

The Golden Band from Tigerland



Drumline Audition Handbook 2024

TENOR LINE

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

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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.

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.)



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" much of the sound, which produces a very thin quality of sound. Also, the brunt of the impact from the stick striking the drum will be transferred directly into your hand, leading to unnecessary injury. Always let the sticks "breathe" in your hands.

The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point

shrt c(t) 1 (hum)-2 .24l 4 18 5830.24 18 583 (t) 3 1 (e830.24 () 32e) 1 (t) Tjq 0.24 ()2 C

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

If you play too close to the rim of any of the drums, you'll get a high-pitched



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)

8-8-16
LSU Drumline 2024

Steven Wimberley

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LSU Drumline 2024

16th Note

LSU Drumline 2024

Steven Wimberley

q

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LSU Drumline 2024

Steven Win Wine

q

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LSU Drum!

q

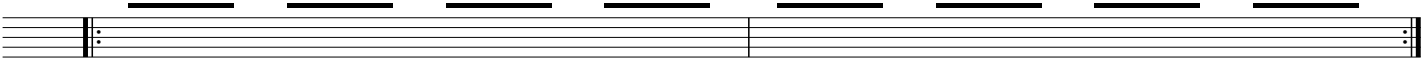
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Triple Accents

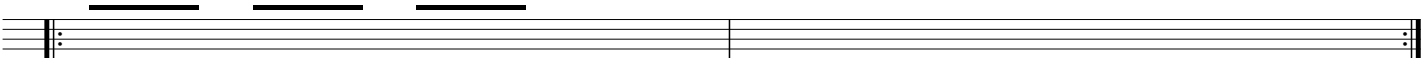
LSU Drumline 2024

Steven Wimberley

a



R
L



R
L



Triple Bucks Variations

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Steven Wimberley

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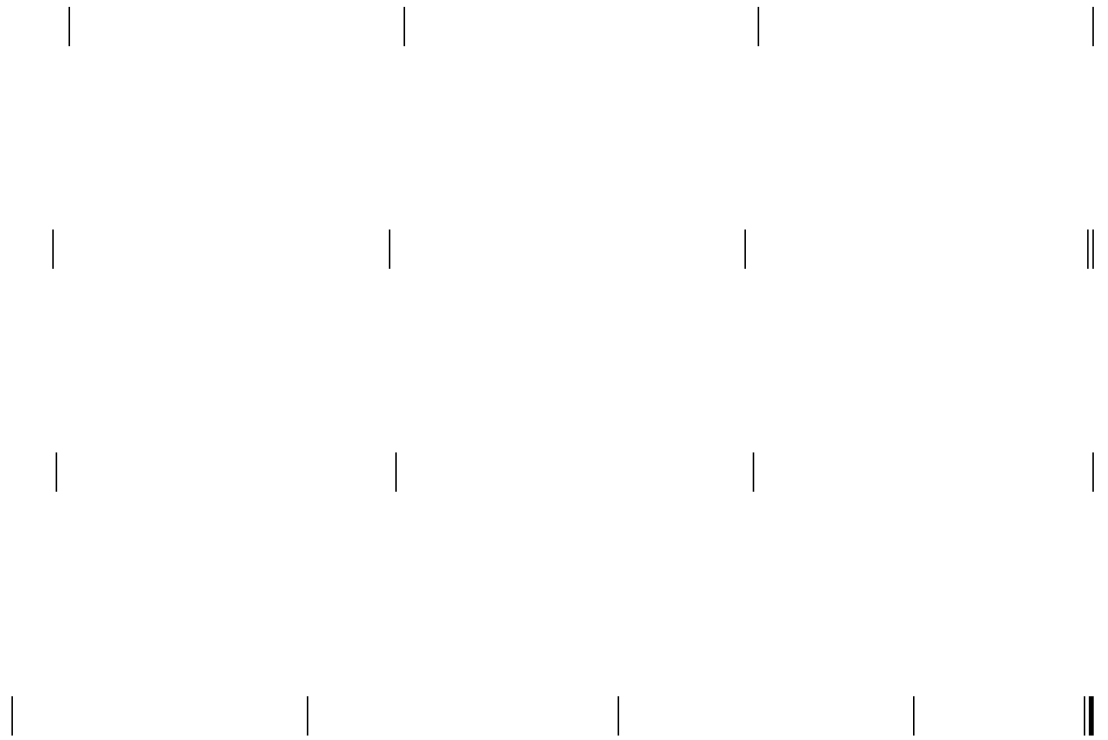


