

KSUMB Drumline

2026 Bass Drum Audition
Packet



Drumline Director:

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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!

Bass Score

Legatos

♩ = 120

Bass Drums 1-6
r r r l l l r r r r r
f
hand transfers

Bass Drums 7-12
r r r l l l r r r r r
f
hand transfers

B.D. 1/6
l l l r r r l l l l l l

B.D. 7/12
l l l r r r r l l l l l l

B.D. 1/6
r r r etc... l l l etc... r r r ... r r r ...
8-8-16

B.D. 7/12
r r r etc... l l l etc... r r r ... r r r ...
8-8-16

B.D. 1/6
l l l .. r r r ... l l l ... l l l ...

B.D. 7/12
l l l .. r r r ... l l l ... l l l ...

B.D. 1/6
R r r etc... R L etc... r r r ... r r r ...
Accent Transfer

B.D. 7/12
R r r etc... L l l etc... R r r ... r r r ...
Accent Transfer

B.D. 1/6

B.D. 7/12

1 1 1 .. r r r ...

B.D. 1/6

B.D. 7/12

R r r etc... L l l etc...
Bucks

B.D. 1/6

B.D. 7/12

1 1 1 .. r r r ...

B.D. 1/6

B.D. 7/12

R 1 1 ... 1 1 1 ... 6 6

B.D. 1/6

B.D. 7/12

Paradiddle Panic

♩ = 130

heavy

B.D. 1/6

mp R R RR R RR L L R R RL

B.D. 7/12

mp R R RR R RR L L R R RL

B.D. 1/6

f r L r r L r L r r L

B.D. 7/12

f r L r r L r L r r L

A

B.D. 1/6

f R R RlrrL L LrllR R R RR R RRlrrL L LrllR R RlrrL L L LLrLrLLrll

B.D. 7/12

f R R RlrrL L LrllR R R RR R RRlrrL L LrllR R RlrrL L L LLrLrLLrll

B.D. 1/6

f

B.D. 7/12

f

B.D. 1/6

f

B.D. 7/12

f

B.D. 1/6

B.D. 7/12

6 6 6 6 6 6

mp

mp

B

B.D. 1/6

B.D. 7/12

3 3 3 3 3 3 3 3 6 6 6 3 6 3 3

f

f

B.D. 1/6

B.D. 7/12

C

B.D. 1/6

B.D. 7/12

B.D. 1/6

B.D. 7/12

6 6 6 6 3 3

4/4

David

A $\text{♩} = 110$

B.D. 1/6

B.D. 7/12

B.D. 1/6

B.D. 7/12

B

B.D. 1/6

B.D. 7/12

B.D. 1/6

B.D. 7/12

C

B.D. 1/6

B.D. 7/12

Handwritten musical score for the piece "David". The score is divided into three sections: A, B, and C. Each section contains staves for B.D. 1/6 and B.D. 7/12. Section A starts with a tempo marking of $\text{♩} = 110$. The notation includes rhythmic patterns, dynamics (f, mf), and fingerings (3, ^). Section B continues the rhythmic patterns. Section C features a change in dynamics and includes a final flourish. The score is written for a single melodic line, with the B.D. 7/12 staves often containing a hatched pattern, possibly indicating a specific playing technique or a placeholder for a second line.

B.D. 1/6

B.D. 7/12

r L r r

r L r r

B.D. 1/6

B.D. 7/12

r l L r l l

L r l l

R R

R R

B.D. 1/6

B.D. 7/12

sim.

B.D. 1/6

B.D. 7/12

R R l r l

R R l r l

B.D. 1/6

B.D. 7/12

R

R

ManChops

♩ = 110

16th note accent grid

B.D. 1/6

B.D. 7/12

This system shows two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. Both staves contain a rhythmic pattern of 16th notes with accents (>) above them. The notes are grouped in pairs, and there are four groups per measure. The background of the staves is filled with diagonal hatching.

B.D. 1/6

B.D. 7/12

This system shows two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. Both staves contain a rhythmic pattern of 16th notes with accents (>) above them. The notes are grouped in pairs, and there are four groups per measure. The background of the staves is filled with diagonal hatching.

B.D. 1/6

B.D. 7/12

This system shows two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. Both staves contain a rhythmic pattern of 16th notes with accents (>) above them. The notes are grouped in pairs, and there are four groups per measure. The background of the staves is filled with diagonal hatching.

B.D. 1/6

B.D. 7/12

Accent buzz

This system shows two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. The top staff begins with a melodic line of eighth notes, followed by a rhythmic pattern of 16th notes with accents (>) above them. The bottom staff begins with a rhythmic pattern of 16th notes with accents (>) above them. The notes are grouped in pairs, and there are four groups per measure. The background of the staves is filled with diagonal hatching. The text 'Accent buzz' is written above the 16th note patterns in both staves.

B.D. 1/6

B.D. 7/12

This system shows two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. Both staves contain a rhythmic pattern of 16th notes with accents (>) above them. The notes are grouped in pairs, and there are four groups per measure. The background of the staves is filled with diagonal hatching.

B.D. 1/6

B.D. 7/12

B.D. 1/6

B.D. 7/12

Full Buzz

B.D. 1/6

B.D. 7/12

B.D. 1/6

B.D. 7/12

B.D. 1/6

B.D. 7/12

Accent Diddle

B.D. 1/6

B.D. 7/12

This system contains two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. Both staves feature a rhythmic pattern of eighth notes with accents (>) above them. The notation is divided into two measures by a double bar line.

B.D. 1/6

B.D. 7/12

This system contains two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. Both staves feature a rhythmic pattern of eighth notes with accents (>) above them. The notation is divided into two measures by a double bar line.

B.D. 1/6

B.D. 7/12

Diddle Accent

This system contains two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. The top staff begins with a melodic line of eighth notes, followed by a rhythmic pattern of eighth notes with accents (>) above them. The bottom staff begins with a rhythmic pattern of eighth notes with accents (>) above them, followed by a rhythmic pattern of eighth notes with accents (>) above them. The text 'Diddle Accent' is written above the top staff in two locations. The notation is divided into two measures by a double bar line.

B.D. 1/6

B.D. 7/12

This system contains two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. Both staves feature a rhythmic pattern of eighth notes with accents (>) above them. The notation is divided into two measures by a double bar line.

B.D. 1/6

B.D. 7/12

This system contains two staves. The top staff is labeled 'B.D. 1/6' and the bottom staff is labeled 'B.D. 7/12'. Both staves feature a rhythmic pattern of eighth notes with accents (>) above them. The notation is divided into two measures by a double bar line.

Show Excerpt 2025

$\text{♩} = 75$

B.D. 1/6

B.D. 7/12

B.D. 1/6

mf \longleftarrow *f* *fp*

B.D. 7/12

f *fp*

B.D. 1/6

B.D. 7/12

B.D. 1/6

ff *ff*

B.D. 7/12

ff *ff*