Congratulations!

University of Missouri
Marching Mizzou
Drumline

Audition Packet
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
Email: Rcpwg7@mail.missouri.edu
**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 shoulders 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 reinforces 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 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 drum.

**Approach**

As you play, you should always go for a relaxed physical sensation. The stronger a player you are and the more chops you possess, the more efficient you become, hence the more relaxed you are. A relaxed hand allows the stick to resonate and produce a pitch conducive to a relaxed, open sound. Physical relaxation also pertains to your brain and state of mind. Before you play, you must free your mind of any doubt. A calm and focused state of mind is the key to maintaining relaxed physical sensations while playing. No matter what the musical or physical responsibility at any given time, through practicing GOOD habits and utilizing the descriptors above, you are setting yourself up for success by having peace of mind and a strong mental approach to your playing. This approach sets you up to be more consistent as a player and musician. When you play, you should also breathe comfortably. By learning to breathe naturally while playing, you will achieve a more relaxed and healthy sound regardless of the difficulty level.

**Sound Quality**

What does it mean to maximize your sound quality? To maximize sound quality is to maximize the resonance of the stick and the drum. In order for the stick to resonate, you must have soft contact between the implement and your hand. However, when it comes to controlling the implement, you want to have maximum contact between the stick and your hands. Maximizing the resonance of the drum can be achieved through velocity (the speed and direction at which the stick will strike the drum). We always want to have a fast velocity with the stroke in order to maximize resonance of the drum. The stick should always
travel perpendicular to the drum head. Any “slicing” will cause a weaker sound quality. Therefore, with these definitions to maximize sound quality is to maximize soft contact and velocity!

**Grip**

A great quality of sound and approach to the drum starts with the grip of the stick. In order to produce a full and resonant tone from the drum, it is imperative that your hands maintain a relaxed grip around the stick at all times to allow 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 into your hand leading to unnecessary injury. Always let the sticks “breathe” in your hands.

**Right Hand**

- The fulcrum is where the thumb and index finger connect, approximately 1/3 up from the bottom of the stick.
- The thumb will be parallel with the stick (runs along the stick).
- Middle, ring, and pinky fingers are all wrapped naturally around the stick, while never completely leaving the stick when in motion.
- The butt of the stick should be slightly visible out of the back of the hand.
- All fingers must remain relaxed and in a curved position at all times. Any unnatural straightening or flexing of the fingers simply causes unwanted tension that will ultimately inhibit your performance and quality of sound.

**Left Hand**

- The fulcrum is located between the thumb and index finger approximately 1/3 up from the bottom of the stick. The stick rests in the fleshy area where the thumb meets with the palm.
- With the index finger curved over the top of the stick, the thumb should rest between the first and second knuckle. The thumb should not be flexed or pushed downward; it should be relaxed yet firm. This connection must always be maintained to allow for maximum control over the stick.
• The stick will rest on the cuticle of your ring finger with your pinky supporting your ring finger underneath.
• The middle finger should not be utilized for the stroke, but it should remain attached to the stick and other fingers. Think of it as if it’s just along for the ride.
• All fingers should remain relaxed and in a curved shape. With the stick in your hand, it should resemble a “C” shape.
• The palm should be oriented to a 45-degree angle. Think about if you were to pour water into your palm. You do not want the water to sit in there, nor do you want your thumb to block the water from hitting your palm. The water should be able to hit your palm and then drip out.

Playing Position
A proper playing position begins with finding an appropriate drum height. To find the proper drum height:
• Start by raising your left forearm to be parallel to the ground and then lower it by 2 inches. The left arm should not be pushed out with unnecessary tension. It should simply rest naturally next to your body.
• Place two fingers underneath the stick and raise the drum until the rim touches the bottom of your fingers. The bead of the stick should be in the center of the head while you do so. We call this having a two-finger taper position. The right hand will also match this angle.
• The right arm should be in a straight line traveling from the tip of the bead, through the wrist, and to the back of the elbow. The elbow should not be pushed out to the point of tension being created in the shoulder.
• The fulcrum points must align horizontally. For this to be achieved the left hand will be
slightly lower than the right hand since the majority of the left fingers are underneath the stick.

