
Minnesota Brass Indoor



Battery Audition Packet

Welcome

Thanks for your interest in Minnesota Brass Indoor! We hope you're as excited as we are about the upcoming 2015 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 learn the snare drum part for all exercises (unison) and pick a part to learn splits for. Please be aware that we will most likely ask you to try other parts as well. Cymbal auditions will be based primarily on the application of information provided by the cymbal tech at auditions.

Contact Info

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

-Joe Asleson, Director
joeasleson@mnbrass.org

Legatos '15

This should be played first without the written shaping at one volume at all dynamic levels (p-ff), then with the shaping. Bases will always play 16th notes on the last two bars regardless of which part of the cycle they're on.

♩=100-200

The score is written for a drum set in 4/4 time. It consists of six parts: Snareline, Tenorline, Bass Drums, S. Dr. (Snare Drum), T. Dr. (Tenor Drum), and B. Dr. (Bass Drum). The first system (measures 1-4) features complex rhythmic patterns with dynamic markings (*ff*, *p*) and performance instructions for hand placement (R for right, L for left) and foot placement (1, 2, 3, 4). The second system (measures 5-8) continues the patterns with similar dynamics and instructions. The third system (measures 9-10) shows the drums playing a simple 16th-note pattern on the final two bars, with a *ff* dynamic marking.



Trip Dub

MBI Staff

MBI 12

Snareline

Tenorline

Bass Drums

12/8

R>

L R R L R R L R R L R R L>

6

S. Dr.

T. Dr.

B. Dr.

R L L R L L R L L R L L R>

L R R L R R

11

S. Dr.

T. Dr.

B. Dr.

L>

R L L R L L R>

L R R L>

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

16

S. Dr.

T. Dr.

B. Dr.

L L R L L R>

R R L R L>

L L R L

21

S. Dr.

T. Dr.

B. Dr.

R>

R R L R L>

L L R L R>

R R L R L>

L L R L R

Accent Tap '15

♩ = 100-200

Snareline
Tenorline
Bass Drums

R *1* *2* *L* *3* *4*

Detailed description: This system contains the first four measures of the drum score. It features three staves: Snareline, Tenorline, and Bass Drums. The Snareline and Tenorline are in 6/4 time and play a continuous eighth-note pattern with accents. The Bass Drums play a pattern of eighth notes, with the first two measures marked 'R' and the last two marked 'L'. Measure numbers 1, 2, 3, and 4 are placed below the Bass Drum staff.

S.Dr.
T. Dr.
B. Dr.

R L *5* *6*

R L

Detailed description: This system contains measures 5 and 6. It features three staves: S.Dr., T. Dr., and B. Dr. The S.Dr. and T. Dr. staves play eighth-note patterns with accents. The B. Dr. staff plays eighth-note patterns, with the first measure marked 'R L' and the second measure marked '5 6'. Measure numbers 5 and 6 are placed below the B. Dr. staff.

S.Dr.
T. Dr.
B. Dr.

7 *8* *9*

Detailed description: This system contains measures 7, 8, and 9. It features three staves: S.Dr., T. Dr., and B. Dr. The S.Dr. and T. Dr. staves play eighth-note patterns with accents. The B. Dr. staff plays eighth-note patterns. Measure numbers 7, 8, and 9 are placed below the B. Dr. staff.

TriDiddles

MBIndoor 2015

Snareline

Tenorline

Bass Drums

Cymbal Line

1 2 3 4


S.Dr.


T. Dr.

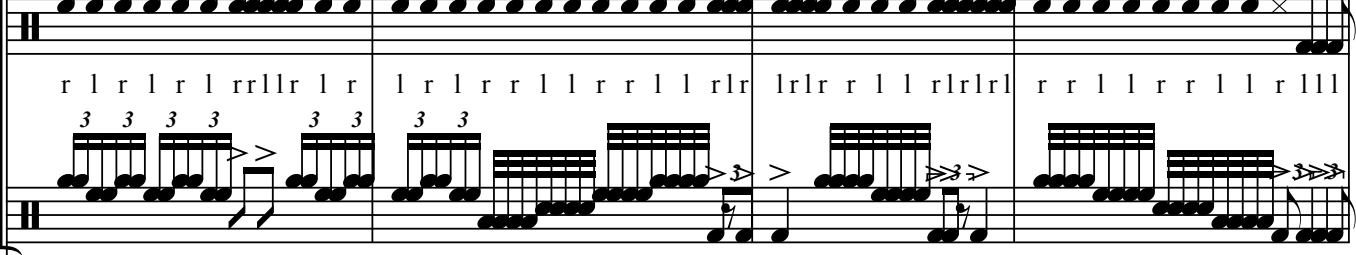
B. Dr.

