Congratulations!
By downloading this packet you have taken your first step in becoming a member of the Marching Mizzou Drumline for the 2018 season. The information found in this packet is designed to help you have the best possible audition experience, and will be referenced throughout the season if you are asked to be on the line. Be sure that you read all of the information carefully and execute it well. Below is a list of materials you will need for the audition camps:

1. This packet in a 3-ring binder with paper for notes
2. Pencil
3. Metronome
4. Practice pad
5. Snares: Vic Firth Mike Jackson Signature Sticks (or similar)
   Quads: Vic Firth MTS1 (or similar)
   (Bass mallets provided)
6. Athletic clothing (T-shirt, gym shorts, laced tennis shoes w/arch support)
7. A great and focused attitude

Number 7 on that list can be easily overlooked. What we are looking for is somebody that can play, and play well with others both on and off the drum.

It is also CRUCIAL that you always practice with a metronome. You will need to develop a consistent routine that will help track the progress in your practice. ALWAYS have a goal in mind before stepping behind your instrument. Write down a goal you want to achieve, how you will achieve that goal, and evaluate if you did in fact achieve that goal. Realize what made you successful (or unsuccessful) and make necessary adjustments to improve your practice the next time you step behind your instrument.

During the audition process you will be assessed on your knowledge of the information found in this packet through playing in a full line setting, verbal feedback, and an individual audition. You will be asked to play all the warm ups (8-16, Accent tap, Trouble Beats, Tiger Rolls) from memory during April camp, so it is imperative that you immerse yourself in developing a strong understanding of the Mizzou Drumline approach.

*All auditionees pursuing a Music Education degree are encouraged to review the cymbal packet.

If you would like to receive feedback before the audition, please upload a video to YouTube and send the link to the email address found below. Please also send any questions you may have in regard to this packet to that same email address.

Happy practicing, and good luck!

Drumline TA: Ryan Patterson
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**Posture (Set Position)**
To establish a strong posture begins with how we set our feet. Begin by placing your heels and toes together. At this point your feet should be parallel to each other. To strengthen the upper body posture, find the side of your pelvis (hip area) and the bottom of your rib cage, and increase the space between these two areas by standing up straighter, engaging your abs, pushing out the chest slightly, and slightly rolling the back. Now with your feet and upper body set, shift your weight from 50/50 to 60 percent forward and 40 percent backward. Having your weight slightly forward helps to keep the muscles engaged while standing still and a strong posture. One last key element to a strong posture is how you present yourself. Yourself being your face, the only part of you that you will not be able to match with everyone else. Your face needs to exude of confidence by facing slightly up, and having an expression that can be interpreted as “you are not better than me.” If you succeed in doing all of these things, you have established a strong and professional set position. Always come back to this set position every time you step behind the instrument.

**Tying Cymbal Straps**

**Strap Size Adjustment**
This simple weave is important for comfort in playing cymbals. It will keep the strap from bunching and it will allow it to lie comfortably across the web between your pointer finger and thumb.

**Cymbal Knot**
It’s very important your cymbal straps are tightly tied. Keeping the straps tight on your hands is the best way to maintain control of the cymbal. After tying, you should be able to hold the cymbal in a “ride” position and have the cymbal pads or bell firmly touching the palm of your hand.

**THE GARFIELD GRIP**
1. Hold the cymbal in a vertical position and put your hand through the strap up to the wrist.
2. Turn the hand so the palm is facing away from the pad of the cymbal.
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 forefinger.
SOUND PRODUCTION
The single most important aspect of cymbal playing is sound production. The visual effect the cymbal creates, while extremely important, is secondary. At the point of attack using a standard crash, the cymbals should NOT meet exactly together “edge to edge.” This will result in what is called an “air pocket” which is a momentary vacuum that locks the cymbals together and kills most of the sound. To create a full crash sound, apply a flam technique. At the instant of attack, the bottom edges of the cymbals meet first, followed by the top edges. Unlike an actual flam, there should be no audible “grace note.” While an aggressive approach is desired, this should only be aggressive visually. Striking the cymbals together with too much force will also deaden the vibrations produced and therefore, deadens the sound. Using this sound quality technique, a full sound should be produced.

To begin, your arms from the shoulder to the elbow should be level to the ground. From the elbow straight through the wrist and middle finger you should create a 45° angle. This angle will vary slightly depending on how much space you need between your elbows to keep your upper arms parallel to the ground. Wrists are bent to allow for the cymbals to be parallel. The cymbals should be 2-3” inches apart with the knots of the cymbals in line with your eyes.

VERTICAL CRASH
To prepare for the crash, open the cymbals up to an “A.” To do this, straighten the wrist to create a flat line from the elbow all the way to the tip of the middle finger.

Then, break the wrist back so the cymbals form a “V.”

This is where the first crash or “grace note” happens at the bottom of the cymbals. The crash hits bottom then pushes through to the top and opens back up to the original “A” position.
To finish, open back up to the “V” and snap back to SET. The snap to set should happen two counts after the crash (i.e. crash on one, snap back on three).

