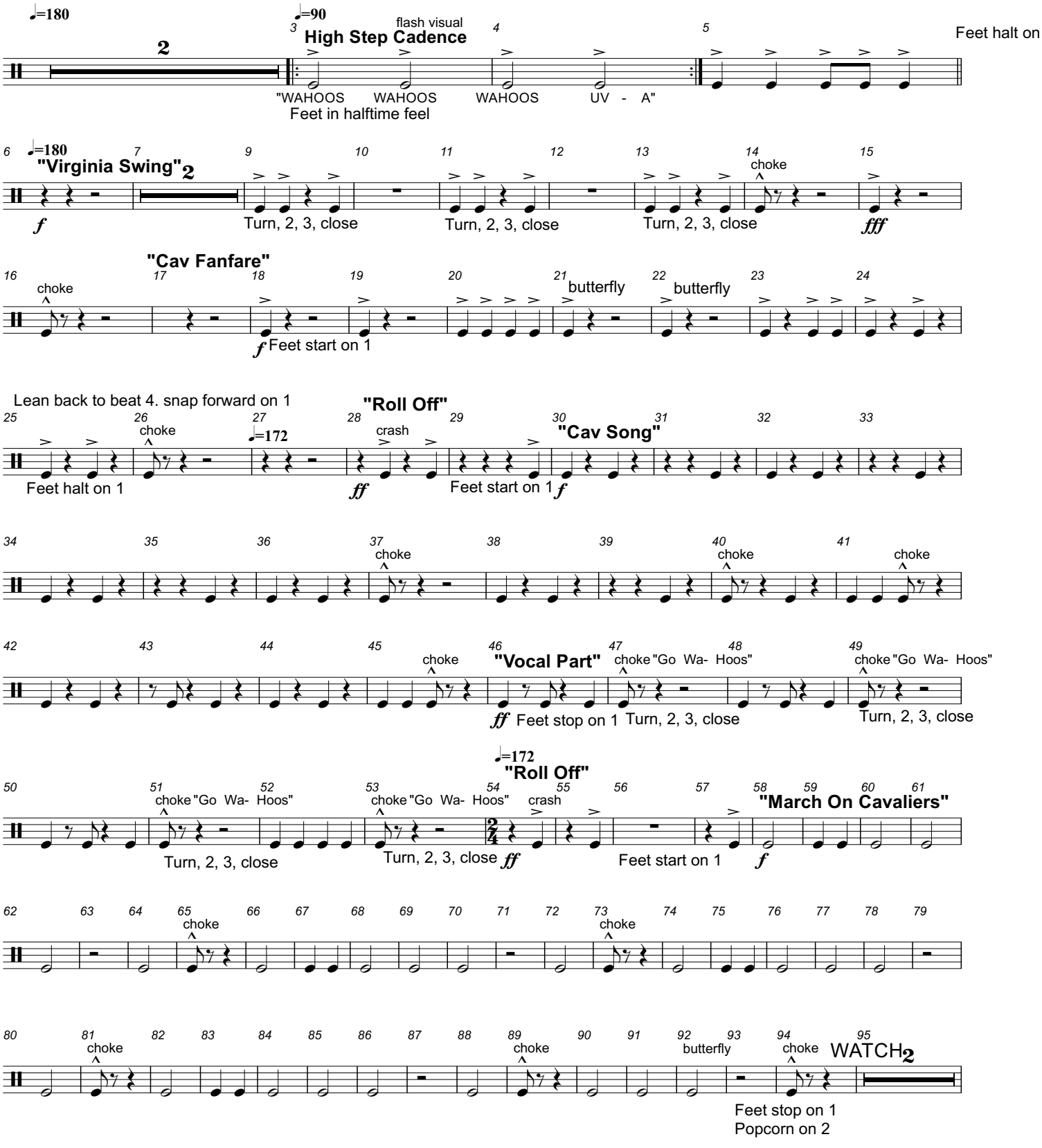
Entries Cadence



Cymbal Line

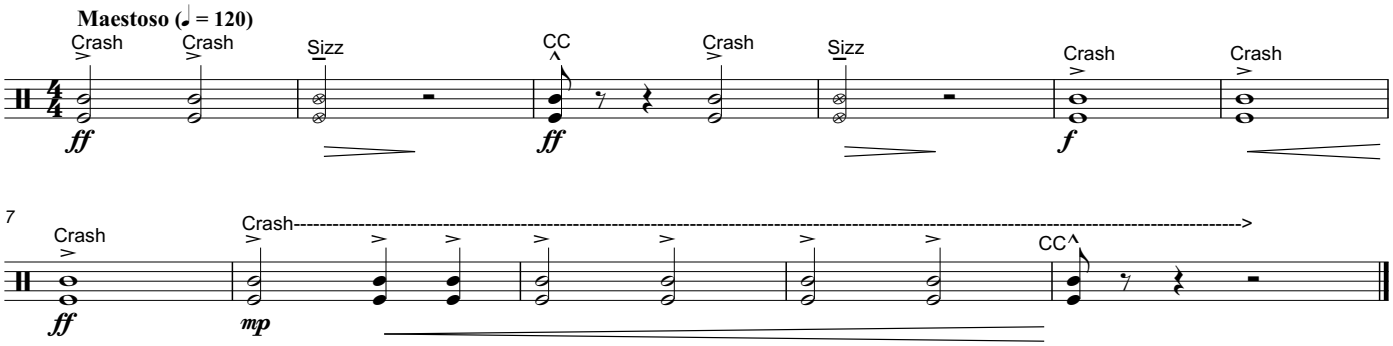
Full Pregame

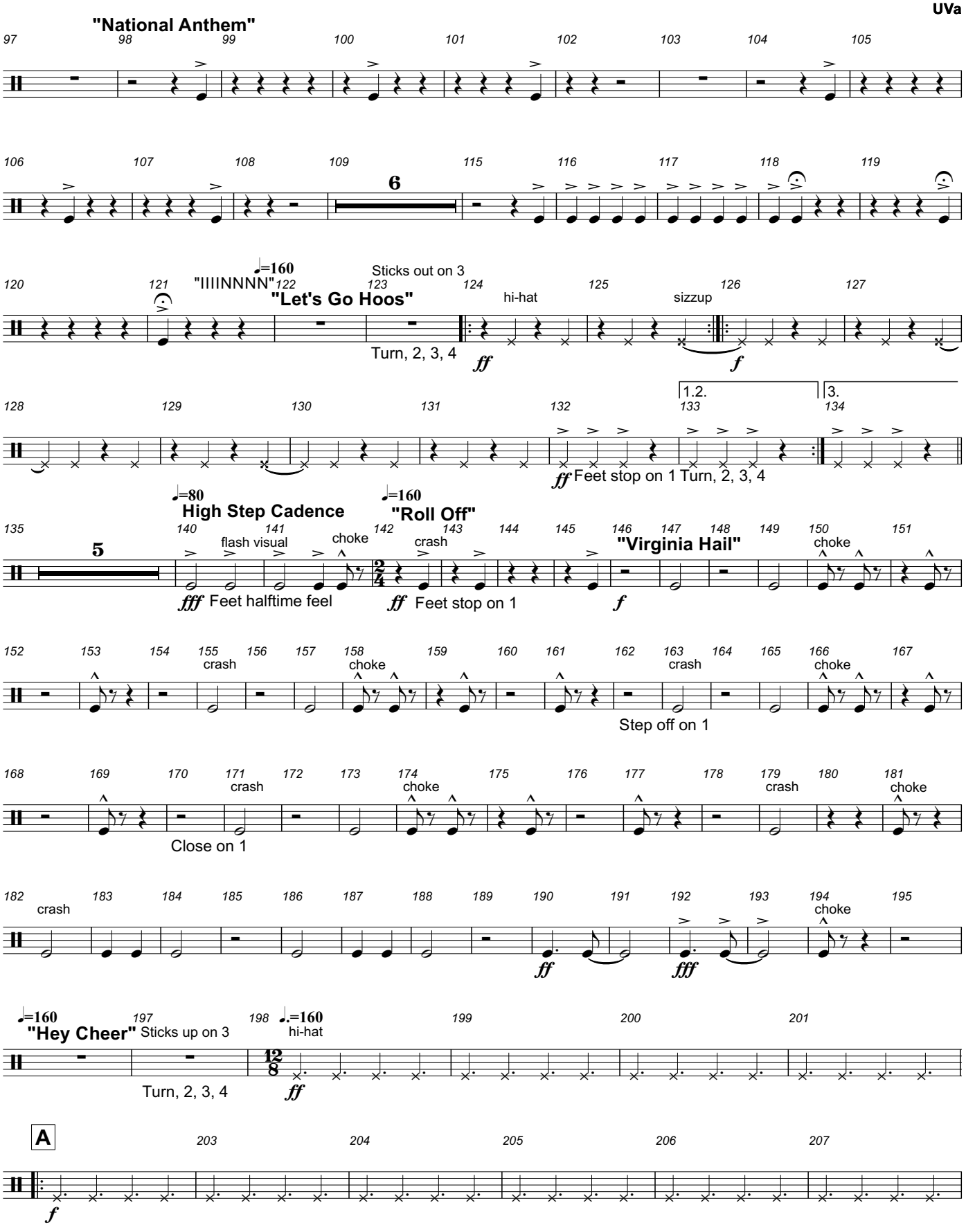
UVa



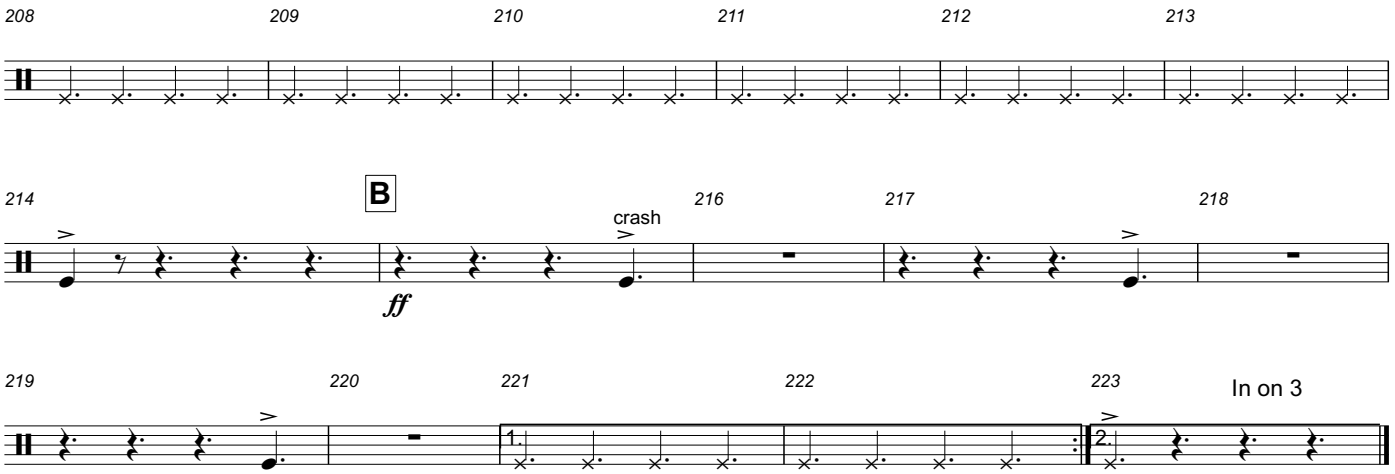
Cymbal Line
Cymbal Line

Cavalier Fanfare



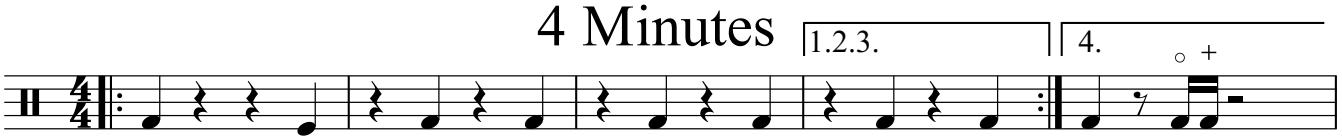

"National Anthem"
97
98
99
100
101
102
103
104
105
106
107
108
109
6
115
116
117
118
119
120
121
♩=160
"IIIINNNN"
122
Sticks out on 3
123
"Let's Go Hoos"
124
hi-hat
125
sizzup
126
127
Turn, 2, 3, 4
ff
f
128
129
130
131
132
1.2.
133
3.
134
ff Feet stop on 1 Turn, 2, 3, 4
♩=80
High Step Cadence
♩=160
"Roll Off"
135
5
140
flash visual
141
choke
142
crash
143
144
145
146
"Virginia Hail"
147
148
149
150
choke
151
fff Feet halftime feel
ff Feet stop on 1
f
152
153
154
155
crash
156
157
158
choke
159
160
161
162
163
crash
164
165
166
choke
167
Step off on 1
168
169
170
171
crash
172
173
174
choke
175
176
177
178
179
crash
180
181
choke
Close on 1
182
crash
183
184
185
186
187
188
189
190
191
192
193
194
choke
195
ff
fff
♩=160
"Hey Cheer"
Sticks up on 3
197
198
♩.=160
hi-hat
199
200
201
Turn, 2, 3, 4
ff
A
203
204
205
206
207
f

Cymbal Line

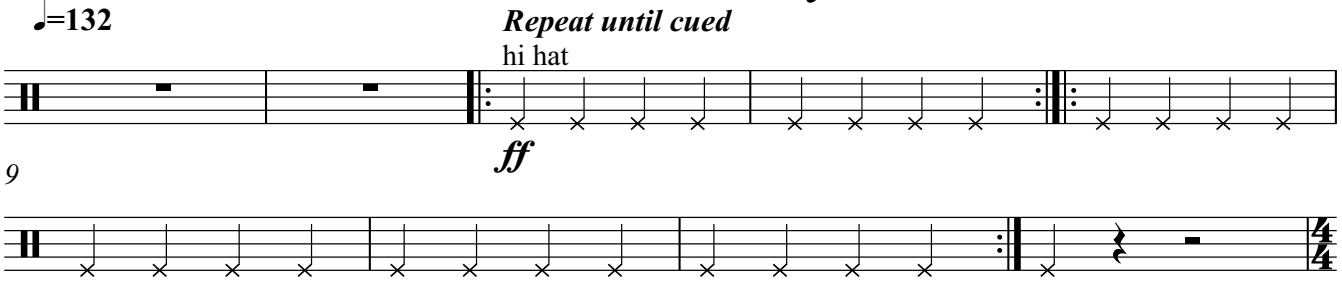

208
209
210
211
212
213
214
B
crash
216
217
218
ff
219
220
221
222
223
In on 3
1.
2.

