



University of Cincinnati Bearcat Bands Marching  
Band FRONT ENSEMBLE Packet and Audition  
Information  
2026 Edition





## Greetings!

Welcome to all new and returning students in the Percussion Section of the UC Bearcat Bands program! We are gearing up for a fantastic 2026 season, with many great and unique performance opportunities on the horizon. As you dive into the audition process, this packet is to be used as a guide for preparation and as a tool to set the percussion section up as the heartbeat of the Bearcat Bands Program!

Enclosed, you will find all the necessary materials to prepare for your audition. These materials should be prepared to the best of your ability (memorized) prior to the video audition deadline. In this packet, you will also find important summer dates for the Bearcat Bands program, and information for the audition process.

Practice hard, have fun, and enjoy your preparation for a fantastic experience with UC Percussion!

Should you have any questions, please feel free to email me at [beltraas@ucmail.uc.edu](mailto:beltraas@ucmail.uc.edu)

Thank you again for choosing the University of Cincinnati and the UC Bearcat Bands...see you soon!

Sincerely,

Alex Beltran  
Associate Director, UC Bearcat Bands  
[beltraas@ucmail.uc.edu](mailto:beltraas@ucmail.uc.edu)  
203.273.2770



## UC Bearcat Bands 2026 Percussion Packet Materials

1. **Single Double Triple (Full Battery and Front Ensemble):** This exercise focuses on our timing and our single and multiple strokes. It is meant to be played at various tempos, and as the tempo increases the dynamic level will decrease for all players. For the front ensemble, all players should perform this exercise on their instrument with rhythmic and pitch accuracy, and be able to play the exercise in each of the 12 Major Keys
2. **4-3-2-1 (Full Battery and Front Ensemble):** This exercise is for all sections to focus on consistent stroke types and rhythmic clarity. Keyboard players will perform this exercise on one note "C", and on the written pitches, as well as other harmonic minor scales
3. **Yak-Scents (Front Ensemble):** This 2 Mallet Exercises works stickings, accents, and note groupings. Please prepare the entire exercise on "one note" (with the written rhythms, sticking, and accent patterns), and on the written pitches.
4. **Yak-Scents (Snares, Tenors, Basses):** This exercises works syncopation within a 16th note accent phrase. Please mark time throughout the exercise and demonstrate rhythmic accuracy and consistency throughout each variation.
5. **Duple Check Patterns (Full Battery and Front Ensemble):** these check patterns are the rhythmic foundation of our playing style. Demonstrate the proper stickings and consistent stroke types throughout
6. **Triplet Rolls (Battery Only):** This exercise will be played at various dynamics and with both right and left hand lead.
7. **Bearcat Jam 4 Mallet (FE Only):** This exercise showcases 4 mallet skills with both double vertical and independent strokes.
8. **PAW (Battery Only):** THE cadence!
9. **Pregame:** Down the Steps/Chuckems (no Front Ensemble), Red and Black, Cheer Cinci, Down the Drive (No Front Ensemble), and Give a Cheer. Please prepare all pregame Materials included in the packet prior to the July Percussion Camp.



## University of Cincinnati Bearcat Bands Percussion Auditions and Dates:

All new incoming students AND returning members who are auditioning on a different instrument than you performed on during the 2025 season are required to submit an audition video.

This video should be recorded, uploaded as a single unlisted YouTube Video, and emailed to Mr. Beltran at [beltraas@ucmail.uc.edu](mailto:beltraas@ucmail.uc.edu)

### **Audition Videos are due by Monday 6/22/2026**

All videos should be submitted ON THE INSTRUMENT you are auditioning for, with an audible metronome. For battery candidates, we must be able to see you mark time for all videos.

Bass Drum Candidates: Please identify the specific drum you are auditioning on, and demonstrate those specific parts for "PAW"

Cymbal Candidates: Please submit the "Check Patterns" on a drum pad with sticks with an audible met and marking time. All other exercises should be submitted on cymbals.

For Front Ensemble Candidates, please follow the guidelines for "mallet players", "synth players" and "Rhythm Section."

### **Tuesday July 7th-Thursday July 9th- UC Percussion Summer Camp**

All new and returning Bearcat Bands percussionists who are able must attend the Summer Percussion Camp on the UC campus. During this camp we will be continuing the audition process and getting a jump on the performance material for 2026.

