

KSUMB Drumline

2024 Cymbal Audition Packet



Drumline Director:

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“Bring the Vibe”

What we are looking for

Above all: a great attitude and solid foundation are the most important things to bring to audition for the KSUMB Drumline. Aside from this, here are a few items to prioritize in your preparation:

Technique:

- We will be focusing on your SOUND above all. To generalize: you should be relaxed, comfortable, and have a big sound while playing
- Snare drums will be playing on a tilt (10 degrees)
- Tenors should ALWAYS prioritize playing on one drum before all the drums
- Basses should always expect to play in unison as well as splits. Start with the snare part when practicing. Be prepared to learn different bass parts throughout the process

Sound:

- Focus on getting the most resonance out of the drum and sticks as possible
- Do not squeeze the sticks
- Prioritize having a consistent sound (all the taps sound the same in a phrase, right and left hands match in quality, etc)
- The best sound you will achieve is typically "8's". Start with this, and work every exercise to match that relaxed sound

Rhythms:

- Above all, rhythms must be accurate and consistent
- Play mathematically correct rhythms (Play the rhythm, not the rudiment)

Exercises:

- Start with the Basics. Work a solid foundation of Timing and Accent exercises at various volumes and tempos
- Quality over Speed. Work each exercise focusing on correct and consistent rhythms, while achieving a big and open quality of sound
- Memorization is not crucial to the audition, but it will help with your confidence and consistency when the pressure is on!

How to practice:

- Ideally: Practice on a drum that is tuned well! If drum is not available, try to use the most realistic practice pad possible (to avoid "pad hands")
- Play with great quality sticks, so you can always hear your quality of sound
- Practice with a metronome
- Stand up and play in front of a mirror
- Do not be afraid to record yourself and watch. You will be your biggest critic, and it will help with your perspective on what to focus on!

Have fun!

The Kansas State Cymbal Line uses a mixture of positions to create different sounds on our instrument to further enhance the musical and visual aspect of our performance. Below is a key of symbols to help you understand what each note head means as well as its placement. You will also find pictures that show what each position looks like.

Cymbal Key

Stephen Mitchell, Trenton Lowry

A musical staff in 4/4 time showing ten different cymbal symbols. Each symbol is represented by a note head with a specific shape or placement. Below the staff, the symbols are labeled: Crash, HiHat, Tap, Ting, Slide Choke, CrashChoke, Slam, Sizzle, All, and a sequence of 1, 2, 3, 4.

A musical staff in 4/4 time showing five different cymbal symbols. Each symbol is represented by a note head with a specific shape or placement. Below the staff, the symbols are labeled: Odd, Even, A, B, and C.

Positions



Crash Position: The “Crash” position is the cymbal players most commonly used position here at K-State we keep the center of the cymbals at eye level with the plates roughly an inch apart tilted slightly to the left at about a 45 degree angle just enough for the player to view through the cymbals with their left eye.

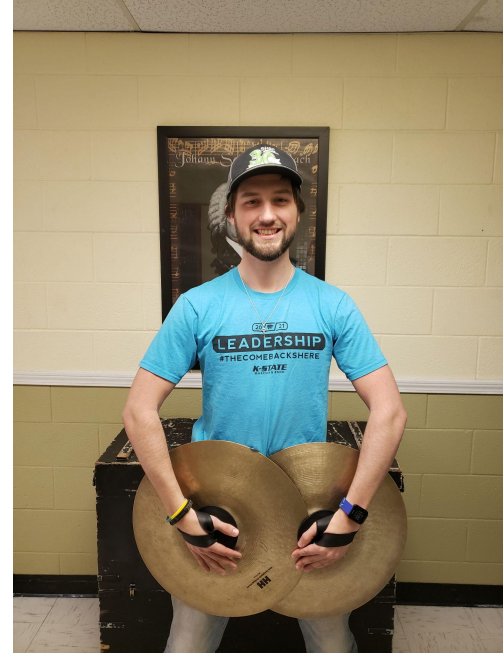
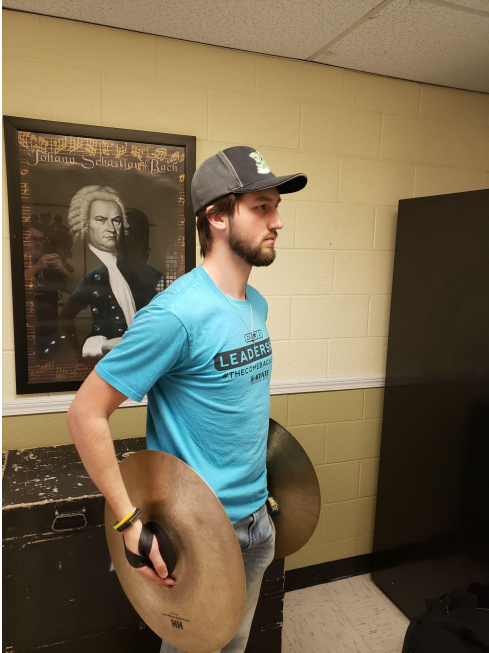
Hi-Hat Position: The “Hi-Hat” position is the cymbal player's second most frequent position and is commonly used for the snare players to play on. This position is closed plates resting at about belly button height with the plates tilted slightly up on the left hand side. This is a power position and moving from it requires lots of energy to make it clean.



