MINNESOTA BRASS INDOOR DRUMLINE

2017 Audition Packet – **Battery**

Welcome

Thanks for your interest in Minnesota Brass Indoor! We hope you're as excited as we are about the upcoming 2016 winter drumline season. Congratulations on taking the first step toward membership in our ensemble!

First of all, the most important thing to keep in mind when considering whether you should attend auditions is that the number one thing keeping people from joining our ensemble is thinking you're "not good enough." Our auditions are more than just that they are a complete educational experience. These first two weekends are open to all ability levels, including those who are not planning on joining our ensemble this season. While there is an audition component to the weekends, the primary purpose is to help you grow as a performer on whatever instrument you choose. Our incredible staff is excited to meet you and help you reach your full potential!

Details

The audition process will have two components - a GROUP and an INDIVIDUAL audition. For the GROUP portion potential members should prepare ALL exercises in the packet to get the most out of this experience. Members will be evaluated based on their ability to play within the ensemble as well as apply any information given by the instructors. There will also be a visual component to evaluate auditionees' ability to combine musical and visual responsibilities.

The second component will be an INDIVIDUAL audition. In this audition we will ask you to play a couple exercises from the packet so we can more accurately evaluate your individual sound quality and timing. Members auditioning for snare or tenors are also asked to prepare a solo that best shows off your abilities. This can be anywhere from 30 seconds to 1 minute. For this we recommend members prioritize quality over quantity - we want to hear your best sounds!

Snares will be playing traditional grip. Quads should first focus on one drum. Arounds will be added as the techs see fit. Bass drums should pick a part to learn splits for. Please be aware that we will most likely ask you to try other parts as well. If you are interested in auditioning for cymbals please see that packet for further instructions.

Contact Info

Don't hesitate to contact us anytime with questions. We look forward to meeting you!

-Joe Asleson, Director
joeasleson@mnbrass.org

Instructions

Legatos

Tempo suggestions: Version 1 – 108-200, Versions 2 & 3: 108-170

The technique focus of this exercise is to perform smooth, consistent strokes. The goal is to make every single note sound the same, regardless of which hand is playing. This can be achieved through consistent pressure in the grip as well as velocity into the head. As with any exercise staying as relaxed as possible is crucial.

In version 2 all shaping should happen at an even rate. Try to make the sound and height mimic the shape of a crescendo. In version 3 all accents will be forte or fortissimo, and all unaccented notes at piano. The goal is to have only two sounds – an accent sound and a tap sound. Cushion with the whole grip on the downstrokes to allow the stick to resonate. Avoid "pushing" the stick into the head too hard – as much as possible use the weight of your arm, hand, and stick to create the sound.

After a few reps of version 1 the three versions will be performed in a cycle with 8 counts between each one. After each cycle the tempo will be sped up. After the tempo reaches approximately 160-170, version 1 will be called and only that version will be performed up to approximately 200bpm. This should be done at about a mf volume. The focus at this point will be on warming up the fast twitch muscles in the wrist. There should be no use of the elbow hinge and very minimal use of the fingers.

Bass drums: On versions 1 and 2 please prepare the snare part as well – that will be the "unison" version. The split (which is the same in versions 1 and 2) may be performed with 2's (alternating or doubles), 3's, and 4's. Be prepared for any of these.

Moeller

Tempo suggestion: 180-200bpm

This exercise continues to build on the fast twitch in the wrist and adds a quick "pop" of the wrist to "whip" the stick up slightly higher and faster to add just a little bit of emphasis on the accents. Accents and taps should stay in the mf volume range, getting slightly lower at the fastest tempos. The stick should not stop moving. As always, a consistent sound through all taps is the goal. Use the double stops to make sure both hands are matching in height, volume, and general approach. This will set the singles up to sound even. This may also be done with the feet and/or metronome at ½ time to give it a more relaxed feel.

Hybrid 3.2

Tempo suggestion: 140-200bpm

The first two measures of this exercise are the "rhythmic check" – strive to make every note sound the same through perfectly even 16th notes. The goal the rest of the exercise is to maintain that same sound across various "diddle" stickings. After the first two measures unaccented notes should be piano while accents will be forte. At faster tempos the taps should breathe so the same sound quality can be maintained. The marcato accents in m. 10 should be lifted during the right hand 8th notes before it to "wind-up" and add

more weight for a bigger sound. Imagine your left arm weighs 100 pounds as you lift it and let all of that weight fall into the drum. Lastly, feel the big beats and let this one groove!

Rolls

Tempo suggestion: 160-184bpm

In version 1 of rolls a smooth, connected buzz roll is the goal. This version gets more blood flowing to the hands and forearms and helps prepare you for the energy needed to keep subsequent rolls in time. The double strokes in version 2, in contrast, should require less pressure in the grip to create a smooth sound. Keep the same consistent piano roll sound as accents are added in versions 3 and 4. Always connect the last double stroke of the roll to the accent after it without changing the sound quality. Version 5 should have the same quality of sound as the versions before it, simply at a higher height and with more volume. Avoid excessive tension and a "harsh" sound. Version 6 tests our ability to maintain a consistent quality between the different volumes. Each note should gradually change volume to create even shaping. Imaging how you would sing the part – make sure these rolls don't have any "lumps" in the sound.

