

2014 Blue Band Drumline Packet

Introduction: Thank you for showing interest in the Penn State Marching Blue Band Drumline. This packet has been compiled to help you give a solid audition and prepare for the upcoming season.

The Audition

Requirements: All percussion candidates must prepare a standard rudimental style snare drum solo which will be performed on drum pad at the audition. A drum pad will be provided for the audition; you should provide your own sticks.

Percussionist wanting to be considered for **snare or tenor must perform either *Tornado* or *Stamina* by Mitch Markovich**. Traditional or matched grip may be used.

Percussionists wanting to be considered for **bass drum or cymbals/auxiliary stations must perform any solo from the Mitch Markovich series, such as *Tornado*, *Stamina*, *The Winner*, or *The Four Horsemen*, etc.** Traditional or matched grip may be used.

Your solo does not need to be memorized, but it would be wise to know it thoroughly. Sight-reading of other material will be required, as well as a display of your rudimental literacy.

Audition Process:

Day 1 (Monday, August 18th): Returnees Only: Musical Auditions will be held throughout the day starting at 10 a.m. During this day we will also be running a full ensemble sectional. You will be pulled out individually to play your individual audition, once finished you will resume playing with the drumline in sectionals.

Day 2 (Tuesday, August 19th): Potential Rookies AND Returnees: We will begin at 8:30 a.m. Potential Rookies will be given the morning to get squared away with all their housing responsibilities. After lunch they will report to the Blue Band Building and join the rest of the line for auditions.

Potential Rookies: As the day progresses you will be individually pulled out of the full drumline to go and perform your solo audition in front of the instructors. You will be given about ten minutes before your solo audition to warm up. During the solo audition you will also be asked to perform a short bit of sight-reading. Once you are finished, you will be brought back in with the rest of the line and resume playing.

Returnees: The entire day will be spent playing as a line.

Potential Rookies and Returnees: **Forty-eight (48) hours prior to your audition day you will receive an additional piece of music** (written by one of our instructors) to prepare for your audition. This music will come as a PDF to the e-mail address you provided when you filed your Intent to Audition. It will also be available to be picked up at the Blue Band Building. This piece is geared toward giving you a similar experience to what you will normally come across during the season. You will be asked to play this during your solo audition. **This piece does not have to be memorized.**

Day 3 (Wednesday, August 19th): Potential Rookies AND Returnees: During the day we will make announcements and final cuts about who is on the line. We will begin at 8:30 a.m. with the full line. Rookies will start the day with the other Potential Rookies on the field and

Questions? Email Jeff Glover: jkg700@comcast.net

Returnees will start the day as a full line. Cuts will be made by 3 p.m. at the latest.

Potential Rookies: You will be marching this day as well as playing with the line.

Returnees: The day will be spent playing as a line.

Location and Schedule: A more detailed schedule with times and locations can be found on the Blue Band website: www.blueband.psu.edu

Music: Please show up to the audition already having **ALL** exercises learned and memorized. The snare part for Pregame must be learned and memorized as well. Everyone should be able to demonstrate a strong understanding of the music.

Gear: Please come prepared to be outside. This means solid shoes which you can march in, no sandals. Also, we would recommend that you bring sunscreen, a hat, sunglasses, and a large water bottle. **You need to bring a practice pad as well.**

Tips for Success

Practice: Be sure to come in as prepared as you possibly can be. The audition process is mentally and, at times, physically demanding; but, the more prepared you are, the easier it will be.

Time Management: Time Management is very important on the drumline. We rehearse a few times a week outside of the normal band schedule and it is expected that members attend each practice. However, the Blue Band has a tradition of academic excellence and we are “*student musicians*” where “*student*” comes first. It is important that you are able to manage your schedule accordingly and if you need assistance at any time with this you may reach out to any member of the Drumline for help.

This is an average week’s rehearsal schedule:

Monday: Rehearse with band 4 p.m. – 5:45 p.m.

Tuesday: Rehearse with band 7:30 p.m. – 10 p.m.

Wednesday: Rehearse with band 4 p.m. – 5:45 p.m.; Drumline only 6:30 p.m. – 9 p.m.

