Louisiana State University

The Golden Band from Tigerland

Drumline Audition Handbook 2024

CYMBAL LINE

Audition Handbook Contents:

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

1st Round Video Audition Assignments:

Submission Requirements:

All 1st round video submissions must include an audible metronome, marking time, and a view of the performers entire body. The feet must be visible to ensure precision while marking time. Additionally, the submissions should be performed on real instruments. If this is impossible, performers auditioning for the snare line, tenor line, and/ or bass line may use a practice pad. If auditioning for tenors without an actual instrument, please use a tenor pad. If auditioning for cymbals without actual instruments, clapping the rhythm while marking time is acceptable.

1st Round Video Audition Assignments (Cymbals):

16th Note Timing @ 120 BPM

Triplet Timing @ 120 BPM

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 seeing it, but it's not the basis for making music.

We're more interested in making sure you have a strong foundation of all the standard rudiments at a variety of tempos. This includes very slow tempos! As mentioned above, practice physically demanding parts correctly and do so for extended periods of time. Chops aren't something you're going to build in a week. It's a progressive and continual process.

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.)
- Is my body symmetrical? (right and left shoulders parallel and even)
- Do I look relaxed?
- Do I make it "look easy"?

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 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.

Grip:

The cymbal line uses a modified "Garfield" Grip. With this grip, the weight of the cymbal is distributed over the entire surface of the palm, allowing for cymbal control and the reduction of hand tension.

Step 1:

- Hold the cymbal in a vertical position and put the entire hand through the strap to the wrist.

Step 2:

- Turn the hand so the palm is facing away from the pad of the cymbal.

Step 3:

- Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and index finger.

Note: The strap may have to be loosened if the grip is too tight. It is important to keep the fingertips off the surface of the cymbal in order to allow the instrument to vibrate freely.

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.

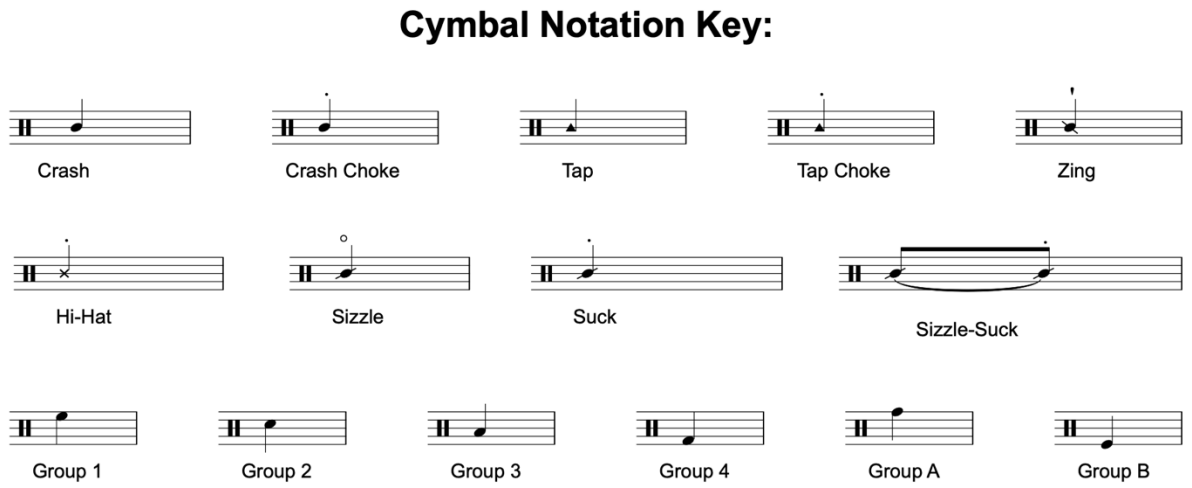
General Guidelines:

- 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 Notation Key:



Sounds:

The following is a list of sounds we will be using on the cymbal line. Please refer to the Cymbal Notation Key as needed.

Crash:

- Full body sound by creating a flam on the edge of the cymbal then on the face of the cymbal. Both high and low hold variations.

Crash Chokes:

- Full body sound by creating a flam on the edge of the cymbal then on the face of the cymbal that is then immediately pulled into the body to dampen the sound. Both high and low hold variations.

Taps:

- Soft, thin sound created by tapping the edge of one cymbal with the other.

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 each other vertically (but with one cymbal slightly higher than the other) and then aggressively bringing the cymbals in alignment with one another, causing the vacuum effect to occur.

Sizzle-Sucks:

- A sizzle followed by a suck.

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.

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Legato Studies:
- -8-8-16
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- -Triplet Timings
- -Triplet Singles

Accent Studies:
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- -Duple Bucks Variations
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- -Triple Bucks Variations

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- -Double/ Triple Beat
- -Duple Pressure Study
- -Duple Chicken and a Roll
- -Triple Pressure Study
- -Triple Chicken and a Roll
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- -Flam Tap Builder
- -Invert Builder

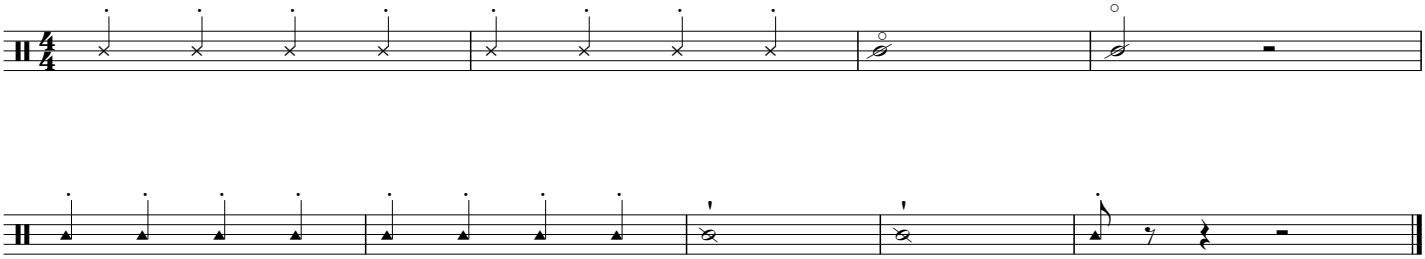
Additional Studies:
- -Rhythmic Spacings
- -16th Note Grid
- -Triplet Grid

