The Utah Drumline is OPEN TO ALL University students: math majors, business majors, engineers, biology students and yes, undecided majors. You DO NOT have to be a music major to participate in the marching band or earn a scholarship. **Students attending other higher education institutions (Salt Lake Community College, etc.) CAN and DO participate in the drumline.**

**Scholarship Information**
Based upon audition placement

CLICK HERE

Join the LEGACY at the University of Utah! CONGRATULATIONS!

You have taken the first step in joining the Utah Drumline! We pride ourselves in being one the finest college drumlines in the country-combining a performance based and entertaining environment.

Most importantly, it is about performing with your best friends, creating life-long memories and being a part of the Utah Drumline family: past, present and future. The Marching Utes are the soundtrack to the University and perform for over 500,000 people annually. Appearances include national TV broadcasts on ESPN, College Game-day, FOX Sports, ABC, CBS and NBC.

Auditions are NOT designed to be competitive but are an inclusive, educational process. We look to find everyone their **perfect spot!** Audition Clinics are FREE and OPEN to students auditioning for the 2019 Utah Drumlines as well as future 2020 high school seniors and will cover the what, how and why of the Utah Drumline.

We are here to assist you. Do not hesitate to contact us with any questions regarding audition materials, process or general Utah Drumline Experience. Have fun and practice hard! We look forward to seeing you soon.

Dr. Michael Sammons
mike.sammons@utah.edu
ABOUT THE UTAH DRUMLINE

- www.mikesammons.com
- www.uofubands.org
- VIC FIRTH SPOTLIGHT - #1
- VIC FIRTH SPOTLIGHT - #2

AUDITION DATES

- 5.1.20: 5:30p-9p
- AND
- 5.2.20: 8a-4p

AUDITION LOCATION
Spence Eccles Fieldhouse
MAP

LODGING / MEALS FOR AUDITION CAMPS
Students are required to secure their own lodging and meals.

On-campus suggestion:
UNIVERSITY GUEST HOUSE - CLICK HERE

TRAVEL INFORMATION
TRAX - CLICK HERE
ADDITIONAL AUDITION INFORMATION

- Each section will audition together and as a full battery. Students may be asked to play individually.
- It is highly encouraged that you prepare to audition on various combinations of instruments based on your experiences and strengths (i.e. bass drum and tenors or cymbals and snare drum).
- Students are placed according to their personal strengths and NEEDS of the section.
- Be prepared to audition on multiple instruments within the drumline. IF you are asked to play something that you haven’t prepared, then do your best. The staff is more interested in seeing how quickly you learn, musical aptitude and most importantly, your ATTITUDE towards trying another instrument.
- Students auditioning on bass drum should prepare multiple parts (#1-5).
- Cymbal players should pick one of the split parts marked as A and B in the parts. The cymbal line performs various techniques including crashes, chokes, hi-hats, sizzles, crunch, slides and taps. If you are unfamiliar with these, just do your best. We will work with you upon arrival.

WHAT TO BRING
1. Printed Audition Packet in 3 ring binder with clear, plastic sleeves
2. Sticks and Mallets (Bass Drum mallets are provided)
3. Practice Pad
4. Ear plugs
5. Pencils
6. Highlighter (BD and Cym.)
7. Appropriate clothing and shoes for outdoor rehearsals (includes hat / sunscreen)
8. Water Bottle
9. Lunch or Lunch Money
10. Friend that is interested in auditioning for the Utah Drumline

WHAT NOT TO BRING
1. Your own drum (only practice pads are allowed).
2. Non-auditioning personnel (friends and family will not be allowed to attend or watch the auditions)
3. Cameras, video cameras, or other recording devices
WHAT WE ARE LOOKING FOR

CONFIDENCE: HAVE FUN! Relax and be confident in what you bring to the table, as every individual has unique traits to his or her personalities and playing styles. Feel good when you play, and it will feel good to the listener. True confidence is a very important thing, and will help tremendously when fitting into the line.

PREPARATION: Preparation refers to how much and how well you practice. It also refers to Your preparation will determine how CONFIDENT you are when you perform.

TEAMWORK / COLLEGIALITY: A team player is someone who is not only willing, but eager to do what is best for the group. Team players embrace their role, regardless of what section they make, and they put their interests of the marching band and drumline ahead of their own.

MUSICALITY: More than anything else, music is what we strive for. Attention to style, dynamics and articulations are key to a quality performance and the icing on the cake!

TECHNIQUE: We utilize a RELAXED, REBOUNDED philosophy of technique which produces a quality sound at all levels, speed, endurance and playing philosophies that transcend the activity of marching percussion (TRANSFER VALUE).

TIMING: Tempo and rhythmic integrity is a critical aspect of what we do. Know your rudiments, as they are rhythms. Work practice habits with a metronome. Practice at tempos your hands can manage. Gradually increase tempos.

CHOPS: Chops are a very important part of what we do, and play a key role in keeping up with the fast paced learning environment. Technical strength and proficiency are the basic building blocks of your contribution to the ensemble. The term ‘chops’ does not mean being able to play every stick trick and backstick in the book; though these are enjoyable things, they are not the basis of music-making. Be strong in the basics of rudiments and stickings at a wide variety of tempos. Chops are not created within a day or a week; it takes time to build up your hands.

MEMORIZATION: Memorization demonstrates attitude and confidence. It shows that a person is dedicated to being a part of the drumline and has thoroughly prepared.
SUMMER DRUMMIN’ @ the U!!!

1. Monday Sectionals  
   a. 6:30-8:30p @ School of Music, David Gardner Hall  
   b. NOT Mandatory - Attendance expected if in town  
      i. Go on your vacations!