Generally this will be performed in a cycle – each version will be played twice. For snares, the first rep of versions 1-4 will be played at 2:00 and the second rep in the center. The forte volume in versions 5 and 6 will decrease to mf or mp at the fastest tempos. In version 6 for snares all decrescendos will move to 2:00 and all crescendos will move to the center. Keep the same approach between 2:00 and the center – the zone change will create a different sound, your hands don't need to change. Be sure both hands are always the same distance from the bearing edge whether stationary or moving between center and 2:00.

Flams (Snares only)

Suggested tempo: 140-150bpm

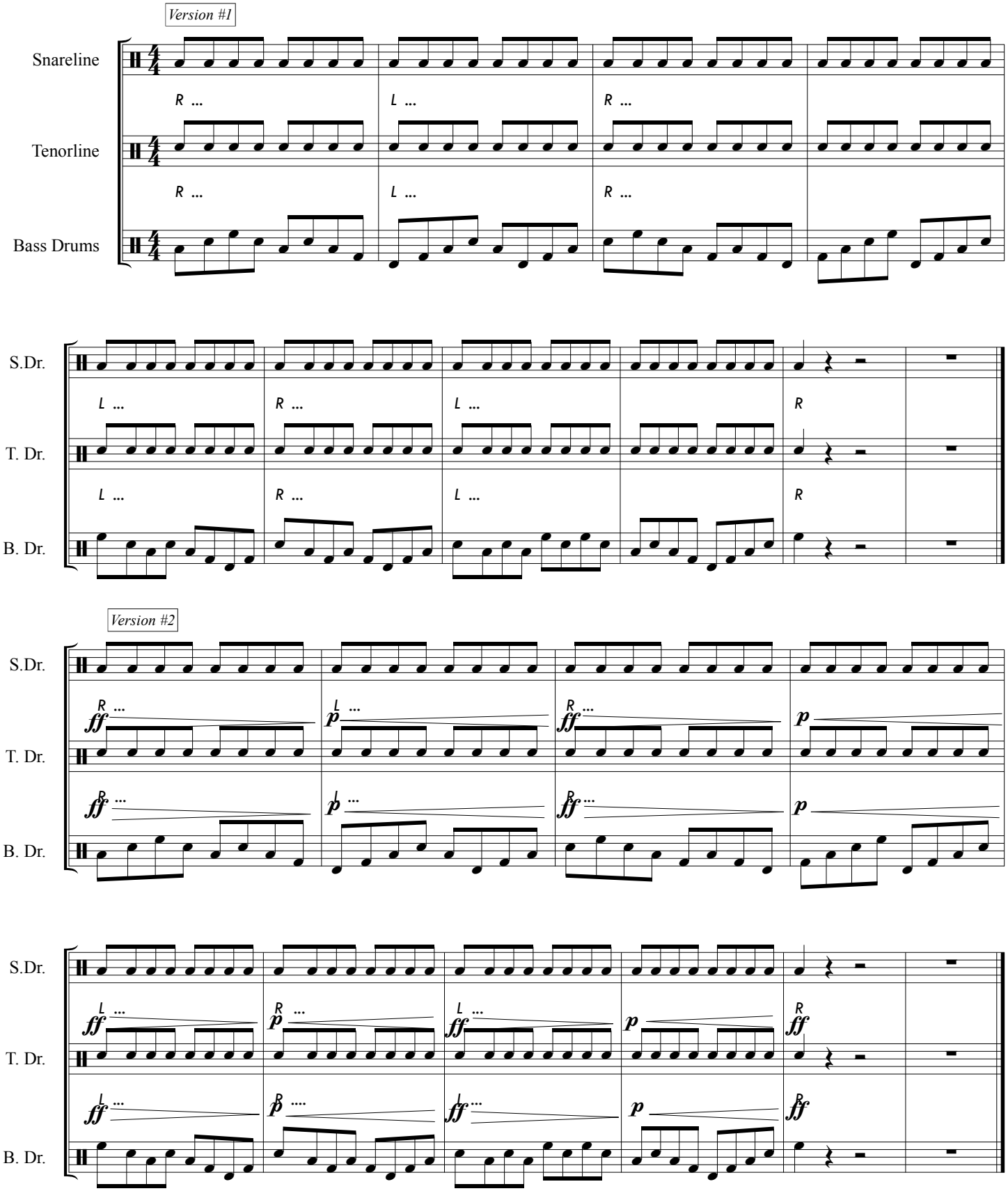
Here we go snares! Regardless of rudiment, strive for the same "ch" flam sound. No double stops please! Be sure to let rudiments like flam taps, swisses, and some of the hybrids included here flow like they should. Use your best judgement on what that means. Each rudiment should have its own natural sound. The singles at the end of the exercise should have the same approach as in the moeller exercise.