8-8-16

LSU Drumline 2024

Steven Wimberley

♩ = 100-240

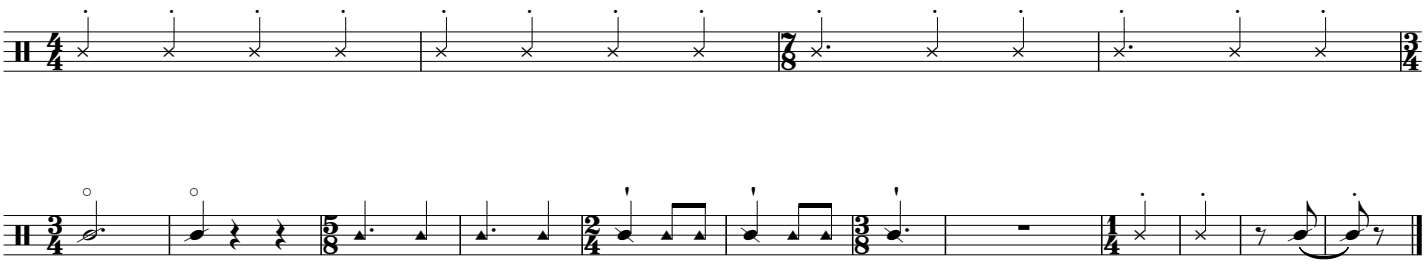


Countdown

LSU Drumline 2024

Steven Wimberley

♩ = 100-240

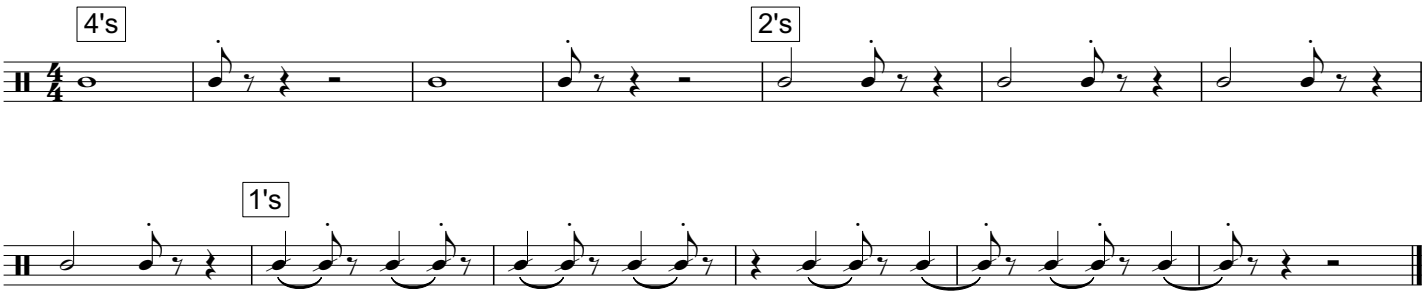


16th Note Legatos

LSU Drumline 2024

Steven Wimberley

♩ = 80-200

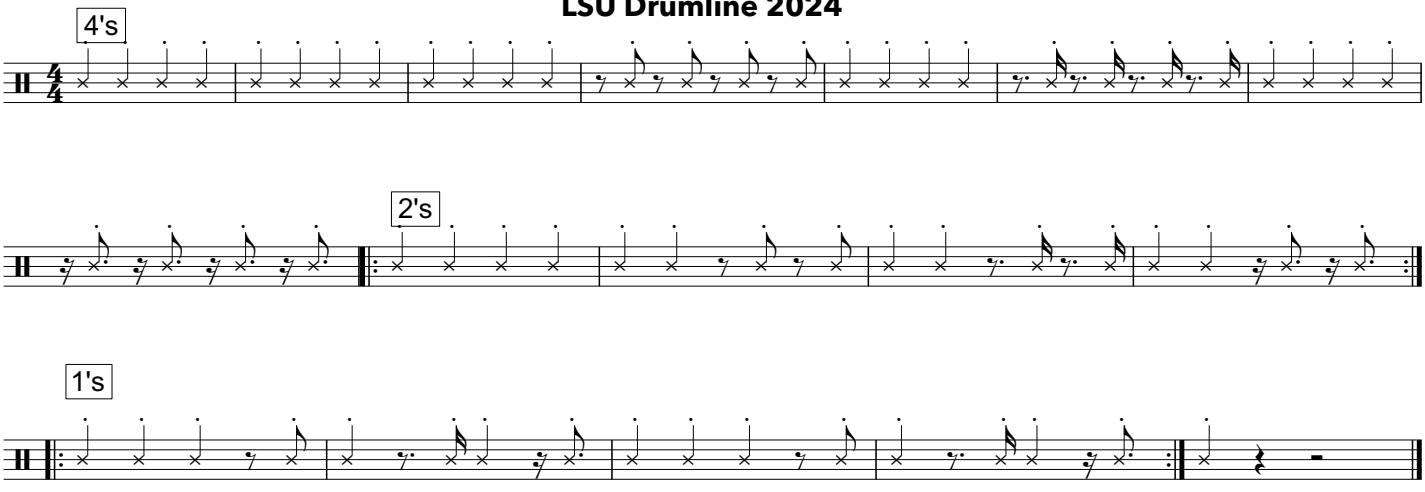


16th Note Timing

LSU Drumline 2024

Steven Wimberley

♩ = 100-200

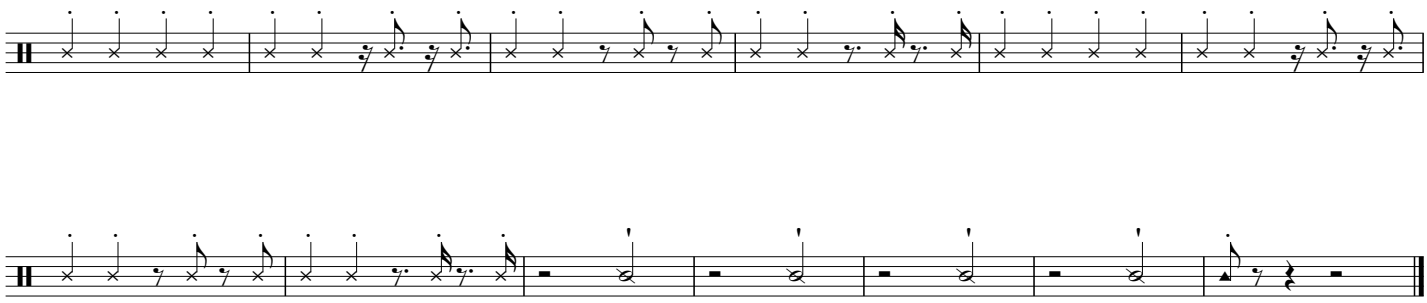


16th Note Singles

LSU Drumline 2024

Steven Wimberley

♩ = 80-120



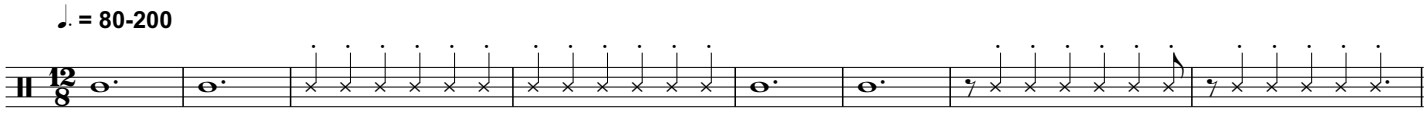
Triplet Legatos

LSU Drumline 2024

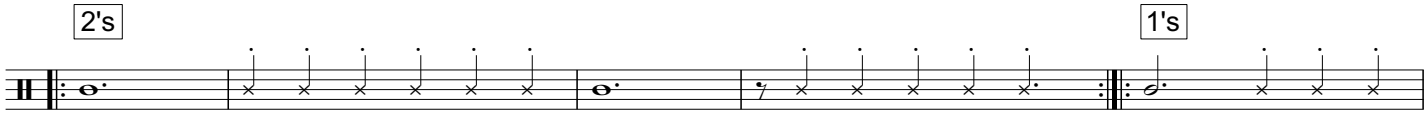
Steven Wimberley

4's

♩. = 80-200



2's



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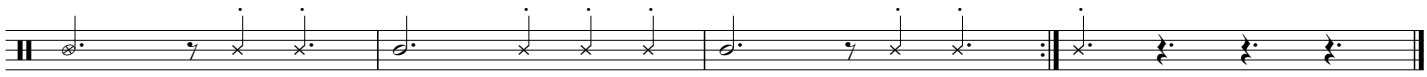