Thursday: Rest Day

Friday: Rehearse with band 4 p.m. – 5:45 p.m.; Drumline 6:30 p.m. – 9 p.m.

Saturday: Game Day

Musicality: Drumline is more than just playing the rhythms, it’s about playing music, and listening is the key. You should be listening just as much as you are practicing. When you do listen, engage yourself in the music. Listen for how the parts work together, for what you like and don’t like, etc... You will be surprised at how much listening will help your playing.

Unity Within the Line: The drumline’s unified sound is a product of the listening mentioned above. Our listening moves in a hierarchy starting with yourself, then the members of your section, then the line as whole. Each member must understand how each section within the line works together to create the music. This ensures a unified drumline sound, which will help the band put its best show on the field each week.

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Technique

Grip

Right Hand: We use an American Grip. The top of your hand should slope slightly to the right creating a very organic resting position with the arm.

Looking down at the top of your hand, you should be able to see the butt of the stick.

We will be using a T-fulcrum. Your thumb should be placed on the side of the stick with your index finger directly on the opposite side.

Finally, all fingers will wrap around and be touching the stick at all times. There should be no gap between your thumb and hand.

Left Hand: The hand should follow the natural position of the body; in playing position it should look just like it looks when hanging at your side.

The thumb should connect with the first knuckle of your index finger; again, very relaxed. The thumb and index finger should always remain intact.

The stick should rest on the cuticle of the ring finger. The ring finger and pinky finger work together in the same motion.

The middle finger should naturally curve over the stick and should be on the stick at all times. This should just be resting on the stick and should not impede the motion and/or the sound.

The rotation of the left hand is the same as turning a doorknob. The fulcrum (between thumb and index finger) drives the motion of the stick—Lead with the bead.

Playing Position

With both hands at your side, simply, raise them up and put the beads in the center of the head; the bead should be as close together and as close to the head as possible.

There should be about two finger tips between the rim and your sticks.

Stroke

This technique is a wrist based technique. Keep in mind 'lead with the bead' and all will be fine.

We work with a height system that should help distinguish when to use wrist and when not to.

p = 3" (wrist only)

mp = 6" (wrist only)

mf = 9" (wrist only)

f = 12" (wrist and a little bit of arm)

ff = 15" (wrist and arm)

Lead with the bead.

Note: Rolls will use arm naturally.

Be aware, don't let the definition of stick heights control everything you do. Use them as reference points to fit with the music. Music is flexible and as a musician we need to be flexible as well.

Timing: Every day you practice you should practice with a metronome. If this is done consistently your timing will improve throughout the season.

Chops: Chops will be needed in any section on the drumline, weather that be snare, tenor, bass, or cymbals. We often play for long periods of time and this requires strong playing muscles. Be sure to be working your chops each day. *You will find that rolls can often be one of the best chops builders.*

Confidence: Confidence is key. Having confidence will help you play better and feel more relaxed while doing so. Always play with authority and you will fit in with the line much more comfortably.

Scalawag

J. Glover & S. Rajan

144+ bmp

Musical score for Snare Drum, Marching Tenor Drums, and Marching Bass Drum. The time signature is 12/8. The Snare Drum part features a steady eighth-note pattern. The Marching Tenor Drums part features a pattern of eighth notes with occasional sixteenth-note accents. The Marching Bass Drum part features a pattern of eighth notes with occasional sixteenth-note accents.

Musical score for Snare Drum (S. D.), Tenor Drum (T. D.), and Bass Drum (B. D.). The time signature is 12/8. The S. D. part features a steady eighth-note pattern. The T. D. part features a pattern of eighth notes with occasional sixteenth-note accents. The B. D. part features a pattern of eighth notes with occasional sixteenth-note accents. A bracket with the number '3' spans the first three measures.

Musical score for Snare Drum (S. D.), Tenor Drum (T. D.), and Bass Drum (B. D.). The time signature is 12/8. The S. D. part features a steady eighth-note pattern. The T. D. part features a pattern of eighth notes with occasional sixteenth-note accents. The B. D. part features a pattern of eighth notes with occasional sixteenth-note accents. A bracket with the number '6' spans the first six measures.

