

2018

MINNESOTA BRASS INDOOR



AUDITION PACKET

**BATTERY**

# Welcome

Thanks for your interest in Minnesota Brass Indoor! We hope you're as excited as we are about the upcoming 2018 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!

## Contact Info

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

-Joe Asleson, Ensemble Coordinator  
[joeasleson@mnbrass.org](mailto:joeasleson@mnbrass.org)

-Joe Pfau, Battery Coordinator

# Instructions

## Legatos '18

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.

**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.

## Tap Pyramid & Tag

Tempo suggestion: 96-108bpm

This exercise isolates the fast twitch muscles in the wrist. As you practice this, be aware of not only your wrists but your arms, shoulders, back, and chest. Let go of any tension you might be carrying in your upper body, and be sure to breathe!

While it’s not written out, the exercise “tap pyramid” will be played before the tag you see here. If you’re not familiar, the structure is:

- 1 measure alternating 16th note taps
- 1 measure RRLL sticking
- 1 measure of one count on each hand starting with the right
- 1 measure of two counts on each hand
- 1 measure on each hand, 2 measures on each hand, and finally 4 measures on each hand

This will then go right into the tag with no break. When the accents are added let the weight of your hands be your friend - both to create the sound and control the downstroke. Keep your approach the same in the singles. Remember; relax!

## Moeller '18

Tempo suggestion: 120-128bpm

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.

## Hybrid '18

Tempo suggestion: 110-128bpm

The shuffle feel of this exercise and unusual diddle stickings are meant to focus on being aware of the placement and sound quality of the second note of diddles. Use the upbeat to help place some of the trickier rhythms correctly. The 24th note rhythm should be the same regardless of sticking, and of course an even sound quality is extremely important.

## Rolls '18

Tempo suggestion: 160-184bpm

This exercise will be played with 2 versions: for version 1 we will buzz all double stroked, and version 2 will be the written version. The buzz is intended to “over-train” for the amount of energy needed to keep the double strokes in time. Aim for smooth, connected double strokes and don’t allow the sound to change before or after accents.

## Flams '18 (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. Note the time signature - anything that is marked as a triplet will be equivalent to a 9-let in 4/4 time.

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!

# Legatos '18

Version #1

Snareline

Tenorline

Bass Drums

Musical score for Version #1, measures 1-4. The Snareline, Tenorline, and Bass Drums parts are shown. The Snareline and Tenorline parts have 'R ...' and 'L ...' markings above them, indicating right and left hand patterns. The Bass Drums part has 'R ...' and 'L ...' markings below it. The time signature is 4/4.

S. Dr.

T. Dr.

B. Dr.

Musical score for Version #1, measures 5-8. The S. Dr., T. Dr., and B. Dr. parts are shown. The S. Dr. and T. Dr. parts have 'L ...' and 'R' markings above them. The B. Dr. part has 'L ...' and 'R' markings below it. The time signature is 4/4.

Version #2

S. Dr.

T. Dr.

B. Dr.

Musical score for Version #2, measures 1-4. The S. Dr., T. Dr., and B. Dr. parts are shown. The S. Dr. part has 'ff', 'p', 'ff', and 'p' markings above it. The T. Dr. part has 'ff', 'p', 'ff', and 'p' markings below it. The B. Dr. part has 'ff', 'p', 'ff', and 'p' markings below it. The time signature is 4/4.

S. Dr.

T. Dr.

B. Dr.

Musical score for Version #2, measures 5-8. The S. Dr., T. Dr., and B. Dr. parts are shown. The S. Dr. part has 'ff', 'p', 'ff', and 'ff' markings above it. The T. Dr. part has 'ff', 'p', 'ff', and 'ff' markings below it. The B. Dr. part has 'ff', 'p', 'ff', and 'ff' markings below it. The time signature is 4/4.

Version #3

Musical score for the first system of 'Legatos '18'. It consists of three staves: S.Dr. (Snare Drum), T. Dr. (Tom Drum), and B. Dr. (Bass Drum). The S.Dr. staff has a continuous eighth-note pattern with accents (>) on every note. The T. Dr. staff has a similar eighth-note pattern, alternating between right (R) and left (L) sides. The B. Dr. staff has a similar eighth-note pattern, alternating between right (R) and left (L) sides. The first three measures are grouped by a brace, with 'R', 'L', and 'R' written below them respectively. The fourth measure is a single note with an accent (>).

Musical score for the second system of 'Legatos '18'. It consists of three staves: S.Dr., T. Dr., and B. Dr. The S.Dr. staff has a continuous eighth-note pattern with accents (>) on every note. The T. Dr. staff has a similar eighth-note pattern, alternating between left (L) and right (R) sides. The B. Dr. staff has a similar eighth-note pattern, alternating between left (L) and right (R) sides. The first four measures are grouped by a brace, with 'L', 'R', 'L', and 'R' written below them respectively. The fifth measure is a single note with an accent (>), followed by two measures of rests.

# Tap Pyramid '18 Tag

Snareline

Tenorline

Bass Drums

*mp* R L R L

5

S.Dr.

T. Dr.

B. Dr.

*mf* R L L L L L R R R R R L

9

S.Dr.


T. Dr.

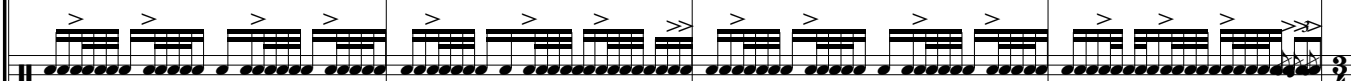
B. Dr.