Cymbals

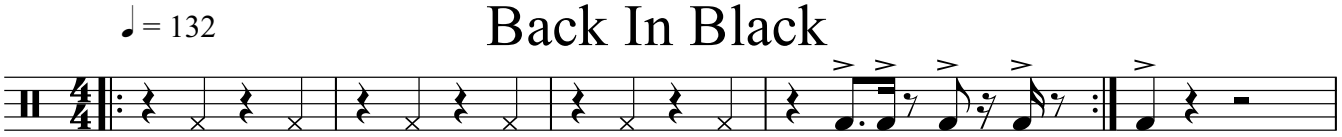
4 Minutes



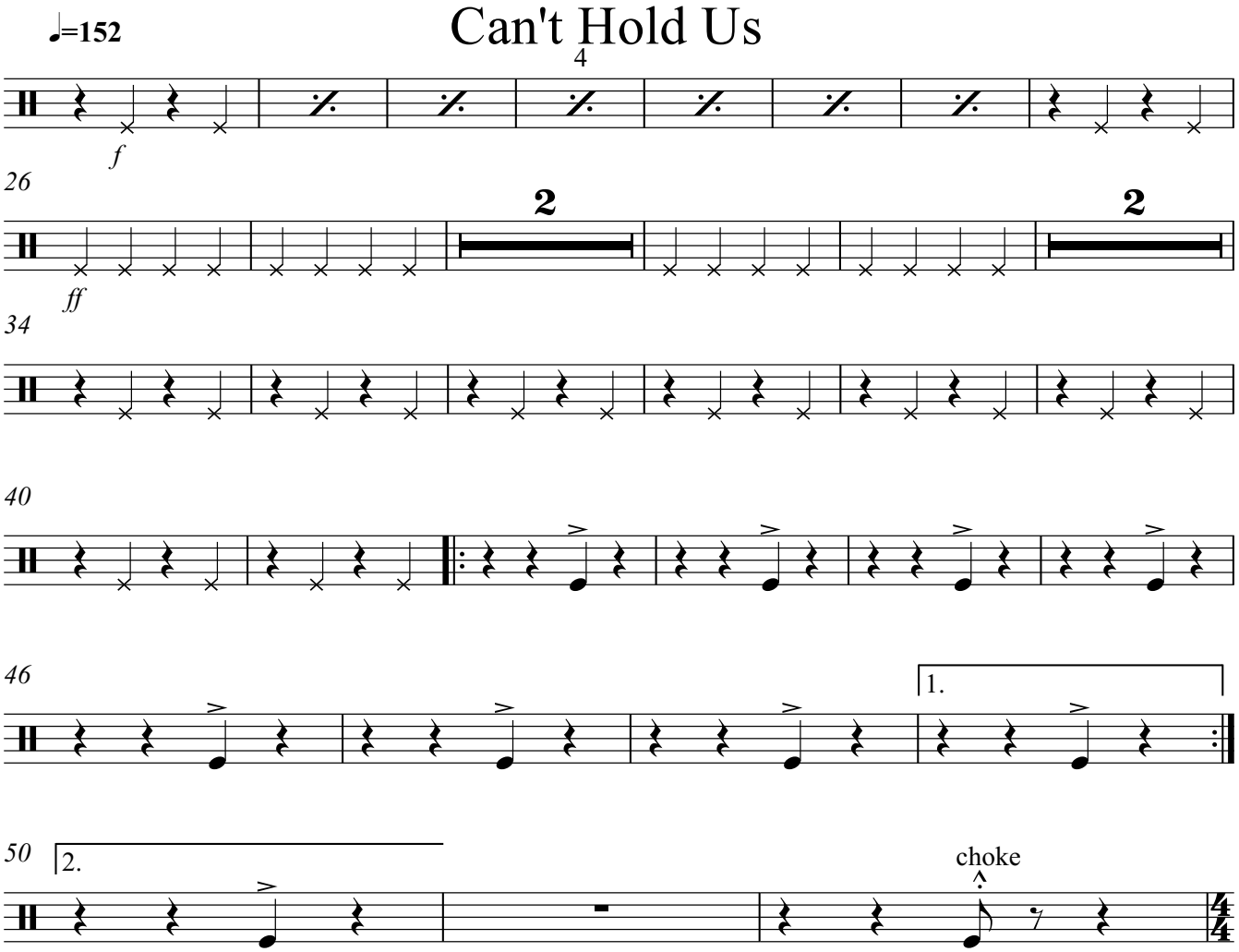
7 Nation Army



Back In Black

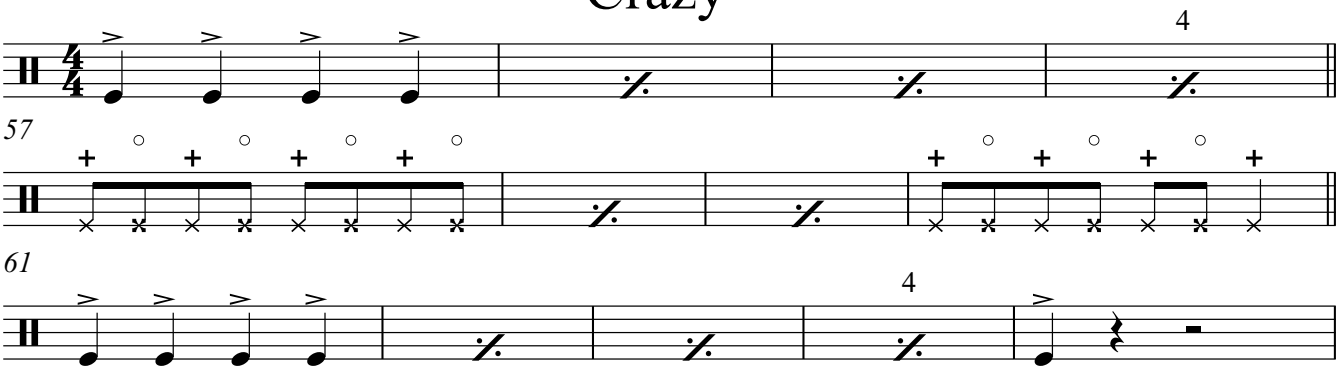


Can't Hold Us

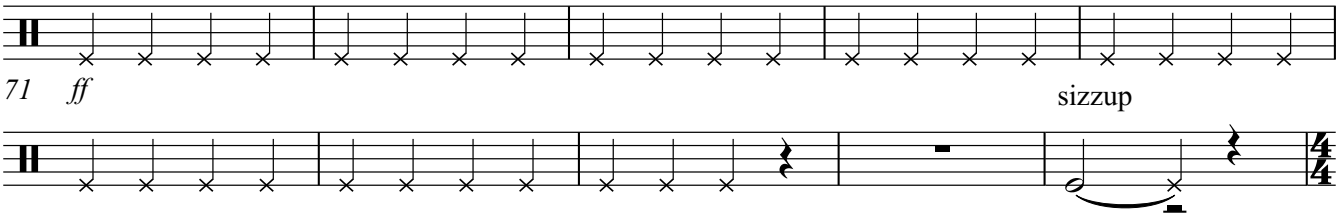


Cymbals

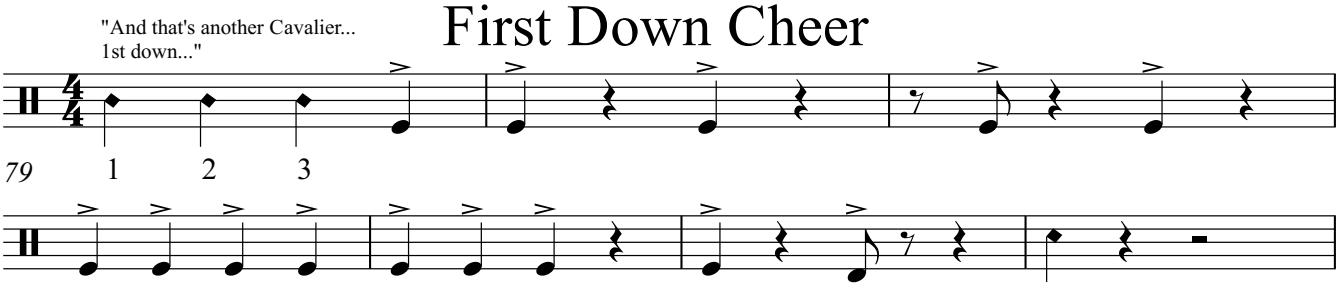
Crazy



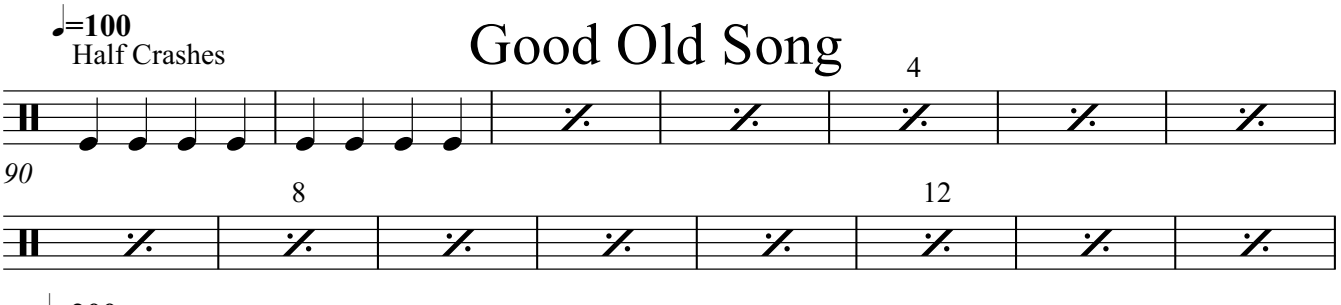
Eat 'Em Up



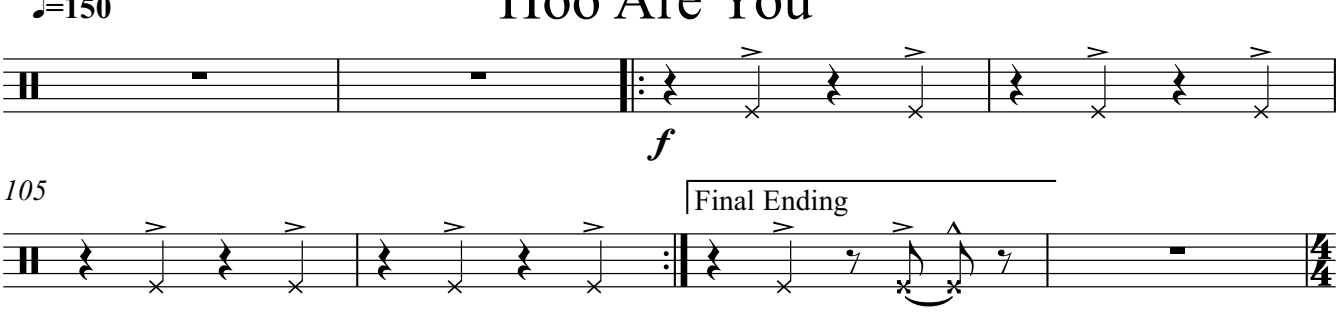
First Down Cheer



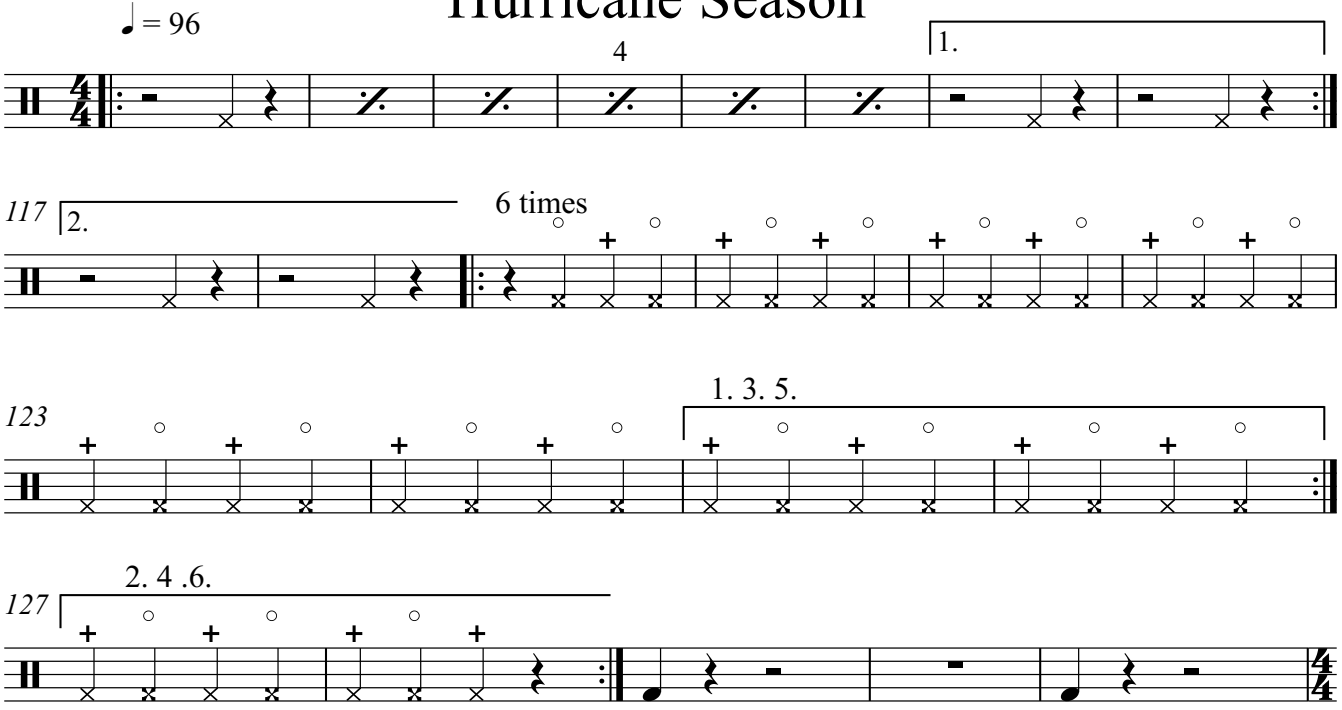
Good Old Song



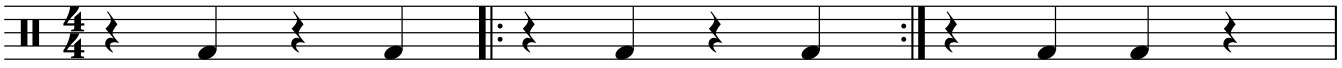
Hoo Are You