9

S. D. *p*

T. D.

B. D.

11

S. D. *fp*

T. D. *fp*

B. D.

13

S. D.

T. D.

B. D.

No Great Shakes

Jeffery Glover

140+ bpm

Snare

Tenor

Bass

R r R etc... L l L etc... R

R r R etc... L l L etc... R

R r r etc... L l l etc... R

5

S. D.

T. D.

B. D.

L R

L R

L R L R

9

S. D.

T. D.

B. D.

L

L

12

S. D.

T. D.

B. D.

R r L l r R l L r R r l L l b B

right hand = open notes

r r r r r

Sockdologer

Jeffery Glover

108+ bpm

Snare

Tenor

Bass

R l r L r l R l r l R r L r l r L r l R l r L r l r L l R l r l

R l r L r l R l r l R r L r l r L r l R l r L r l r L l R l r l

3

S. D.

T. D.

B. D.

R l r L r l R l r l R r L r l r L r l R l r L r l r L l R l r l

R l r L r l R l r l R r L r l r L r l R l r L r l r L l R l r l

5

S. D.

T. D.

B. D.

R l r L r l r l R L r l R r l r L r l R l r l r L R l r L l r l

R l r L r l r l R L r l R r l r L r l R l r l r L R l r L l r l

7

S. D.
R l r L r l r l R L r l R r l r L r l R l r l r L R l r L l r l

T. D.
R l r L r l r l R L r l R r l r L r l R l r l r L R l r L l r l

B. D.

9

S. D.
R l r L L r l R R l r L r l R R

T. D.
R l r L L r l R R l r L r l R R

B. D.

10

S. D.
l r L L r l R l r L L r l R R l r L r l R R l r L L r l

T. D.
l r L L r l R l r L L r l R R l r L r l R R l r L L r l

B. D.

12

S. D.
R l r L R l r L r l R L r l R l

T. D.
R l r L R l r L r l R L r l R l

B. D.

13

S. D.
r L R l r L r l R r L L L r l R

T. D.
r L R l r L r l R r L L L r l R

B. D.

14

S. D.
r l R l R l R l r L r L r L r l R

T. D.
r l R l R l R l r L r L r L r l R

B. D.

Pregame

160 bpm

Whistle from D.M. Play Until Whistle

Snare Drum

Bass Drum

Cymbals

f

Pumps

5

1. 2.

S. D.

B. D.

Cym.

R l r r L r l l R L R L

R l r r L r l l R

R L R L

R R L

visual

9

Taps

S. D.

B. D.

Cym.

1 3 5 flares 5 3 1

14

visual

S. D.

B. D.

Cym.

p *ff*

flare flare

Taps

19

S. D.

B. D.

Cym.

f R r l r L R r l r L R r l R r l R L r l r l

21

S. D.

B. D.

Cym.

27

S. D.

B. D.

Cym.

r l r l etc...

6 6

30

S. D.

B. D.

Cym.

6 6

33

S. D.

B. D.

Cym.

choke

Go State Beat [Team]

37

S. D.

B. D.

Cym.

fp *fp* *f*

6 6

40

S. D.

B. D.

Cym.

6 6

43

S. D.

B. D.

Cym.

fp *fp* *fp* *fp*

flare

4

47

S. D. *f* *Play all up*

B. D.

Cym. flare choke

R L L R R L R L R L r r l l R L r r l R

51

S. D. STICK CLICK *f* Pause Star Spangled Banner Taps

B. D.

Cym.

L R L R L R L R R r l r L R l r l r

6

56

S. D.

B. D.

Cym.

R r l r L R l r l r R r l r L R L R r l R r l R L r l r l

59

S. D. Vis. *f*

B. D.

Cym. woo flare

R r l r L R L R r l r L L r l r l R r l r L R L R woo L R L

3

90

S. D. *ff* L R L R L R L R L *f* *fp* *f*

B. D. *flip*

Cym. *flip*

94

S. D. *fp* *f* Stick Click *p* *f* 3 R L R L R L

B. D. *4*

Cym. *4*

99

S. D. 3 Taps 160 bpm

B. D. R L R L R *f* R r l r L R r l r L R r l R r l R L r l r l

Cym. 3

104

S. D. 2

B. D. 4

Cym. 2

110

S. D. 2

B. D. 4

Cym. 4

118

S. D. $\text{2} \quad \text{2} \quad \text{2} \quad \text{2}$

B. D. $\text{4} \quad \text{4}$

Cym.