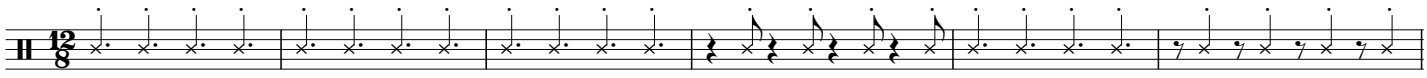
Triplet Timing

LSU Drumline 2024

Steven Wimberley

♩. = 80-200

4's



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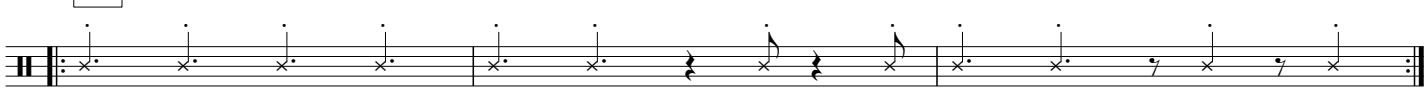
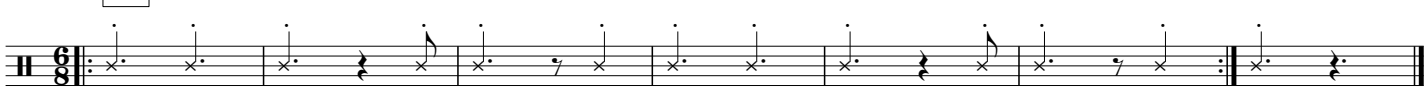