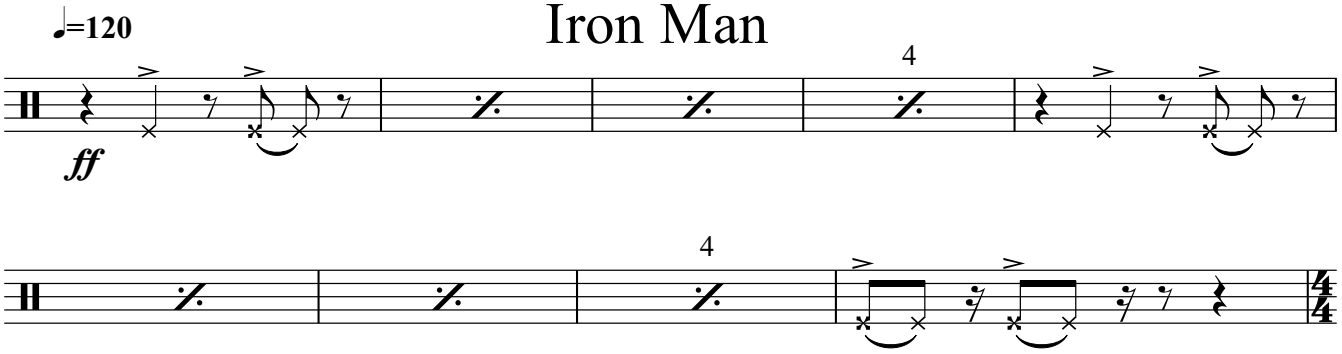
Hurricane Season



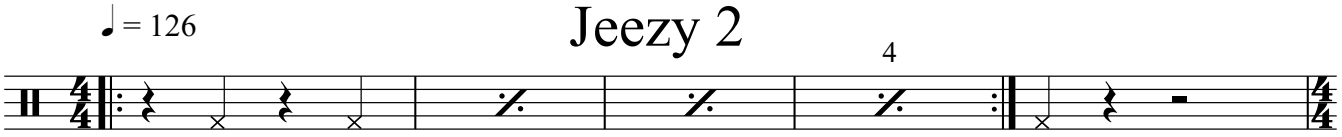
Immigrant Song



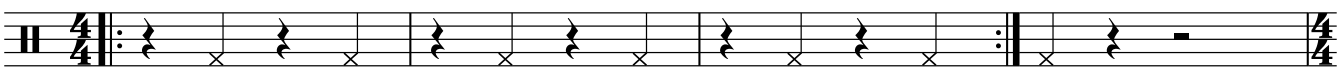
Iron Man



Jeezy 2



Kashmir



Cymbals

Cymbals

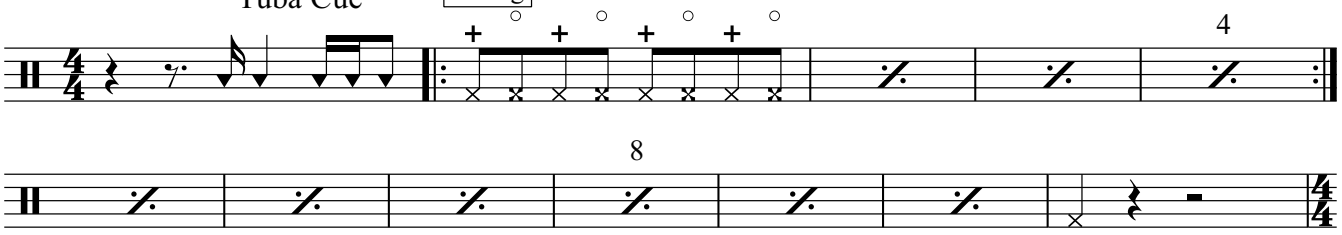
Allegro ♩ = 100

Tuba Cue

Swung

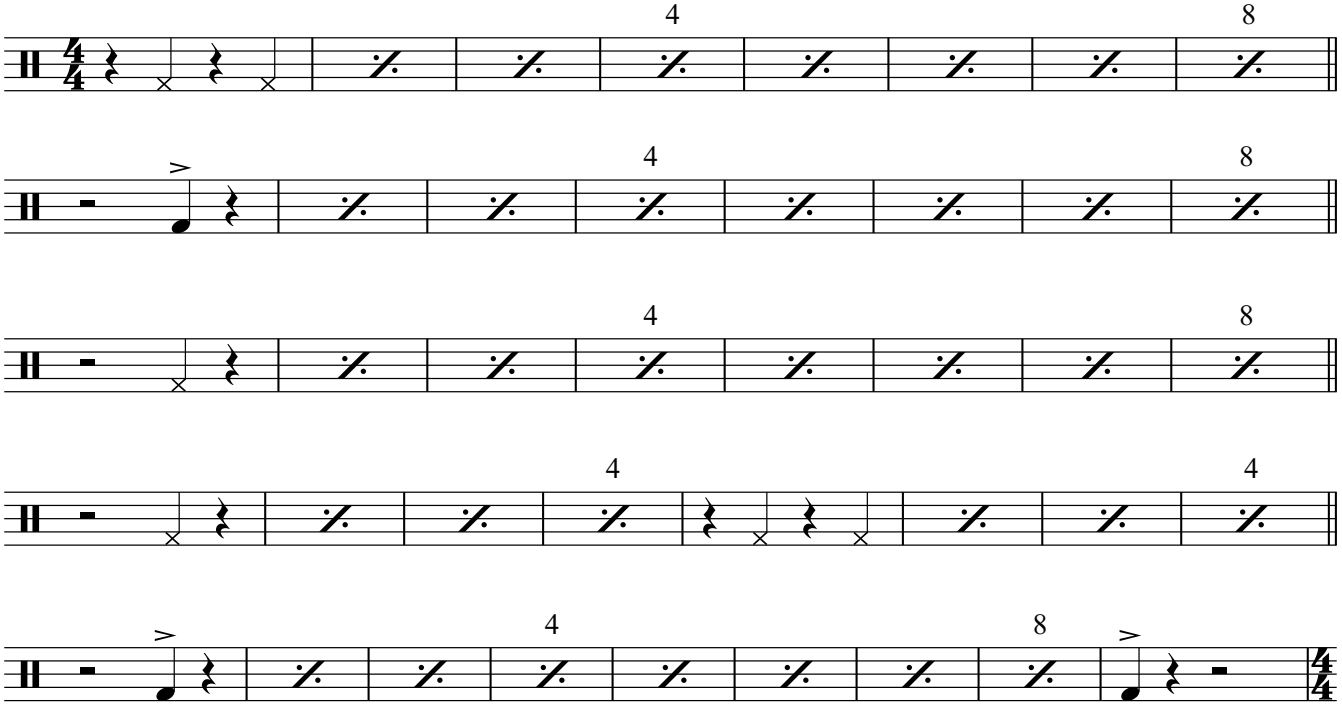
Cymbals

Neck



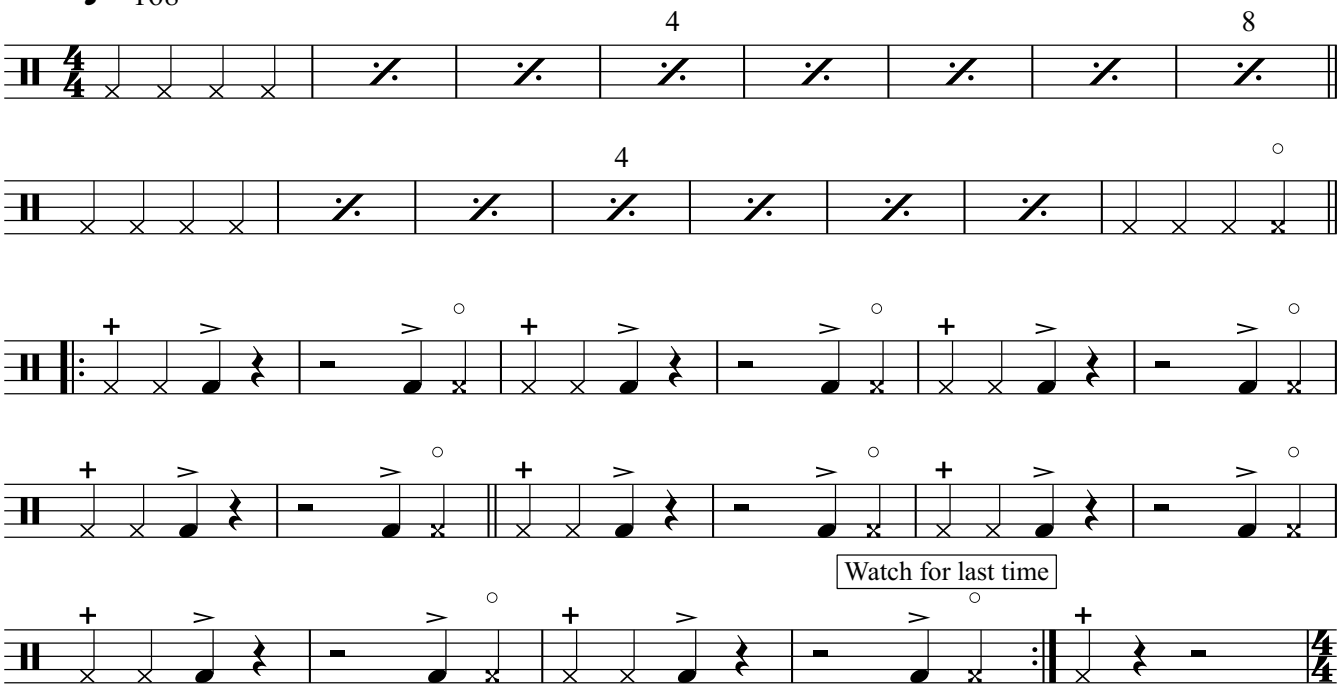
Party Like A Rockstar

♩ = 140



Power

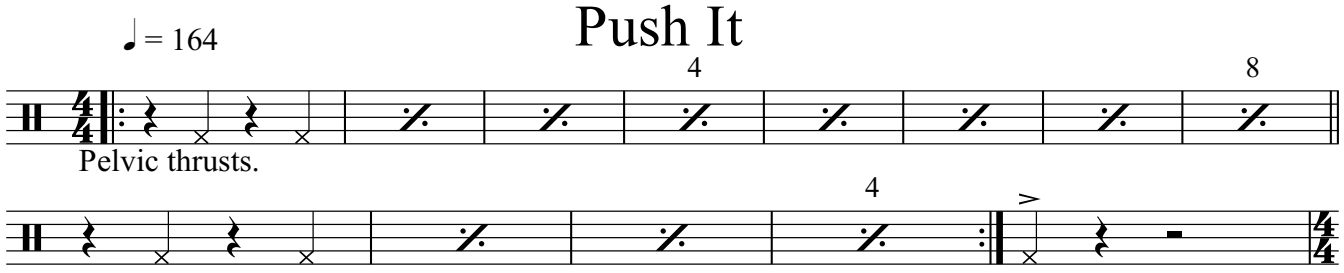
♩ = 168



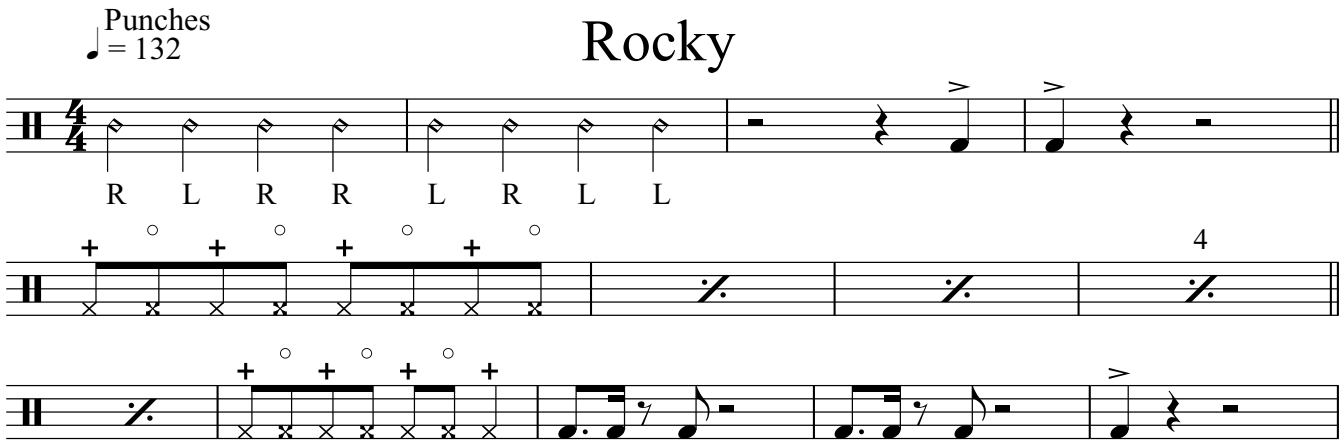
Watch for last time

Cymbals