If you are unable to attend the percussion camp due to a conflict, please email Mr. Beltran at [beltraas@ucmail.uc.edu](mailto:beltraas@ucmail.uc.edu).



## UC Battery (Snare, Tenor, Bass, Cymbals) Video Audition Requirements:

1. **Single-Double-Triple:** 2 Reps at 132 BPM while marking time.
2. **4-3-2-1:** One Trip at 116 BPM while marking time.
3. **Yak-Scents:** One rep of all 4 variations at 100 BPM while marking time (**no cymbals**).
4. **Duple Check Patterns:** One rep of the Check, patterns 1-4, and 11-14 at 84 BPM while marking time.
5. **PAW:** One rep at 116 BPM while marking time.
6. **Solo:** 20-30 second solo of your choice that showcases your skills and musicality.

## Mallet Players Video Audition Requirements:

1. **Single-Double-Triple:** 2 Reps at 116 BPM (One in C Major, one in Bb Major).
2. **4-3-2-1:** Two reps at 116 BPM (one all on C, one on the written pitches).
3. **Yak-Scents:** One rep of the entire exercise on one note "C" with all appropriate rhythms, accents, and stickings. One rep of the entire exercise "on the notes" at 92 BPM.
4. **Duple Check Patterns:** One rep of the Check, patterns 1-4, and 11-14 at 84 BPM while tapping your foot. \*\*You can submit on a drum pad with an audible met, or one one note on a keyboard instrument\*\*
5. **Bearcat Jam 4 Mallet:** One rep of the Bearcat Jam in the key of C major using the 4 mallet grip of your choice at 120 BPM .
6. **Solo:** 20-30 second solo of your choice that showcases your skills and musicality.

## Rhythm Section (Guitar, Bass, Drum Set, Synth) Video Audition Requirements:

1. **Single-Double-Triple:** 2 Reps at 116 BPM (One in C Major, one in Bb Major) on a piano or keyboard instrument. Drum Set Players should play the "Snare drum" part on a pad or on a drum
2. **Duple Check Patterns:** One rep of the Check, patterns 1-4, and 11-14 at 84 BPM while tapping your foot. \*\*This can be submitted on a drum pad with an audible met, or on "C" on your instrument\*\*
3. **Bearcat Jam:** One rep of the Bearcat Jam in the key of C major using the "I-vi-IV-ii-V-I" progression. Feel free to improvise on the chord progression if you are inclined. Drum Set players, please play the written material.
4. **Yak-Scents:** Bass/Guitar please play the "timpani" part, Drum Set play the "rack" and synth play the "synth"
5. **Pregame:** Performances of "Red and Black," "Cheer Cincinnati," and "Give a Cheer" on the appropriate instruments. Guitar and Bass players, please perform the specific part for your instrument. Drum Set players should play the "snare" part for each of these excerpts, and synth players should play the mallet part



## UC Percussion Technique Overview:

While the technique will be explained in detail over the course of the summer camps, here are a few points to help guide your practice:

1. Utilize the Proper Grip for your Instrument:
  - Snare Drummers will use Traditional Grip, and tenors and bass drums will use Matched Grip facilitated by the natural curve of the hands.
  - Front Ensemble will use the Stevens Grip for 4 mallet technique- please see Method of Movement by Leigh Howard Stevens for a thorough explanation of the Stevens Grip.
2. Arms, Wrist, and Finger:
  - We utilize all three of these muscle groups in different proportions to perform our exercises and music.
3. The Music Dictates Technique:
  - Different styles of music and technical passages will require varied approaches to the instruments. Flexibility of touch and approach will allow for a huge range of musical and technical expression
4. Rhythmic Integrity:
  - Individual Rhythmic understanding, and the ability to demonstrate correct rhythms in time, is key to our ability to play together as an ensemble.
5. Stroke Types:
  - Stroke Types are key for homogenous interpretation of the music in performance- the ability to demonstrate consistent full, down, tap, and upstrokes within musical passages is vital to uniform musical and visual performance.
6. Dynamics and Levels:
  - We use a “levels” system to dynamics on the percussion instruments at UC. This level system will be explained in detail over summer camps and throughout the season.
7. Have Fun!!!
  - Raw performance energy and emotion is key to our success as a percussion section, and is only achieved through strong preparation! The better prepared you are with the material, the more fun you can have communicating your performance with each other and with the audience!!!!



