

Dear 2020 YSU Marching Pride Drumline,

I am extremely excited to return as YSU's Drumline Coordinator for my 9th season. Each year that passes holds increased potential for the Marching Pride's community and performance excellence!

Please be sure to read this handbook and the separate technique packet thoroughly. There is much information to be absorbed, and the more prepared you are, the better off the group will be. The audition process is explained, along with general etiquette and "survival" tips that will make life easier. Veterans are asked to re-acquaint themselves with each document.

YSU's band camp and performance schedule will be posted at ysubands.org. Please know that we traditionally use the extended afternoon break of one of our final camp rehearsals to replace the previous season's drumheads, so please plan on being there. Optional (but highly recommended) summer rehearsals are taking place on Saturday 6/13 from 12:30 to 2:30 PM, Saturday 7/18 from 12:30 to 2:30 PM, and Friday 7/24 from 3:00 to 5:00 PM, where we will practice rehearsal etiquette, audition preparation, general playing technique, and potentially some early music. We will also be holding sectional times throughout the semester (required for all members, we will be announcing the day and hour as soon as possible). Please keep a detailed calendar to avoid conflicts. I promise that doing so will save you time and stress in the future!

As far as communication goes, please text @2020ysudr to the number 81010. This will enable you to receive all drumline text updates for auditions, and will be the instructors' primary means of communication to members throughout the season. We only send messages periodically for important rehearsal and performance info. We will also use email, so whatever email address you provide to the Marching Pride upon registration should be checked once daily from here on out as a professional student habit. You can also follow @ysudrumline and @ysumarchingpride on Instagram for general updates.

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

With Pride,

Dylan Kollat

Equipment Use- Each of you will be given gear that you will be considered responsible for- an instrument and its corresponding hardware. You will be held financially responsible for any damage outside normal wear and tear, so please be extremely mindful of how you care for the gear provided to you.

Drum covers will remain ON the drums, with the exception being game day performances. Please keep the covers safely in the storage room, and put them back when the drums are packed up for the evening. When setting the drums down, carefully place 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 discipline and pride. Much more will be addressed the first day of camp.

Rehearsal/Attendance- You are required to notify all drumline instructors and Dr. Payne of any expected absences for us to consider at least four weeks in advance. No request after that time will be considered unless it is an emergency 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 (see cover letter above.) If there is no way out of a permanent conflict please notify us immediately and we will inform you if accommodations can be made. If you are a music major, be sure that your teacher is aware of sectional times before they schedule your lesson.

Please be on time, 'nuff said.

Marching Lyres/Music Memorization- ALL snare and tenor drum players are required to purchase marching lyres. If Motter's does not have enough for everybody when they visit camp, it is your responsibility to obtain one via whatever alternate means is necessary. 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. Lyres will remain on drums at ALL times excluding game days and other performances.

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 attention buried in

sheet music. Exceptions to this rule may take place, but only at the discretion of the instructors.

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.

On game days, drums MUST be clean and sticks freshly taped. It is recommended that each member carry their own roll of white stick tape, which can be easily purchased at Home Depot. When re-taping used sticks, tear off any shredded tape on the neck of the stick and replace. While better than nothing, 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, we 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.

Respect for hierarchal authority is expected. Follow the orders of those above in the chain-of-command to help us operate efficiently. There are times in life when you should think independently, and there are times when it is best to sacrifice personal ego for the success of the group. Knowing which circumstances call for which mode of thought is part of becoming an adult (and ultimately makes you a more independent person given that you understand the nuances of both dichotomies and how to operate between them.)

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- any last minute height adjustments to our carriers must be done on your own time, as we 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 have the best possible experience.

Keeping a positive attitude is helpful not just for your own sake, but also for the sake of those around you. :)

YSU 2018 Audition Information

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

Percussion majors are required to audition on all four instruments (Cymbals, Bass Drum, Snare, and Tenors.)

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. We 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 gradually 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 we are aware of any potential injuries before they are able to happen.) You will also be asked to inform us of any school conflicts you may have throughout the season. Please do your best 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 Marching Pride and in life.

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

Though the writing below may seem "cold" please keep in mind that it is written to be 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, first with the written sticking, then repeat "off the left." Repeat this cycle 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" Double Beat 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, first with the written sticking, then repeat "off the left." Repeat this cycle 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, first with the written sticking, then repeat "off the left." Repeat this cycle 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" Double Beat exercise, but only play it on a 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, first with the written sticking, then repeat "off the left." Repeat this cycle 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" Double Beat 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

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 Partials- Play with an acute sense of time/strong rhythmic accuracy. It's very important to understand how the timing "feels" from the standpoint of muscle memory, so put the metronome on a slow tempo, sixty bpm or so, and work up from there. 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 a fast velocity/relaxation, excellent timing, and full sound quality. When playing the accent/tap, 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, Double Beat- 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 frequent comments or uncertainties, they will be addressed in a group email.

