

The Golden Band from Tigerland



Drumline Audition Handbook 2024
CYMBAL LINE

-
- 1st Round Video Audition Assignments
 - Preparation Strategies
 - Technique Guidelines
 - Notation Key
 - Fundamental Studies
 - Exercises

Preparation Strategies:

Timing:

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!

Chops:

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

Confidence:

Performance must be authentic. At the levels we strive for, you can't fake it. It is important that you play with a high degree of confidence and authority so you can be in charge of what you are doing. This doesn't mean putting on the "mean face" and acting tough. In fact, it's just the opposite. Confident players play with a level of calmness and relaxation that should "feel good" to both the player and the listener. True confidence is a powerful thing and will help you fit into the line.

Practice:

Correct practice is crucial to your development. We can define practicing correctly as:

- Practicing with a plan and setting goals
- Practicing those things you can't play perfectly
- Practicing with a metronome
- Practicing in front of a mirror
- Constant self-evaluation of your quality of sound/efficiency/tempo control
- Marking time while you practice

Practicing with a Plan/Setting Goals:

Practicing with a plan or goal is crucial to your development as a rudimental percussionist. Having a plan allows you to be methodical and smart about your approach. This approach leads to efficiency. The more efficient you are at practicing, the quicker you will become a more consistent player.

Additionally, keep a practice journal. Writing things down will keep you organized. Seeing your progress in writing will help you crystalize your improvement. Playing rudiments slow is important . . . slow things down. You'll be amazed at how much better your control will be and how much of a better overall player you will become.

Practicing those things you can't play perfectly:

It is very easy to play things that feel good and sound good. However, you should be disciplined enough to play things you can't play perfectly. Make everything you play sound perfect and feel good! Your job is to be a master of all motions at all tempos, so practicing things you don't feel completely comfortable with is key.

Practicing with a Metronome:

Tempo control is crucial as a percussionist and is probably the single most important trait you, as an individual performer, can bring to the table. There is simply no substitute for practicing with a metronome. Keep it fresh by practicing to a half-time feel. Try putting the metronome on the upbeat and keep a constant, steady pulse. Experiment. TEMPO CONTROL IS EVERYTHING.

Practicing in Front of a Mirror:

Practicing with correct height control is crucial to your development. Practicing in front of a mirror allows the performer to observe any height discrepancies, Y-axis motion, weird facial tweaks, etc., and to fix any of the above.

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

- ! Are my positions correct?
- ! Is the instrument traveling smoothly in its path?
- ! Are there any extra motions? (shoulder ticks, elbow motion, etc.)

Constant Self-Evaluation: ! "

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? Is the instrument resonating when it should? 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 and fix it. ! "

"

Marking Time while you Practice: ! "

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!

Other tips:

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:

Preface:

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

Set Position:

At set position, the cymbals will rest next to your side, about an inch away from your body. Keep elbows slightly bent so as to facilitate rapid movement to the playing position.

Horizontal Port:

Begin by holding both cymbals out in front of you, away from your body. The right cymbal hovers over the left, with 1" - 2" separating them. The center of the cymbals should be about mid-chest height with the edges lining up at an angle from the left shoulder to the right hip.

Vertical Port:

Hold the cymbals out in front of your face, vertically. You should be looking directly in between the 1" - 2" gap of the cymbals. This position is used for traditional crashes and to facilitate movement to the "tap" and "zing" position.

General Guidelines:

- Always strive for a good tone.
- Play with intensity but play musically.
-

Cymbal Splits:

Cymbals are much like our marching bass drum unit and require a solid foundation in timing. You should be prepared to play both in a duple and triple meter. You should be able to clap on your hands through all the parts and rhythms. Additionally, to add interest to the music, we will split rhythms throughout the cymbal line. This will be done one of two ways, either in a four-way split or an A/B split. In the four-way split, the cymbal line will be divided into four groups. In an A/B split, we divide the cymbal line in half and split the part evenly. Assume that you will be required to play any part during a split and practice accordingly. Examples of these splits can be seen in the notation key and exercises portions of this packet.

Cymbal

Tap Chokes:

- Soft, thin sound created by tapping the edge of one cymbal with the other and then immediately pulling into the body to dampen the sound.!

