Dear 2015 YSU Marching Pride Drumline,

It is an incredible honor to be working with the YSU Drumline for a 4th season. Each year promises the arrival of new members ready to contribute to a longstanding tradition of excellence. The return of dedicated veterans committed to the same vision helps ensure that this tradition may continue.

It is crucial that you examine both the handbook and technique packet thoroughly. Contained within is information that is absolutely essential to your success. There are few things more important to the success of any drumline than all members beginning with a communal understanding of its processes and workings from day one. Your knowledge of the texts will be clear upon the first note you play in the audition. Vets are expected to re-familiarize themselves with both texts so as to understand what is kept and what is altered from previous seasons.

We are also extremely pleased to announce that this year marks the arrival of brand new Yamaha drums and hardware. I encourage you to listen to recent recordings of the Bluecoats, Cadets, and Carolina Crown (among many other excellent Yamaha lines) to fully appreciate the quality of instruments we will be performing on and caring for throughout the coming seasons.

YSU's Drumline camp and band camp are taking place 8/10 through 8/17. Auditions will be held on the 10th. For specific times, please click here or visit ysubands.org. Optional (but recommended) summer rehearsals are taking place on 6/27 from noon to 2:30 PM, 7/25 from noon to 2:30 PM, and 8/1 from noon to 2:30 PM, where we will discuss rehearsal etiquette, audition preparation, and general playing technique. We will also be holding sectional times on Monday evenings throughout the semester from 8:00 PM to 9:30 PM (required for all members). Please keep all of this information on your calendars to prevent confusion.

Thank you in advance for your cooperation and we look forward to meeting and working with all of you! If you have any questions after reading these packets, please email me at dylankollat@gmail.com.

With Pride,

Dylan Kollat
John Vitullo
**Equipment Use**- Each of you will be given gear that you will be considered responsible for- an instrument and its corresponding hardware. Everything will be numbered so that damage outside of normal wear and tear can be accounted for. You will be held financially responsible for said damage, so please be extremely mindful of how you handle the gear provided to you.

As stated previously, new drums and hardware have been purchased for the 2015 season. Drum covers will remain ON the drums, with the exception being game day performances. When setting the drums down, you will carefully set them in whatever formation you happen to be in (be sure to quickly and efficiently dress the form). If you are not in formation, drums will be set in a neat line according to section. Carrier, stand, stick placement and drum spacing will be specified during camp. You are without question expected to set your drums down in an organized fashion EVERY time you are released. This is one small part of our care for the instruments, in addition to a public illustration of elite discipline and pride. Much more will be addressed the first day of camp.

**Rehearsal/Attendance**- You are expected to notify John, Dylan and Dr. Payne of any expected absences for us to consider at least four weeks in advance. No requests after that time will be considered unless they are family emergencies or personal illness. In the case of illness you MUST notify the three of us via email before rehearsal so that we are aware of what is happening. We make every effort to make reasonable accommodations- the key word being reasonable. Please thoughtfully consider what you are requesting before doing so!

In addition, ALL members are expected to make room for our weekly sectional time. If there is no way out of a permanent conflict please notify us immediately and we will inform you if accommodations can be made.

Rehearsals begin precisely at the dawn of the hour- you must be self sufficient and responsible in being setup with your instrument, music, and sticks AT LEAST one minute before the rehearsal is to begin so that we are playing a downbeat upon the scheduled hour. Individual tardiness will result in penalties to individual grades. There is no reason why anybody should receive anything lower than an “A” in Marching Band. This is nice as it helps boost your overall GPA, so take advantage of this by arriving punctually and prepared at all times. Mistakes happen and will be taken into consideration, but regular occurrences are obviously frowned upon and adversely effect the entire ensemble.

**Marching Lyres/Music Memorization**- We have had inconsistencies with our use of lyres in the past. Those inconsistencies will end this year. ALL snare and tenor drum players are required to purchase marching lyres. If Motter’s does not have enough, you are asked to order one on your own time. This is for the sake of unity and also for the sake of being able to learn drill and music simultaneously (we must be prepared to learn drill while reading music obtained on the same day.) It will be your responsibility to
resize all music appropriately for the lyres, which can be done easily with Bliss’ 1st floor copy machine.

All music must be completely memorized (unless specified otherwise) the Thursday prior to game day. This gives you the opportunity to discover exactly what must be perfected for the Friday run-through, which will then enable you to play your very best the following Saturday. Lyres can not be used for performances, as you should be focused on balancing to your center neighbor and “playing clean,” not having your mind buried in sheet music.