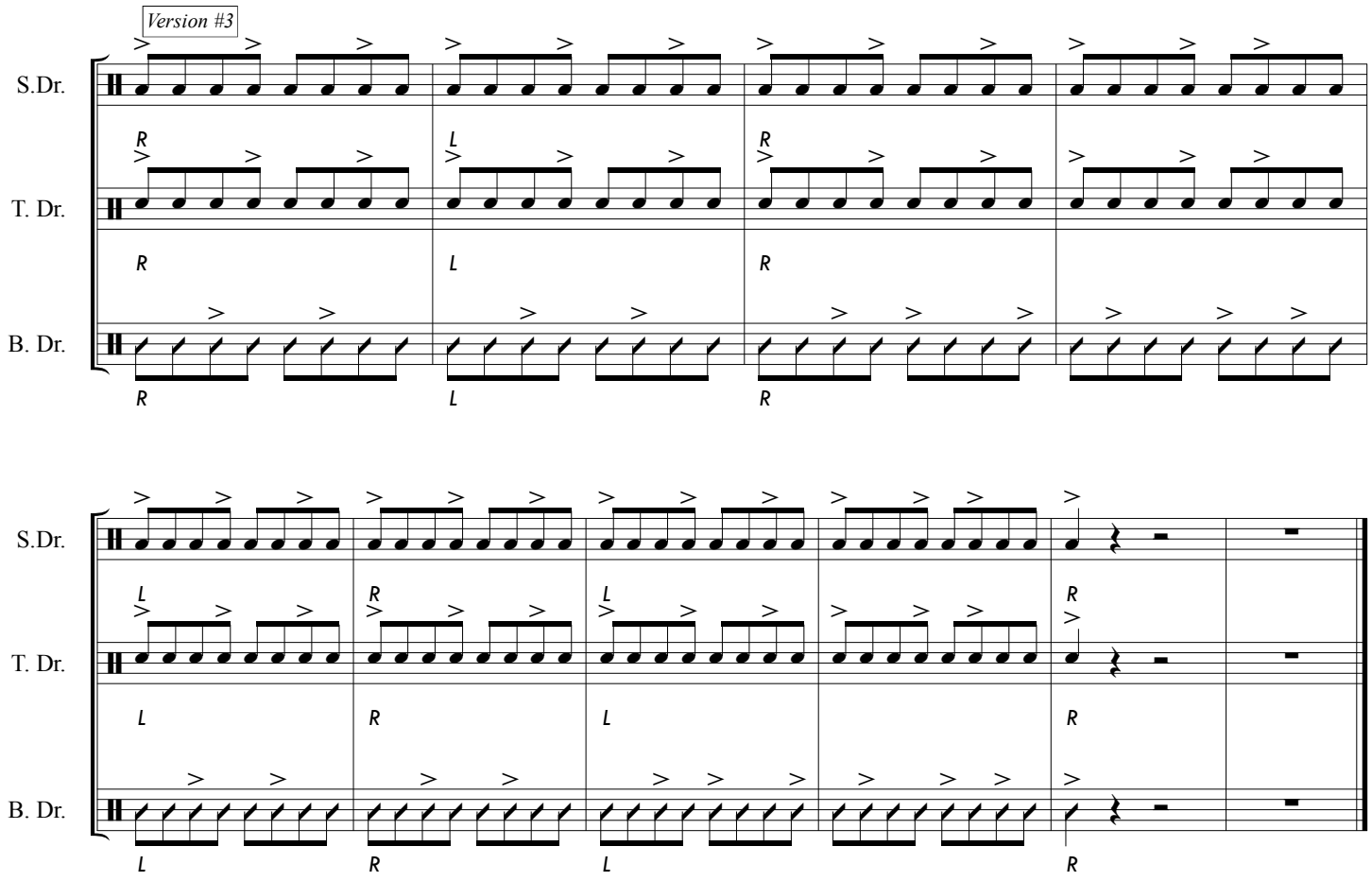
I recommend taking any rudiments you haven't seen before slowly. Building great habits comes from reps of doing it correctly – fast reps with errors or tension will only set you up to be inconsistent. Work your way up to the goal tempo with a **great** quality. Have fun!