## UC Percussion Responsibilities and Procedures:

These responsibilities and procedures are key to our identity as one of the top collegiate marching percussion ensembles in the country. Each member is responsible for the following:

1. All music must be updated and kept in a folder or binder (with sheet protectors). Tablets are allowed for rehearsal purposes
2. ALL Instruments, Implements, hardware, and percussion accessories are to be stored in the proper locations at the conclusion of each rehearsal and cared for outside of rehearsal. This includes taping of sticks, regular inventory of sticks/mallets, and re-stringing mallet instruments when necessary.
3. Maintenance of Equipment:
  - a. Wipe Down and Clean all equipment
  - b. Keep lockers orderly, closed, and LOCKED
  - c. Tighten down screws and bolts on all hardware
  - d. Always put hardware back in the proper locations
  - e. Carefully transport equipment and report any damage directly to Mr. B
  - f. Take proper care and initiative to make sure all instruments remain IN TUNE and sounding great
4. Be a Great Citizen of the Band
  - a. Are you fulfilling your responsibilities to the band and your peers to the best of your ability?
  - b. Always operate from a place of Empathy and Understanding
  - c. If you have an issue, communicate with the appropriate person to address your concerns- as a general rule, it doesn't help to complain to someone who can't do anything about the situation!
5. The Three Keys: **Preparation/Practice/Performance**
  - a. Check your Teams
  - b. Be on Time
  - c. Be Prepared (See the next page)



## UC Percussion Preparation Overview:

As an integral part of the UC Bearcat Bands program, the percussion section's job is to motivate and inspire the rest of the band through performance and leadership. In order to perform at the highest level, it is vital that all UC Percussion Section Members be on the same page with preparation and expectations.

**All Performance Material for the Bearcat Marching Band Percussion section must be memorized to ensure effective rehearsal and performance.**

To demonstrate properly memorized music, each member must know by memory and be able to perform:

1. All Rhythms, Stickings, Accents, and pitches (when applicable) within their music
2. All Dynamic information at each section of the music
3. All Rehearsal Marks and relevant phrase information so we can start and stop together in rehearsal
4. The ability to demonstrate a clear pulse by either marching or "marking time" for every musical phrase when applicable

Use these guidelines to inform your practice and preparation!

Best of luck on your audition process as you prepare material and begin your journey with the UC Bearcat Bands Percussion Section! We look forward to seeing your videos and to continuing to build the legacy of the UC Bearcat Bands!

# Single-Double-Triple

N. Angelis

Tap-off  
♩ = 108-160

**A**

UC Percussion

2 3 4 5

SnareLine  
RRRRRRRRR RRRRRRRRR RRRR... LLL L... RRR R... LLL L... RRRRRR RRRR  
*ff mp* *ff*

TenorLine  
RRRR... LLL L... RRR R... LLL L... RRRRRR RRRR  
*ff*

BassLine  
RRRR... LLL L... RRR R... LLL L... RRRRRR RRRR  
*ff*  
[Position every 4 Counts]

Cymbal Line  
[HH] [Sizz/Suc] *f*

Mallet Percussion  
To Be Played in all Major Keys  
RRRR... LLL L... RRR R... LLL L... RRRRRR RRRR

**B**

6 7 8 10

Snare  
L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L

Tenors  
L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L

BassDr  
L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L

Cym.L  
[HH] [Sizz/Suc] [HH] [Sizz/Suc]

Mar. 1  
L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L R L R L... *f*

**C**

11 12 13

Snare  
R R R R R R R R R R L L L L L L L L L L R L R L R L R L R L R L R L R L

Tenors  
R R R R R R R R R R L L L L L L L L L L R L R L R L R L R L R L R L R L

BassDr  
R R R R R R R R R R L L L L L L L L L L [Crash]

Cym.L  
U

Mar. 1  
R L R L... *f*





Snare

Tenors

BassDr

Cym.L

Mallets

10

Siz/Suc.