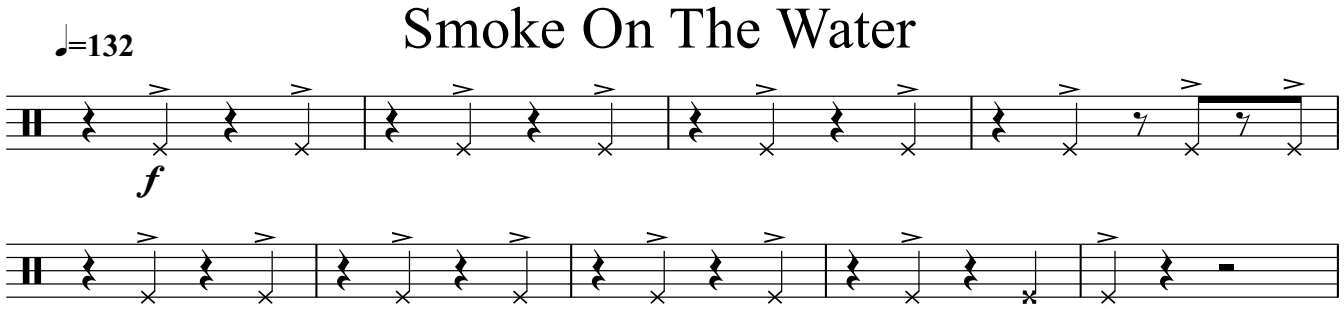
Push It



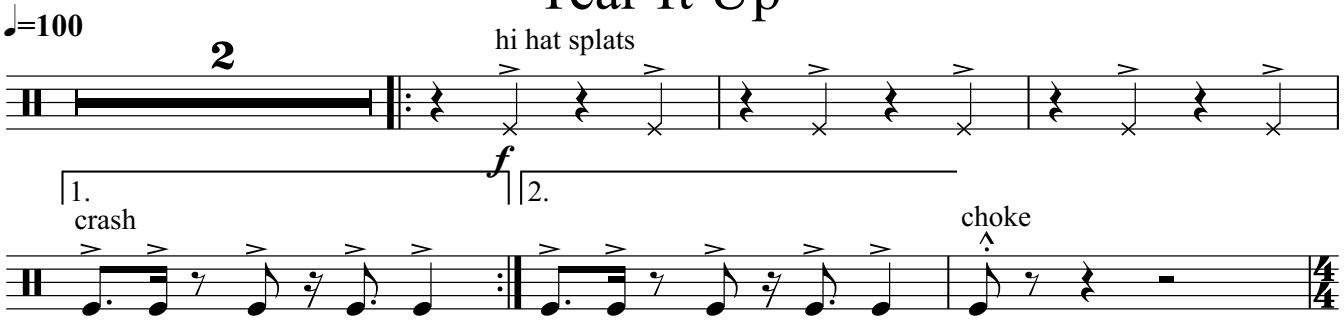
Rocky



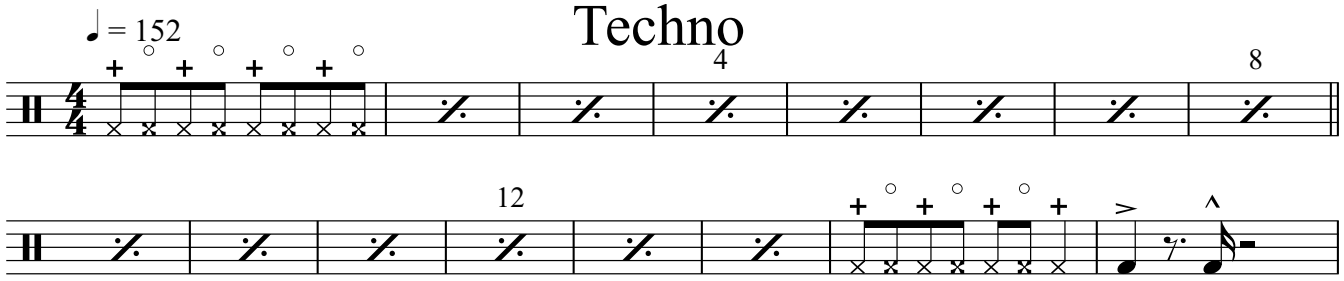
Smoke On The Water



Tear It Up

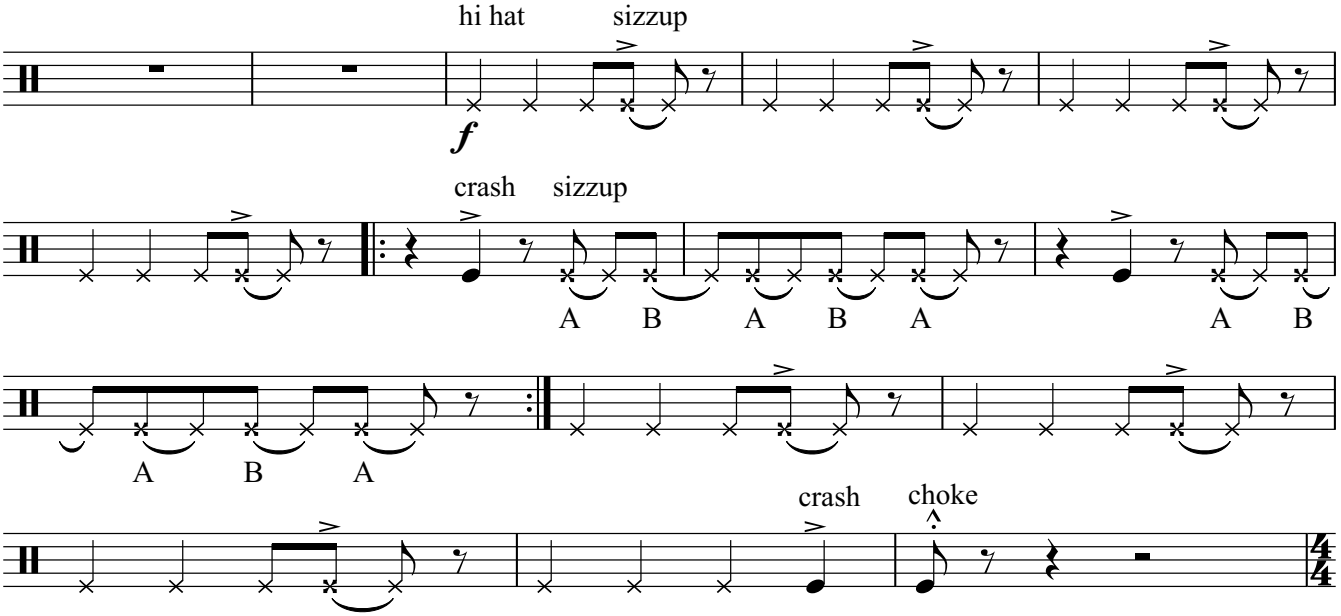


Techno

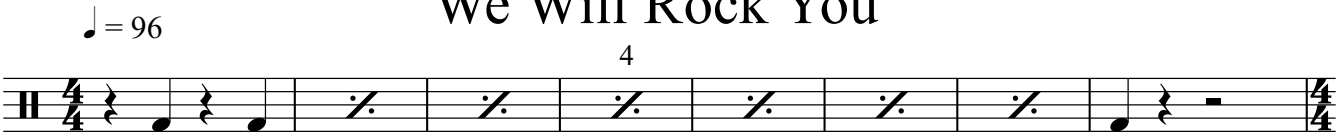


Cymbals

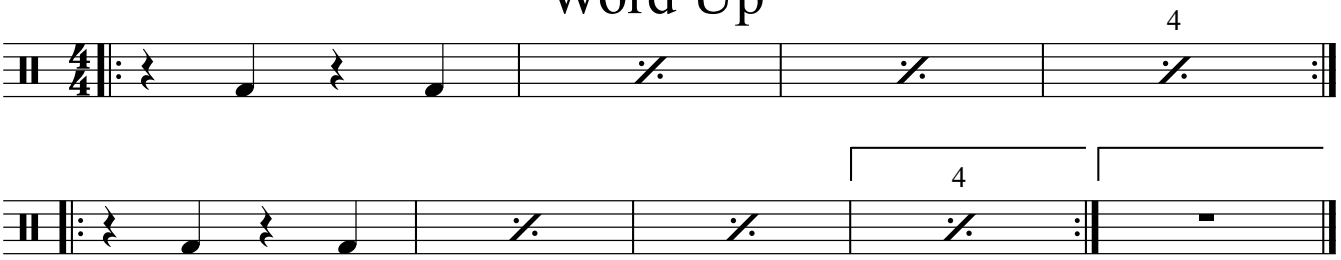
That's The Way



We Will Rock You



Word Up

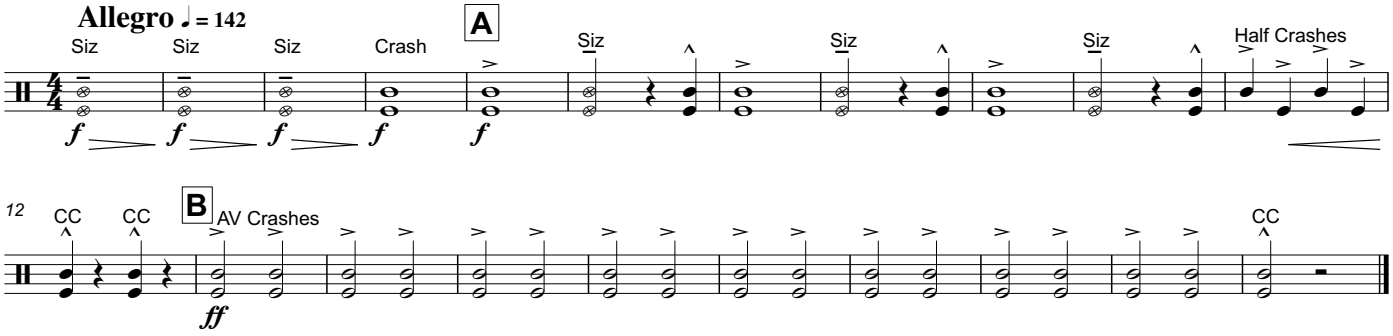


Cymbal Line
Cymbal Line

Swag Surfin'/Turned up

2024 Edit

Percussion by Brandon West

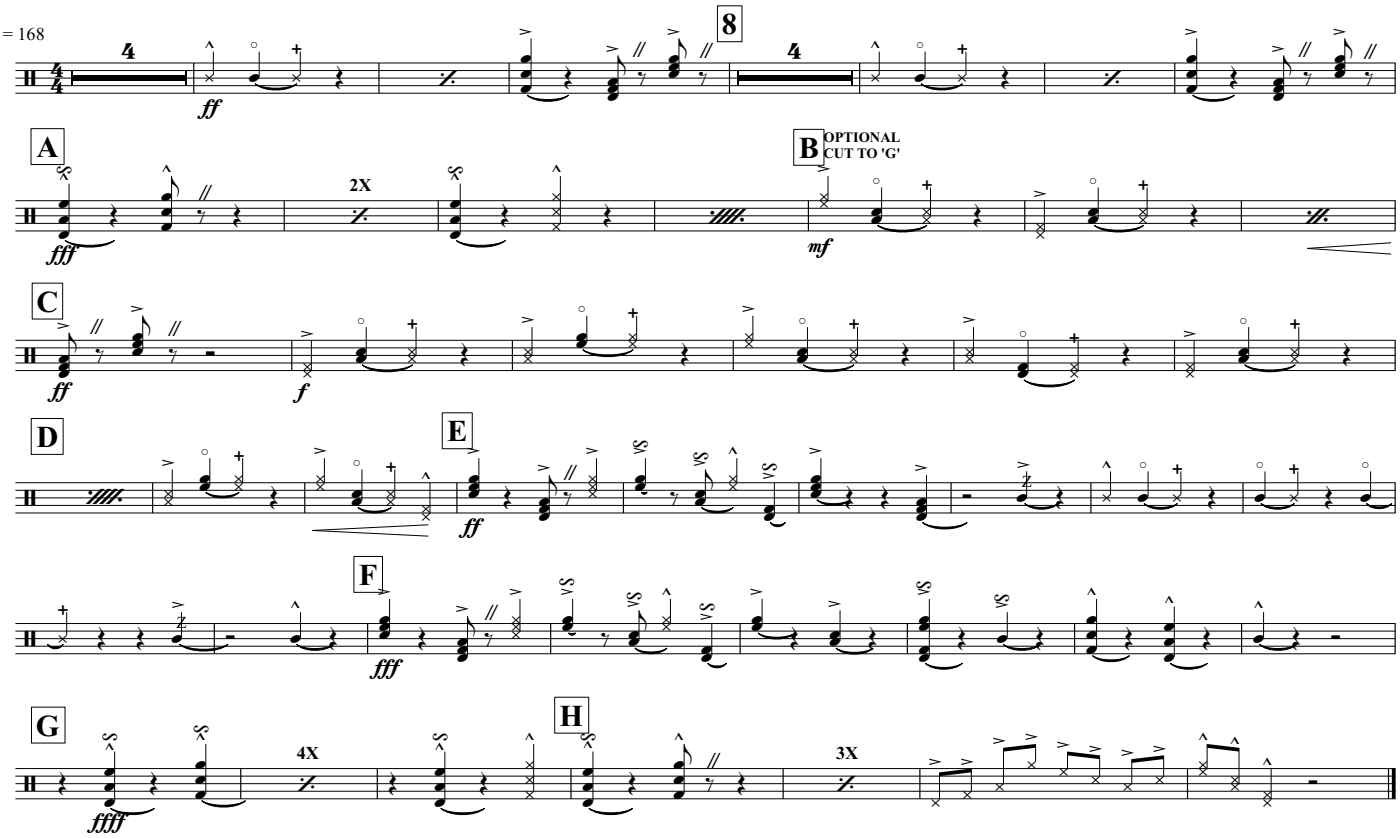


Black Dog / Kashmir