Score

Legatos '17

Asleson

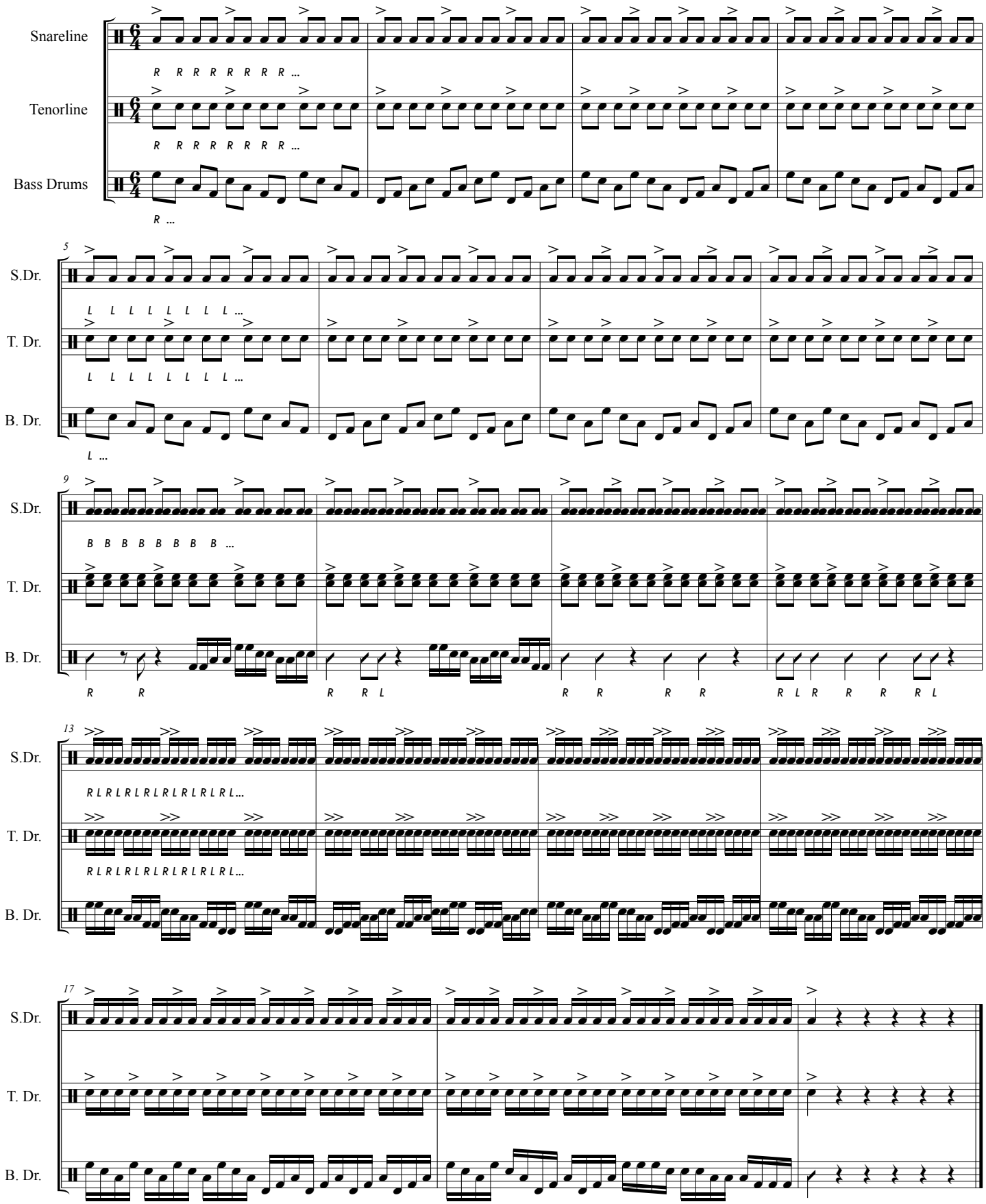



Version #3
S.Dr.
T. Dr.
B. Dr.
R L R
R L R
R L R
S.Dr.
T. Dr.
B. Dr.
L R L R
L R L R
L R L R