1's

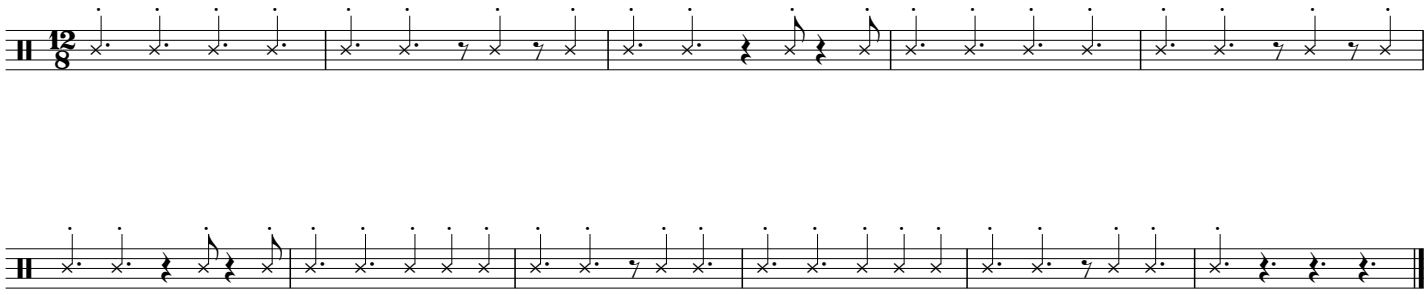


Triplet Singles

LSU Drumline 2024

Steven Wimberley

♩. = 80-152

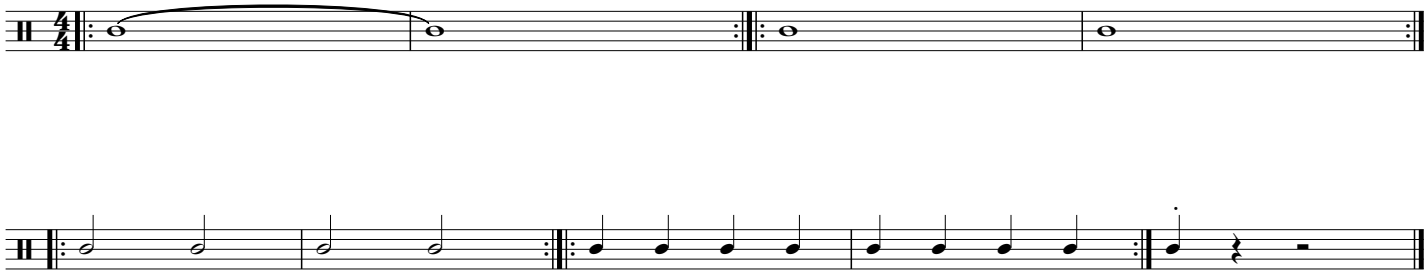


Duple Accents

LSU Drumline 2024

Steven Wimberley

♩ = 80-200

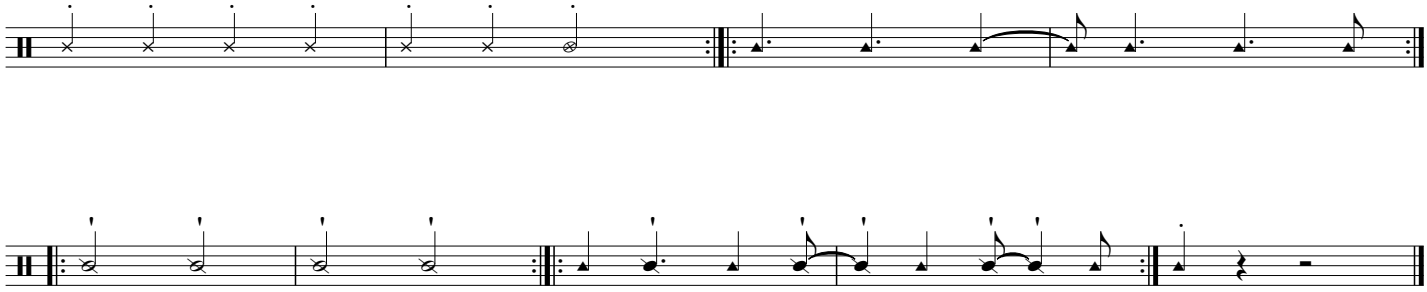


Duple Bucks Variations

LSU Drumline 2024

Steven Wimberley

♩ = 80-200

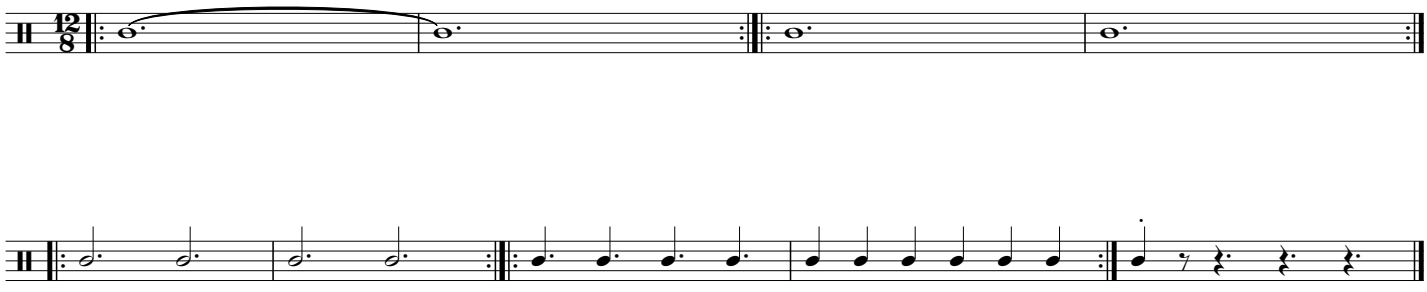


Triple Accents

LSU Drumline 2024

Steven Wimberley

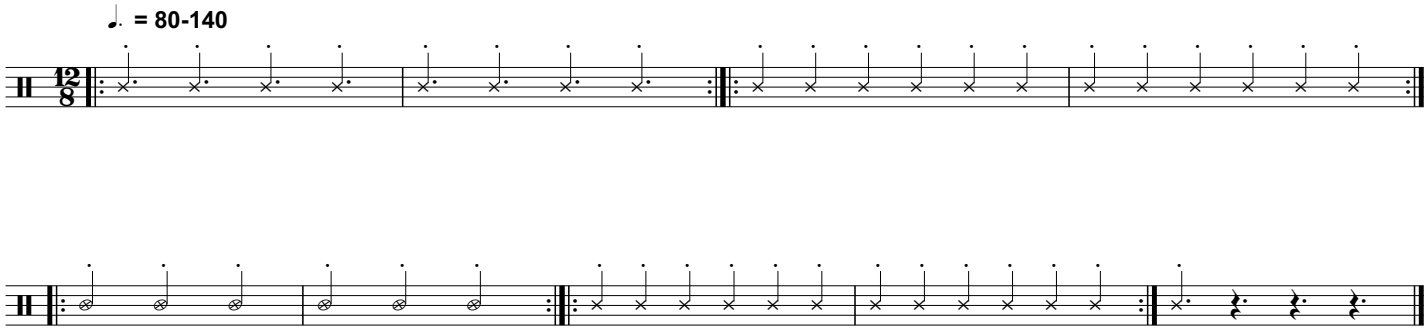
♩. = 80-140



Triple Bucks Variations

LSU Drumline 2024

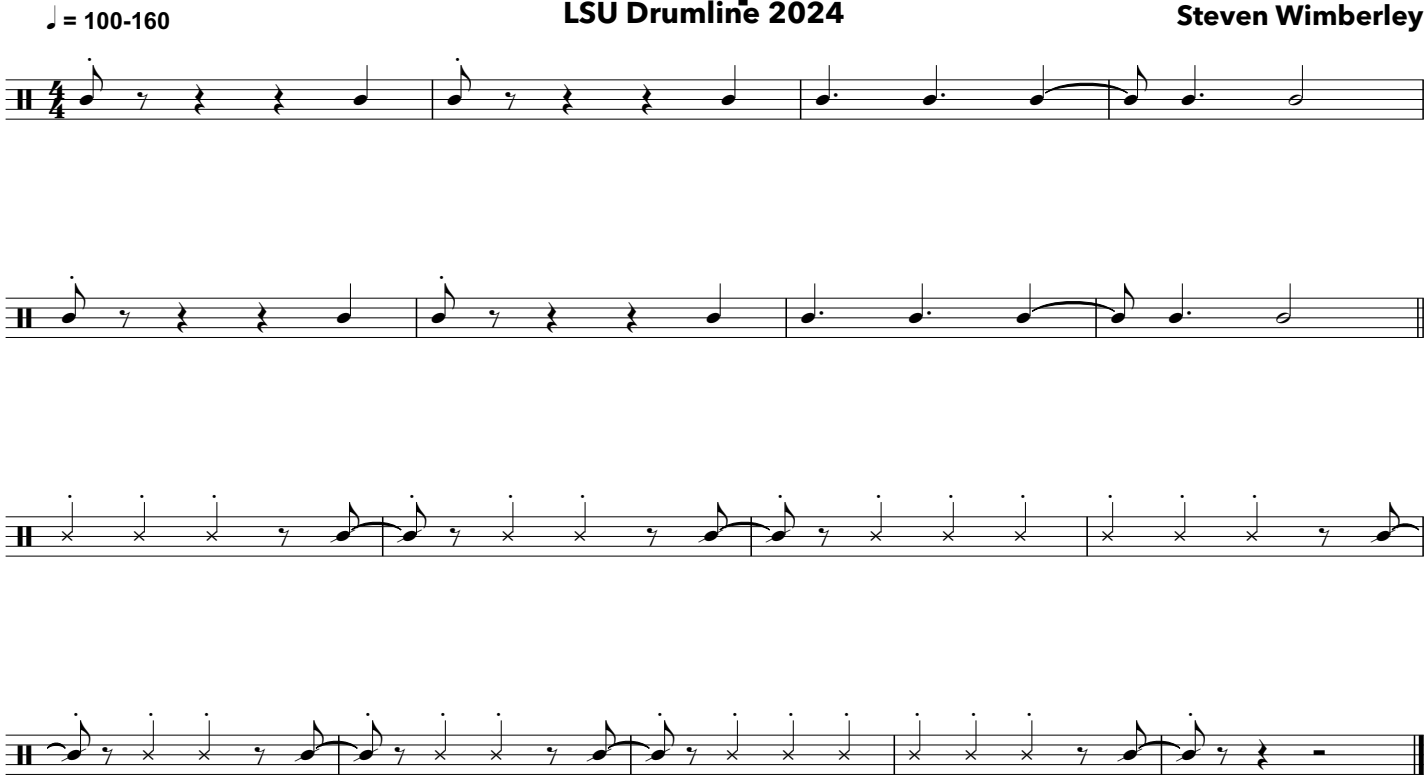
Steven Wimberley



Double/Triple-Beat

LSU Drumline 2024

