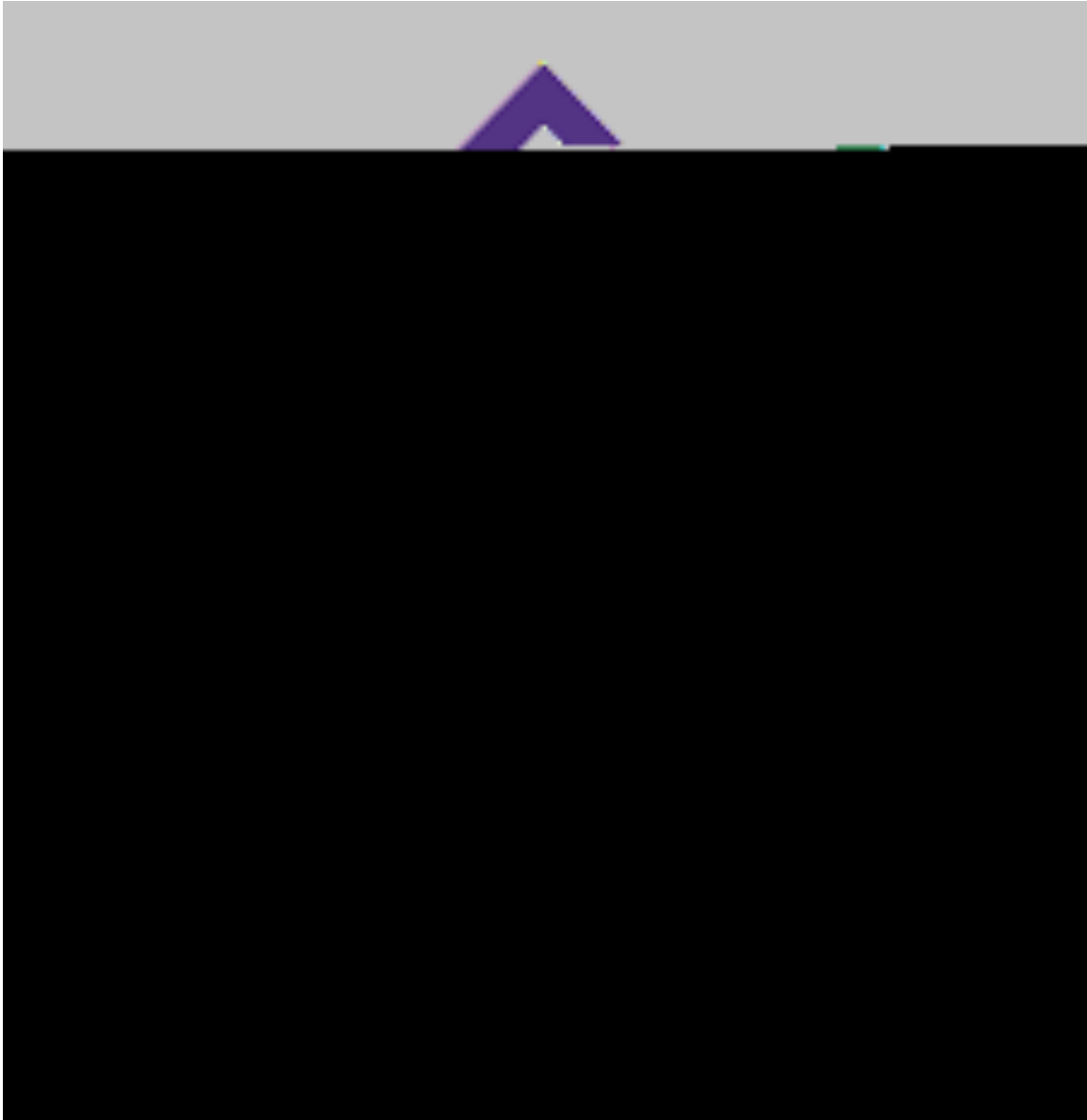


The Golden Band from Tigerland



Drumline Audition Handbook 2024

SNARE LINE

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

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Submission Requirements:

All 1st round video submissions must include an audible metronome, marking time, and a view of the performers entire body. The

Timing:

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:

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. Play things slow, off the left, or whatever you can do to expand your repertoire.

Practicing on a Drum:

A practice pad does not give you the same feel as a drum. There is no substitute for the chops you will gain practicing on a drum versus a practice pad . . . no exceptions, period.

Practicing with a Metronome:

Tempo control is crucial as a rudimental 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:

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"?

Constant Self-Evaluation: !

