

The Golden Band from Tigerland

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Preparation Strategies:

As the percussion section our timing is an incredibly important aspect of what we do. Timing is important for our role within the musical ensemble and for maintaining the integrity of the rhythms we play. Pay attention to how certain sticking patterns affect your rhythmic tendencies. Don't practice difficult parts at tempos that are faster than your hands can play, or you'll end up practicing bad habits.

Practice with a metronome to focus on good timing and rhythmic accuracy. To make it more enjoyable and realistic, play your various exercises along with music you like to listen to. It's generally the same thing as using a metronome, but it gives you a musical context on which to base your playing. This is the foundation of ensemble playing. Groove along with it and enjoy it!

This is a college drumline. You must have chops to get by. Your chops (technical strength and proficiency) are one of the basic building blocks of your contribution to the ensemble. This doesn't mean showing up to auditions with every hybrid rudiment and stick trick ever invented ready to whip out at the first chance. That stuff is a lot of fun and we don't mind

When practicing in front of a mirror, continually ask yourself the following questions:

Are my heights correct?

Are stick paths (R and L) straight up and down?

Are there any extra motions? (shoulder ticks, elbow motion, etc.)

Is my body symmetrical? (right and left shoulders parallel and even)

Do I look relaxed?

Do I make it "look easy"?

!"

When you practice, you should constantly evaluate how you feel and look. You should critique how you sound. Does it sound good? Does it flow? Are the sticks resonating at all times? Does it sound relaxed? Am I breathing calmly and evenly when I play? Is there tension in my back? Shoulders? Arms? Wrists? Do I sound like I am "owning" the music? Constant self-evaluation is important in your development as a rudimental percussionist. If something isn't right, you have the tools to diagnose the problem, find a solution (practice tip), and fix it. !"

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Marking time is important, as this is a movement-based activity. If your feet are not in time, you will not play in time. Your heel should be impacting EXACTLY on the beat. Your feet must be in time. ! If you follow the above practice guidelines, you will be amazed at your progress!

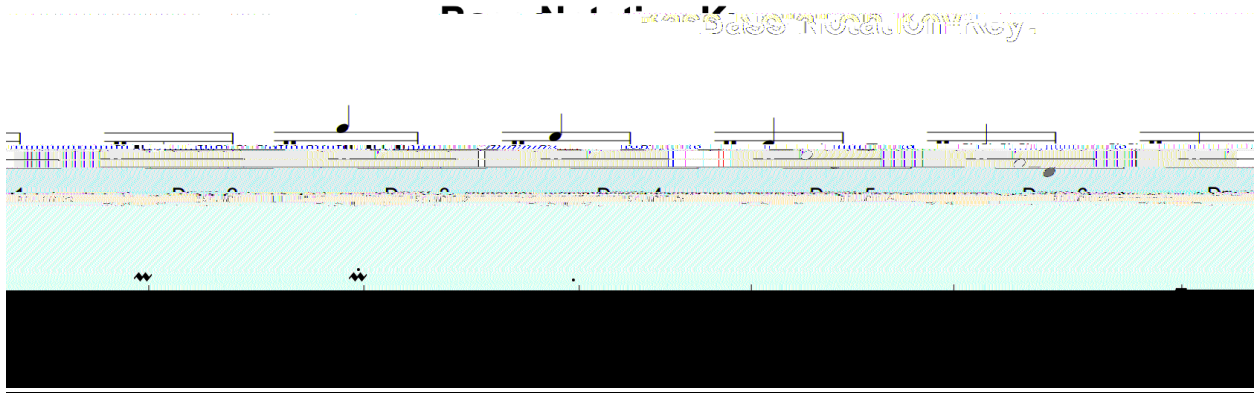
Have all the audition material in a binder with sheet protectors as we will be rehearsing outside. In the case we are rehearsing with music outdoors and it is windy, bring a handful of binder clips to keep your music in place. Other items to bring to the clinics, band camp, and throughout the season include ear plugs, stick tape, sunscreen, and water.

Technique Guidelines:

This section serves as an outline to the fundamentals of our technique. In order to achieve our goal of being the absolute best in the activity, we must simultaneously achieve exact uniformity in technique, touch, sound quality, rhythmic clarity, and dynamic clarity. Each individual in the line must be accountable for their individual performance and be aware of the accompanying responsibilities with regard to the percussion ensemble and full ensemble. This information, combined with the exercises, helps you achieve the highest degree of performance possible.

A great quality of sound and approach to the drum starts with the grip of the stick. In order to produce a full, resonant tone from the drum, it is important that your hands maintain a relaxed grip around the stick at all times, allowing the stick to resonate in your hand. If you hold the stick too tightly, you dampen the stick's natural vibrations and "choke off"

Bass Drum Notation Key:



Accurate stick heights promote musical and visual uniformity within the percussion section. Each stick height refers to the distance between the head and the playing surface.

pp (pianissimo) = 1 inch

p (piano) = 3 inches (common tap height)

mp (mezzo-piano) = 6 inches

mf (mezzo-forte) = 9 inches

f (forte) = 12 inches

ff (fortissimo) = 15 inches, approx. (vertical/arm added)

Fundamental Studies:

The following portion of the technique packet consists of standard exercises that are considered customary practice within the contemporary marching percussion setting. These will primarily be used

8-8-16
LSU Drumline 2024

Steven Wimberley

q



q

LSU Drumline 2024

16th Note

LSU Drumline 2024

Steven Wimberley

q

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LSU Drumline 2024

Steven Win Wine

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LSU Drum!