U A U B U A U B

R

R

R

**A**

**Yak-scen s**

Casella

$\text{♩} = 96$

vibes - quick edal o acce ts

The musical score is written in 4/4 time with a tempo of 96. It features three staves: Vibes (top), Mari ba (middle), and Synth (bottom). The Vibes staff is marked *mf* and contains a series of chords and notes with accents. The Mari ba staff is also marked *mf* and contains a series of notes with accents. The Synth staff is marked *mf* and contains a series of notes with accents. The Vibes staff is labeled "vibes - quick edal o acce ts". The Mari ba staff is labeled "Mari ba". The Synth staff is labeled "Synth". The Vibes staff is marked "Phaze Wurli Patch P E1 C16". The Mari ba staff is marked "D X P 15 'Electro Kit'". The Synth staff is marked "s a".

Yak-sce s

4

**B**

Vibes  
 Mar.  
 i.  
 ackA  
 Sy th

Musical score for Vibes, Mar., i., ackA, and Sy th. The score is written on five staves. Vibes and Mar. are in treble clef, while i., ackA, and Sy th are in bass clef. The Vibes and Mar. parts feature complex rhythmic patterns with accents and slurs. The i. part is a simple bass line. The ackA part features a series of chords marked with 'X' and '+' symbols. The Sy th part features a complex melodic line with slurs and accents. A bracket groups the Vibes and Mar. staves. A box labeled 'B' is positioned between the Vibes and Mar. staves.



The musical score is divided into three main sections: Vibes, Mar., and Synth. Each section contains two staves (treble and bass clef) and a guitar part.

- Vibes:** The top staff features a melodic line with notes and rests. The middle staff contains rhythmic patterns with 'r' and 'L' markings. The bottom staff shows guitar chords with 'V' and 'p' markings.
- Mar.:** Similar to Vibes, it has a melodic staff, a rhythmic staff with 'r' and 'L' markings, and a guitar staff with 'V' and 'p' markings.
- Synth:** The top staff has a melodic line. The middle staff contains rhythmic patterns with 'V' markings. The bottom staff shows guitar chords with 'V' and 'p' markings.

Labels 'Vibes', 'Mar.', and 'Synth' are positioned above their respective sections. The guitar part is indicated by a bracketed line connecting the bottom staves of the Vibes and Synth sections.

# Yak-scen s

**A**

♩ = 96

R | r | r | r | r | R | r | L | r | r | r | r | R | | R | | R | | R | r | L | r | r | r |

*mf*

3

r | Lr | Lrr | Lr | Lrr | Lr | Lrr | L | R | r | r | L | R | r | L | R | | R | | R | | R | | R | | R | | R | | R | | r | r |

6

**B**

R | r | L | R | r | L | R | r | r | r | r | R | r | r | r | r | L | R | r | r | r | r | L | R | Lr | L | Rr | R | r | r | r | r | r |

*f*

9

R | L | r | L | R | r | r | R | r | r | r | r | r | r | r | R | r | r | L | r | r | R | r | r | L | r | r | R | r | r | L |

11

r | r | L | r | L | r | r | L | r | L | r | r | L | r | r | L | r | r | r | L | r | r | r | r | R | r | r | L | r | r | r | r | R |

# Yak-scen s

**A**

vibes quick pedal on accents

♩ = 96

3 *mf*

6

**B**

9

*f*

11

# Yak-scen s

Pha li Patch  
PRE1 C16

**A**

♩ = 96

Musical notation for section A, measures 1-5. Treble clef, 4/4 time, key signature of two flats. Bass clef accompaniment. Dynamics include *mf*.

6

**B**

Musical notation for section B, measures 6-9. Treble clef, 4/4 time, key signature of two flats. Bass clef accompaniment. Dynamics include *f*.

10

Musical notation for section B, measures 10-13. Treble clef, 4/4 time, key signature of two flats. Bass clef accompaniment.

