

**Louisiana State University**  
**The Golden Band from Tigerland**



**Drumline Audition Handbook 2024**  
**BASS LINE**

## **Audition Handbook Contents:**

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

## **1<sup>st</sup> Round Video Audition Assignments:**

### **Submission Requirements:**

All 1<sup>st</sup> 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.

### **1<sup>st</sup> Round Video Audition Assignments (Bass):**

16th Note Timing @ 120 BPM

Triplet Timing @ 120 BPM

Duple Bucks Variations @ 120 BPM

3's & 4's @ 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 on a drum
- 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. 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:**

Practicing with correct height control is crucial to your development. Practicing in front of a mirror allows the performer to observe any height discrepancies, X & Y-axis motion, weird facial tweaks, etc., and to fix any of the above. Take a dry erase marker and draw lines for heights on the mirror. While practicing, keep your beads touching these lines consistently. Draw a vertical line to observe the vertical rise and fall of the stick. (It should be exactly straight up and down.)

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:**

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.

### **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.

### **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 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.

### **Bass Drum Matched Grip:**

The grip used is very similar to that of a snare drum matched grip, except the hands are rotated so that the wrists are vertical instead of horizontal. The thumb and index finger form a "fulcrum" on the mallet. There should not be a gap between the thumb and the third knuckle of the index. The rest of the fingers should be wrapped around the mallet very naturally. It's very important to not introduce tension in the hand. This grip should be approached with relaxation in mind.



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 should be located at the optimal balance point of the stick and is generally located about 1/3 up the length of the stick from the butt end.

The remaining fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick. In 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-degree angle. This offers the best benefits from both the German grip (full wrist turn) and French grip (easy engagement of the fingers).

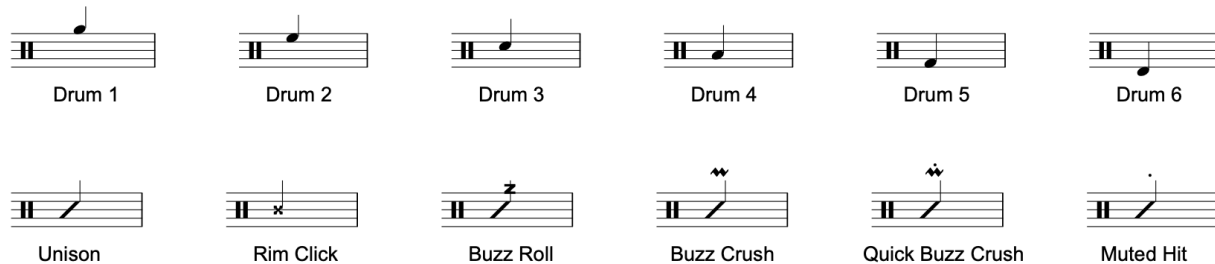
### **The Roll of the Bass Line:**

The role of the bass drummer is one that requires extreme personal accountability. The bass line must consist of six individuals with the exact same interpretation of rhythm, space, volume, touch, sound quality, and flow. These combined elements create a seamless bass line with the qualities desired for perfect blend, balance, and articulation. Ensemble cohesion depends on exact clarity in all fundamental aspects of the bass line.

Additionally, the bass line, within the full battery, serves as a foundation for all of the sounds around it. It is the "bass voice" of the battery "choir". While intensifying impacts, adding volume, and doubling other voices in the ensemble, it can also serve as a soloistic voice. Providing rhythmic and spatial reference points along with volume, impact, and motion are just some of the main responsibilities of an effective bass line.

## Bass Drum Notation Key:

### Bass Notation Key:



### 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)

# **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
- 16<sup>th</sup> Note Legatos
- 16<sup>th</sup> Note Timing
- 16<sup>th</sup> Note Singles
- Triplet Legatos
- Triplet Timings
- Triplet Singles

### Accent Studies:

- Duple Accents
- Duple Bucks Variations
- Triplet Accents
- Triplet Bucks Variations

### Fulcrum Studies:

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

### Flam Studies:

- Flam Accent Builder
- Flam Tap Builder
- Invert Builder

### Additional Studies:

- Rhythmic Spacings
- 16<sup>th</sup> Note Grid
- Triplet Grid
- 3's & 4's

# 8-8-16

Steven Wimberley

LSU Drumline 2024

♩ = 100-240

Two staves of musical notation for the piece '8-8-16'. The first staff is in 4/4 time and contains four measures of eighth-note patterns. The second staff is in 4/4 time and contains five measures of eighth-note patterns, ending with a quarter rest. Rhythmic markings 'R' and 'L' are placed below the notes to indicate right and left hand patterns.

# Countdown

Steven Wimberley

LSU Drumline 2024

♩ = 100-240

Three staves of musical notation for the piece 'Countdown'. The first staff is in 4/4 time and contains four measures of eighth-note patterns. The second staff is in 3/4 time and contains four measures of eighth-note patterns. The third staff is in 2/4 time and contains five measures of eighth-note patterns, ending with a quarter rest. Rhythmic markings 'R' and 'L' are placed below the notes to indicate right and left hand patterns.

