

:ILLINI DRUMLINE:

2009

:SNARE PACKET:

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Welcome

Welcome to the 2009 edition of the Marching Illini Drumline Snare Packet. This packet was assembled during the fall and winter of 2008/2009 to give you a brief insight at our program here at the University of Illinois. This packet includes all the necessary materials needed for auditioning for the 2009 Illini Snareline. This will also be the material used for the 2009 season. **For updates pertaining to auditions and more, please check back periodically to our website at www.uidrumline.com.**

The Illini Drumline members that have contributed to the completion of this packet are Michael Croix, Zach Wiegmann, Eric Somers-Urrea, and Spencer Murray. We pride ourselves on the betterment of the Illini Drumline year after year. We hope that when you are a member, you will keep this passion alive.

Expectations

If you plan on auditioning for the 2009 Illini Snareline, we ask that you have the following with you at camp:

- A drum pad and sticks
- All music from this packet in a binder with protective sheets
- PENCILS**. Please do not bring pens
- A positive attitude and a willingness to learn
- We also ask that you please memorize all of the material in this packet. This will not only help us as we evaluate your playing, but it will also help you in the long run.

Your packet should also include all of the following exercises:

- 8 on a Hand
- Taps & Accents '09
- Double Beat/Triple Beat
- Styk Kuntrohl
- Triplet Rolls

Insight to the Illini Drumline

Defining "Heights"

Unlike what most high school programs teach, we do not use a strict "Height System" here at Illinois. Instead, we call on our musical skills to determine the proper dynamic or volume that is necessary. Although closely related, these definitions should be used as mere reference points.

p: 1" / at the edge (applies to snares only)

mp: 4" / inner beats, grace notes

mf: 6" / tenuto accents, most rolls

f: 9" / accents

ff: 12" / accents

fff: 15" / full extension

Anything higher than "fff" is used for visual purposes. The deciphering between "f" and "ff" depends on the musical passage. All materials will be defined.

Timing

Welcome to the college level marching percussion world - **timing is very important in everything we do.** Please remember, **Rudiments are rhythms!** Be familiar with your rudimental vocabulary and how to play them. Flam accents are great, but do be expected to expand upon them. We play a collaboration of all the advanced rudiments.

Always, **ALWAYS** practice with a metronome. This is the biggest tool you have to judge whether or not you are playing the correct rhythms. To make practicing more enjoyable, you can play along with music too. It is just like using a metronome, only it gives you a more musical context to practice with than a click track. Groove with it. Enjoy it. It is important to find a groove in everything you play!

Chops & Confidence

We play advanced level material. You must have chops to get by. Even at slow tempos. This is essential to your contribution to the drumline. We don't mean to show off every hybrid rudiment and stick trick in your back pocket.

That stuff is cool and fun when/where designated, but it is not the foundation of our program.

It is also important that you are relaxed and confident in everything you perform and do. There is no faking this, there is no secret to this. Being relaxed is **ESSENTIAL** to our program. Any tension in your neck, shoulders, arms, wrists, or fingers will effect everything you do. To play at the level we do, you have to stay relaxed.

A Few Technical Things

Snares:

- The Illini Snareline uses Traditional Grip!!! Playing Matched Grip will not be accepted.
- The Illini Snareline also will be playing on a tilted drum for the 2009 season. Still practice all the materials on a flat drum if that is what you are used to. You will be taught how to drum accordingly at camp. Also, a more in-depth look at technique will be taught during the audition camps.

Last Things

We at the Illini Drumline are very adamant about continuing the tradition of being one of the nation's best college drumlines. We hope this packet can be of great use to you during the audition process. Remember, this is not just an audition. Our staff takes pride in teaching each and every one of you! Even if you do not make the drumline we hope that you have learned a lot about drumming, and can use that knowledge the next year! Thank you, and see you at camp!

-Illini Drumline

8 on a Hand

This is the most essential exercise you can play. If you cannot play 8 on a Hand well, you will have a hard time playing any material after it. Strive for a good wrist turn, and don't squeeze off the stick. The stick should be able to bounce right back to the same position after you hit the drum. We call this "Rebound". Strive to create long, full-bodied, and resonant sounds out of the drum.

Taps and Accents '09

There is one secret to playing this correctly: DO NOT SQUEEZE THE STICK, EVER! It is very common to squeeze the stick in an attempt to stop it after accents. This creates a poor sound quality in your taps, and also a discrepancy in rhythm. To help establish this concept, you will see that a double-beat pattern was thrown in during the second variation or phrase. The last half of the exercise is a simple triplet grid, written in duple, and was influenced by "Basic Strokes" by Murray Gusseck.