Rack

# Yak-scen s

Casella

DTX Electro Kit

**A**

♩ = 96  
snap>

*mf*

toms

6

**B**

toms

10

# Check Patterns - Duple

Thom Hannum

check

The image displays a musical score for 'Check Patterns - Duple' in 2/4 time. It consists of 14 numbered patterns, each on a single staff. The patterns are as follows:

- 1:** A sequence of eighth notes: r l r l r l etc.
- 2:** A sequence of eighth notes with slurs: r l r l r l etc.
- 3:** A sequence of eighth notes: r l r l r l etc.
- 4:** A sequence of eighth notes: r l r l r l etc.
- 5:** A sequence of eighth notes with slurs: r l r l r l etc.
- 6:** A sequence of eighth notes with slurs: r l r l r l etc.
- 7:** A sequence of eighth notes with slurs: r l r l r l etc.
- 8:** A sequence of eighth notes with slurs: r l r l r l etc.
- 9:** A sequence of eighth notes with slurs: r l r l r l etc.
- 10:** A sequence of eighth notes with slurs: r l r l r l etc.
- 11:** A sequence of eighth notes with slurs: r l r l r l etc.
- 12:** A sequence of eighth notes with slurs: r l r l r l etc.
- 13:** A sequence of eighth notes with slurs: r l r l r l etc.
- 14:** A sequence of eighth notes with slurs: r l r l r l etc.

# Bearcat Jam

## UC Percussion

**A**

**Mallet Percussion**  
♩ = 120-160  
To Be Played in all Major Keys  
*f*

**Drumset**  
On Share  
*f*  
R R R R R R L L L L L L R R R R R R L L L L L L R R R R R R

**Synth**  
*f*  
I vi IV ii V I

**Bass Guitar**

1 2 3 4 5 6

**Mallet Percussion**  
1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2  
4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

**Dr. Set**  
HH Shuffle  
3 3

**Pno.**  
*f*  
I vi IV ii V

**B. Guit.**

7 8 9 10 11

Mallet Percussion

Dr.Set

Pno.

B. Guit.

"TAG"

Ride Bell

12 13 14 15 16

Mallet Percussion

Dr.Set

Pno.

B. Guit.

17 18 19 20 21

Bass Guitar  
Bass Guitar

# UNIVERSITY OF CINCINNATI

## RED AND BLACK

Music by Alan T. Waterman  
Lyrics by Curtis R. Beresford  
Published in 1917  
Arranged by Dowell Taylor in 1981  
Edited by Unknown sometime in the 1990s or 2000s  
Edited by Christopher Nichter 2018-2021

Allegro con brio ♩=144

Musical notation for the first staff, starting with a bass clef and 4/4 time signature. The melody begins with a rest, followed by a series of eighth and quarter notes. Dynamics include *ff* and *f*.

**A**

Musical notation for the second staff, continuing the melody with eighth and quarter notes.

13

**B**

Musical notation for the third staff, starting at measure 13. The melody continues with eighth and quarter notes.

18

Musical notation for the fourth staff, starting at measure 18. The melody continues with eighth and quarter notes.

**C**

Musical notation for the fifth staff, starting at measure 18. Dynamics include *p*, *mp*, and *mf*.

29

**D**

Musical notation for the sixth staff, starting at measure 29. Dynamics include *f* and *sfz*.

**E**

Musical notation for the seventh staff, starting at measure 29. The melody concludes with a final note.



# UNIVERSITY OF CINCINNATI RED AND BLACK

Music by Alan T. Waterman  
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Published in 1917  
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Edited by Christopher Nichter 2018-2021

Allegro con brio ♩=144

top line and bottom line are separate parts

The first system of music is in 4/4 time and B-flat major. It consists of two staves. The top staff begins with a whole rest, followed by a series of chords and eighth notes. The bottom staff begins with a whole rest, followed by a series of chords and eighth notes. Both staves are marked with a fortissimo (ff) dynamic.

A

Section A consists of two staves. The top staff features a melodic line with eighth and quarter notes, and some chords. The bottom staff provides a rhythmic accompaniment with eighth and quarter notes.

B

Section B consists of two staves. The top staff continues the melodic line from section A. The bottom staff continues the rhythmic accompaniment.

C

Section C consists of two staves. The top staff features a melodic line with eighth and quarter notes, and some chords. The bottom staff provides a rhythmic accompaniment with eighth and quarter notes.

D

Section D consists of two staves. The top staff features a melodic line with eighth and quarter notes, and some chords. The bottom staff provides a rhythmic accompaniment with eighth and quarter notes.