# 16th Note Legatos

LSU Drumline 2024

Steven Wimberley

4's

♩ = 80-200

Three staves of musical notation for the piece '16th Note Legatos'. The first staff is in 4/4 time and contains four measures of 16th-note patterns. The second staff is in 4/4 time and contains four measures of 16th-note patterns. The third staff is in 4/4 time and contains four measures of 16th-note patterns, ending with a quarter rest. Rhythmic markings 'r' and 'l' are placed below the notes to indicate right and left hand patterns.

# 16th Note Timing

Steven Wimberley

LSU Drumline 2024

4's

♩ = 100-200

4/4

2's

1's

# 16th Note Singles

Steven Wimberley

LSU Drumline 2024

♩ = 80-120

# Triplet Legatos

Steven Wimberley

LSU Drumline 2024

4's

$\text{♩} = 80-200$

Musical staff 1 for Triplet Legatos. It features a 12/8 time signature and a key signature of one flat. The staff contains four measures of music, each with a triplet of eighth notes. The notes are G4, A4, and B4. Below the staff are vertical tick marks corresponding to the notes.

Musical staff 2 for Triplet Legatos. It features a 12/8 time signature and a key signature of one flat. The staff contains four measures of music. The first two measures have triplets of eighth notes (G4, A4, B4). The third measure has a quarter note (G4) followed by a quarter rest. The fourth measure has a quarter note (G4) followed by a quarter rest. Below the staff are vertical tick marks.

2's

Musical staff 3 for Triplet Legatos. It features a 12/8 time signature and a key signature of one flat. The staff contains four measures of music, each with a triplet of eighth notes (G4, A4, B4). The piece ends with a double bar line. Below the staff are vertical tick marks.

1's

Musical staff 4 for Triplet Legatos. It features a 12/8 time signature and a key signature of one flat. The staff contains four measures of music, each with a triplet of eighth notes (G4, A4, B4). The piece ends with a double bar line. Below the staff are vertical tick marks.

# Triplet Timing

Steven Wimberley

LSU Drumline 2024

4's

$\text{♩} = 80-200$

Musical staff 1 for Triplet Timing. It features a 12/8 time signature and a key signature of one flat. The staff contains four measures of music. The first measure has a triplet of eighth notes (G4, A4, B4). The second measure has a quarter note (G4) followed by a quarter rest. The third measure has a quarter note (G4) followed by a quarter rest. The fourth measure has a quarter note (G4) followed by a quarter rest. Below the staff are vertical tick marks.

Musical staff 2 for Triplet Timing. It features a 12/8 time signature and a key signature of one flat. The staff contains four measures of music. The first measure has a quarter note (G4) followed by a quarter rest. The second measure has a quarter note (G4) followed by a quarter rest. The third measure has a quarter note (G4) followed by a quarter rest. The fourth measure has a quarter note (G4) followed by a quarter rest. Below the staff are vertical tick marks.

2's

Musical staff 3 for Triplet Timing. It features a 12/8 time signature and a key signature of one flat. The staff contains four measures of music. The first measure has a triplet of eighth notes (G4, A4, B4). The second measure has a quarter note (G4) followed by a quarter rest. The third measure has a quarter note (G4) followed by a quarter rest. The fourth measure has a quarter note (G4) followed by a quarter rest. Below the staff are vertical tick marks.

1's

Musical staff 4 for Triplet Timing. It features a 6/8 time signature and a key signature of one flat. The staff contains four measures of music. The first measure has a triplet of eighth notes (G4, A4, B4). The second measure has a quarter note (G4) followed by a quarter rest. The third measure has a quarter note (G4) followed by a quarter rest. The fourth measure has a quarter note (G4) followed by a quarter rest. Below the staff are vertical tick marks.



# Triple Accents

Steven Wimberley

LSU Drumline 2024

$\text{♩} = 80-140$

First musical staff for 'Triple Accents'. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The tempo is marked as quarter note = 80-140. The staff contains a sequence of eighth notes with accents, grouped in threes. Below the staff, there are two horizontal lines labeled 'R' and 'L' for right and left hand.

Second musical staff for 'Triple Accents', continuing the sequence of accented eighth notes in groups of three.

Third musical staff for 'Triple Accents', continuing the sequence of accented eighth notes in groups of three.

Fourth musical staff for 'Triple Accents'. It concludes with a final measure containing a dotted quarter note followed by two eighth notes, with an accent over the first eighth note. Below the staff, there are two horizontal lines labeled 'R' and 'L'.

# Triple Bucks Variations

Steven Wimberley

LSU Drumline 2024

$\text{♩} = 80-140$

First musical staff for 'Triple Bucks Variations'. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The tempo is marked as quarter note = 80-140. The staff contains a sequence of eighth notes with accents, grouped in threes. Below the staff, there are two horizontal lines labeled 'R' and 'L'.

Second musical staff for 'Triple Bucks Variations', continuing the sequence of accented eighth notes in groups of three.