Double/Triple-Beat

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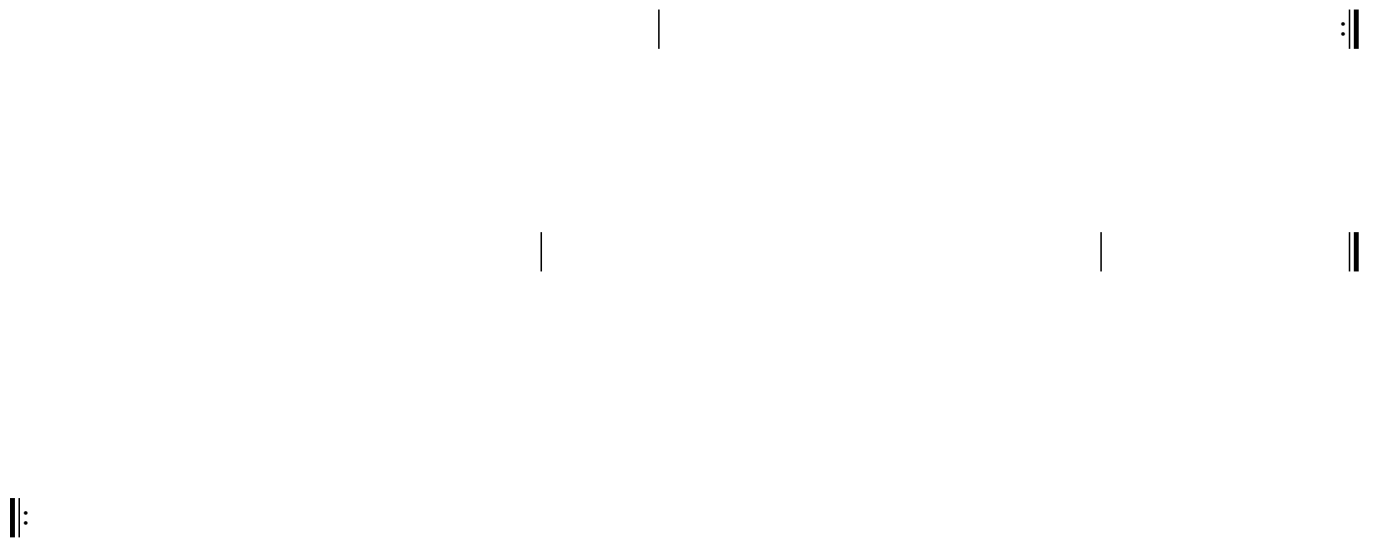


Duple Pressure Study

LSU Drumline 2024

Steven Wimberley

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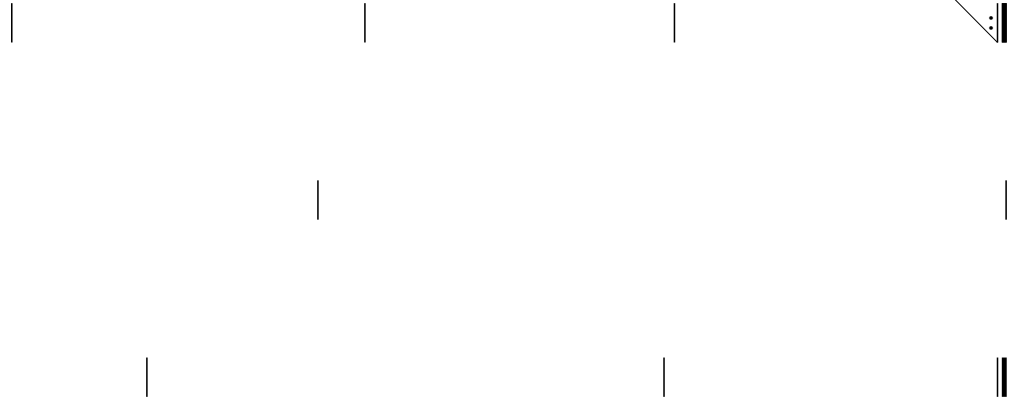