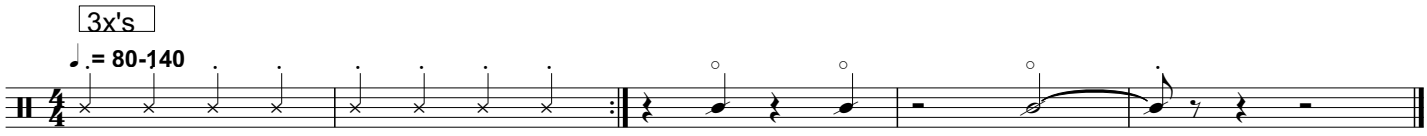
Steven Wimberley



Duple Pressure Study

LSU Drumline 2024

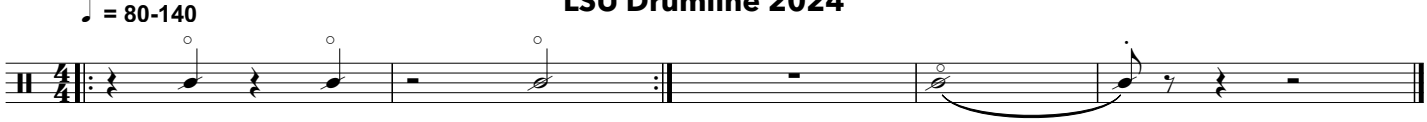
Steven Wimberley



Duple Chicken and a Roll

LSU Drumline 2024

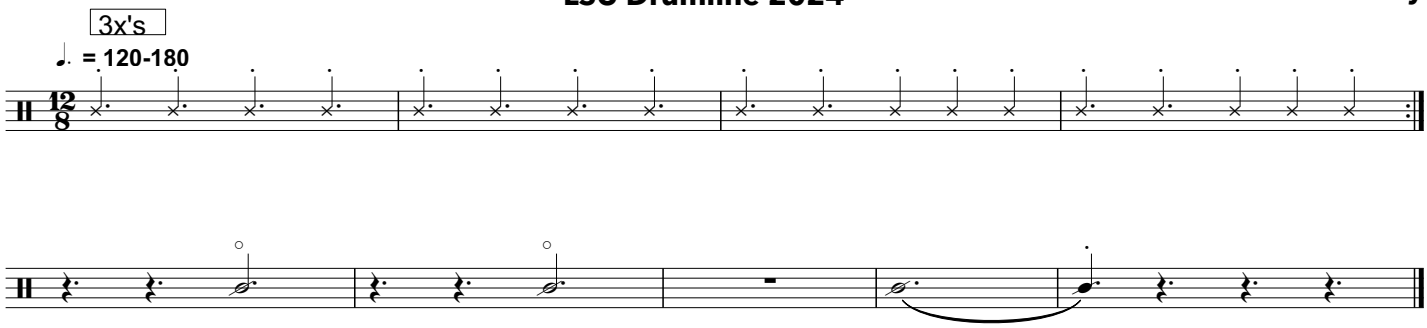
Steven Wimberley



Triple Pressure Study

LSU Drumline 2024

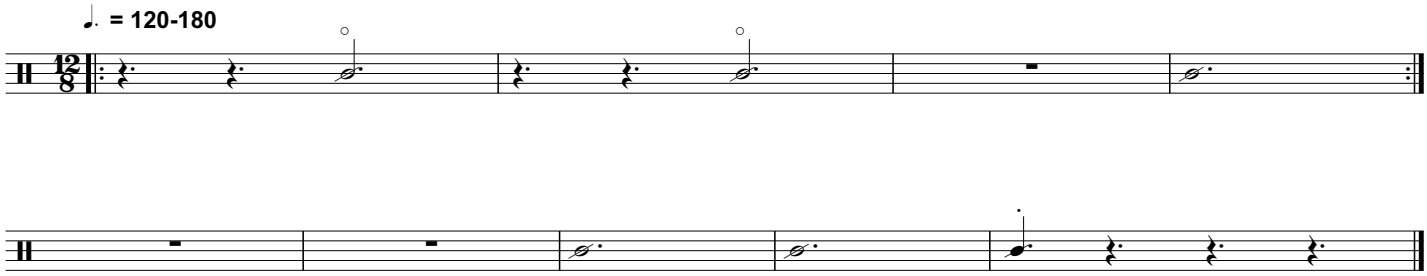
Steven Wimberley



Triple Chicken and a Roll

LSU Drumline 2024

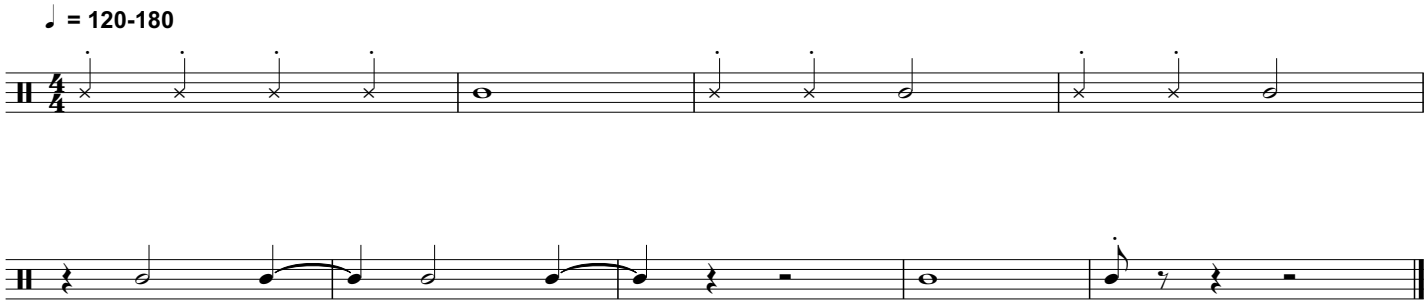
Steven Wimberley



Fulcrum Pressure

LSU Drumline 2024

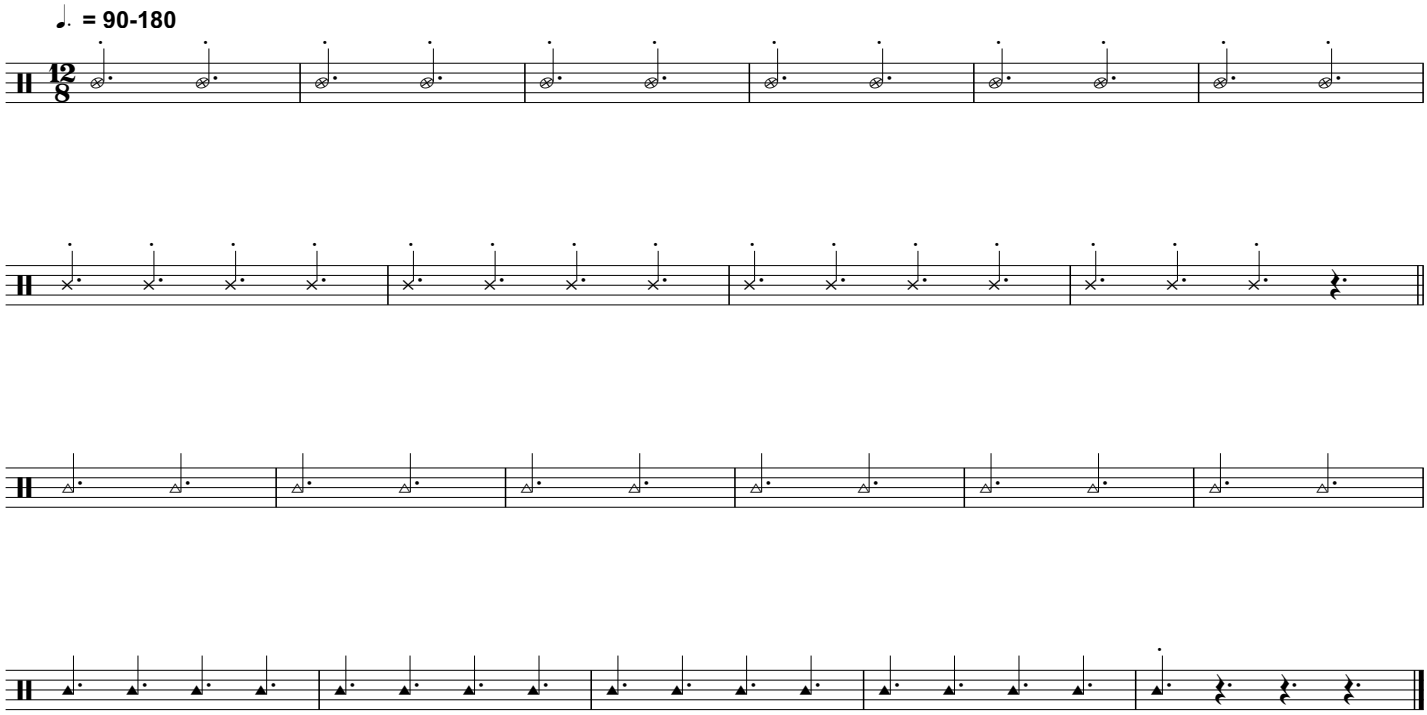
Steven Wimberley



Flam Accent Builder

LSU Drumline 2024