Score

Moeller '17

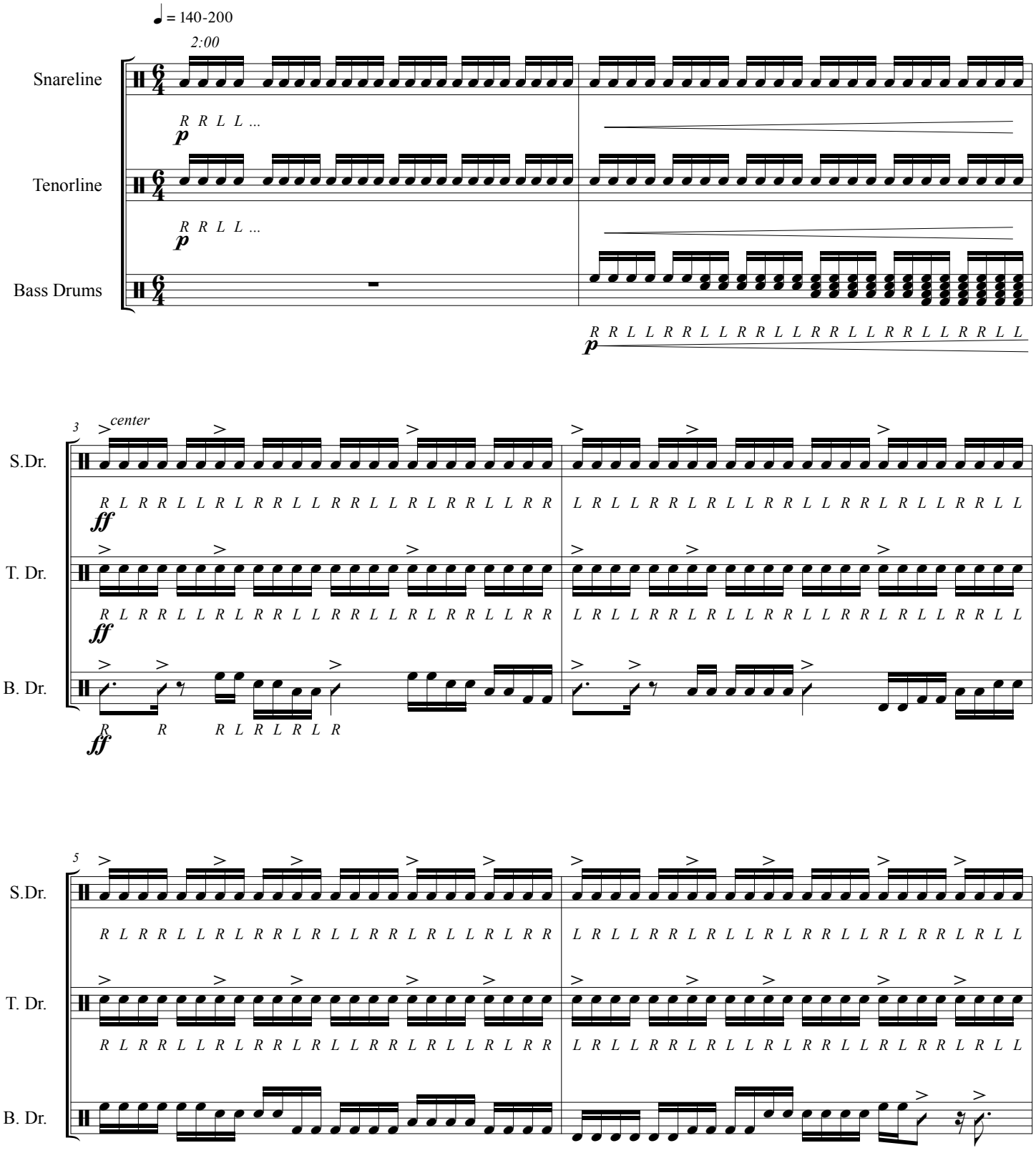
Asleson

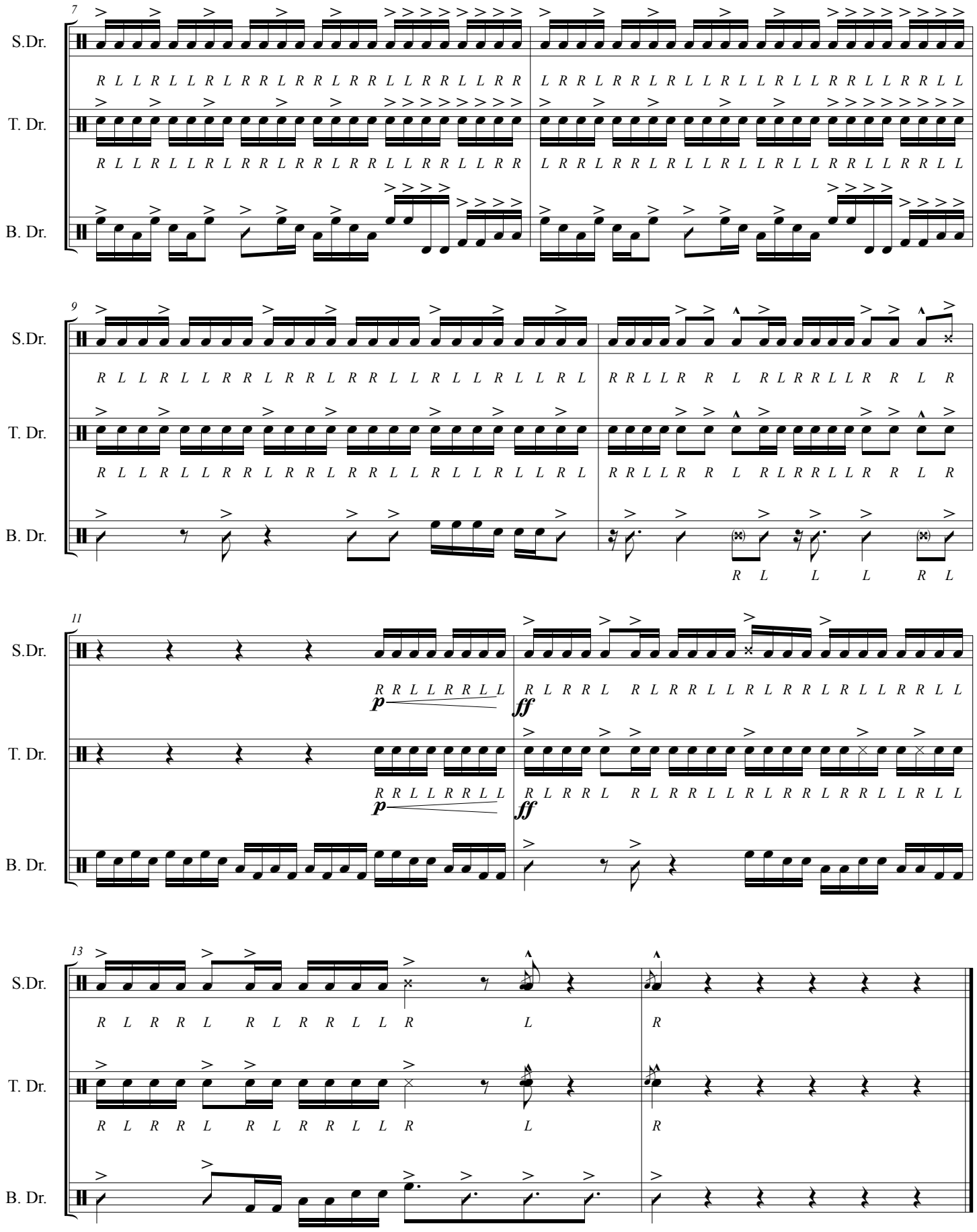


Score

Hybrid 3.2

Asleson

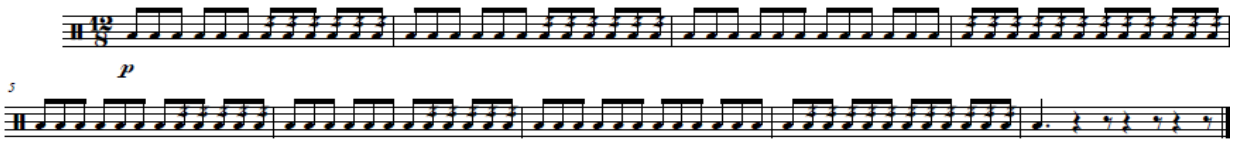



7
S.Dr.
T. Dr.
B. Dr.
R L L R L L R L R R L R R L R R L L R R L L R R
L R R L R R L R L L R L L R L L R R L L R R L L
9
S.Dr.
T. Dr.
B. Dr.
R L L R L L R R L R R L R R L L R L L R L L R L
R R L L R R L R L R R L L R R L R
R L
L L
R L
11
S.Dr.
T. Dr.
B. Dr.