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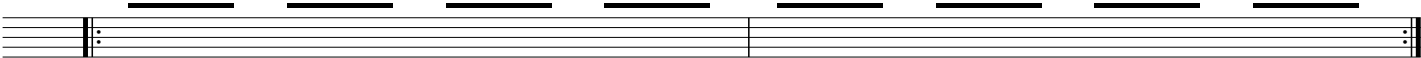
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Triple Accents

Steven Wimberley

LSU Drumline 2024

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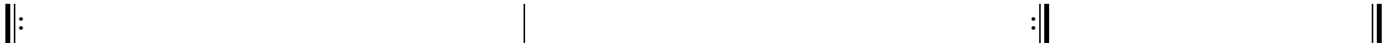
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Triple Bucks Variations

Steven Wimberley

LSU Drumline 2024

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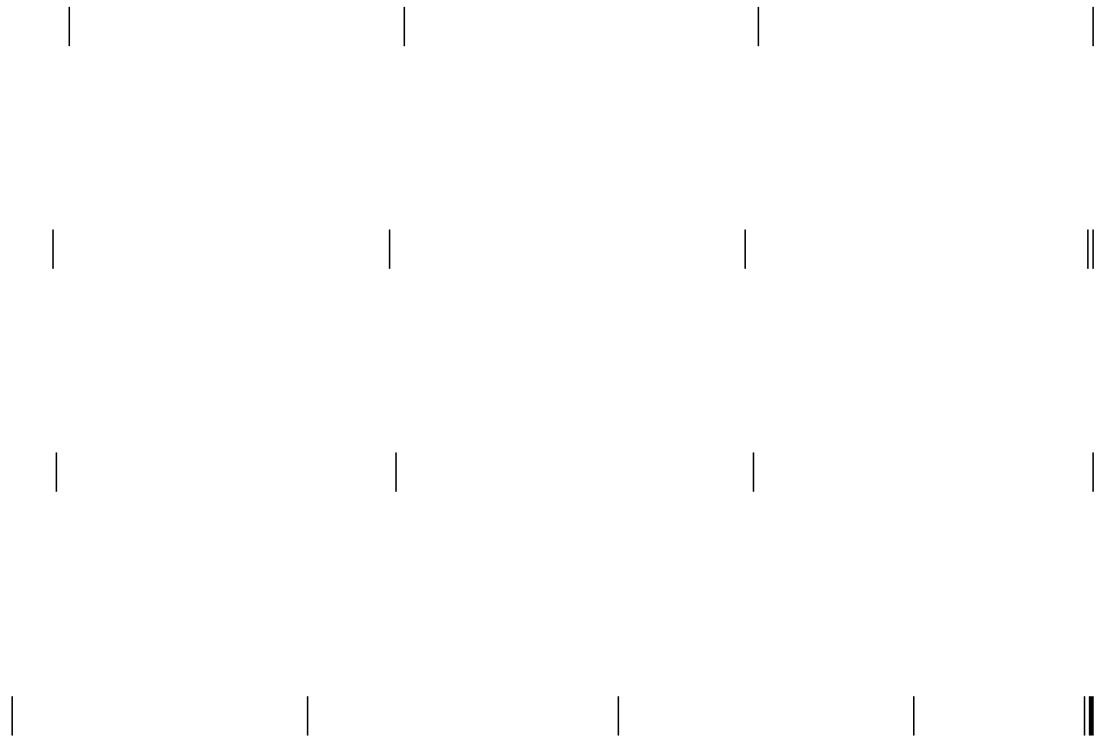