(SSET, AVAV, SET = one crash)

**CRASH CHOKE**

The information for crash technique is applied, with slight modification, to crash chokes. You will only use the first three positions—AVA. There are three points of contact to dampen the cymbals from the “A” position after the crash. The first points of contact are the fingertips, followed by the forearms, ending with bringing the cymbals into your Latissimus dorsi (muscle that connects your shoulder and chest/underarm). Your cymbals should return from this dampened “A” position to the set position two counts after the crash (i.e. choke on count one, out on count three). Experience with any other cymbal sounds is not necessary but strongly encouraged. These may include, but are not limited to: slide chokes, scrapes/zings, sizzles, taps, bell-taps, high-hats/hinge chokes, and cymbal rolls.

**GUMPTION CRASH**

This same “flam” technique should be applied to the gumption position. In this instance the cymbals should be at solar plexus level, right hand on top of left, with a "seatbelt" angle across the body. The cymbals should be parallel to each other with one inch of space between them. The preparation for the gumption crash consists of the right wrist breaking, with fingertips pointed towards the left cymbal, and the right arm pulling slightly back and upwards. The right arm will maintain a straight line from the elbow up through the middle finger, and the edge of the right cymbal will point ten ridges into the left cymbal. The left arm will remain stationary, and the left wrist will break inwards, with the left cymbal touching the inside of the left forearm. The prep of a gumption crash will happen exactly one beat before the crash (i.e. prep on beat eight of the count off, crash on one.) This crash uses the same "flam" technique that is used in the vertical crash. The front edge of the right cymbal will make contact two inches from the front edge of the left cymbal for the initial contact, immediately followed by the back ends of the cymbals contacting (the ends closest to the body, controlled by the heel of the hand). The left hand will immediately return to the original gumption position, this will happen naturally due to the impact of the crash. The right arm will follow through to a full extension, cymbals offset but remaining parallel with an inch of space between them. This all happens in the space of one beat (i.e. a crash on beat one will consist of all of the above in the space of that beat). The right hand will pull back into the set gumption position two beats after the crash (i.e. crash on beat one, pull back on beat three).
**VISUAL APPLICATIONS**
The cymbal player is a big contributor to the overall visual program. Good posture is a necessity for playing and executing visuals well. When holding your cymbal at your sides in the “attention” position your shoulders should be relaxed and down. Keep your pelvis in line with your center (abs) and shoulders. Your arms should have a natural bend held firmly enough to control the cymbals. Your elbows should stay turned slightly outwards, not in towards your body. Keep the cymbals parallel to each other and approximately 2” inches from your sides.

**FLIPS**
For cymbal players, the most basic visual element is the cymbal flip. To complete a basic inside flip you must start with your cymbals parallel to each other at your side. An inside flip involves one simple rotation of the wrist: the thumb pushes in towards your center of body and rotates the cymbal around so that the inside of the cymbal flashes out in front of your body. Your arm should move up to vertical simultaneously. Do not allow your arms to take a pathway to the side. To complete the flip you stop your cymbals parallel in front of your face, 1” inch apart, with the knots of the cymbals in line with your eyes. Be sure to account for “tunnel vision” when the cymbals are that close to your face. What may look like parallel is actually flared out to the front. To force the cymbals to be parallel you must be able to see the inside far edge of the cymbal.

A basic outside flip begins with the arms pulling down to your sternum. From the sternum, push your pinkies inward, this will allow the thumbs to fall outwards, opening up the palm, allowing the cymbal to fall outward. From there, complete the rotation in the same direction into Set at your sides. Practice these two elements slowly and work your way faster. An accurately done cymbal flip should happen instantaneously.
Sequence:
ff/15” - BD unison
ff/15” - BD split
Decrescendo - BD 2’s
p/3” - BD 3’s
Crescendo - BD 4’s

cymbal sequence:
Hi-Hat
Open taps
closed taps
Open taps
Hi-Hat
Accent tap

Mizzou Drumline

Snare

Tenor

Bass

Marching Cymbals

4

S. D.

T. D.

B. D.

Cym.

8

A

S. D.

T. D.

B. D.

Cym.

2 Groups

3 Groups

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Marching Cymbals

- = Crash
△ = Tap
× = Hi-Hats
= Tap/Crash Choke
= Sizzle
= Bell
= Suck

Accent tap

Mizzou Drumline

2 Groups

3 Groups

B

18

C

29
**Tiger Rolls**

(NOT THE SUSHI ROLLS)

**Mizzou Drumline**

\[ \text{BassDr} \]
\[ \text{BassDr} \]
\[ \text{Tenors} \]
\[ \text{Tenors} \]
\[ \text{Snare} \]
\[ \text{Snare} \]
\[ \text{Cym.L} \]
\[ \text{Cym.L} \]

Sequence:
- Edge - Tenors D2
- Edge - Tenors around
- Center - Tenors D2
- Center - Tenors around

***First three times, mm 1-14
***Last time, top to bottom

\[ \text{SnareLine} \]

\[ \text{TenorLine} \]

\[ \text{BassLine} \]

\[ \text{Cymbal Line} \]

\[ \text{q.} \]

\[ \text{=} 144, 156, 168, 180 \]

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Troorman's Groove

Mizzou Drumline

Drumset Notation

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

S. D.

T. D.

B. D.

Cym.
Spider

Mizzou Drumline

\( \text{\( \frac{1}{4} \)} = 118 \)

Snare Drum

Marching Tenor Drums

Marching Bass Drum

Marching Cymbals

S. D.

T. D.

B. D.

Cym.

6

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