E

A musical score for guitar in E major, 4/4 time, consisting of four measures. The score is written on a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and one flat (Bb). The first measure contains a chord progression: E2-G2-A2-B2 (quarter), E2-G2-A2-B2 (quarter), E2-G2-A2-B2 (quarter), and E2-G2-A2-B2 (quarter). The second measure contains: E2-G2-A2-B2 (quarter), E2-G2-A2-B2 (quarter), E2-G2-A2-B2 (quarter), and E2-G2-A2-B2 (quarter). The third measure contains: E2-G2-A2-B2 (quarter), E2-G2-A2-B2 (quarter), E2-G2-A2-B2 (quarter), and E2-G2-A2-B2 (quarter). The fourth measure contains: E2-G2-A2-B2 (quarter), E2-G2-A2-B2 (quarter), E2-G2-A2-B2 (quarter), and E2-G2-A2-B2 (quarter). The piece ends with a double bar line.

# UNIVERSITY OF CINCINNATI

## GIVE A CHEER

Words and Music by Jean Frances Small

Published in 1927

Arranged by Dowell Taylor in Unknown Year

Re-Engraved and Edited by Christopher Nichter 2020-21

"Short Tag Ending" Written by Christopher Nichter 2020

Allegro con brio ♩=144

Stickclicks

The musical score is written for a snare line in 4/4 time, marked 'Allegro con brio' with a tempo of 144 beats per minute. It consists of two staves. The first staff contains measures 1 through 16, and the second staff contains measures 17 through 28. The score includes various rhythmic patterns, including eighth and sixteenth notes, triplets, and rests. Dynamic markings such as *ff*, *mp*, and *ffl* are used throughout. There are two main sections: Section A (measures 1-16) and Section B (measures 17-28). Section A includes an 'OPTIONAL REPEAT' section from measure 14 to 15, with a note that if not repeated, the player should go to the 2nd ending. Section B is labeled 'SHORT TAG ENDING' and includes a '2. 3' ending. The score also features 'Stickclicks' in measures 1-2 and 'A/B Divisi' in measure 10. Measure numbers 1 through 28 are indicated below the staves.

**A**

**B**

OPTIONAL REPEAT;  
if not repeating, go to  
2nd ending instead

SHORT TAG ENDING

22 *mp* *ff* 23 24 25

26 27 28

# UNIVERSITY OF CINCINNATI CHEER CINCINNATI (With Tag)

Allegro con brio  $\text{♩} = 144$

4 2

**A** 5 7 *ff* 8

9 *f* 10 11 12 13 14 15 16

**B**

17 **C** 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

GO, RED! GO, BLACK! GO... BEAR-CATS! FIGHT! FIGHT! FIGHT! GIVE ME A

33 **D** 34 35 36 37 38 39 40

B - E - - A - R C - A - T - S GO... U - CI

41 *f* 42 43 44 45 46 47 48

49  $\text{♩} = 144$  50 51 52 53 54 55 56

**TAG!**

57

# UNIVERSITY OF CINCINNATI CHEER CINCINNATI (With Tag)

Allegro con brio  $\text{♩} = 144$

**A**

**B**

**C**

25 GO, 26 RED! 27 GO, 28 BLACK! 29 GO... 30 BEAR-CATS! 31 FIGHT! FIGHT! 32 FIGHT! GIVE ME A

**D**

41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56

**TAG!**

57

# UNIVERSITY OF CINCINNATI CHEER CINCINNATI (With Tag)

Uncredited. First appears in 1917 UC Song Book.  
Arranged by Randol Alan Bass in 1979  
Re-Engraved and Edited by Christopher Nichter 2020-21

Allegro con brio ♩=144

4

5 6 7 8

A

9 10 11 12 13 14 15 16

B

17 18 19 20 21 22 23 24

C

25 41 42 43 44 45 46 47

D

48 49 50 51 52 53 54 55 56

♩=144  
TAG!