stands

Cymbals

Arr. Scott Boerma
Percussion - Chuck Ricotta

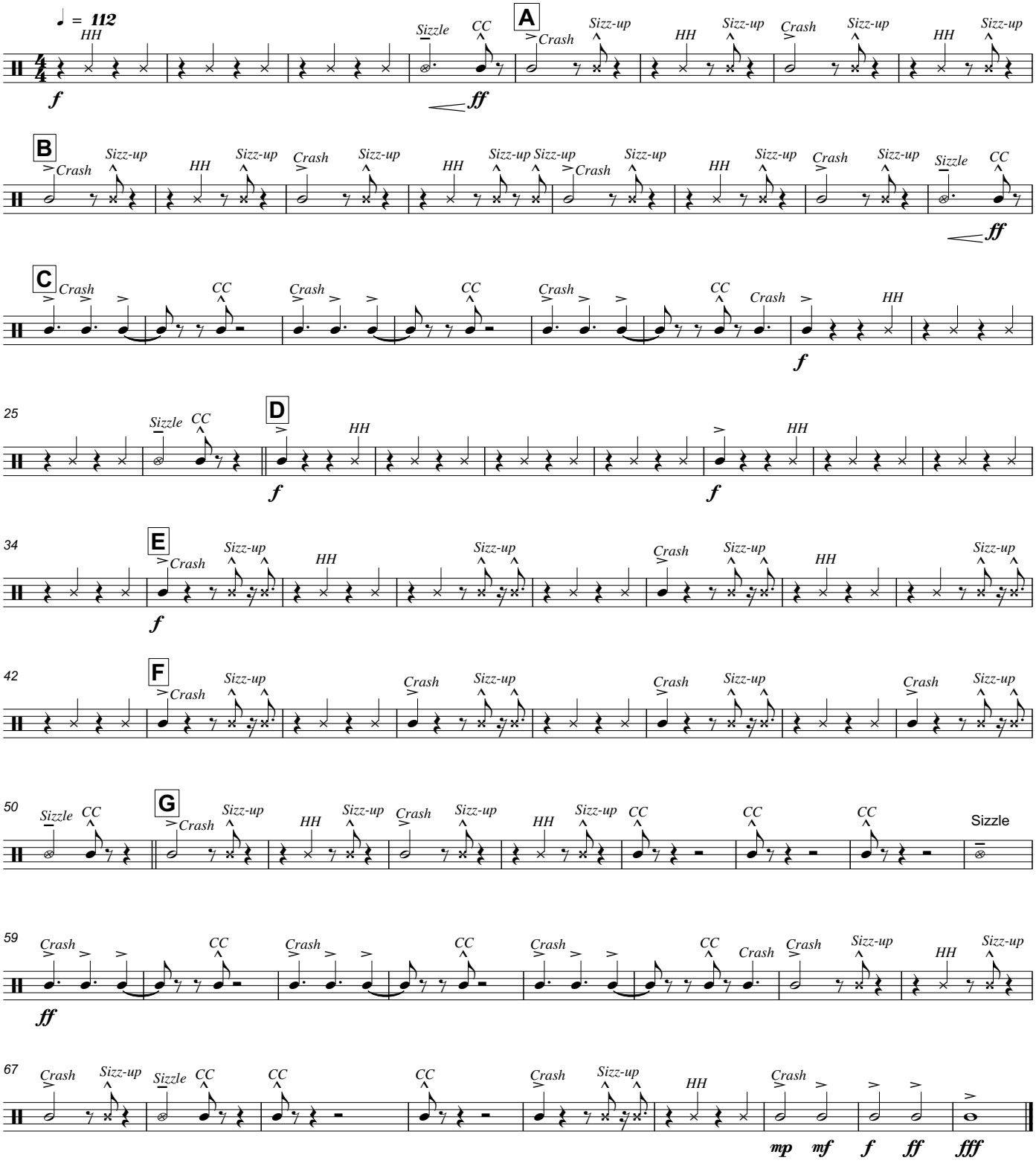


Ants Marching

Cavalier Marching Band 2023

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

Full Score

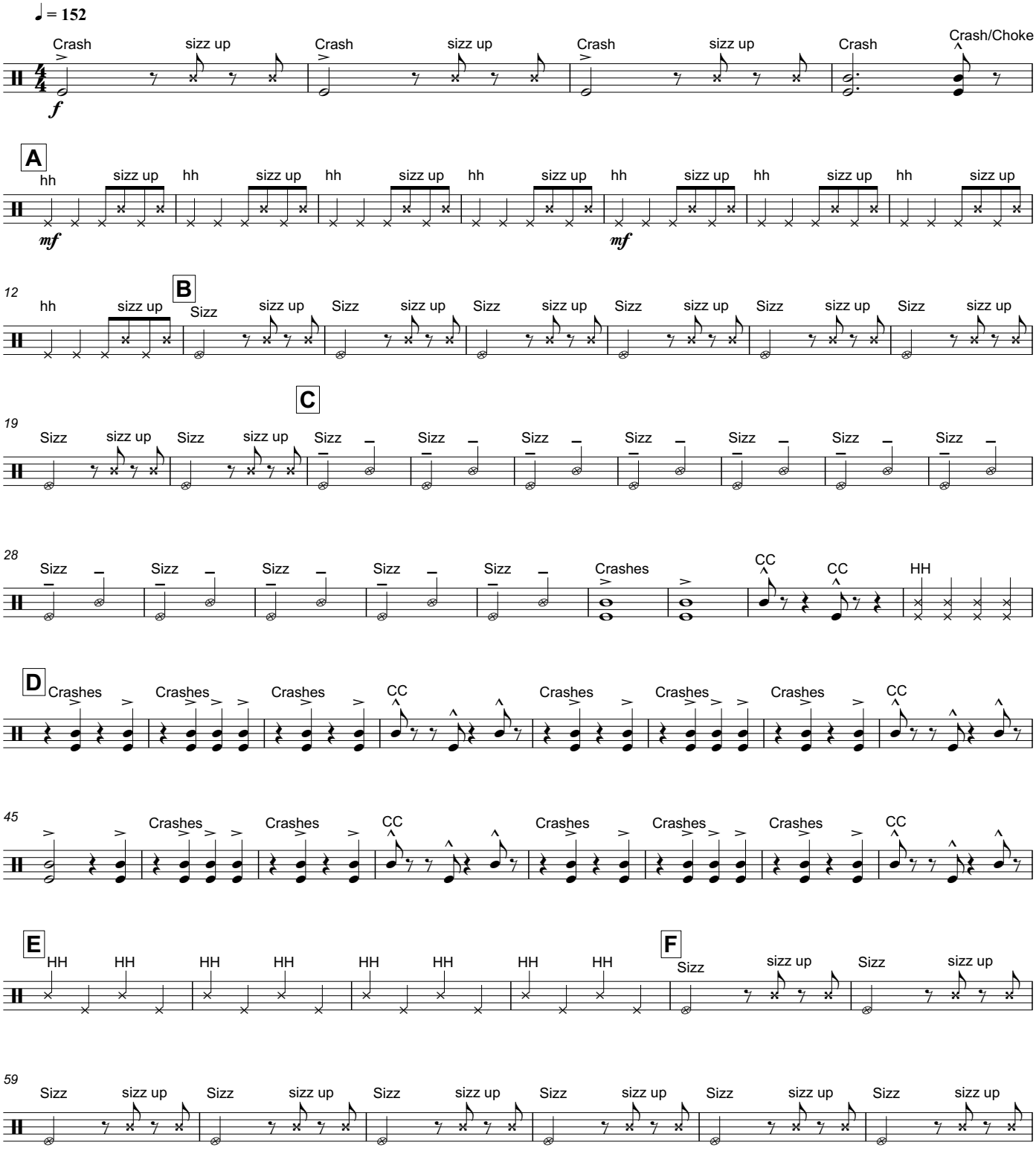


Cymbal Line
Cymbal Line

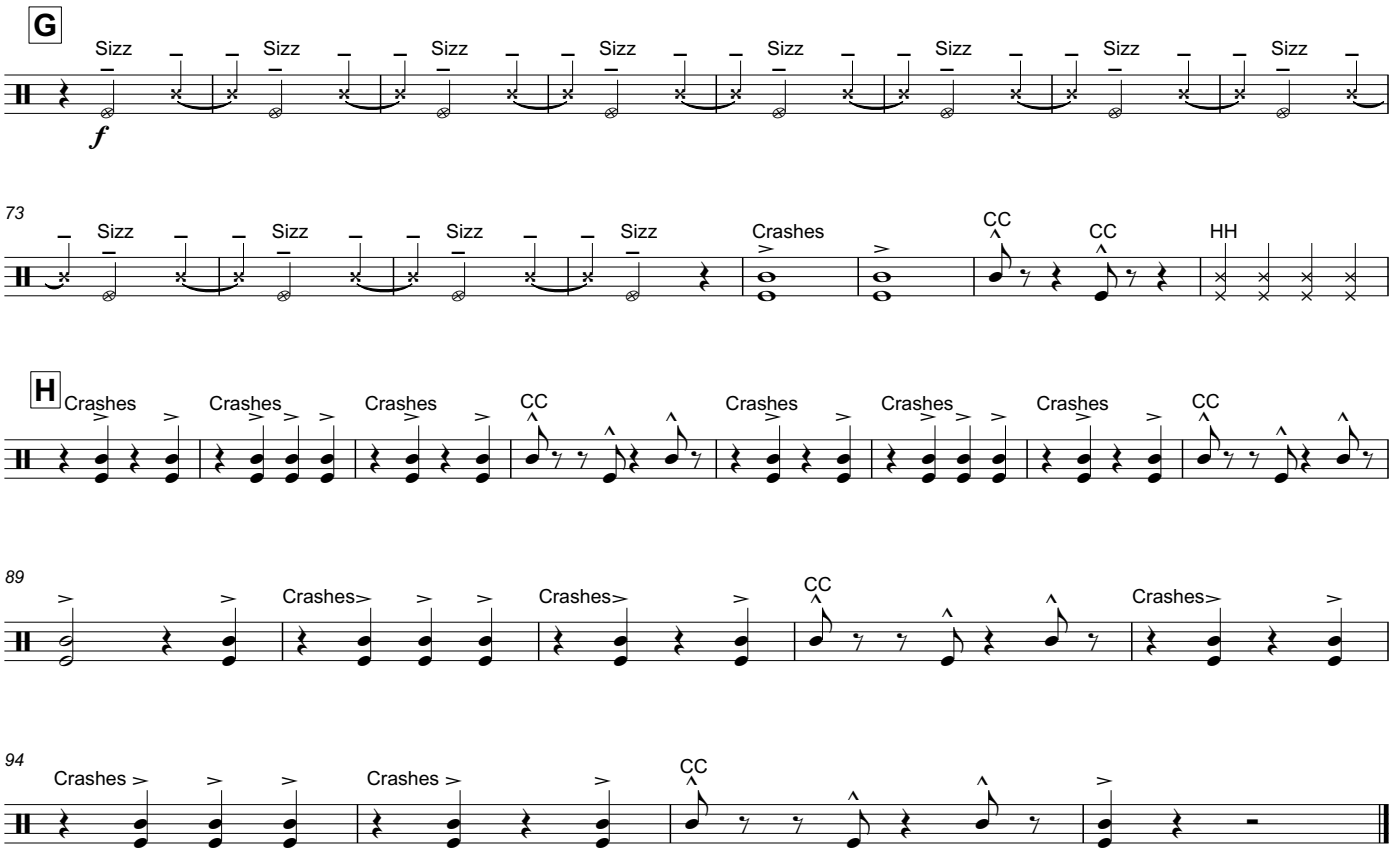
Mr. Brightside

UVA Marching Band

Wind Arrangement by Elliott Tackitt
Percussion Arrangement by Brandon West



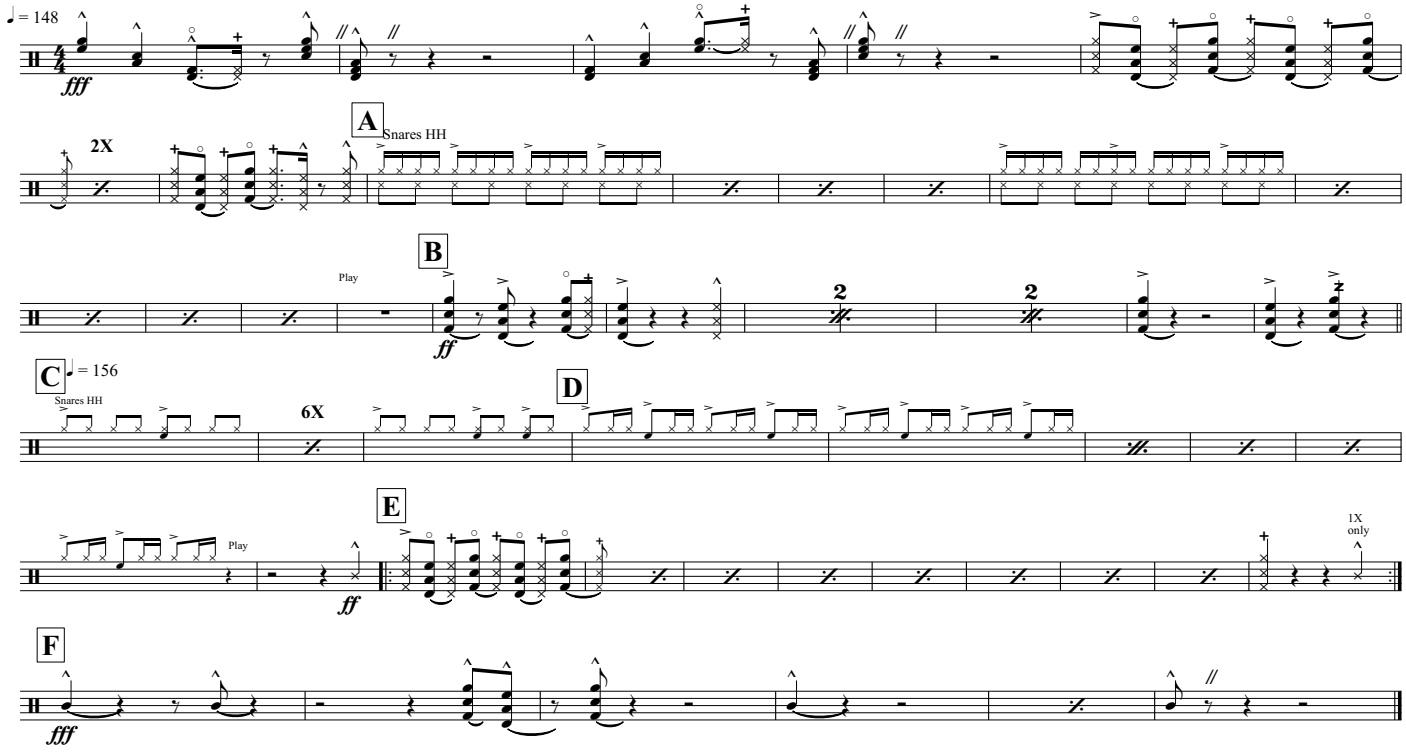
Cymbal Line



HEAVEN / EVERYTIME WE TOUCH (STANDS)