Preface:

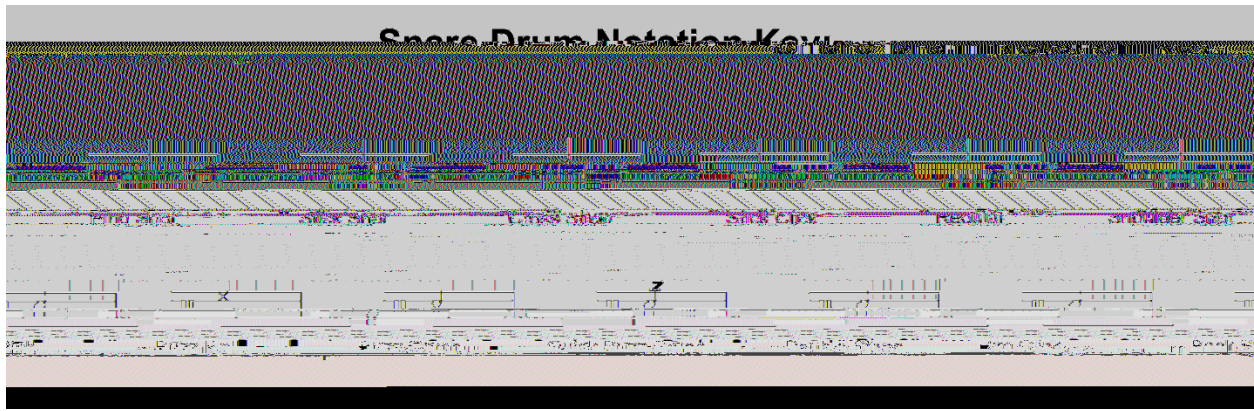
This section serves as an outline to the fundamentals of our technique. In order to achieve our goal of being the absolute best in the activity, we must simultaneously achieve exact uniformity in technique, touch, sound quality, rhythmic clarity, and dynamic clarity. Each individual in the line must 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.

Implement Grip:

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

order to employ the fingers properly, the stick should lay through the fleshy part of your palm opposite your thumb.

The palm of your hand should not be flat to the drum (German grip) nor should the thumb be completely on top of the stick (French grip). The crease created between the thumb and the index finger should be turned to an approximate 45



Heights:

Accurate stick heights promote musical and visual uniformity within the percussion section. Each stick height refers to the distance between the bead 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)

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:

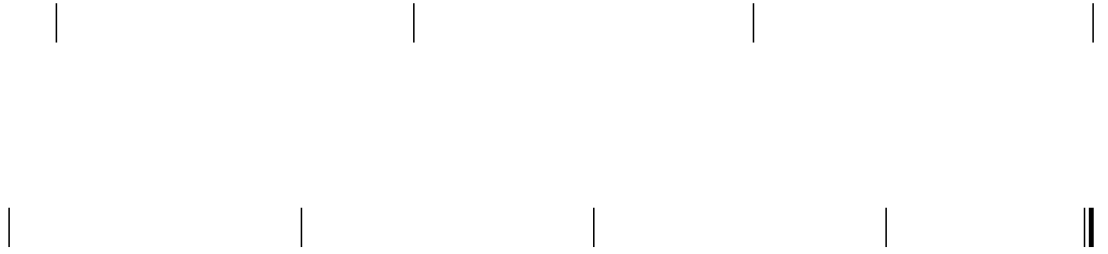
- 8-8-16
- Countdown
- 16th Note Legatos
- 16th Note Timing
- 16th Note Singles
- Triplet Legatos
- Triplet Timings
- Triplet Singles

Accent Studies

8-8-16
LSU Drumline 2024

Steven Wimberley

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q

LSU Drumline 2024

16th Note

LSU Drumline 2024

Steven Wimberley

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LSU Drumline 2024

Steven Win Wine

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LSU Drum!

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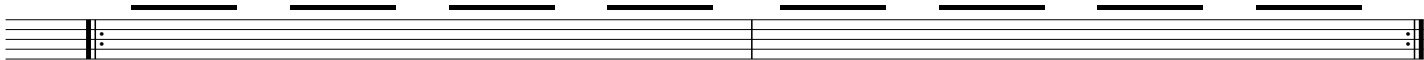
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Triple Accents