57



# UNIVERSITY OF CINCINNATI

## GIVE A CHEER

Words and Music by Jean Frances Small

Published in 1927

Arranged by Dowell Taylor in Unknown Year

Re-Engraved and Edited by Christopher Nichter 2020-21

"Short Tag Ending" Written by Christopher Nichter 2020

Allegro con brio  $\text{♩} = 144$

**A**

2 *f* 3 4 5

6 **B** 7 8 9 10

11 12 13 14 15 16

OPTIONAL REPEAT;  
if not repeating, go to  
2nd ending instead

17 18 19 20 21

SHORT TAG ENDING

22 23 24 25 26 *ff* 27 28

# UNIVERSITY OF CINCINNATI GIVE A CHEER

Words and Music by Jean Frances Small  
Published in 1927  
Arranged by Dowell Taylor in Unknown Year  
Re-Engraved and Edited by Christopher Nichter 2020-21  
"Short Tag Ending" Written by Christopher Nichter 2020

Allegro con brio ♩=144

**A**

Musical notation for section A, measures 1-7. The piece is in 4/4 time with a key signature of two flats. Measure 1 is a whole rest. Measure 2 has a quarter rest followed by a quarter note G4. Measure 3 starts with a forte (f) dynamic and contains a quarter note G4, an eighth note A4, and an eighth note B4. Measure 4 has a quarter note C5. Measure 5 has a quarter note D5. Measure 6 has a quarter note E5. Measure 7 has a quarter note F5.

**B**

Musical notation for section B, measures 8-15. Measure 8 has a quarter note G4. Measure 9 has a quarter note A4. Measure 10 has a quarter note B4. Measure 11 has a quarter note C5. Measure 12 has a quarter note D5. Measure 13 has a quarter note E5. Measure 14 has a quarter note F5. Measure 15 has a quarter note G5, marked with a first ending bracket and a forte (ff) dynamic.

OPTIONAL REPEAT;  
if not repeating, go to  
2nd ending instead

Musical notation for section B continuation, measures 16-21. Measure 16 has a quarter note G4, marked with a forte (f) dynamic. Measure 17 has a quarter note A4. Measure 18 has a quarter note B4. Measure 19 has a quarter note C5. Measure 20 has a quarter note D5, marked with a first ending bracket and a fortissimo (ff) dynamic. Measure 21 has a quarter note E5, marked with a forte (f) dynamic.

**SHORT TAG ENDING**

Musical notation for the short tag ending, measures 22-28. Measure 22 has a quarter note G4. Measure 23 has a quarter note A4. Measure 24 has a quarter note B4. Measure 25 has a quarter note C5. Measure 26 has a quarter note D5, marked with a fortissimo (ff) dynamic. Measure 27 has a quarter note E5. Measure 28 has a quarter note F5.

# UNIVERSITY OF CINCINNATI GIVE A CHEER

Words and Music by Jean Frances Small

Published in 1927

Arranged by Dowell Taylor in Unknown Year

Re-Engraved and Edited by Christopher Nichter 2020-21

"Short Tag Ending" Written by Christopher Nichter 2020

Allegro con brio  $\text{♩} = 144$

**A**

2  
3 *f* 4 5 6 7 8

**B**

9 10 11 12 13 14

OPTIONAL REPEAT;  
if not repeating, go to  
2nd ending instead

15 16 17 18 19 20

SHORT TAG ENDING

21 22 23 24 25 26 *ff* 27 28

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Allegro con brio ♩=144

Stickclicks

**A**

*ff* *ffl mp* *mp* *ff* *ffl mp*

1 2 3 4 5

6 **B** 7 *ffl mp* 8 9 10 A/B Divisi

11 *ffl mp* 12 13 14 *mp* *ff* 15 *ffl mp* 16

OPTIONAL REPEAT;  
if not repeating, go to  
2nd ending instead

17 18 *f* *mp* *ff* 19 20 21 B R

**SHORT TAG ENDING**

22 *mp* *ff* 23 24 25

26 27 28

Detailed description: This is a snare line score for the piece 'Give a Cheer' from the University of Cincinnati repertoire. The score is written for a snare drum in 4/4 time with a tempo of Allegro con brio at 144 beats per minute. It consists of two staves of music. The first staff contains measures 1 through 16, and the second staff contains measures 17 through 28. The score includes various rhythmic patterns, including stickclicks, triplets, and sixteenth-note runs. Dynamic markings range from fortissimo (ff) to mezzo-piano (mp). There are two main sections, A and B, and a 'Short Tag Ending' section. A box indicates an optional repeat for measures 14-15, with a note to go to the 2nd ending if not repeating. The score concludes with a final flourish in measure 28.