Cymbals

Arr. Scott Boerma
Percussion - Chuck Ricotta

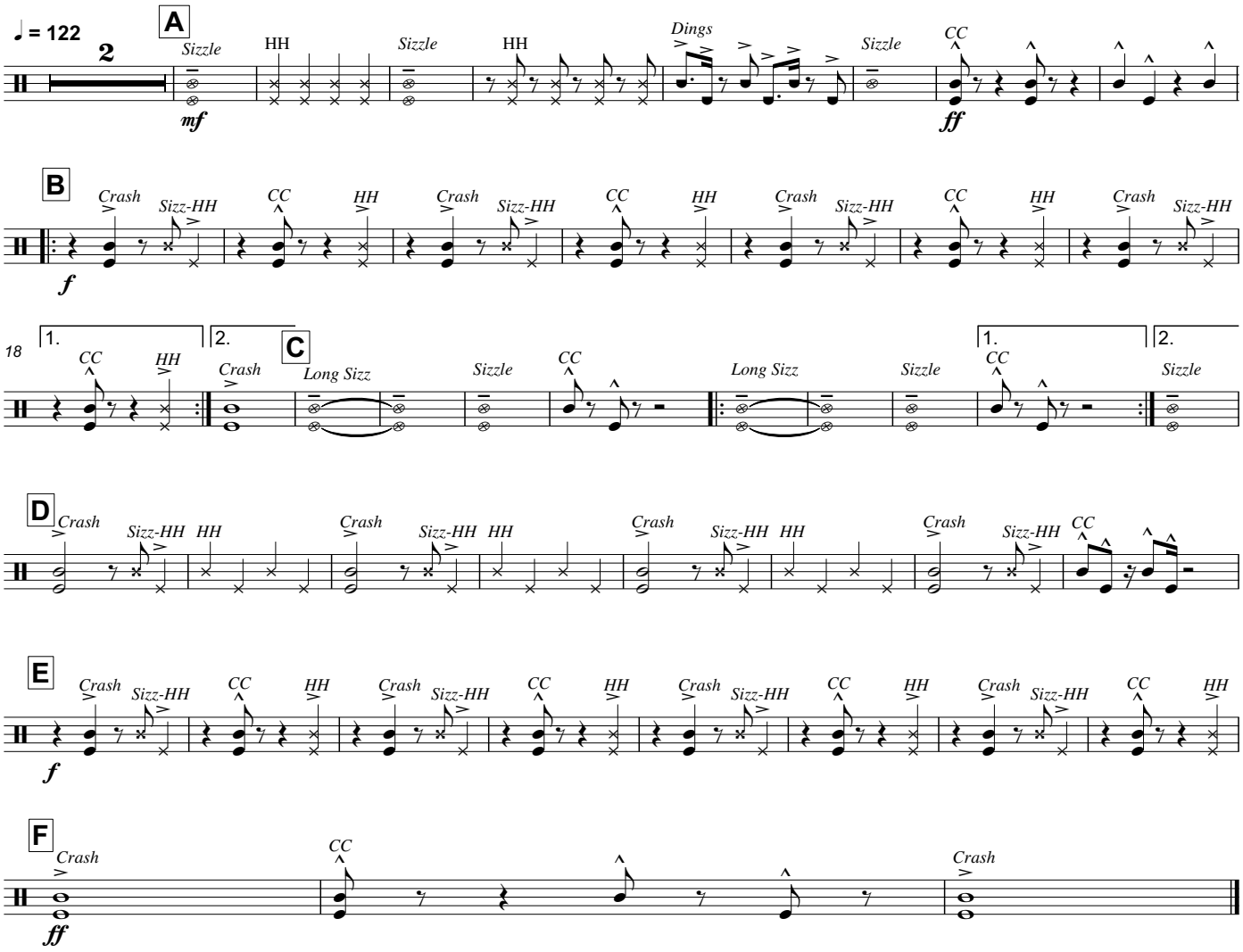


Cymbal Line

Hoos' on Parade

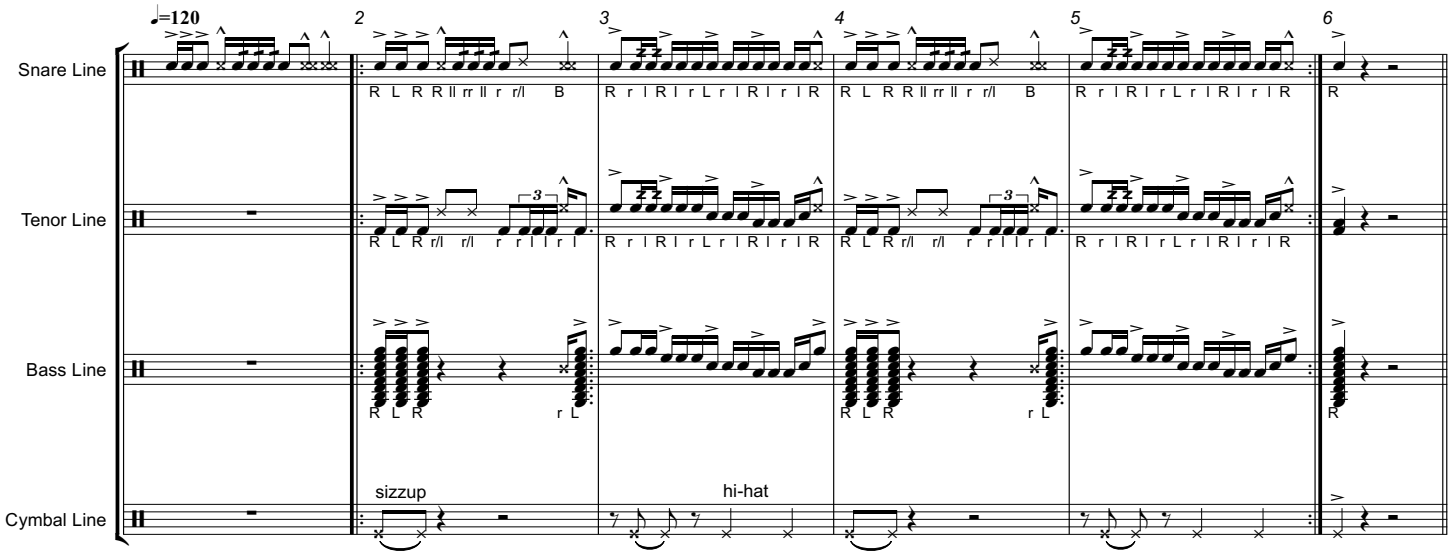
Cavalier Drumline 2023

Brandon West



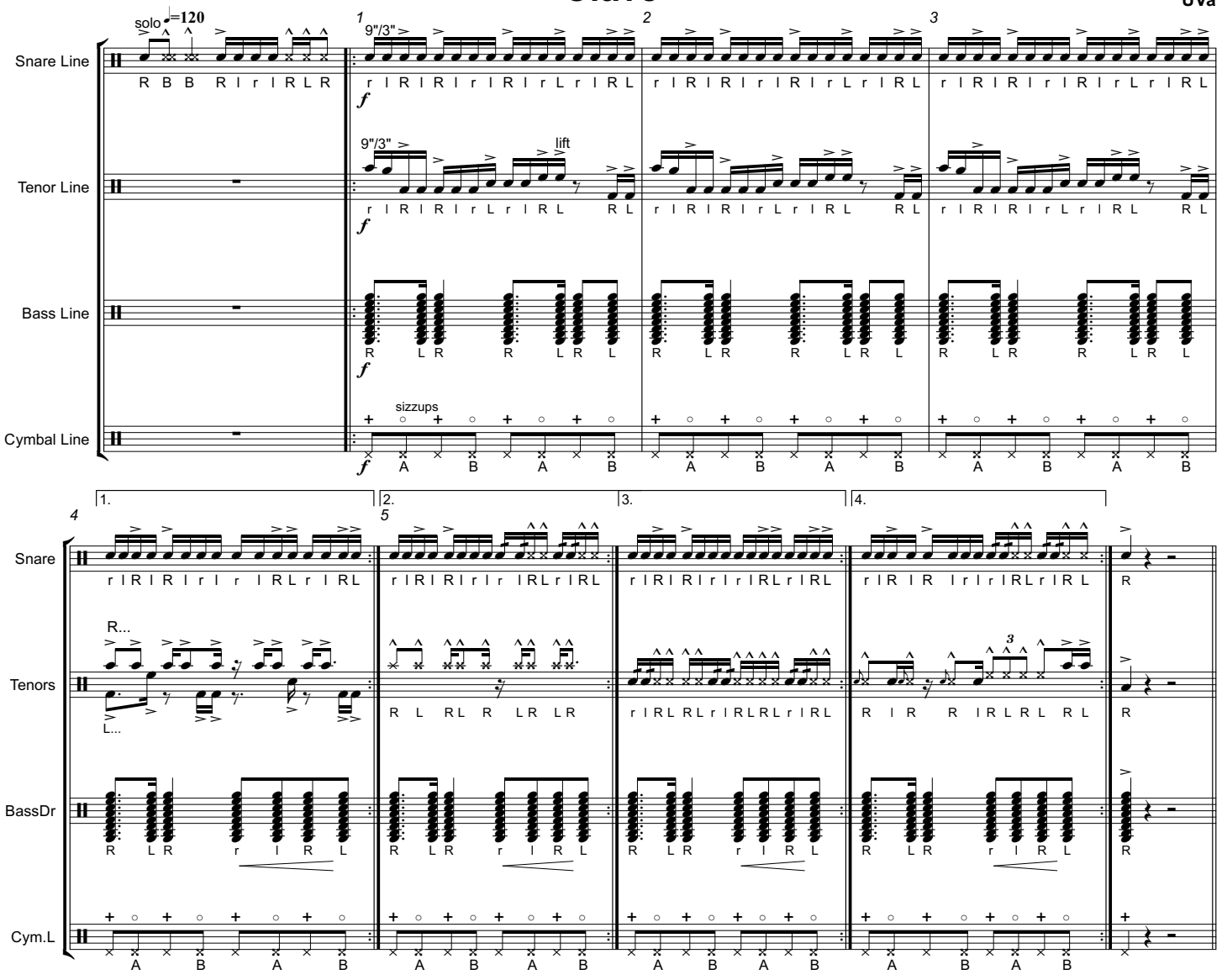
Beyonce

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...

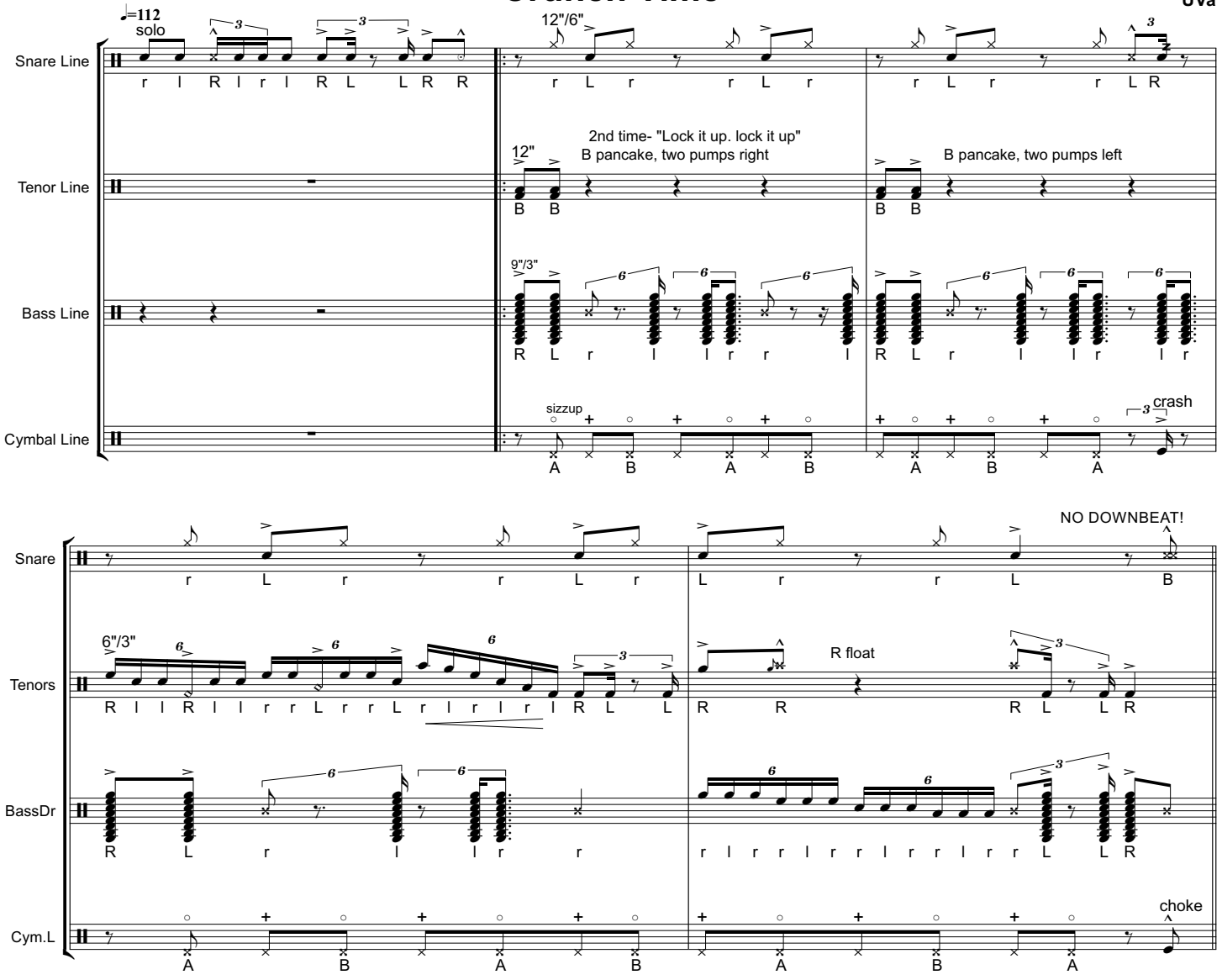
Cooper

UVa

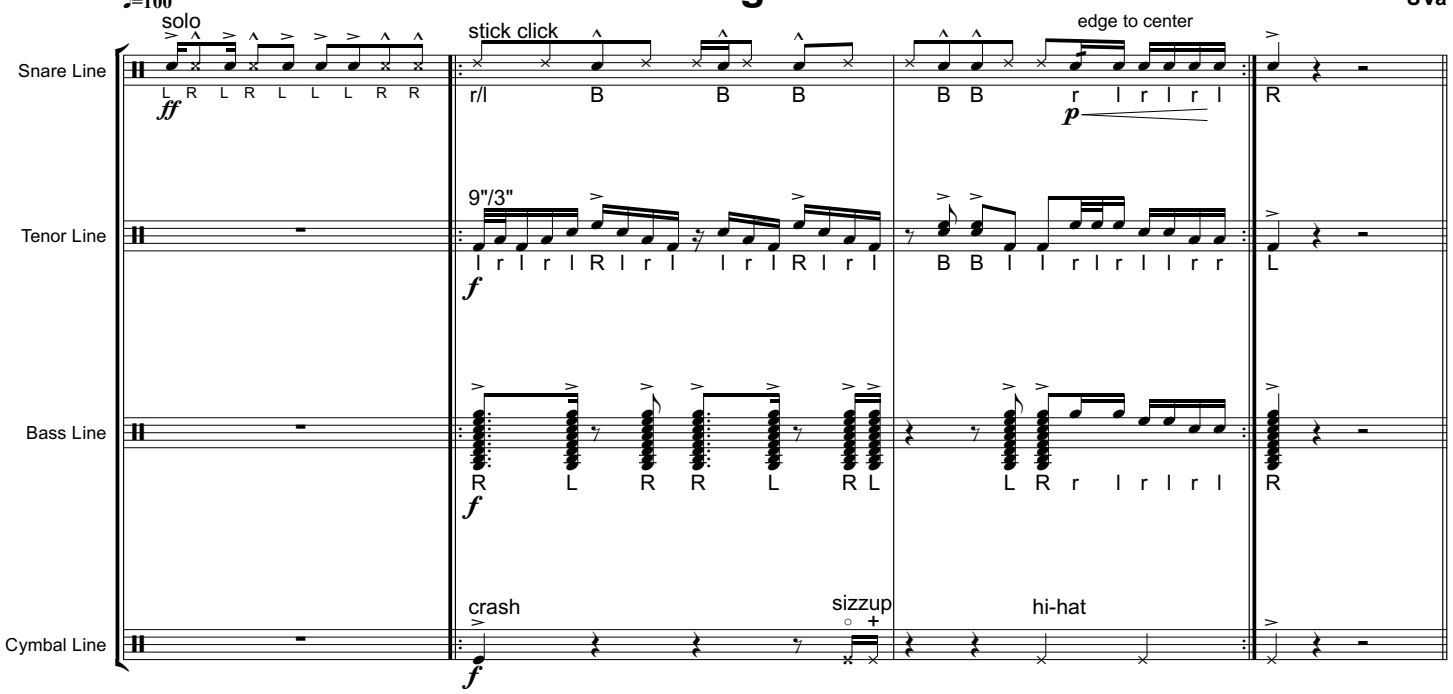
♩=100
solo
12"/6"
Snare Line
Tenor Line
Bass Line
Cymbal Line
f
Snare
Tenors
BassDr
Cym.L