Double Beat/Triple Beat

A true double or triple beat is achieved by two or three complete wrist turns. This is easily achieved when you allow the stick to rebound. In essence, a double beat consists of two strokes from the same "level" (aka two 9" or 12" attacks). This exercise is very basic and should help you achieve this approach to multiple bounce-type strokes. Although your part may seem boring or insignificant, as an ensemble this piece is very fun to listen to!

Styk Kuntrohl

This is just a Double Beat/Triple Beat exercise in disguise! The same rules from before still apply. Strive for an even and consistent sound between notes. This is one of the hardest things to do. Aside from the double/triple variations, there are two-measure interjections comprised of paradiddle variations. This was inspired by "Immigrant Song" by Led Zeppelin.

Triplet Rolls

This exercise is also very basic. Strive for every note to be initiated by a wrist turn, even when playing drags or rolls. Remember that drags are rhythms! Every note in the exercise has a specific metronomic placement within the passage. Play this **slow** and work your way up to a faster tempo, to make sure that your rhythms don't change! Also, be aware that you don't lock your arms or wrist during longer roll passages. This causes tension, bad sound, and rhythmic errors.

Snare Drum

8 on a Hand

Murray/Somers-Urrea

Musical notation for Snare Drum in 4/4 time. The notation consists of two staves. The first staff shows a continuous eighth-note pattern for the first five measures. The notes are grouped in pairs, representing the right and left hands. Below the first two measures, the notation is labeled 'R R R R R R R R L L L L L L L L ...' and the dynamic marking *ff* is present. The second staff begins at measure 6 and continues the eighth-note pattern for three measures, followed by a final measure with a quarter note and a quarter rest, ending with a double bar line.

Snare Drum

Taps and Accents '09

Murray/Somers-Urrea

(12"/4")

R ... L ...

mf

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

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

3/4 4/4

4/4 3/4 4/4

R L L

4/4

R L L R L L L R

Snare Drum

Double Beat - Triple Beat

Murray/Somers-Urrea

A

Musical notation for section A, measures 1-4. The notation is on a single staff with a 4/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. The first measure is marked with a dynamic of *f* and a 'R' above it. The second measure is marked with an 'L'. The third measure is marked with 'R...'. The fourth measure is marked with 'R...'. The notation includes various rests and accents.

5

Musical notation for section A, measures 5-8. The notation continues the rhythmic pattern from the previous section. The first measure is marked with an 'L'. The second measure is marked with an 'R'. The third measure is marked with 'L...'. The fourth measure is marked with 'R'. The notation includes various rests and accents.

B

Musical notation for section B, measures 9-12. The notation continues the rhythmic pattern from the previous section. The first measure is marked with an 'R'. The second measure is marked with an 'L'. The third measure is marked with 'R...'. The fourth measure is marked with 'R...'. The notation includes various rests and accents.

14

Musical notation for section B, measures 13-16. The notation continues the rhythmic pattern from the previous section. The first measure is marked with an 'L'. The second measure is marked with an 'R'. The third measure is marked with 'L...'. The fourth measure is marked with 'R'. The notation includes various rests and accents.

Snare Drum

Styk Kuntrohl

Murray/Somers-Urrea

1 *mf*
RLRLRLRLRLRLRLRL RRLRRLRRLRRLRRL RLRLRLRLRLRLRLRL

4
RLLRLLRLLRLLRLLR RLRLRLRLRLRLRLRL RLLRLLRLLRLLRLL ;

7 *mp*
RLRLRLRLRLRLRLRL r l r r L r l r r l r r L r l r r l r r L r l l

10 *mf*
RLRLRLRLRLRLRLRL RRRLRRRLRRRLRRRL RLRLRLRLRLRLRLRL

13
RLLLRLLLRLLLRLLL RLRLRLRLRLRLRLRL RRRLLLRRRLLLRRRL ;

16 *mp*
RLRLRLRLRLRLRLRL r l r r L r l r r l r r L r l r r l r r L r l l

19 *mf*
RLRLRLRLRLRLLRLL RLRLRLRLRRLRLL RLRLRLRLRLRLRLRL

22
R L R L R L R L R L R L R L R

Snare Drum

Triplet Rolls

Murray/Somers-Urrea

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

mp

5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

9 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f

13 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

17 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3