Tap Position: The “Tap” position is a less frequented position but is necessary all the same. Taps are used for silent practice as well as bring a darker sound to the variety of sound that a cymbal can produce. This position rests with the plates sandwiched between the arm and the abdomen. With the right plate's front edge resting above the left plate's front edge in preparation for playing.



Ting Position: The “Ting” position is used to produce a triangle like sound in our music, it is delicate but speaks really well. To play a ting the cymbals will be raised at a height similar to that of the crash position. From there the bottom of the plates will be separated with the right edge of the cymbal at the top resting above the left plate ready to produce a complete sound.



Set Position: The “Set” position is our position of attention. When we are in set position our eyes face forward with pride and we do not speak until released by the section leaders. This is one of our most frequent positions as it happens before and during any shows and parades. The motions in and out of this position are snappy and energetic. The set position has arms slightly bent with the center of the plates resting at the same height as your hips and an inch from your hips. The cymbals in this position are parallel to one another and do not touch the body.

Parade Rest: The “Rest” position is a controlled position from which we come into our set position it serves as a position of focus but stands to be more relaxed than our set position, when we are here we are more relaxed but the expectation remains that when we are called to attention we are able to get there smoothly and efficiently. The rest position stands as feet shoulder width apart with the plates resting against the body in front of your hips with the cymbal pad of the right plate resting on top of the left cymbals nearest edge.



FPS- Forward Pronated Stretch



FSS- Forward Supinated Stretch



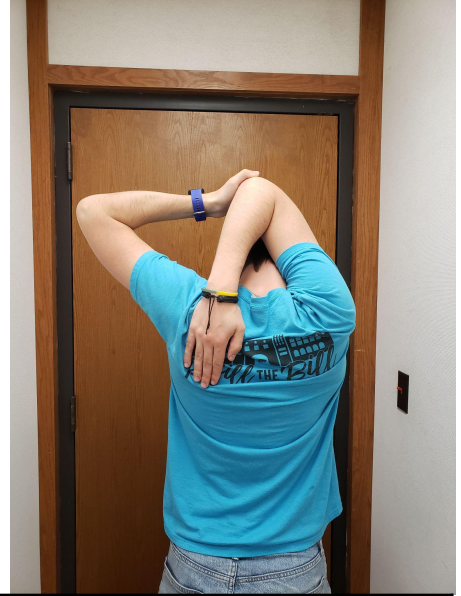
BPS- Backward Pronated Stretch



BSS- Backward Supinated Stretch



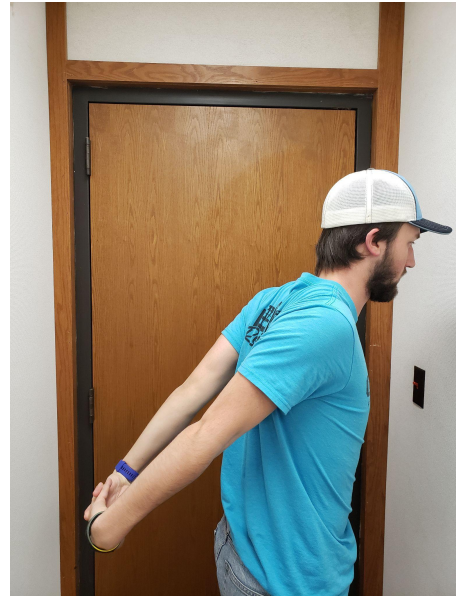
AA- Arm Across



AO- Arom Over



AU- Arm Under



AB- Arms Back

Not Pictured: Wingspan

4-2-1 Timing

Stephen Mitchell, Trenton Lowry

16th 1-Note

7

Small
Upward
Windmill

16th 2-Note

10

16

22

Small
Downward
Windmill

16th 3-Note

27

C B A C B A C B A C B A

A B C A B C A B C A B C

32

Odd Even 3 Part

36

Even Odd 3 Part

Odd Even 3 Part

Even Odd 3 Part

41

SLAM!

44 **Triplet 1-Note**

49

L.V.

Triplet 2-Note

53

58

A B Cetc..

63

All

16th Grid 1 Accent

69

Right FPS Right FSS Right BPS Right BSS Right AA Right AO Clap!

16th Grid 2 Accent

82

Left FPS Left FSS Left BPS Left BSS Left AA Left AO Clap!