Third musical staff for 'Triple Bucks Variations', continuing the sequence of accented eighth notes in groups of three.

Fourth musical staff for 'Triple Bucks Variations'. It concludes with a final measure containing a dotted quarter note followed by two eighth notes, with an accent over the first eighth note. Below the staff, there are two horizontal lines labeled 'R' and 'L'.





# Triple Pressure Study

Steven Wimberley

LSU Drumline 2024

3x's

♩ = 120-180

12/8

R  
L  
B

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 |

# Triple Chicken and a Roll

Steven Wimberley

LSU Drumline 2024

♩ = 120-180

12/8

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 |

# Fulcrum Pressure

Steven Wimberley

LSU Drumline 2024

♩ = 120-180

The musical score is written for a drumline and consists of four staves. The time signature is 4/4, and the tempo is marked as ♩ = 120-180. The notation uses a double bar line (II) at the beginning of each staff. The first three staves each contain two measures of music. The first measure of each staff consists of a quarter note followed by a dotted quarter note. The second measure of the first three staves consists of a quarter note followed by a dotted quarter note, with a triplet of eighth notes indicated above the notes. The fourth staff also contains two measures, with the first measure being a quarter note followed by a dotted quarter note, and the second measure being a quarter note followed by a dotted quarter note. The piece concludes with a double bar line.

# Flam Accent Builder

LSU Drumline 2024

Steven Wimberley

♩ = 90-180

12/8

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 R l r r r R l r r r R l r r r

R l r L r R l r L r R l r L r R l r L r

R l r L r l R l r L r l R l r L r l R l r L l r

L l l l L l l l L l l l L l l l

L l l l L l l l L l l l L l l l

L r l l l L r l l l L r l l l L r l l l

L r l R l L r l R l L r l R l L r l R l

L r l R l r L r l R l r L r l R l r L r l R r l R

# Flam Tap Builder

LSU Drumline 2024

Steven Wimberley

♩ = 80-140

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

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

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

L | R L | R L | R L | R L | R L | R L | R L | R L | R L

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









## **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 (Bass Splits)

Steven Wimberley

♩ = 100-240

LSU Drumline 2024

Unisons

First staff of musical notation for the Unisons section. It features a 4/4 time signature and a series of eighth notes. The notes are grouped into four measures. Below the staff, there are three horizontal lines with 'R' under the first, 'L' under the second, and 'R' under the third. A dynamic marking of *f* is placed below the first measure.

Second staff of musical notation for the Unisons section. It continues the eighth-note pattern from the first staff. Below the staff, there are four horizontal lines with 'L' under the first, 'R' under the second, 'L' under the third, and 'R' under the fourth. The staff ends with a double bar line.

Split

First staff of musical notation for the Split section. It features a 4/4 time signature and a series of eighth notes. The notes are grouped into four measures. Below the staff, there are three horizontal lines with 'R' under the first, 'L' under the second, and 'R' under the third. A dynamic marking of *f* is placed below the first measure.

Second staff of musical notation for the Split section. It continues the eighth-note pattern from the first staff. Below the staff, there are four horizontal lines with 'L' under the first, 'R' under the second, 'L' under the third, and 'R' under the fourth. The staff ends with a double bar line.

## Split Variation Examples:

2's

Musical notation for the 2's variation. It features a 4/4 time signature and a series of eighth notes. The notes are grouped into four measures. Below the staff, there are four horizontal lines with 'R L R L' under each measure.

3's

Musical notation for the 3's variation. It features a 4/4 time signature and a series of eighth notes. The notes are grouped into four measures. Above each measure, there is a bracket with the number '6' above it. Below the staff, there are four horizontal lines with 'R L R R L R' under each measure.

4's

Musical notation for the 4's variation. It features a 4/4 time signature and a series of eighth notes. The notes are grouped into four measures. Below the staff, there are four horizontal lines with 'R L R L R L R L' under each measure.



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

Steven Wimberley

LSU Drumline 2024

♩ = 132-190

First staff of music for 'Old Mojo'. It features a 4/4 time signature and a tempo of 132-190. The notation includes eighth and sixteenth notes, with triplets and sixteenth-note runs. The dynamic marking *f* is present below the staff.

Second staff of music for 'Old Mojo'. It continues the rhythmic pattern with triplets and sixteenth-note runs. The piece concludes with a final note and a rest, marked with an 'R' below the staff.

# New Mojo

Steven Wimberley

LSU Drumline 2024

♩ = 132-190

First staff of music for 'New Mojo'. It features a 2/4 time signature and a tempo of 132-190. The notation includes eighth and sixteenth notes, with triplets. The dynamic marking *f* is present below the staff.

Second staff of music for 'New Mojo'. It continues the rhythmic pattern with triplets and sixteenth-note runs.

Third staff of music for 'New Mojo'. It continues the rhythmic pattern with triplets and sixteenth-note runs.

Fourth staff of music for 'New Mojo'. It concludes the piece with triplets and sixteenth-note runs, ending with a final note and a rest, marked with an 'R' below the staff.