Steven Wimberley



Flam Tap Builder

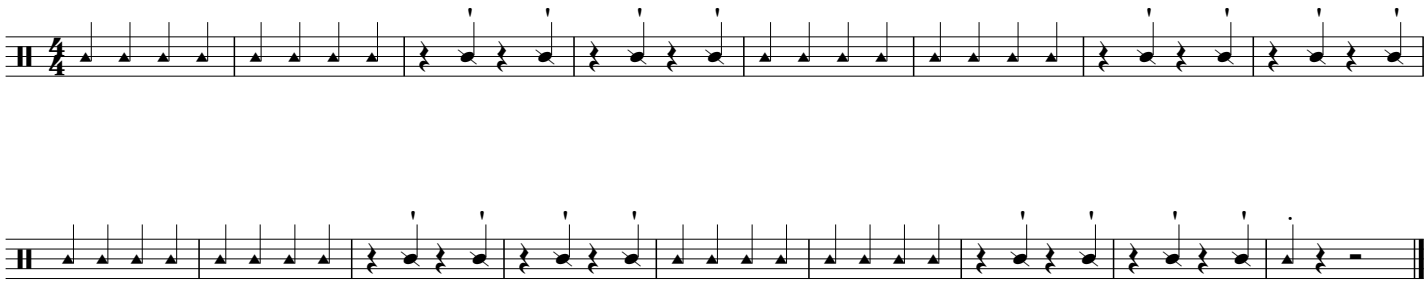
LSU Drumline 2024

Steven Wimberley

Invert Builder

LSU Drumline 2024

Steven Wimberley

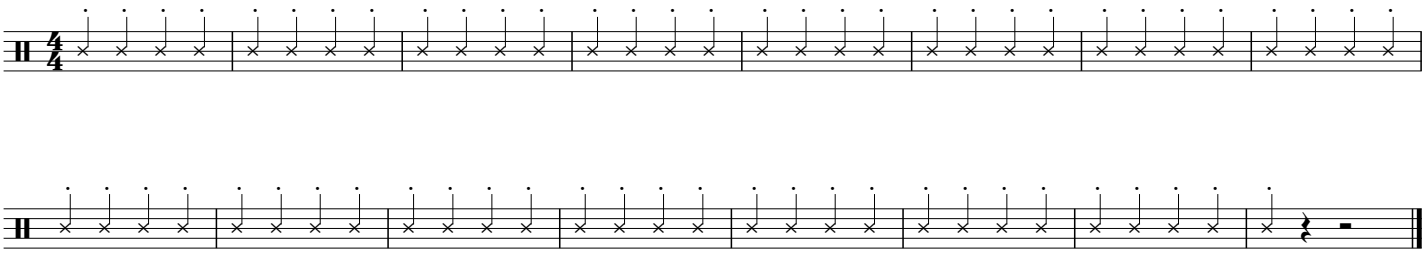


Rhythmic Spacings

LSU Drumline 2024

Steven Wimberley

♩ = 70-132



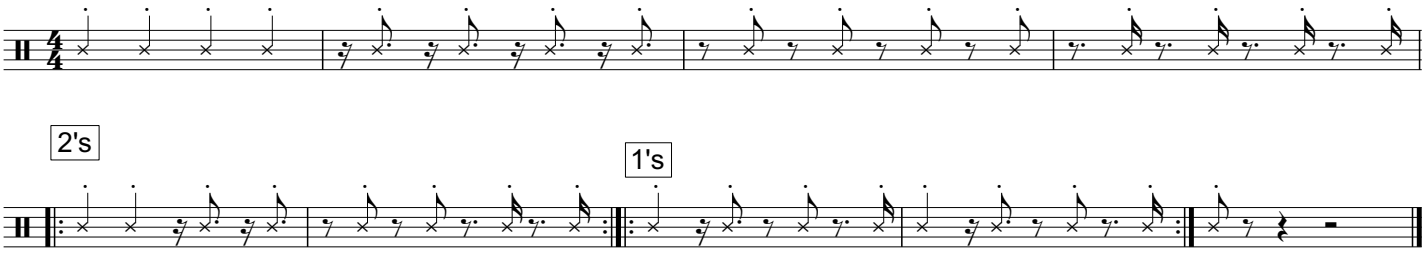
16th Note Grid

LSU Drumline 2024

Steven Wimberley

4's

♩ = 70-160

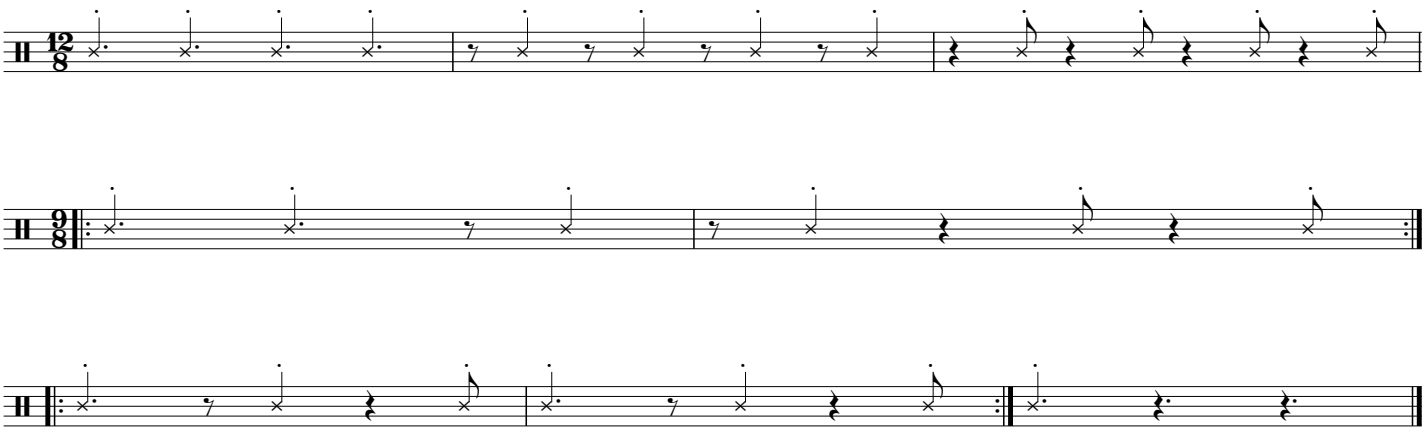


Triplet Grid

LSU Drumline 2024

Steven Wimberley

♩. = 70-160



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.

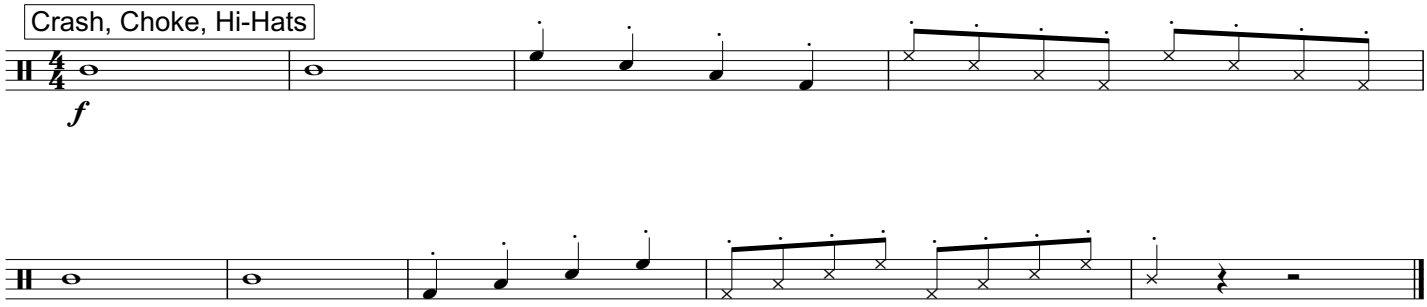
8-8-16 (Cymbal Splits)

