

KSUMB Drumline

2024 Bass Drum 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!

4-2-1 Timing

16th 1-note

RLRLRLRLRLRLRLRL R R R R R R R R RLRLRLRLRLRLRLRL L L L L L L L L L L

RLRLRLRLR R R R RLRLRLRL L L L L RLRLR R RLRL L L RLRLR R RLRL L L R

16th 2-note

RLRLRLRLRLRLRLRL RL RL RL RL RLRLRLRLRLRLRLRL LR LR LR LR RLRLRLRLRLRLRLRL RL RL RL RL

RLRLRLRLRLRLRLRL R LR LR LR L RLRLRLRLRL RL RLRLRLRL LR LR RLRLRLRL RL RL

RLRLRLRLR LR L RLRLRL RLRL LR RLRL RLRLRLRL RLRLRL RLRL LR RLRL RLRLRLRL L R

16th 3-note

RLRLRLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRLRLRL R LLR LLR LLR LL RLRLRLRLRLRLRLRL RLRLRLRLRLRL

RLRLRLRLRLRLRLRL LRL LRL LRL LRL RLRLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRLRLRLRL

RLRLRLRL LRL LRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

Triplet 1-note

RLRLRLRLRLRLRLRL R R R R R R RLRLRLRLRLRLRLRL L L L L L L L L

RLRLRLRLR R RLRLRL L L L RLRL LRLR R RLRL LRLR R

Triplet 2-note

RLRLRLRLRLRLRLRL RL LR RL LR RLRLRLRLRLRLRLRL LR RL LR RL

R L R L R L R L R L R L R R L L R R L L R R L L R L R L R L R L L R R L R L R L R L R L

R L R L R L R L R L L R L R L R R L R L R L R L R L L R L R L R L R L R L L R

16th 1-accent grid

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

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

16th 2-accent grid

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

triplet 1-accent grid

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

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

triplet 2-accent grid

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

Official Drumline Warm-Ups

Top Bases

8s Sequence

Houston Fleischmann

♩ = 100

Variation 1

6

Variation 2

10

13

Variation 3

16

18

20

22

24

Variation 4

25

Musical staff for measures 25-26. The staff contains two measures of music. Each measure consists of a series of eighth notes, with the first four notes of each measure beamed together. The notes are arranged in a rhythmic pattern that repeats every two measures.

27

Musical staff for measures 27-28. The staff contains two measures of music. Each measure consists of a series of eighth notes, with the first four notes of each measure beamed together. The notes are arranged in a rhythmic pattern that repeats every two measures.

29

Musical staff for measures 29-30. The staff contains two measures of music. Each measure consists of a series of eighth notes, with the first four notes of each measure beamed together. The notes are arranged in a rhythmic pattern that repeats every two measures.

31

Musical staff for measures 31-32. The staff contains two measures of music. Each measure consists of a series of eighth notes, with the first four notes of each measure beamed together. The notes are arranged in a rhythmic pattern that repeats every two measures.

32

Musical staff for measures 32-33. The staff contains two measures of music. The first measure consists of a series of eighth notes, with the first four notes beamed together. The second measure consists of a single eighth note followed by a quarter rest, with a dynamic marking 'v' above the note. The staff ends with a double bar line.

Bottom Bases

8s Sequence

Houston Fleischmann

♩ = 100

Variation 1

5

9

Variation 2

13

17

Variation 3

21

25

Variation 4

29

31

FlAmS

Bass

Houston Fleischmann

♩ = 135

R L R L R L R L R R R R R R R L R L R L R L R L

4

R R R R R R R R L R L R L R R R R L R L R L R R R

7

R L R L R L R L R L R L R R R R R R R

9

L R L R L R L R L R L L L L L L L R L R L R L R L R L R L R

12

L L L L L L L L R L R L R L L L L R L R L R L R L L L

15

L R L R L R L R L R L L L L L L L R

Top Bass

Triplet Diddle

Houston Fleischmann

♩ = 120

1-4

p
RLRLRLRLRLRL ...

5-8

9-12

13-16

17-20

mf

21-24

25-28

29-32

33

Bottom Bass

Triplet Diddle

Houston Fleischmann

$\text{♩} = 120$

R L R L R L R L R L ...

p

4

7

10

13

17

21

25

29

33

Top Bass

Stick Control

for Marching Band

Houston Fleischmann

Arranged by [Arranger]

$\text{♩} = 100$

f

R R L R L R L

mp *f*

sub. p

Stick Control

for Marching Band

Houston Fleischmann

Arranged by [Arranger]

♩ = 100

R L R R L R L R R L R L R R L R L R R L R R L R L R L R

6 **f** **mp**

R R L R R L R R L R R L R L R L R L R L R L R

f *sub. p*

The musical score consists of two staves of music in 4/4 time. The first staff begins with a tempo marking of quarter note = 100. The music is primarily composed of eighth and sixteenth notes with various accents and slurs. The second staff starts with a measure rest for 6 measures, followed by a dynamic marking of forte (f). The piece concludes with a dynamic marking of mezzo-piano (mp) that tapers to a sub-piano (sub. p) ending.