**Learning Drill** - To assist in the drill-learning process, all drumline members are required to notate your “dots” on your sheet music. For example, a basic set in your music might look like this, typed on the following page in red. An explanation is denoted to the right in parentheses. Please take the time to develop a general understanding of the format.

\[
\text{S4, M12, 8C, S II} \quad (S \text{ tells you which set you are in. } M \text{ is the measure number in the music, } C \text{ gives how many counts the move happens over, while } S \text{ I or II denotes which side of the 50 you are on.)}
\]

\[
\text{3 i 45,} \quad (3 \text{ steps inside (i) the 45 yard line. An “o” would denote “outside.”})
\]

\[
\text{16 if BH} \quad (16 \text{ steps in front (if) of the back hash. “b” would be behind the back hash. You might also see FH, for front hash, or BS or FS for back/front sideline.)}
\]

After the first drill rehearsal, you will be practiced and more accustomed to this method. It may take a bit to get used to, but trust us that it makes the process easier when you are trying to quickly decipher your position amongst a hundred or so additional members. We will go over this notation method prior to our first drill rehearsal so that everything is clear. From then on, you are expected to have your dots marked for all subsequent rehearsals after drill charts are passed out so that when asked, you can quickly reference and know exactly where you need to be.

**General “make your and our lives easier” survival rules**

Please bring a binder with sheet protectors to your first day of camp (used for keeping track of full-sized music pages, before lyres are obtained.) Clothespins are also a very good idea to prevent pages from flipping in the wind while outside.

John and I will be conducting uniform, drum, and stick inspections/roll-calls this year. Before these happen, drums MUST be clean and sticks freshly taped. When re-taping used sticks, tear off any shredded tape on the neck of the stick and replace. Simply “covering up” old tape with new will cause it to shred even more quickly, damaging your
YSU-paid sticks and requiring you to re-tape sooner than would otherwise be necessary. Since it is expensive to outfit each member with several pairs of sticks per season, John and I reserve the right to revoke your privilege to use them if we feel they are not taken care of properly. In that case, you would be required to pay for your own sticks for the rest of the season.

If John or I ask you to do something, whatever it might be, please take care of it immediately. All requests will be vital to accomplish the given goals we have for the day.

The YSU drumline must travel together whenever possible. This ensures that we will all be ready (and on time) together without leaving anybody behind.

It is a good idea to carry a drum key/tools with you in your backpack at all times when with the Marching Pride- any last minute height adjustments to our carriers must be done on your own time, as John and I will likely be busy tuning drums on game day. Self sufficiency on all counts is expected, so please be mindful of this.

Along the lines of self sufficiency, you are individually responsible for the success of the group. Conversely, it is your responsibility to support each and every member in the struggle for excellence. We are all “in this together” as friends and family and we have to WANT everybody to achieve the best possible experience for the collective and well-being of individuals and the group.

**YSU 2015 Audition Information**

Non-percussion majors are only required to audition on cymbals and bass drum, but may also choose to additionally try-out for snare or tenors (or both) in addition to the required instruments. Written excerpts can be found at [ysubands.org](http://ysubands.org).

Percussion majors are required to audition on all four instruments.

You will be given a sheet to indicate your preferred instruments from one (highest preferred) to four (lowest preferred.) This will enable us to balance the success of your audition with your desired instrument.

When playing the written excerpts, please follow the repeat signs ad-infinitum (keep repeating over and over until you are stopped and asked to move on.) You will be given time to switch between instruments and parts. Please bring your own sticks and music. Tempo ranges are listed by each part- you MUST prepare with a metronome, as a click will be used with a Megavox loudspeaker during the audition. John and I will choose a tempo for you to play within the ranges listed. You will be expected to mark time.
If auditioning for snare or tenors, you will also be asked to play an unwritten slow-fast-slow double-stroke roll for about 30-35 seconds, beginning very slowly, gradually accelerating to your fastest (clean) speed, before bit by bit settling back to your original tempo. If auditioning for tenors, this exercise will only be played on drum 1.

There is no preferential treatment of vets over rookies. Rest assured that the instruments you choose to audition for, the score of your audition, and your professionalism and attitude, will be used as the primary determinants of instrument placement.

Finally, when you arrive for the audition, you will be given an opportunity to disclose any medical information that may inhibit your ability to perform in the Marching Pride (for example, scoliosis if you plan on holding a heavy set of tenors, etc. This is so that we are aware of any potential injuries before they are able to happen.) You will also be asked to inform us of any conflicts you may have throughout the season. Please try to work these conflicts out ahead of time before auditions. Your ability to regularly rehearse with the group is considered hand-in-hand with your ability to perform on each instrument. Commitment is a necessity in the YSU Drumline and in life!

See below for the requirements specific to your major and specific to what you choose to audition for.

Though the writing below may seem “cold” please keep in mind that it is written to be direct, precise, and clear so that there is no confusion as to what is required for each person auditioning. This section covers all possibilities in terms of what is expected. See the general audition information above if the “unwritten” exercises are confusing. Also, please do not hesitate to email me at dylankollat@gmail.com if you have any questions whatsoever.