p
ff
R R L L R R L L
R L R R L R L R R L L R L R R L R L L R R L L
13
S.Dr.
T. Dr.
B. Dr.
R L R R L R L R R L L R
L
R

Rolls

Snares & Tenors

Variation #1



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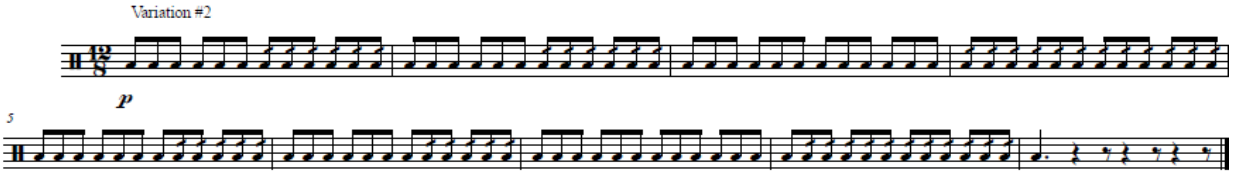

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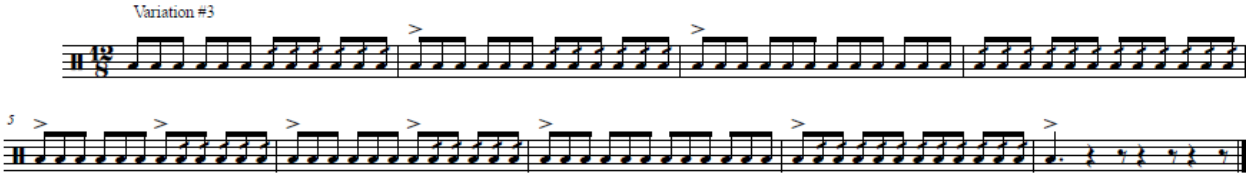

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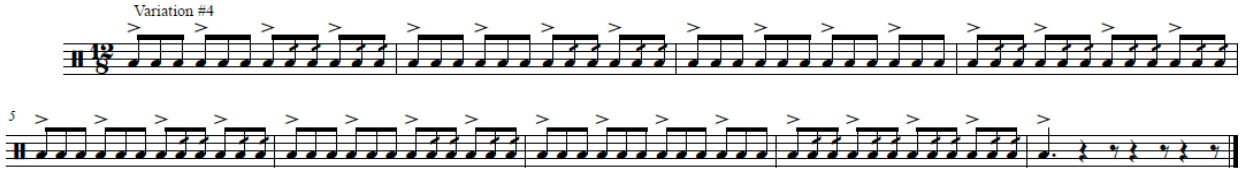