Triple Pressure Study

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a



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Flam Accent Builder

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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

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Staff 1: R r r R r r R r r R r r R r r R r r R r r R r r

Staff 2: R r r R r r R r r R r r R r r R r r R r r R r r

Staff 3: R r L R r L R r L R r L R r L R r L R r L

Staff 4: R r L | R r L | R r L | R r L | R r L | R r L | R r L | R r L

Staff 5: L | | L | | L | | L | | L | | L | | L | | L | |

Staff 6: L | | L | | L | | L | | L | | L | | L | | L | |

Staff 7: L

Invert Builder

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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.

Scud Flood

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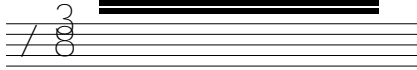
||:
R l r L r l
f

| |

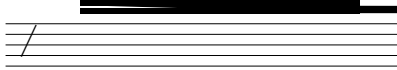
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Dotted Quarter Note Variation Examples:

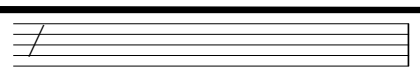
3/8 Downbeat Drags



3/8 Tap Drags



3/8 Outside Drags

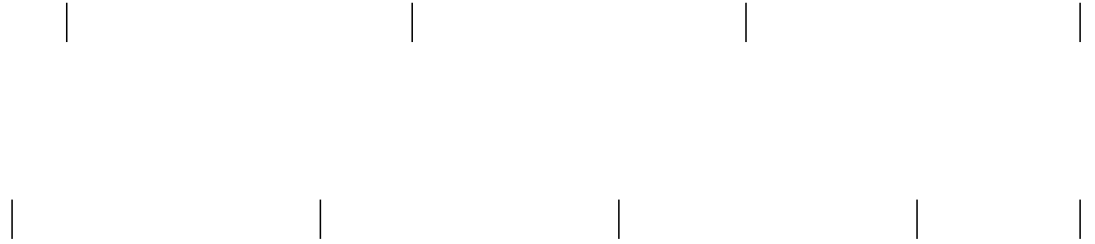


Old Mojo

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Steven Wimberley

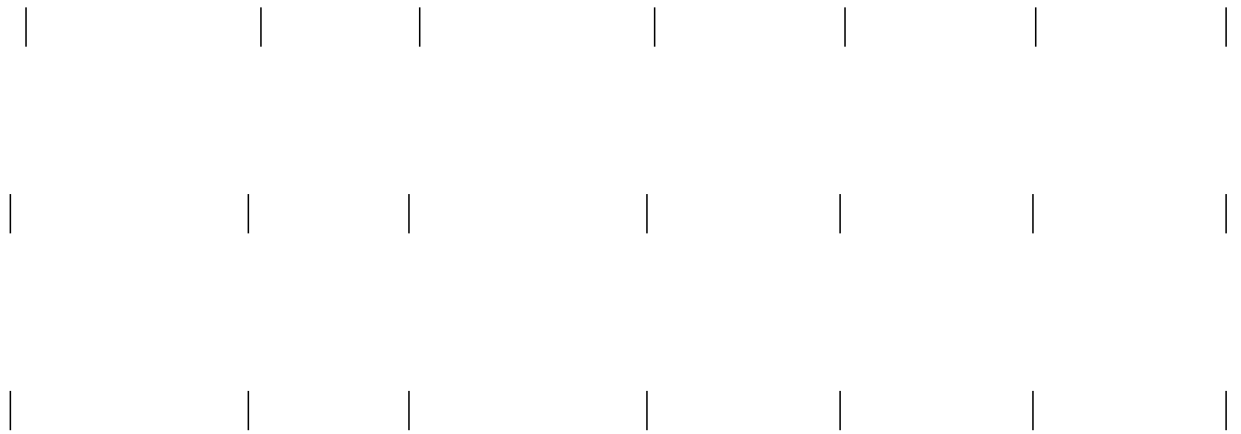
♩ = 132-190



New Mojo

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Steven Wimberley





R