Steven Wimberley

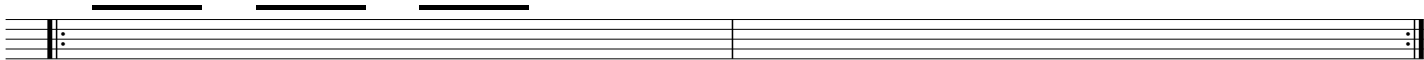
LSU Drumline 2024

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Triple Bucks Variations

Steven Wimberley

LSU Drumline 2024

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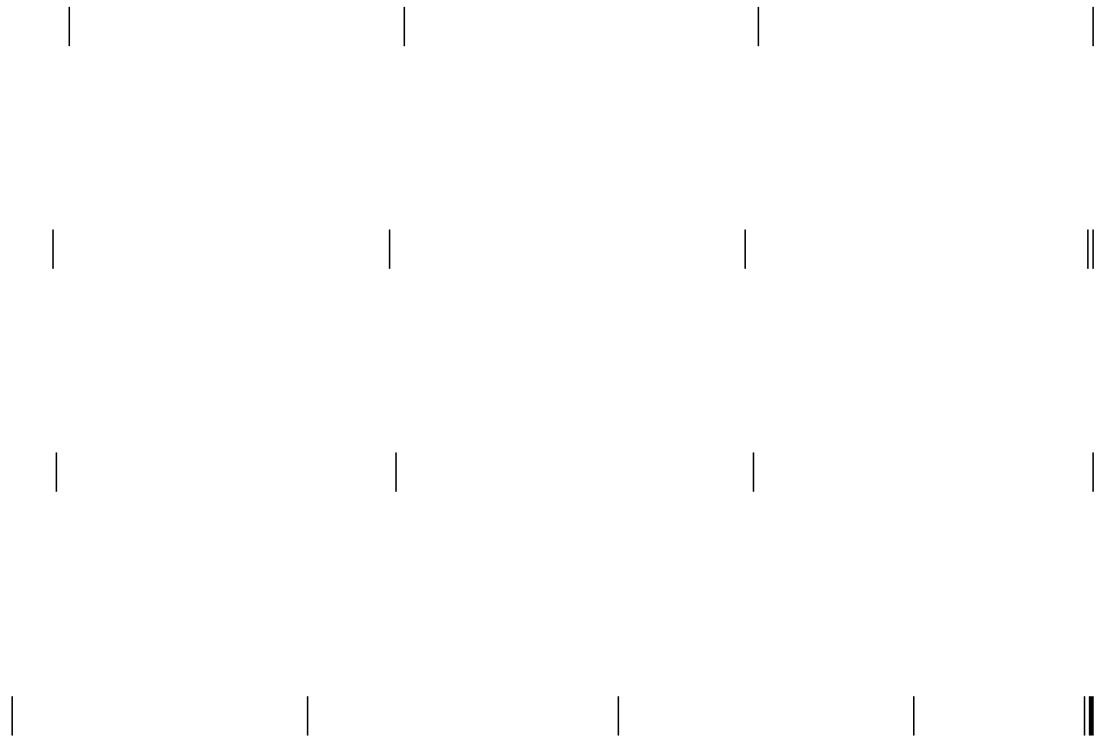


Double/Triple-Beat

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Duple Pressure Study

LSU Drumline 2024

Steven Wimberley

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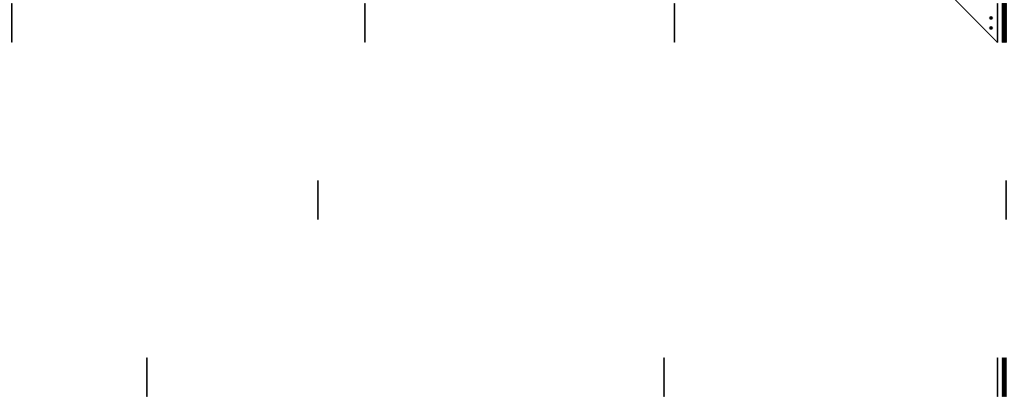


Triple Pressure Study

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Steven Wimberley

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Flam Accent 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 | 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

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L | | L | | L | | L | | L | | L | | L | | L | |

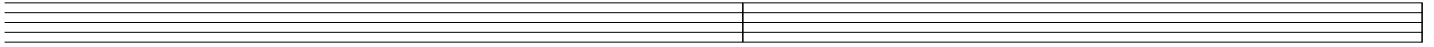
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Invert Builder

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Preface:

These supplementary exercises are a culmination of our

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Musical staff with a 4/4 time signature. The staff contains four measures of eighth-note patterns. Below the staff, horizontal lines indicate fingerings: 'R' under the first measure, 'L' under the second, and 'R' under the third. A dynamic marking *f* is placed below the first measure.