2. Utah Drumline Camp Orientation - Mandatory  
   a. Aug. 9: 5-9p @ SPENCE ECCLES FIELDHOUSE

3. Utah Drumline Camp - Mandatory  
   a. Aug. 10-12  
      i. 9a-9p (Schedule: 9a-2p with lunch break / 5-9p)  
   b. Out of Town / State Students are HOUSED by US!

4. Utah Band Camp - Mandatory  
   a. Aug 13-22 (excluding Sunday, August 16)  
   b. Out of Town / State Students are HOUSED by US until Dorm Move-in Date  
   c. Typical Day Schedule (8a-5p)  
      i. Some evening rehearsals in Rice Eccles Stadium  
      ii. (Final Schedule TBD)

<table>
<thead>
<tr>
<th>Date</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 18</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>June 1</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>June 8</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>June 15</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>June 22</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>June 29</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>July 13</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>July 20</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>July 27</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>Aug 3</td>
<td>Monday Drums (6:30-8:30p)</td>
</tr>
<tr>
<td>Aug 9</td>
<td>Orientation / Final Auditions REQUIRED EVERYONE 5-9p @ SPENCE ECCLES FIELDHOUSE</td>
</tr>
<tr>
<td>Aug. 10-12</td>
<td>DRUM CAMP</td>
</tr>
<tr>
<td>Aug. 13-22 (excluding Sunday, August 15)</td>
<td>BAND CAMP</td>
</tr>
</tbody>
</table>
CHOPS CLASS

Free and OPEN to ALL High School and University students. Develop drumming skills. Meet and drum alongside U of Utah Percussionists.

TOPICS: Utah Drumline Audition Packet, Rudiment Breakdowns, Grid, FUNdamental Series, and more…

WHEN: MOST THURSDAYS FROM 7p – 8:30p
CLICK HERE FOR SPECIFIC DATES

TO BRING: STICKS and PADS
COME AS YOU WANT - You don't have to make every class

University of Utah, School of Music
David Gardner Hall, room 272

Contact:
Dr. Michael Sammons
mike.sammons@utah.edu
Phantom Regiment

Michi's

Bret Kuhn
Michikazu Narita
Huei-Yuan Pan

Michi's Grid Patterns
substitutions for the accented groupings or unaccented groupings*

Downbeat Drag (#31)  Tap Drag  3rd partial  7-stroke Roll on unaccented count (#9)

Downbeat 5 (#7)  Tap 5  Split 5's  Long Tap Roll into unaccented count

Flam Accent (#21)  Tu-chuta  Tu-la-cha  Cheese (Stutters)  Flam Drag  Flam 5 (Charles)

Dudapa  3rd partial accent  Pudada  Outside double  3's

Herta  Tap Herta  Same Hand Tap Drag  Grandma  Same Hand Tap 5  Paradiddle-diddle (#19)

Paradiddle (#16)  16th Check  Double Stroke (#6)  Inverted Roll (#6)  Fivelet  Drag-dada  Single Stroke 7  Triple Stroke Roll (#5)

*All patterns can be played without accents, and drag figures can be substituted with a buzz
#s in parenthesis refer to the PAS 40 International Drum Rudiments

© PR 2015
CIRLCES

MIRROR CIRCLES

U TENORLINE PATTERNS
RUTH's CRIS

TENORLINE

MICHAEL SAMMONS

A

\( \text{R L R L R L R L R L R L R L R L R L R L R L R L} \)

\( \text{R L R L R L R L R L R L R L R L R L R L R L R L} \)

\( \text{R L R L R L R L R L R L R L R L R L R L R L R L} \)

B

\( \text{R R L R L R L R L R L R L R L R L R L R L R L} \)

\( \text{R R L R L R L R L R L R L R L R L R L R L R L} \)

\( \text{R R L R L R L R L R L R L R L R L R L R L R L} \)
Power Flam Spree

Bret Kuhn
Huei-Yuan Pan
Derrick Shannon
FRED'S FLAM JAM - AUDITION

TENORLINE

\( \frac{3}{4} \) \( \text{\textbf{A}} \)

\begin{verbatim}
\text{\textbf{B}}

\text{\textbf{C}}

\text{\textbf{D}}

\text{\textbf{E}}
\end{verbatim}

\( \frac{3}{4} \) \( \text{\textbf{F}} \)

\( \frac{3}{4} \) \( \text{\textbf{G}} \)

\( \frac{3}{4} \) \( \text{\textbf{H}} \)

\( \frac{3}{4} \) \( \text{\textbf{I}} \)

\( \frac{3}{4} \) \( \text{\textbf{J}} \)

\( \frac{3}{4} \) \( \text{\textbf{K}} \)

\( \frac{3}{4} \) \( \text{\textbf{L}} \)

\( \frac{3}{4} \) \( \text{\textbf{M}} \)

\( \frac{3}{4} \) \( \text{\textbf{N}} \)

\( \frac{3}{4} \) \( \text{\textbf{O}} \)

\( \frac{3}{4} \) \( \text{\textbf{P}} \)

\( \frac{3}{4} \) \( \text{\textbf{Q}} \)

\( \frac{3}{4} \) \( \text{\textbf{R}} \)

\( \frac{3}{4} \) \( \text{\textbf{S}} \)

\( \frac{3}{4} \) \( \text{\textbf{T}} \)

\( \frac{3}{4} \) \( \text{\textbf{U}} \)

\( \frac{3}{4} \) \( \text{\textbf{V}} \)

\( \frac{3}{4} \) \( \text{\textbf{W}} \)

\( \frac{3}{4} \) \( \text{\textbf{X}} \)

\( \frac{3}{4} \) \( \text{\textbf{Y}} \)

\( \frac{3}{4} \) \( \text{\textbf{Z}} \)