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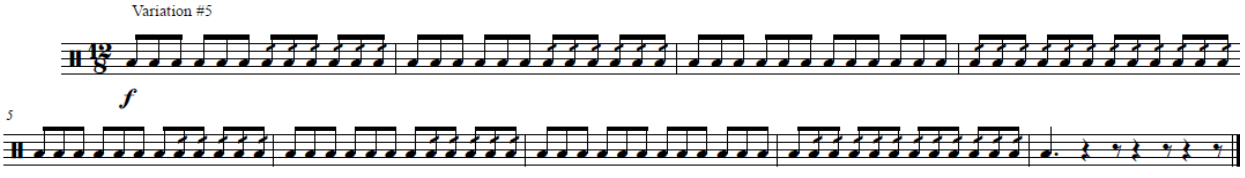
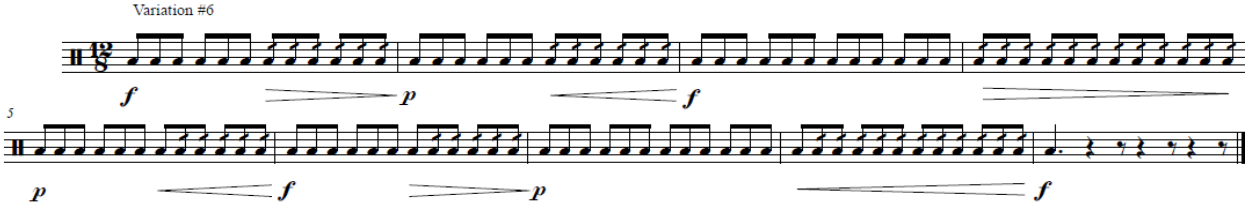
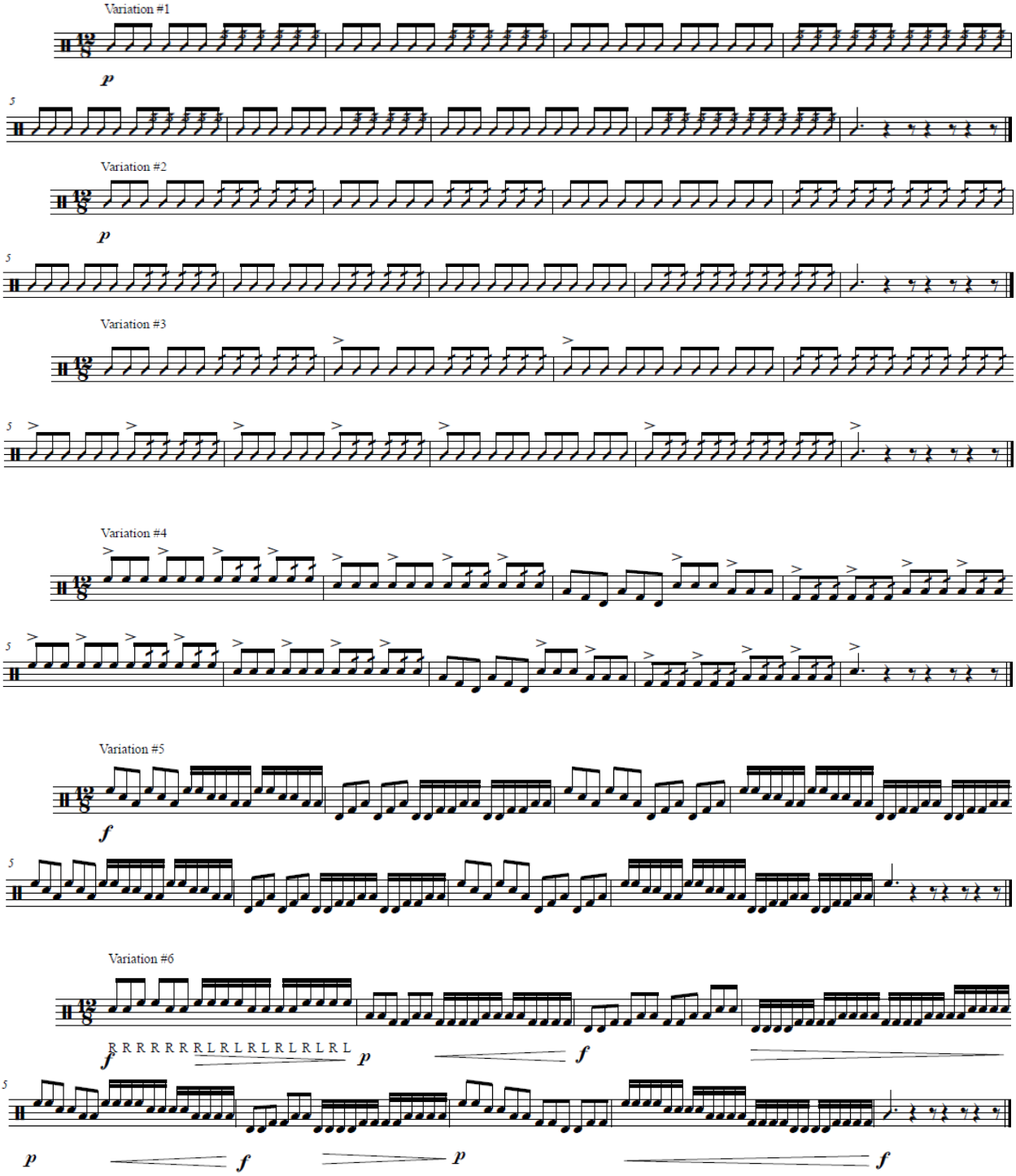