Hi-Hats:

- Medium volume "chick" sound created when the cymbals edges are pressed against body and the front of cymbals are pushed together. The resulting effect should sound like hi-hats on a drumset.

Sizzles:

- A long, sustained sound that is created by bringing the cymbals together with a gentler force than a crash. The resulting effect should sound like a "sizzle".

Sucks:

- A vacuum effect created by placing the cymbals directly against

Fundamental Studies:

Preface:

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 behind the scenes to develop sound production and to facilitate proper technique. These exercises will play an integral part of the development of the LSU Drumline and will set a foundation for our sound approach and ensemble playing.

Contents:

Legato Studies:

- 8-8-16
- Countdown
- 16th Note Legatos
- 16th Note Timing
- 16th Note Singles
- Triplet Legatos
- Triplet Timings
- Triplet Singles

Fulcrum Studies:

- Double/ Triple Beat
- Duple Pressure Study
- Duple Chicken and a Roll
-

Accent Studies:

- Duple Accents
- Duple Bucks Variations
- Triple Accents
- Triple Bucks Variations

8-8-16

LSU Drumline 2024

Steven Wimberley



16th Note Legatos

LSU Drumline 2024



16th Note Timing

LSU Drumline 2024



Steven Wimberley

16th Note Singles

LSU Drumline 2024

Steven Wimberley



Triplet Legatos

LSU Drumline 2024

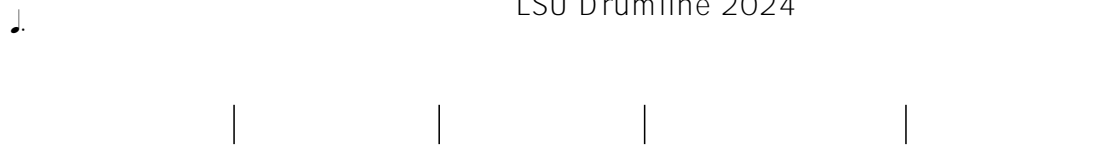
Steven Wimberley



Triplet Timing

LSU Drumline 2024

Steven Wimberley



Triplet Singles

LSU Drumline 2024

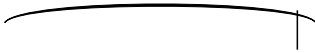
Steven Wimberley



Duple Accents

LSU Drumline 2024

Steven Wimberley



Triple Bucks Variations

LSU Drumline 2024

Steven Wimberley

♪

||

|

|||

|

||

||

|

|||

|

||

||

♪

♩

|

LSU Drumline 2024

↓

Exercises:

Preface:

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.

Contents:

- 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 (Cymbal Splits)

Steven Wimberley

♩ = 100-240

Crash, Choke, Hi-Hats

4

4/4

f

This staff shows a 4/4 time signature and a dynamic marking of *f*. It contains a whole note in the first measure, followed by two measures of rests, and then two measures with slanted lines representing cymbal effects.

||

This staff contains a whole note in the first measure, followed by two measures of rests, and then two measures with slanted lines representing cymbal effects.

Hi-Hat Splits

4/4

f

This staff shows a 4/4 time signature and a dynamic marking of *f*. It contains a whole note in the first measure, followed by two measures of rests, and then two measures with slanted lines representing cymbal effects.

This staff contains a whole note in the first measure, followed by two measures of rests, and then two measures with slanted lines representing cymbal effects.

4/4

A horizontal line with four vertical tick marks, indicating the end of each measure in a 4/4 time signature.

4/4

A horizontal line with four vertical tick marks, indicating the end of each measure in a 4/4 time signature.

A horizontal line with four vertical tick marks, indicating the end of each measure in a 4/4 time signature.

LSU Drumlinén



♪ = 132-190

LSU Drum!

Cameron-Flameron

LSU Drumline 2024

Cameron Schreiber
Steven Wimberley

♩ = 80-120

The musical score is written for a drum set in 4/4 time. It consists of four staves. The first staff is the snare drum part, starting with a dynamic marking of *f*. The second staff is the tom-tom part, featuring a complex rhythmic pattern with many sixteenth notes and slurs. The third staff is the bass drum part, mirroring the snare drum's rhythmic structure. The fourth staff is the cymbal part, which includes a variety of cymbal techniques such as flams, licks, and sustained patterns. The piece concludes with a final cymbal flourish.