LSU Drumline 2024

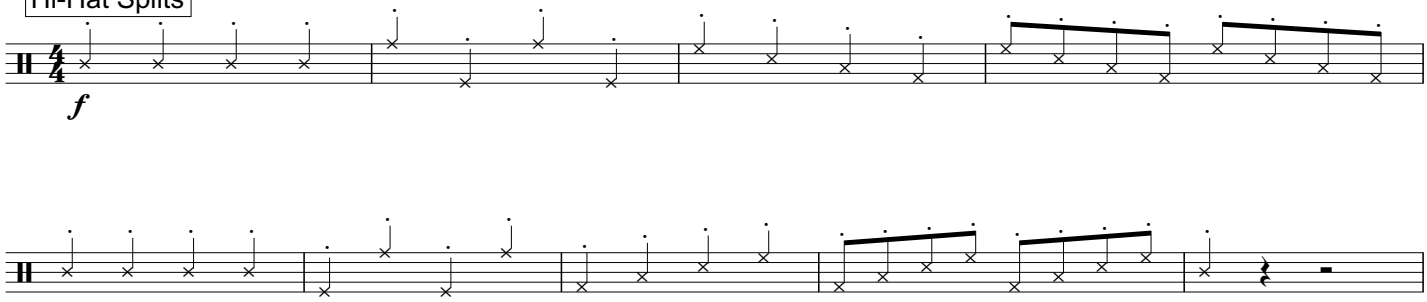
Steven Wimberley

♩ = 100-240

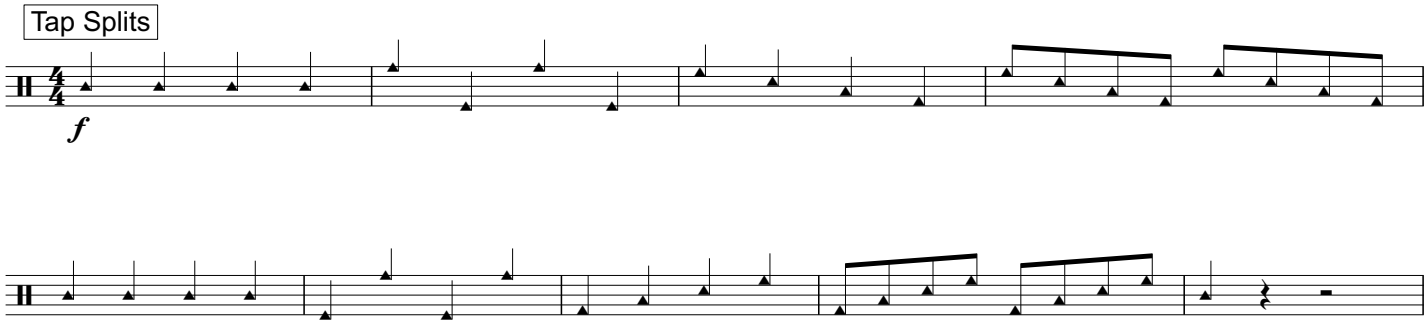
Crash, Choke, Hi-Hats



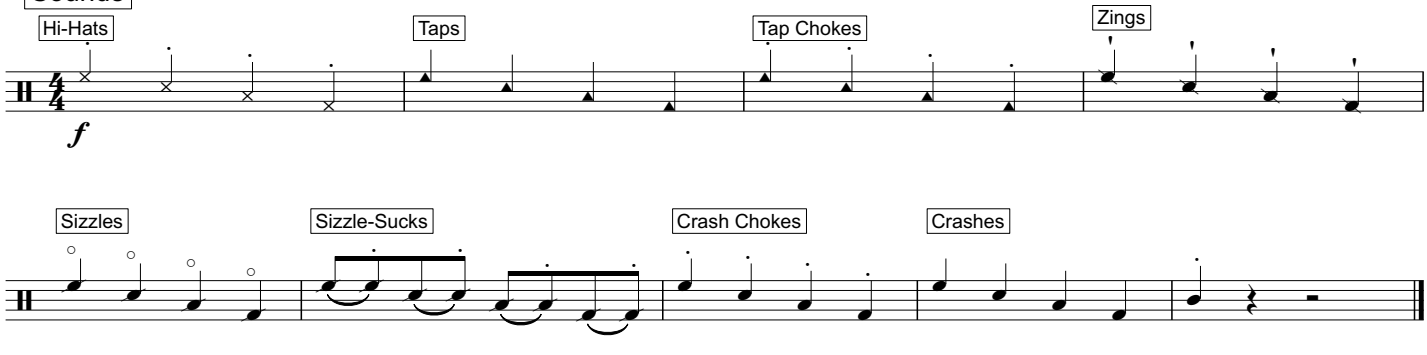
Hi-Hat Splits



Tap Splits



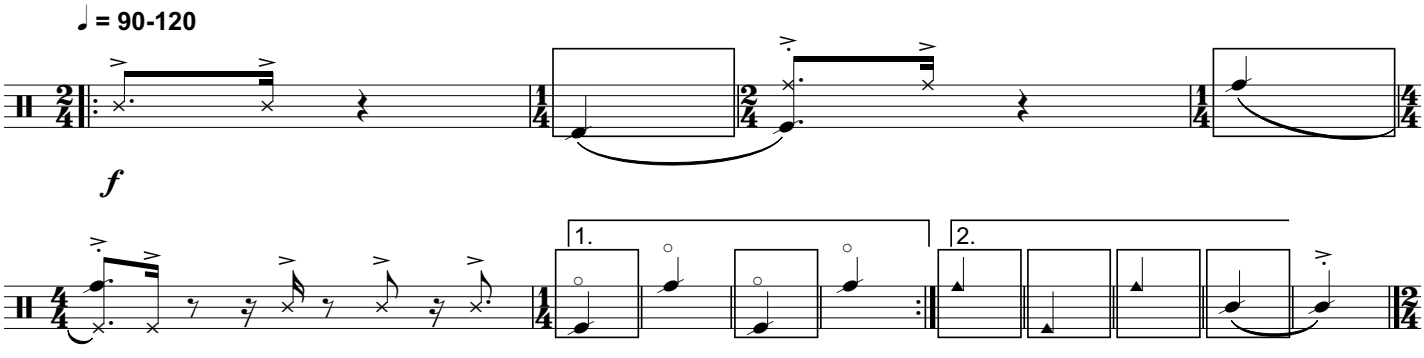
Sounds



Scud Flood

LSU Drumline 2024

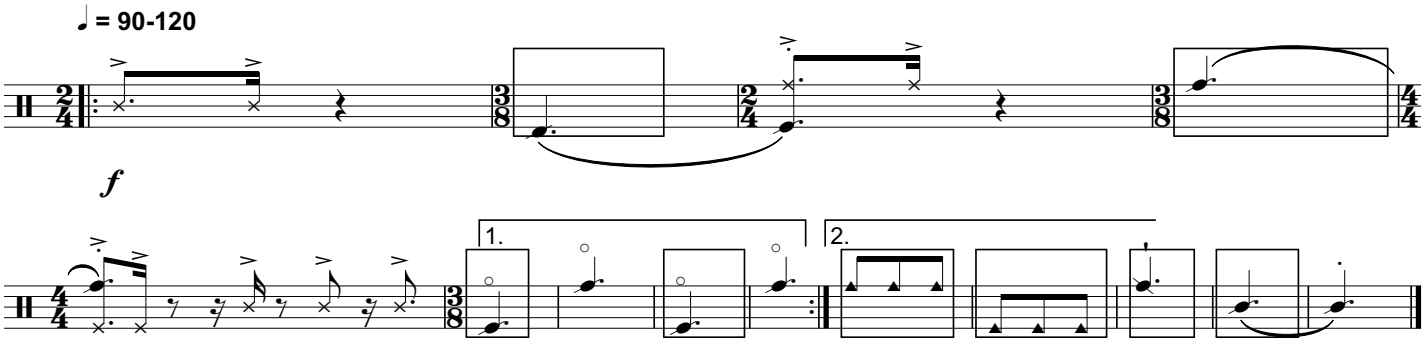
Steven Wimberley



Scud Flood (3/8)