Cym.

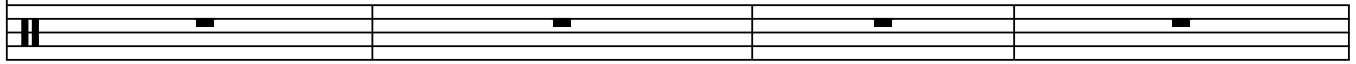
5 6 7 8

S. Dr. 


T. Dr. 


B. Dr. 

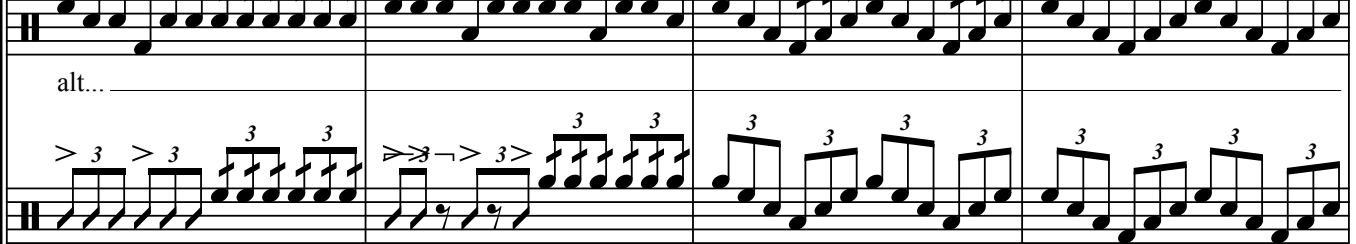
alt. r l alt. l l r alt. r l l alt. r l l l

Cym. 

9 10 11 12

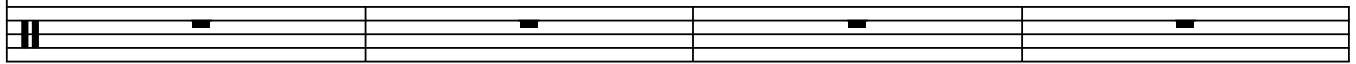
S. Dr. 

T. Dr. 

B. Dr. 

alt... alt... alt... alt...

r l r l r l alt. r l l l alt. r r r r r r r r r r l l l l l l l l l l l l

Cym. 

13 14 15 16

Musical score for measures 17-20. The score is arranged in a system with five staves: S. Dr., T. Dr., B. Dr., Cym., and a rhythmic notation line. The S. Dr. staff features a continuous eighth-note triplet pattern with accents. The T. Dr. staff features a similar eighth-note triplet pattern. The B. Dr. staff features a pattern of eighth-note triplets with accents and rests. The Cym. staff has a simple rhythmic pattern of eighth notes. The rhythmic notation line below the B. Dr. staff provides a shorthand for the drum patterns: alt__ l r r r r l l r l r l alt__ l l l at_____ l l l alt__.

Musical score for measures 21-24. The score is arranged in a system with five staves: S. Dr., T. Dr., B. Dr., Cym., and a rhythmic notation line. The S. Dr. staff features a continuous eighth-note triplet pattern with accents. The T. Dr. staff features a similar eighth-note triplet pattern. The B. Dr. staff features a pattern of eighth-note triplets with accents and rests. The Cym. staff has a simple rhythmic pattern of eighth notes. The rhythmic notation line below the B. Dr. staff provides a shorthand for the drum patterns: r r r alt_____ r lll.

Rolls '15

This should first be practised at a static volume at all dynamic levels (p-f), then with the written shaping.
Bass drums should also practice the unison variation (snare part).

Variations include:

- Downbeat drags m.1-4, tap drags m. 5-8
- Downbeat fives m. 1-4, tap 5's m. 5-8
- Fresh rolls at piano m.1-4, tap rolls f/p m. 5-8

$\text{♩} = 120-190$

Snareline
Tenorline
Bass Drums

f *p* *f*
f *p* *f*
f *p* *f*

R R R R R R R L R L R L R L R L R L *p* *f* *3*

S. Dr.
T. Dr.
B. Dr.

p *f* *f*
p *f* *f*
p *f* *f*

4 *5* *6*

S. Dr.
T. Dr.
B. Dr.

p *f* *f*
p *f* *f*
p *f* *f*

7 *8* *9*