Crunch Time

UVa



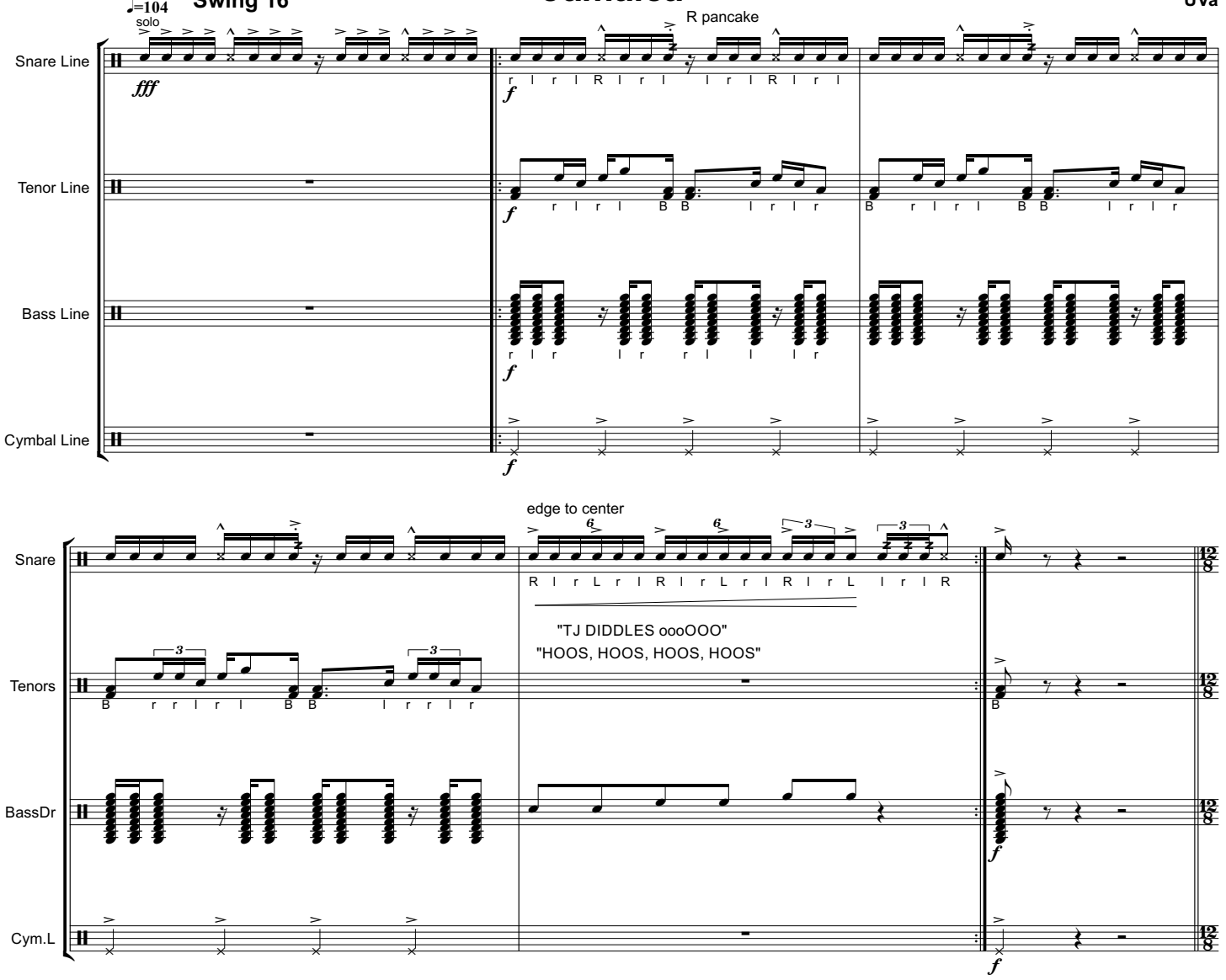
El Tigre


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

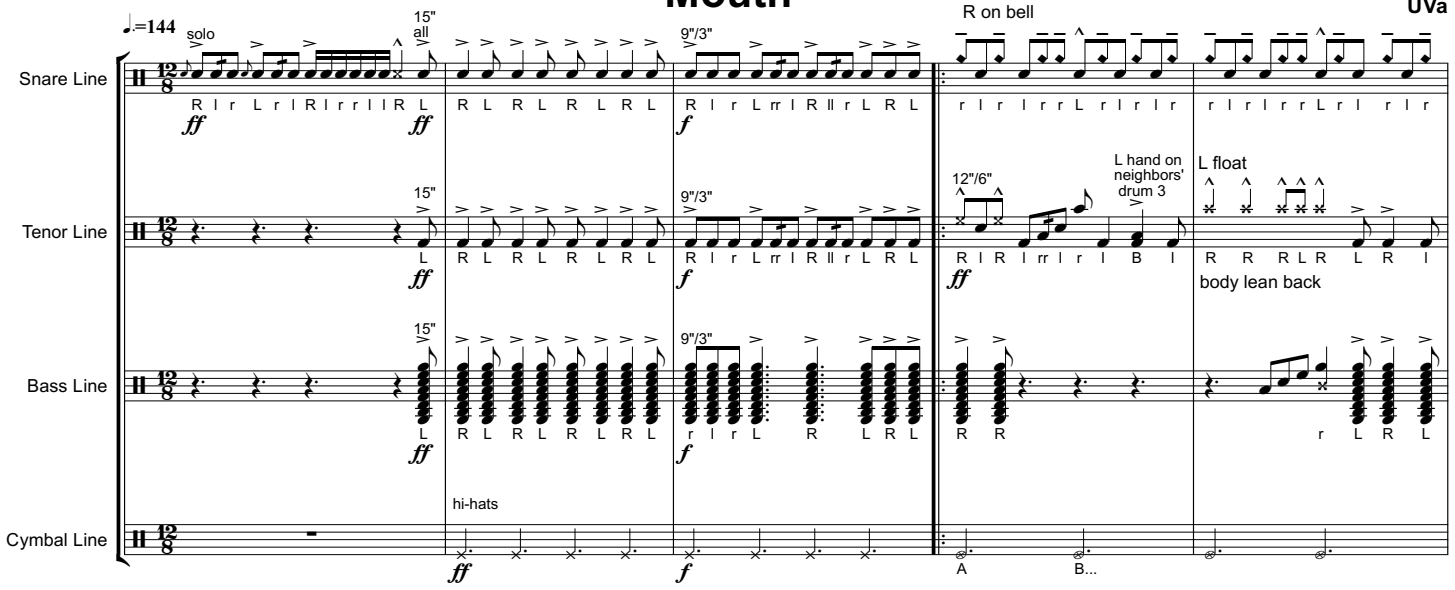
Jamaica

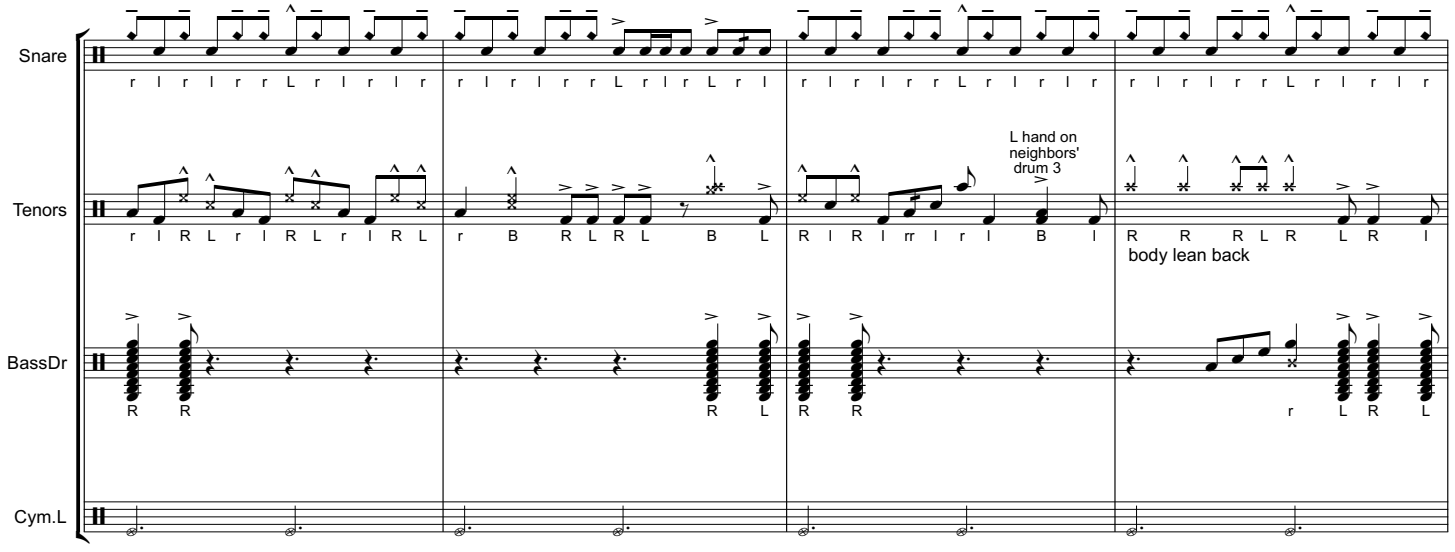
Swing 16

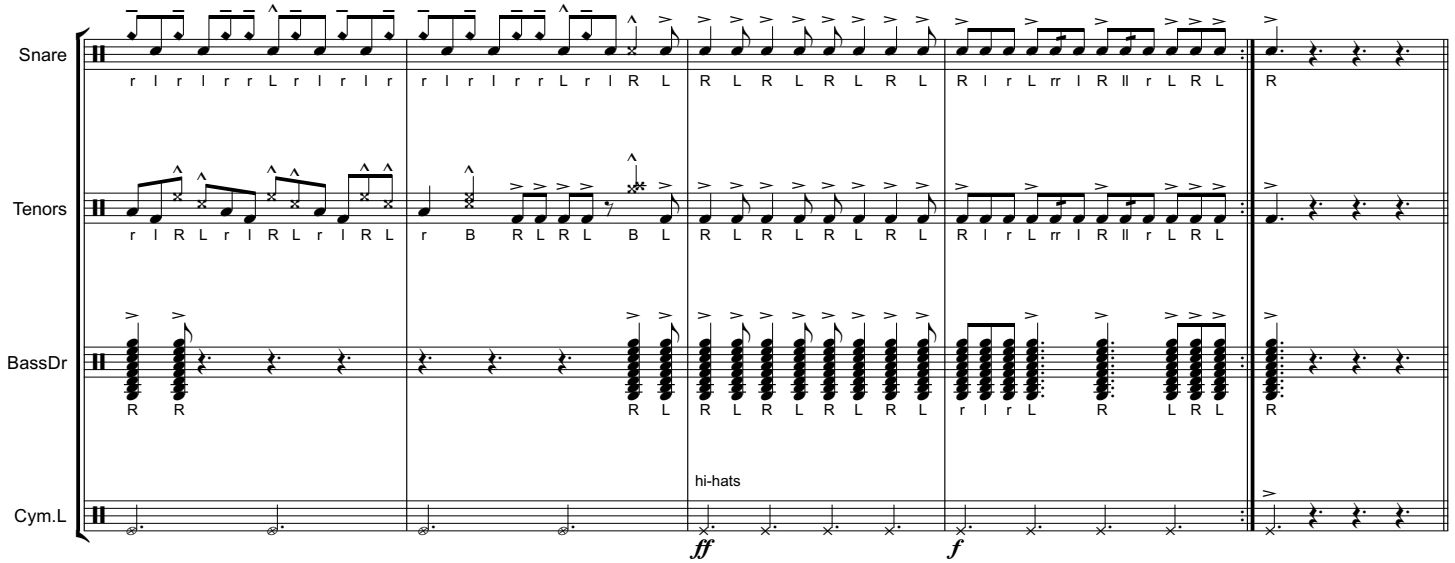
UVa



Mouth

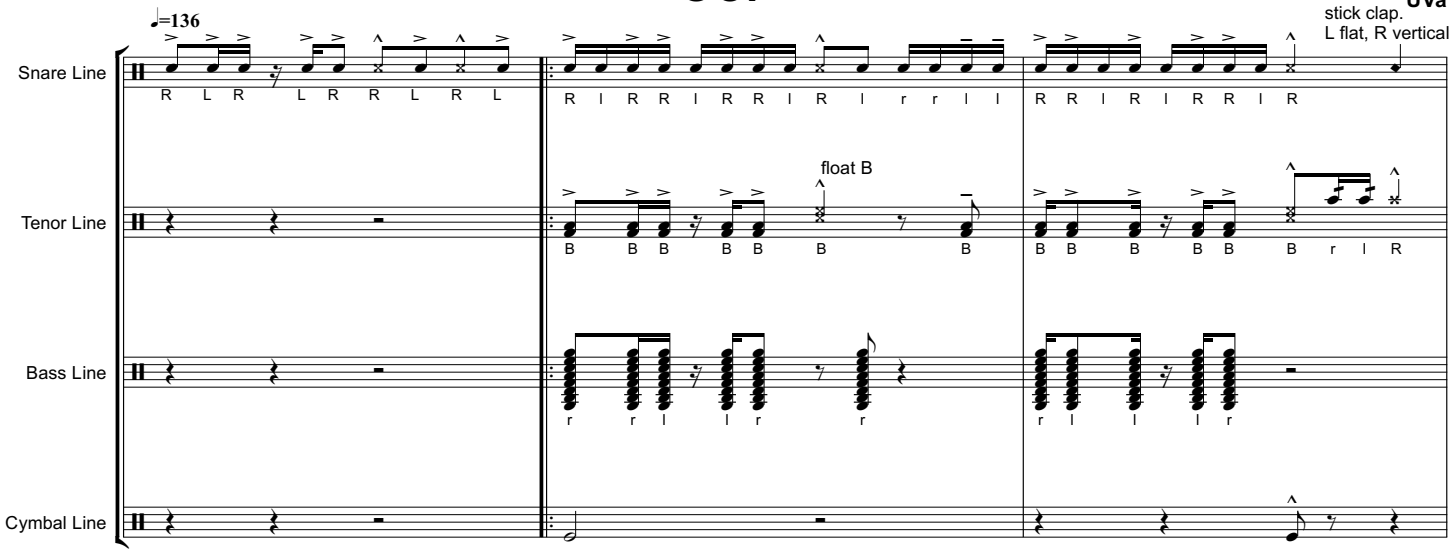

♩=144
solo
15"
all
9"/3"
R on bell
12"/6"
L hand on neighbors' drum 3
L float
body lean back
hi-hats
Snare Line
Tenor Line
Bass Line
Cymbal Line
A
B...