Percussion Majors auditioning for Cymbals, Bass, Snare, and Tenors

1. Play the written cymbal excerpt. Repeat until we stop you.
2. Play the written bass drum excerpt, with rim ostinatos. Repeat, until we stop you, then play without the rim ostinato. Repeat until we stop you.
3. For snare drum, play the accent tap exercise “all up” at fortissimo, 15” height. Repeat until stopped. Then play the accent tap exercise as written, accents at 12” and taps at 3.” Repeat until stopped.
4. For tenors, play the written “tenor” Fives/Fours/Triples/Doubles exercise, repeat until stopped. Finally, play the unwritten slow-fast-slow double stroke roll only on drum 1 for 30-35 seconds before stopping.
Non-Percussion majors auditioning for Cymbals and Bass

1. Play the written cymbal excerpt. Repeat until we stop you.
2. Play the written bass drum excerpt, with rim ostinatos. Repeat until we stop you, then play without the rim ostinato. Repeat until we stop you.

Non-Percussion majors choosing to audition for Cymbals, Bass, and Snare

1. Play the written cymbal excerpt. Repeat until we stop you.
2. Play the written bass drum excerpt, with rim ostinatos. Repeat until we stop you, then play without the rim ostinato. Repeat until we stop you.
3. For snare drum, play the accent tap exercise “all up” at fortissimo without accents or taps, 15” height. Repeat until stopped. Then play the accent tap exercise as written, accents at 12” and taps at 3.” Repeat until stopped. Play the written “tenor” Fives/Fours/Triples/Doubles exercise, but only play it on a single snare drum. Repeat until stopped. Finally, play the unwritten slow-fast-slow double stroke roll (on a snare drum) for 30-35 seconds before stopping.

Non-Percussion majors choosing to audition for Cymbals, Bass, and Tenors

1. Play the written cymbal excerpt. Repeat until we stop you.
2. Play the written bass drum excerpt, with rim ostinatos. Repeat until we stop you, then play without the rim ostinato. Repeat until we stop you.
3. For tenors, play the “snare drum” accent tap exercise all up at fortissimo without accents or taps, 15” height, only on drum 1. Repeat until stopped. Then play the accent tap exercise as written, accents at 12” and taps at 3,” only on drum 1. Repeat until stopped. Play the written “tenor” Fives/Fours/Triples/Doubles exercise, with the around pattern. Repeat until stopped. Finally, play the unwritten slow-fast-slow double stroke roll, only on drum 1, for 30-35 seconds before stopping.

Non-Percussion majors choosing to audition for Cymbals, Bass, Snare, and Tenors

1. Simply follow the instructions for percussion majors above.

Audition Excerpt Notes, Tips, Tricks

See below for advice in playing each excerpt. It is absolutely necessary to re-iterate, however, that everything written in the technique packet is crucial to playing the audition exercises properly. Please don’t “skimp” on learning that information.

Cymbals Excerpt, Crash Types: Study the cymbal portion of the technique packet, playing each crash type in accordance to the instructions. Be sure to “set” on beat three of each measure.
**Bass Drum Excerpt, Grid Partial**s- Play with an acute sense of time/strong rhythmic accuracy (metronome!) with the rim, so that when you play without the rim, the individual drum hits are performed just as precisely. Play with velocity and get a full sound, but stay relaxed.

**Snare/Tenor excerpt, Accent-Tap**- Play initially without accents or taps “all up” at fortissimo, or 15” heights. Strive for fast velocity and full sound quality. When playing the accents or taps once we have you move on, accents should be at 12” and taps should be **strictly** at 3”. Strive for the same “color” of sound, regardless of dynamic level. The depth of tone should not weaken, even if the dynamic is intended to be lower at 3”. To do this, you must maintain a fast stick velocity no matter the height.

**Tenor/Snare Excerpt, Fives/Fours/Triples/Doubles**- Depending on the speed you are practicing, play this anywhere from mp to f, or 6” to 12” heights. Pay extremely close attention to mathematically precise timing, a relaxed rebound, sound quality, etc. At slow tempos, each stroke should be controlled from mostly wrist with slight forearm following the rebound of the bead, to primarily middle of the hand/back fingers/wrist at the fastest tempos.

**Tenor/Snare Excerpt, Slow-Fast-Slow Double Stroke Rolls**- Begin very slowly, rebounding up with both hands and keeping the second note of each double the same volume, color, and height as the first. Remain gradual as you accelerate tempo, do not “skip” medium speeds to get to the fast diddles. Decelerate to your original speed in the same manner, completing this task in about 30-35 seconds. This is not written on the excerpt page, but is clarified above if you are unsure of what is expected.

Good Luck auditioning! We wish you the best. Again, please email me at dylankollat@gmail.com if you have any questions. If there are any frequent comments or concerns, we will address them in a group email so that everybody is on the same page. Please ask away! We want everything to be as clear as possible.