Variation #6

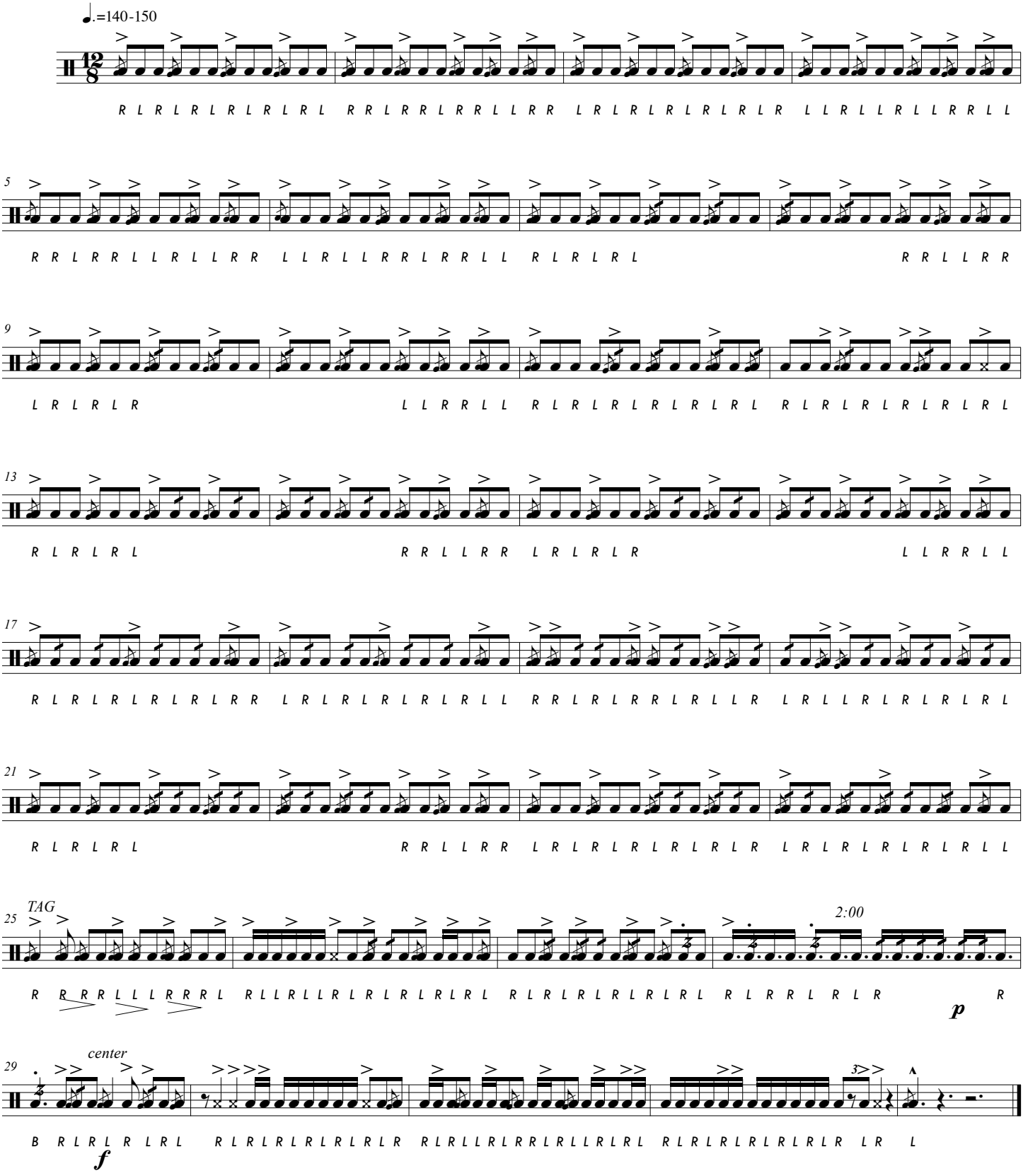


Rolls

Bass Drums



Snareline

Flams '17

Asleson