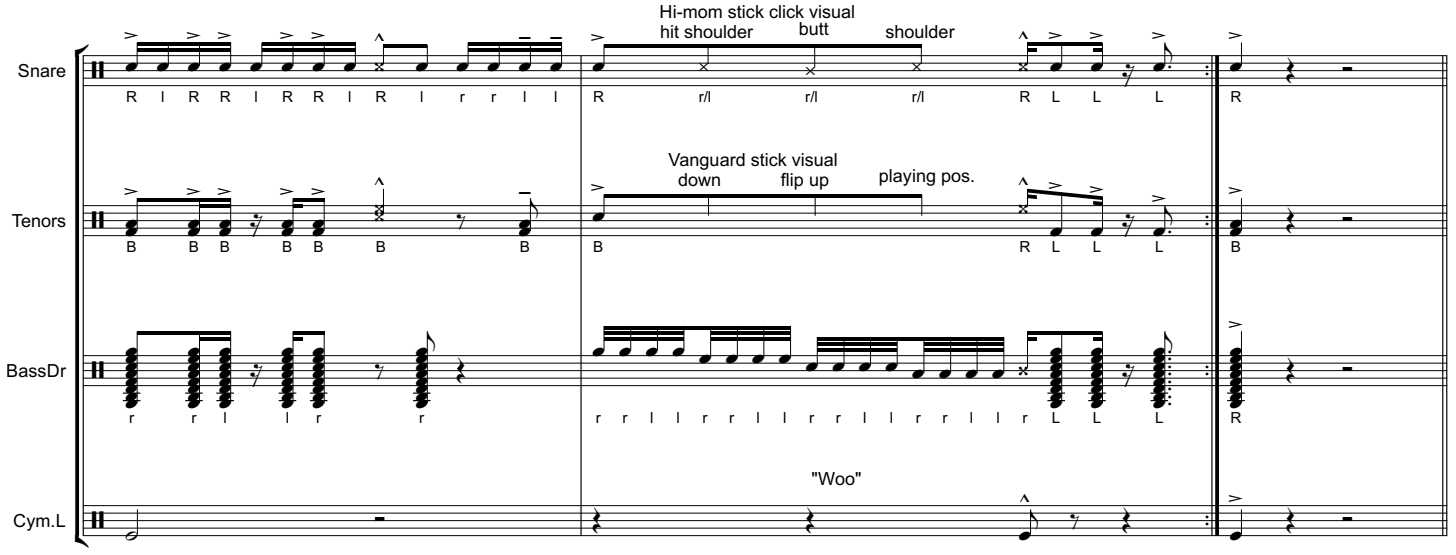

L hand on neighbors' drum 3
body lean back
Snare
Tenors
BassDr
Cym.L


hi-hats
Snare
Tenors
BassDr
Cym.L

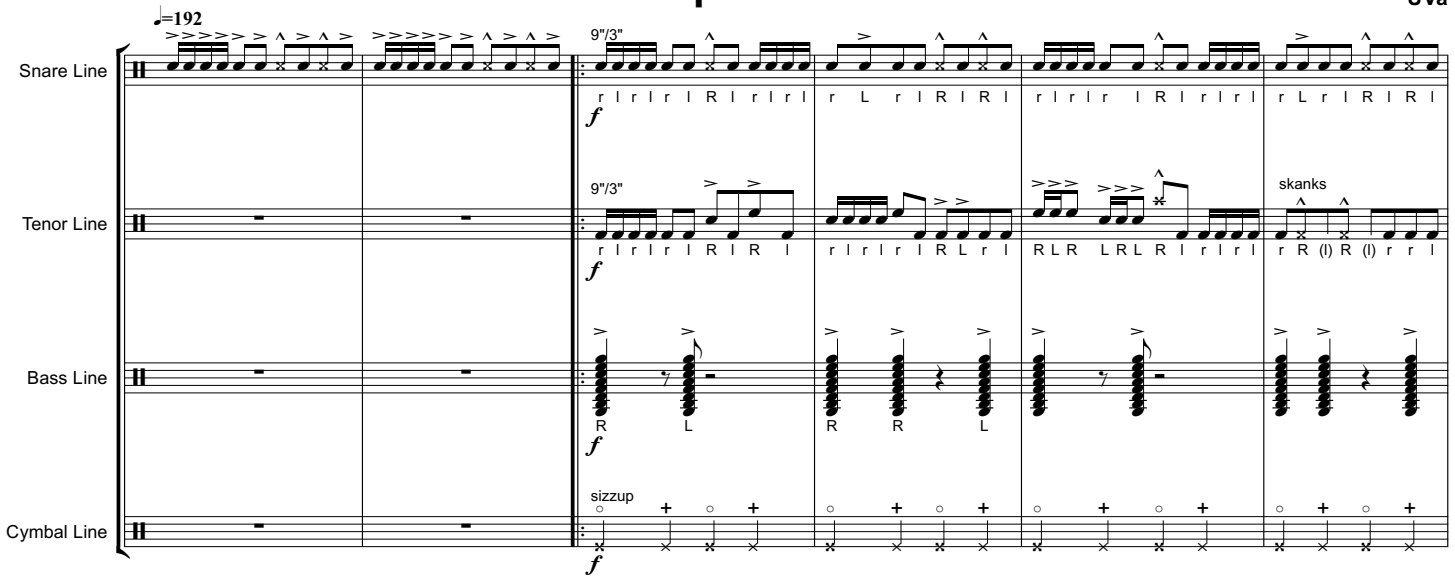
OCP

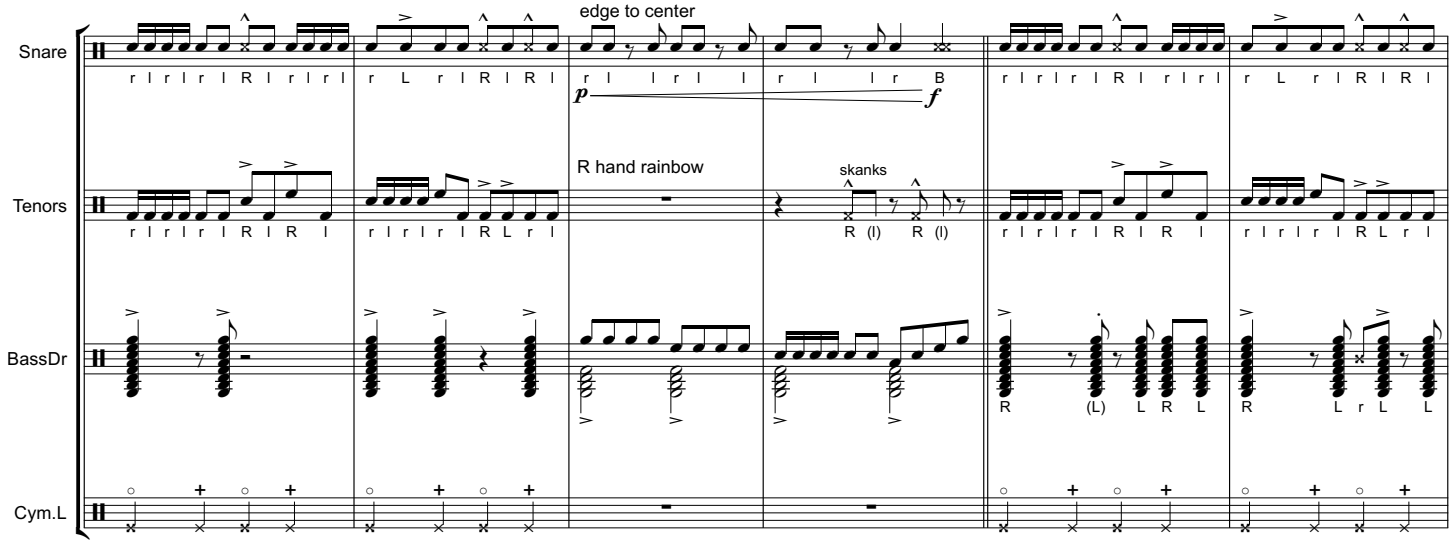
UVa

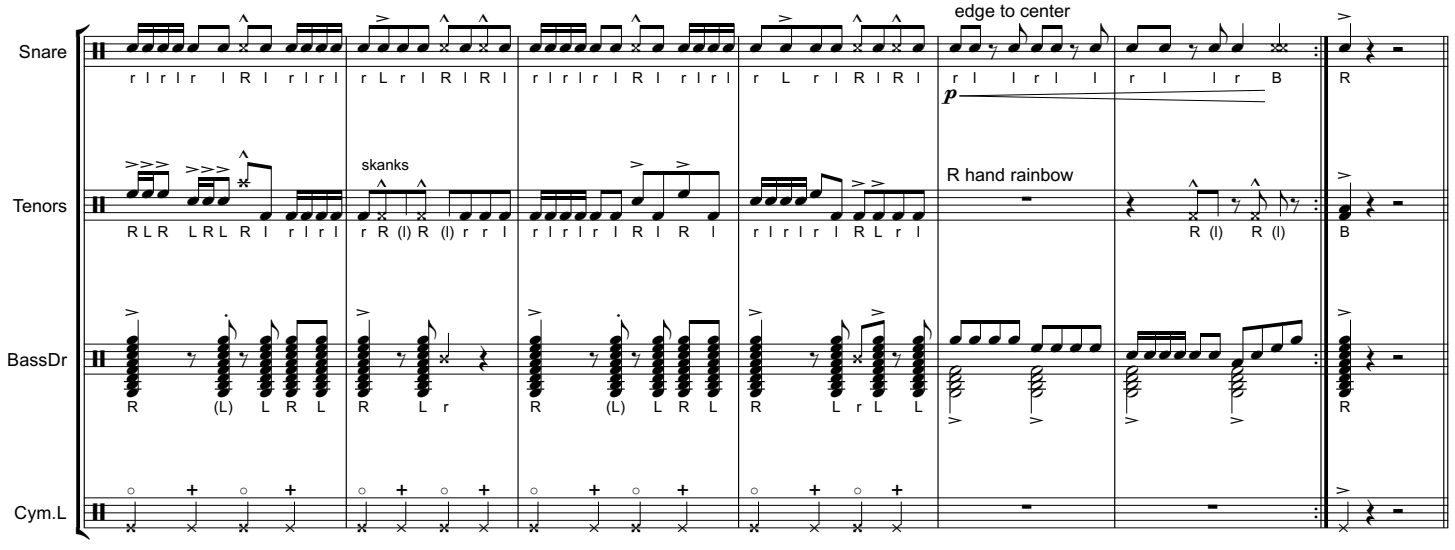

♩=136
stick clap.
L flat, R vertical
Snare Line
Tenor Line
Bass Line
Cymbal Line
float B

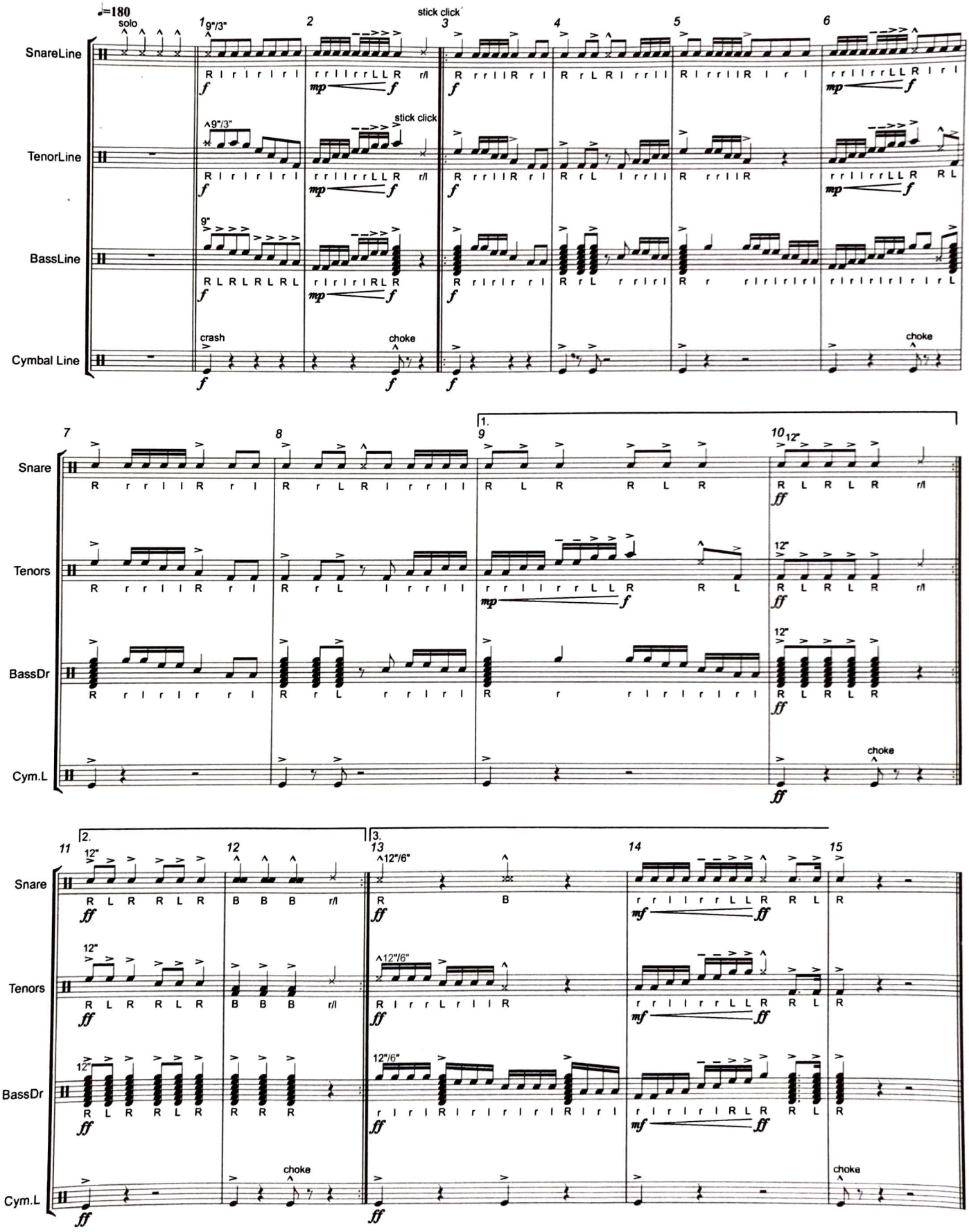

Hi-mom stick click visual
hit shoulder
butt
shoulder
Vanguard stick visual
down
flip up
playing pos.
"Woo"
Snare
Tenors
BassDr
Cym.L

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