Heights
The following heights are defined according to the desired dynamics listed. Within a musical context, anything that is not notated with an accent (taps) will be at 3” or **p**. The accent heights are determined by the dynamic that is written. These heights are a measurement of the bead’s distance away from the drum surface, as well as the stick’s angle in relation to the drum surface.

**pp** 1” (No prep from tacet)
**p** 3” (parallel to the drum. All wrist)
**mp** 6” (All wrist)
**mf** 9” (5% arm, 95% wrist)
**f** 12” (10% arm, 90% wrist)
**ff** 15” or “Full Extension” (15% arm. 85% wrist)
**Stroke Types**

**Legato (Rebound Stroke)**
The stick will rebound to the height at which it was prepped. The hands should be very open and feel heavy to allow the stick to rebound to the desired height.

**Marcato (Down Stroke)**- The stick will be stopped at a lower height than prepped, however the resonance of the stick is not stopped. The hands are still open, but the wrist stops the stroke from rebounding higher than the desired stopping height.

**Up Stroke**- The stick will rebound to higher point from where it started. The wrist must be engaged to prep the stick to the next height, but the resonance of the primary stroke must not be affected.

**Multiple Bounce**
Approached similarly to legato strokes, but with varying hand pressures depending on how many bounces are desired. Typically with slower hand motions, the hands will be more open opposed to a faster hand motion when more pressure is utilized.

**Legato Stroke**

**Marcato/Legato**
Multiple Bounce

Tempos: 100-200
Play the accents at every dynamic ranging mp-ff. Taps are always 3". Only two dynamics should be heard. Make sure the accents aren't choked off and that the taps are rebounding.

Marcato/Multiple Bounce

Tempos: Line 1 @ 100-180; Line 2 @ 100-132
Play as legato strokes at the slower tempo. As the tempo gets quicker, utilize the "trigger fingers" to manipulate the rebounds.

Combining Hands

Basic Motion

Tempos: 100-160
Realize when one hand has consistent motion and when the other stops. Repeat off the left hand.

Tempos: 100-160
Realize when one hand has consistent motion and when the other stops. Repeat off the left hand.
The Grids serve as the culmination of the basic hand motions, stroke types, hand/foot coordination, roll application, and flam application (See flam rudiment breakdown below). Do not attempt the grid variations until you have a strong grasp on the basic form.

Sixteenth Note Grid
**Triplet Grid**

Tempo: 100-140
Play with tap drag, tap five, all roll
Play flames w/ the accent and flames on the beat
Keep those feet in time!

**Rudiment Breakdown**

**Paradiddles**

Tempo: 100-200
Repeat this sequence starting off of the left hand
The eighth note "check" must remain consistent as sixteenth notes are added

**Paradiddlediddles**
Flam Rudiments

**Tempos: 100-200**
Repeat this sequence starting off of the left hand
Realize the hand motions set up in the "check" measures.
Mark time to the quarter note and dotted quarter note (Accent w/ foot)

**Tempos: 80-120**
Repeat the "check" measures as notated
Don't lift the grace notes; place them. Keep all grace notes below 3".
Realize the hand motions set up in the "check" measures.
Mark time to the quarter note and dotted eighth note.
Sequence:
- ff/15" - BD unison
- ff/15" - BD split
- Decrescendo - BD 2's
- p/3" - BD 3's
- Crescendo - BD 4's

Mizzou Drumline

Snare

Tenor

Bass

Cymbals

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

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Accent tap

Mizzou Drumline

Snare

Tenor

Bass

Marching Cymbals

S. D.

T. D.

B. D.

Cym.

4

8

2 Groups

3 Groups

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Accent tap

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Trouble Beats

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Snare Drum

Trouble Beats

\( \text{\textcopyright Mizzou Drumline 2018} \)
**Tiger Rolls**

*(NOT THE SUSHI ROLLS)*

**SEQUENCE:**
- **Edge** - Tenors D2
- **Center** - Tenors around

***First three times, mm 1-14***

***Last time, top to bottom***

**J.** = 144, 156, 168, 180

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Dane Jerus

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Snare Drum

28

31

4:3 \( \times \)

34

36

R I I R I R I R I I R I

R l l R l l R l l R l l R

\( \times \)

R I I R I R I R I I R I

R l r R l l R l l R

\( \times \)

R I I R I R I R I R

R L

lets get Dane Jerus
Snare Drum

26

29

32