Triplet Grid 1 Accent

95

Wingspan Clap Right DAC Right UAC Right AU

107

Clap

Triplet Grid 2 Accent

109

Arms Back Clap Left DAC Left UAC Right AU

120

Musical notation for a single staff, measures 120-122. Measure 120 contains three dotted quarter notes (G4, A4, B4) beamed together. Measure 121 contains a whole rest. Measure 122 contains a dotted quarter note (G4) followed by a quarter rest, a quarter note (A4) followed by a quarter rest, and a quarter note (B4) followed by a quarter rest. A *Clap* instruction is written below the staff at the beginning of measure 122.

Basic Exercises

Stephen Mitchell, Trenton Lowry

8-8-16

Musical staff 1, measures 1-9. The staff contains a sequence of rhythmic patterns: four eighth notes marked with 'x', followed by eighth notes with stems and beams, and eighth notes with stems and beams. The piece concludes with a quarter note and a quarter rest.

Accent Tap Version 1

Musical staff 2, measures 10-18. The staff contains rhythmic patterns including eighth notes with stems and beams, and eighth notes with stems and beams. The piece concludes with a quarter note, a quarter rest, and a final quarter note. Annotations include "Slide Choke split entrance" under measures 11-12, "Plate roll" under measures 17-18, and "Crash" above the final quarter note.

Accent Tap Version 2

Musical staff 3, measures 19-22. The staff contains rhythmic patterns including eighth notes with stems and beams, and eighth notes with stems and beams. The piece concludes with a quarter note and a quarter rest.

Musical staff 4, measures 23-27. The staff contains rhythmic patterns including eighth notes with stems and beams, and eighth notes with stems and beams. The piece concludes with a quarter note and a quarter rest.

Accent Tap Version 3

Musical staff 5, measures 28-36. The staff contains rhythmic patterns including eighth notes with stems and beams, and eighth notes with stems and beams. The piece concludes with a quarter note and a quarter rest. Annotations include "3 Part Splits" under measures 28-30 and "All" above the final quarter note.

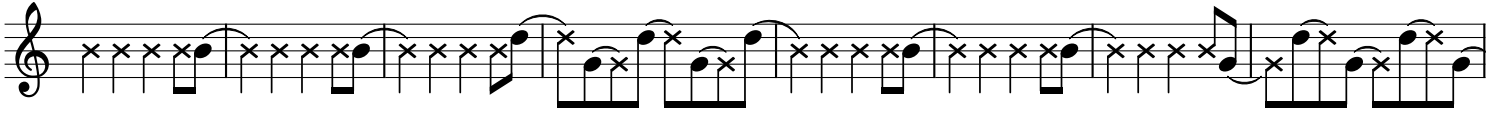
Accent Tap Version 4

Musical staff 6, measures 37-42. The staff contains rhythmic patterns including eighth notes with stems and beams, and eighth notes with stems and beams. The piece concludes with a quarter note and a quarter rest.

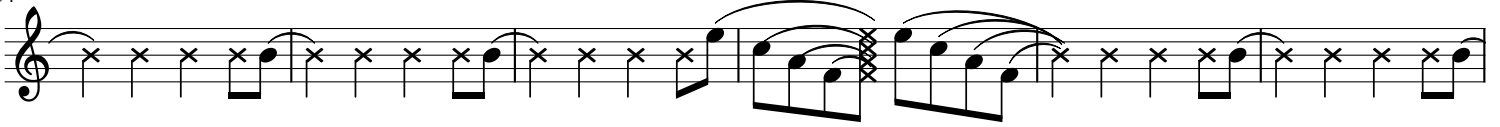
Musical staff 7, measures 43-46. The staff contains rhythmic patterns including eighth notes with stems and beams, and eighth notes with stems and beams. The piece concludes with a quarter note and a quarter rest.

Double/Triple Beat

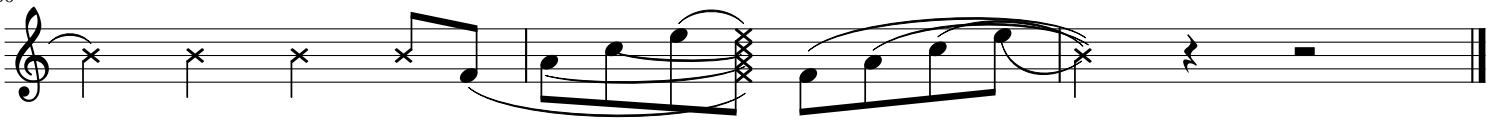
46



54



60



Official Drumline Warm-Ups

8s Sequence

Cymbals

Houston Fleischmann

$\text{♩} = 100$
Variation 1

7

Variation 2

12

17

Variation 3

22

Variation 4

27

30

FlAmS

Cymbals

Houston Fleischmann

♩ = 135

1 2 3 4 5 6

7

7 8 9 10 11 12

13

13 14

Triplet Diddle

Cymbals

Houston Fleischmann

♩ = 120

1

p

7

13

17

23

29

33

Cymbals

Stick Control

for Marching Band

Houston Fleischmann

Arranged by [Arranger]

♩ = 100

f *mp*

6

f *sub. p*