LSU Drumline 2024

Steven Wimberley

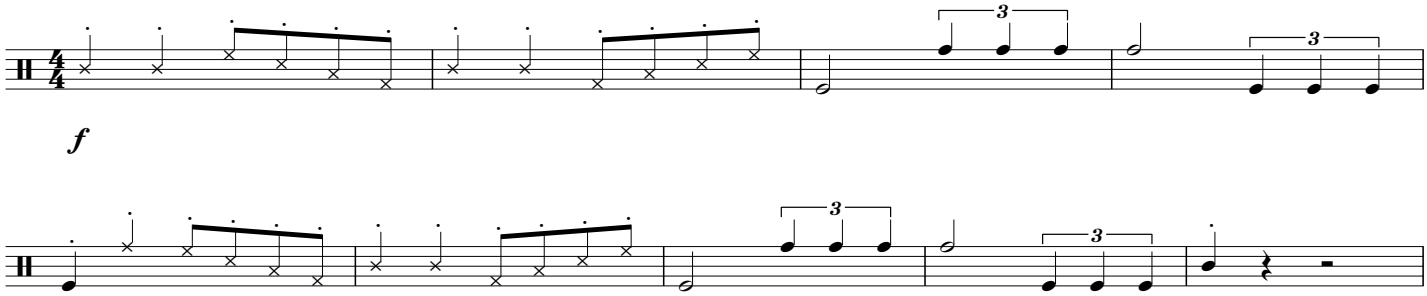


Old Mojo

LSU Drumline 2024

Steven Wimberley

♩ = 132-190

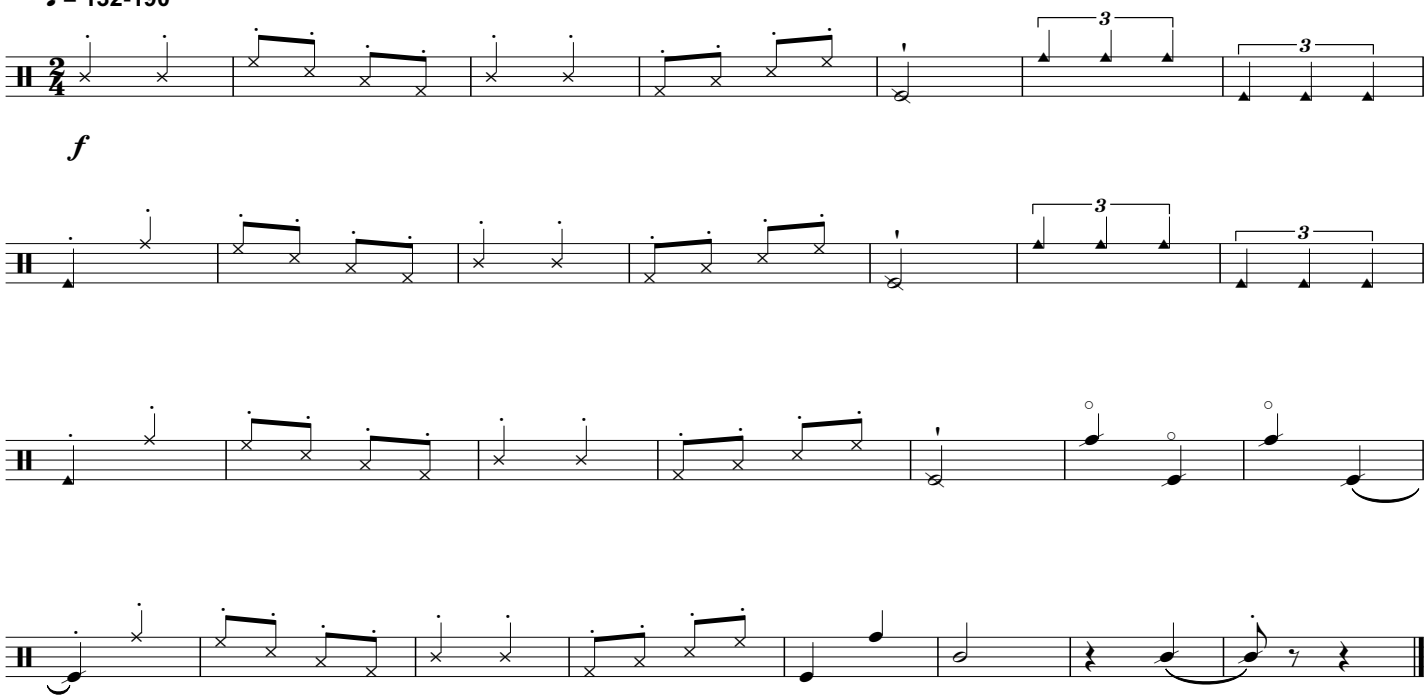


New Mojo

LSU Drumline 2024

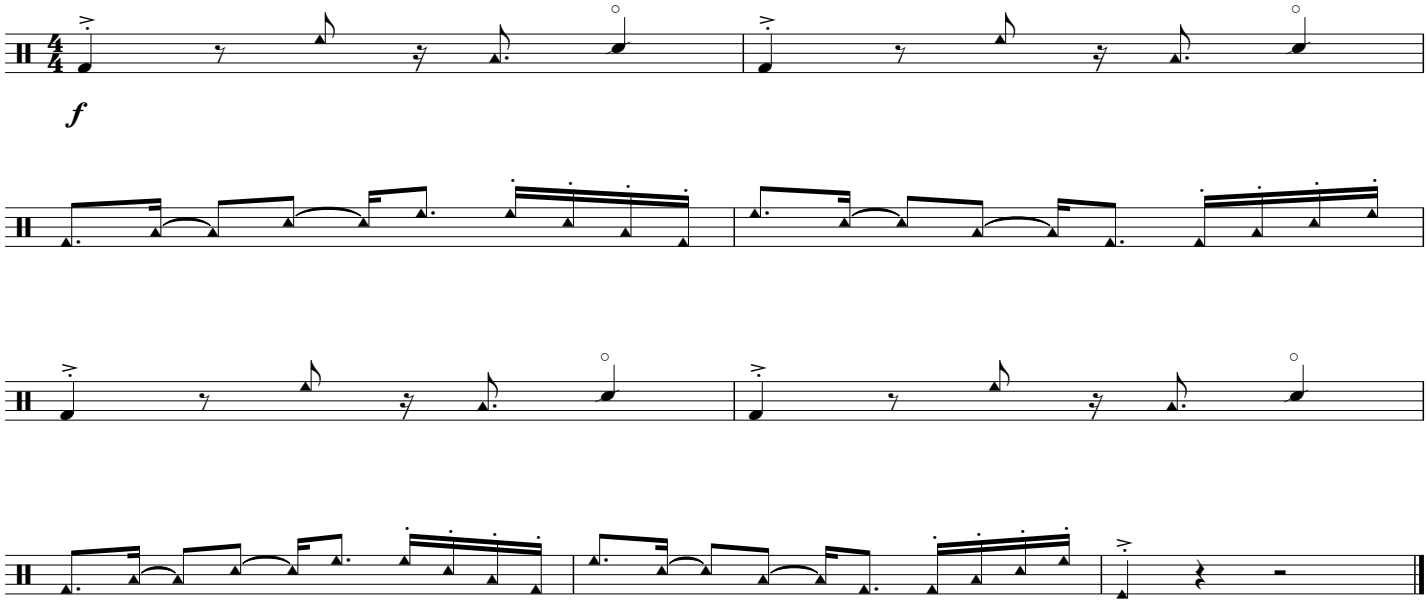
Steven Wimberley

♩ = 132-190



Cameron-Flameron

LSU Drumline 2024

Cameron Schreiber
Steven Wimberley

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