Musical staff with four measures of eighth-note patterns. Below the staff, horizontal lines indicate fingerings: 'L' under the first measure, 'R' under the second, 'L' under the third, and 'R' under the fourth. The staff ends with a double bar line.

Scud Flood

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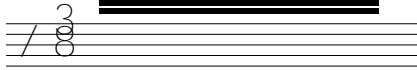
||:
R l r L r l
f

| |

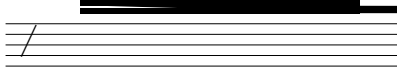
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Dotted Quarter Note Variation Examples:

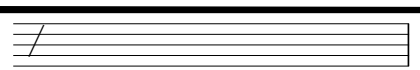
3/8 Downbeat Drags



3/8 Tap Drags



3/8 Outside Drags

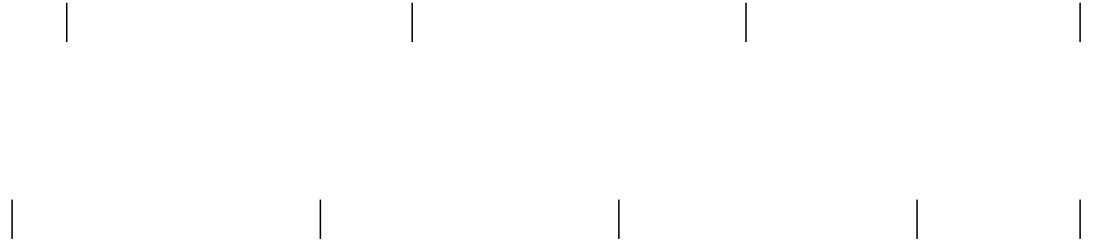


Old Mojo

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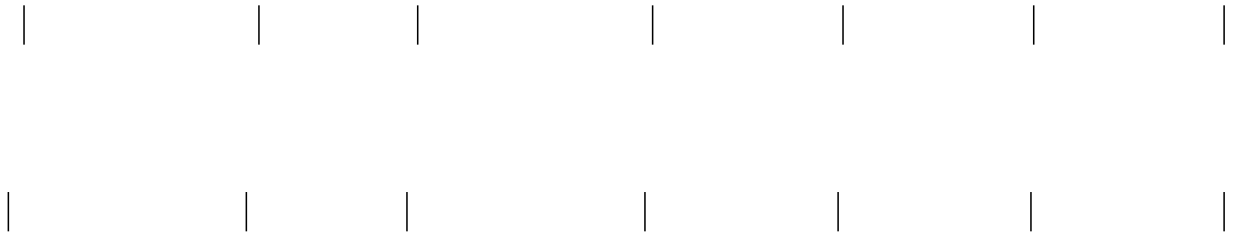
♩ = 132-190



New Mojo

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Cameron-Flameron

LSU Drumline 2024

Cameron Schreiber
Steven Wimberley

♩ = 80-120

Flam-Taps

II $\frac{4}{4}$

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

f

Detailed description: This staff shows a sequence of rhythmic patterns. Above the staff are eight groups of four horizontal lines, representing drumstick taps. Below the staff, the letters R and r indicate right and left hand taps, with vertical lines indicating the timing of each tap. The pattern is: R | r | L | r | R | r | L | r | R | r | L | R | r | L | R | r | L | r | R | r | L | R | r | L | R | r | L | R | r |. A dynamic marking *f* is placed below the first few taps.

II

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

Detailed description: This staff continues the rhythmic pattern from the first staff. It features eight groups of four horizontal lines above the staff and the following sequence of letters and vertical lines below: R | r | L | r | R | r | L | r | R | r | L | R | r | L | R | r | L | r | R | r | L | R | r |.

II

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

Detailed description: This staff continues the rhythmic pattern. It features eight groups of four horizontal lines above the staff and the following sequence of letters and vertical lines below: L | r | R | r | L | r | R | r | L | R | r | L | r | R | r | L | r | R | r | L | R | r |.

| | ||

Detailed description: This block contains three vertical lines: a single line, a single line, and a double line.

$\frac{4}{4}$ | |

Detailed description: This block contains the time signature $\frac{4}{4}$ followed by two vertical lines.

| |

Detailed description: This block contains two vertical lines.

| |

Detailed description: This block contains two vertical lines.

| | ||

Detailed description: This block contains three vertical lines: a single line, a single line, and a double line.



R