*f* R R R R R R R R R R R R R R R R

*mute w/L*


13


S. Dr.   
 RRR L RLRLR LRLRLR L RLRLR L RRR L RLRLR R LLRLRLRL RRR L RLRLR LRLRLR L RLRLR L RRLRLRLRLRLRLRLRL


T. Dr.   
 RLRLRLR LRLRL R LRLRLR LRLRL RLRLRLR R LRLRLRLRLRLRL RLRLRLR LRLRL R LRLRLR LRLRL RRLRLRLRLRLRLRLRL

B. Dr.   
 RLRLRLRLRLRLRLRRR


17

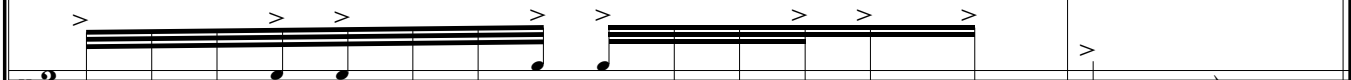
S. Dr.   
 RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLR RLRLRL RLRLRLRL RLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

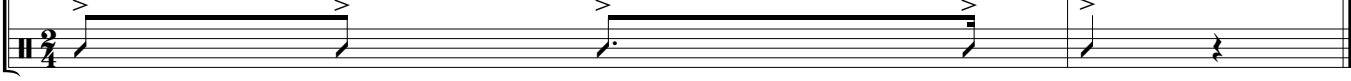
T. Dr.   
 RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLR RLRLRLR L R RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

B. Dr.   
 R f p f p

21

S. Dr.   
 R L L R R L L R R L L R R L ff

T. Dr.   
 R L L R R L L R R L L R R L ff

B. Dr.   
 R f R L ff R



# Moeller '18

Snareline

Tenorline

Bass Drums

*mf* R R R R R R ...

*mf* 5

S.Dr.

T. Dr.

B. Dr.

L

S.Dr.

T. Dr.

B. Dr.

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

R L L L R

13

S. Dr. *R L R L R L R L R L...*

T. Dr. *R L R L R L R L R L...*

B. Dr.

17

S. Dr.

T. Dr.

B. Dr.

R L L R L R R

19

S. Dr.

T. Dr.

B. Dr. *mute w/L*

# Hybrid '18

2:00 C 2:00

Snareline

Tenorline

Bass Drums

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

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

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

5 C 2:00 C 2:00

S.Dr.

T. Dr.

B. Dr.

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

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

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

9

S.Dr.

T. Dr.

B. Dr.

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

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

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

Click

13

S. Dr. *R L R R L L L R L L R R L L L R L L L R* *R L R L R R L L L R L R L L L R R L* *R L R L R R L L L R L R L R L L* *R L L R R L L R R L L R R*

T. Dr. *R L R R L L L R L L R R L L L R L L L R* *R L R L R R L L L R L R L L L R R L* *R L R L R R L L L R L R L R L L* *R L L R R L L R R L L R R*

B. Dr. *R R R R* *R R L R R L L L R R L L L R* *R R R L R R L L L R L* *R L R L R*

Click

17

S. Dr. *R L R R L L L R R L L R L L L R L L L R R* *L R L L R R L L L R R L L L R L L R L L* *R L R R L L L R R L L R R L L L R L L R R* *L R L L R R L L L R R L L L R L L R L L*

T. Dr. *R L R R L L L R R L L R L L L R L L L R R* *L R L L R R L L L R R L L L R L L R L L* *R L R R L L L R R L L R R L L L R L L R R* *L R L L R R L L L R R L L L R L L R L L*

B. Dr. *R R* *R L R R L L* *R L R R L L L R R R L L L R R L L L R R R R L R R R L L L R R L L L R R* *R L R R L L L R R R L L L R L L R R*

21

S. Dr. *R L L R L L L R R L L L L L L L L L R L L* *R R L R R L L L R R L L L R R L L L R* *R L L R L R L L R R L L L R R L L L R* *R L L R R L L* *R* *L* *R* *L* *R L R L R L R*

T. Dr. *R L L R L L L R R L L L L L L L L L R L L* *R R L R R L L L R R L L L R R L L L R* *R L L R L R L L R R L L L R R L L L R* *R L L R R L L* *R* *L* *R* *L* *R L R L R L R*

B. Dr. *R R* *R L L R L L R R R L L R R L R R* *R L R L R L R L R L R L R L R L R L R* *R R R R*

# Rolls '18

Snareline

Tenorline

Bass Drums

Musical notation for Snareline, Tenorline, and Bass Drums, measures 1-4. All parts feature triplet eighth notes.

S. Dr.

T. Dr.

B. Dr.

Musical notation for S. Dr., T. Dr., and B. Dr., measures 5-8. S. Dr. and B. Dr. feature triplet eighth notes, while T. Dr. is silent.

S. Dr.

T. Dr.

B. Dr.

Musical notation for S. Dr., T. Dr., and B. Dr., measures 9-12. Includes dynamic marking *f* and accents.

S. Dr.

T. Dr.

B. Dr.

Musical notation for S. Dr., T. Dr., and B. Dr., measures 13-16. Includes dynamic marking *L*.

17

S. Dr. *p* *f* *p* *f*

T. Dr. *p* *f* *p* *f*

B. Dr. *p* *f* *p* *f*

21

S. Dr. *p* *mf* *p*

T. Dr. *p* *mf* *p*

B. Dr. *p* *mf* *p*

25

S. Dr.

T. Dr.

B. Dr.

Snareline

# Flams '18

Asleson

♩. = 140-150

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

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

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

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

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

f f R R R L L L R L R L p mp mf f 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 R R L L R R L R L R R L L R R L L R L R L L R L R L R L R L R L R L R L L R