Double/Triple-Beat

LSU Drumline 2024

Steven Wimberley

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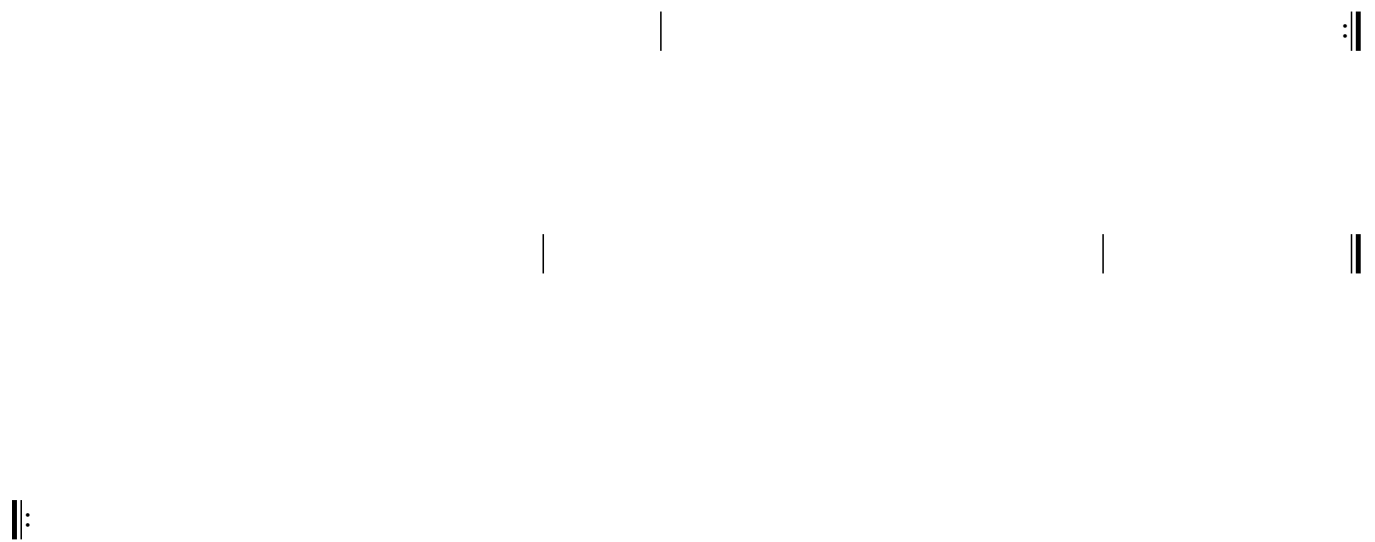


Duple Pressure Study

LSU Drumline 2024

Steven Wimberley

a



Triple Pressure Study

LSU Drumline 2024

Steven Wimberley

a



Flam Accent Builder

LSU Drumline 2024

Steven Wimberley

a

R r r r R r r r R r r r R r r r

R r r r R r r r R r r r R r r r

R | r r r R | r r r R | r r r R | r r r

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

R | r L r | R | r L

Flam Tap Builder

LSU Drumline 2024

Steven Wimberley

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R r r R r r R r r R r r R r r R r r R r r R r r

R r r R r r R r r R r r R r r R r r R r r R r r

R r L R r L R r L R r L R r L R r L R r L R r L

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

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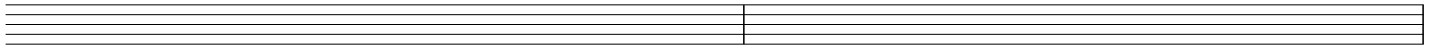
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Invert Builder

LSU Drumline 2024

Steven Wimberley

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Triplet Grid

LSU Drumline 2024

Steven Wimberley

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Exercises:

These supplementary exercises are a culmination of our foundational studies. These exercises maintain the same fundamental aspects of sound production, technique, and ensemble skills but also incorporate a particular performance characteristic that we are attempting to achieve on a daily basis.

These exercises will primarily be used during the regular season when there is not a great deal of time to run multiple exercises before a rehearsal or game.

- 8-8-16*
- Scud Flood*
- Old Mojo
- New Mojo
- Cameron-Flameron (Cam-Flams) *

*= variation-based exercise that will cover a wide variety of techniques, dynamics, etc.

8-8-16 (Bass Splits)

Steven Wimberley

q = 100-240

Unisons

LSU Drumline 2024

A musical staff with five lines. Above the staff, there are seven thick black horizontal bars representing rhythmic notation. Below the staff, there are three labels: 'R' under the first bar, 'L' under the second bar, and 'R' under the third bar. The staff is divided into measures by vertical lines.

f

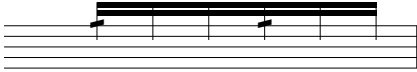
A musical staff with five lines. Above the staff, there are two thick black horizontal bars representing rhythmic notation. Below the staff, there are two labels: 'L' under the first bar and 'R' under the second bar. The staff is divided into measures by vertical lines.

A series of vertical lines indicating measure boundaries. There are four lines in the first row, four in the second row, and one in the third row. The lines are positioned at the same horizontal locations as the measure boundaries in the musical staves above.

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Dotted Quarter Note Variation Examples:

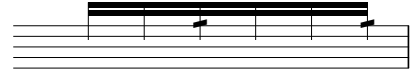
3/8 Downbeat Drags



3/8 Tap Drags



3/8 Outside Drags



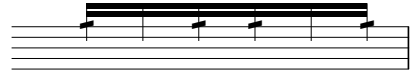
3/8 Downbeat Fives



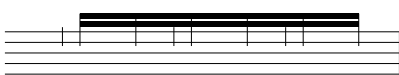
3/8 Tap Fives



3/8 Outside Fives



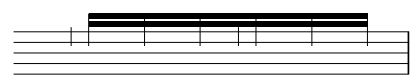
3/8 Flam-Taps



3/8 Inverted-Flam-Taps



3/8 Flam-Accents



3/8 Flam-Drags



3/8 Cheeses



3/8 Flam-Fives



Old Mojo

LSU Drumline 2024

Steven Wimberley

♩ = 132-190



New Mojo

LSU Drumline 2024

Steven Wimberley

♩ = 132-190



Cameron-Flameron

LSU Drumline 2024

♩ = 80-120