126

S. D. 2

B. D. $r \quad l \quad Rl \quad r \quad l \quad r \quad l \quad Rl \quad r \quad l \quad r \quad r \quad l \quad r \quad r \quad l \quad r \quad L \quad Rl \quad r \quad l$
6 6 6 6

Cym.

130

S. D.

B. D.

Cym.

133

S. D. Stick Clicks

B. D. $R \quad L \quad R \quad L \quad R \quad L \quad R \quad L \quad R$

Cym. choke we are flare Penn State

137

S. D.

B. D. $R \quad l \quad r \quad L \quad R \quad l \quad r \quad L$ etc...

Cym.

140

S. D. *Taps, listen for a five stroke roll from center*

B. D. *Taps, listen for a five stroke roll from center*

Cym. flare Penn State

R r l r L R r l r L

143

S. D. *Taps, listen for sextuplet from center*

B. D. R r l R r l R L R rr ll r L R L R L R L R rr ll r R l r L r l R

Cym. Nittany Lions Gooooo State

146

S. D.

B. D. R r l r L R l r l r R r l r L R l r l r r r l r L R L

Cym.

149

S. D.

B. D. R r l R r l R L r l r l R r l r L R l r l r R r l r L R l r l r

Cym.

152

S. D.

B. D. R l r l r L L R l r l R l r l r L L R l r l R r l r L R l r l r

Cym.

155

S. D.

R r l r L R l r l r R r l r L R L R r l R r l R L r l r l

B. D.

Cym.

158

S. D. Vis. 3

R r l r L R L R r l r L L r l r l R r l r L R L R woo L R L

B. D. woo 3

Cym. flare

162

S. D.

R r l R r l R R l r L r l R r l R l r l R l etc... *f*

B. D. 3 choke hi hat

Cym.

165

S. D. 3 3

R L R L R L

B. D. 6

Cym.

168 Play at 6" for 4 bars

S. D. *mp*
r l r l r l 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
B. D. flip flip 6 flip
Cym. flip

171

S. D. *f*
r l r l r l 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
B. D. 6
Cym. 6

174 Play at 6" for 4 bars

S. D. *mp*
B. D. 6 flip
Cym. 6


177


S. D.
B. D. flip 6 flip 6
Cym. flip 6

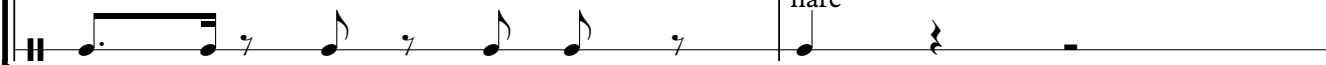
180

S. D. *f*
B. D.
Cym.


183

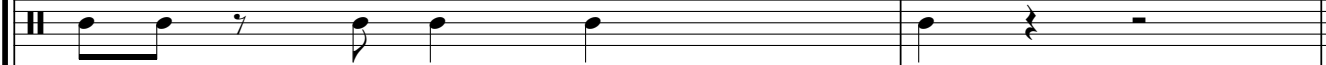
S. D. 
 R L L R R L R L R L rr ll

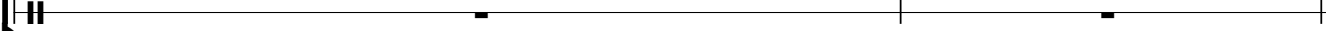
B. D. 
 6

Cym. 
 flare

185

S. D. 
 Stick Click
 R L rr ll R L R L R L R L R

B. D. 

Cym. 

Snares

Double Beat 2004

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Murray Gusseck

A R.H. - rim
 L.H. - cross-stick
 ♩ = 152

B

C (edge)

to center

D

E

F

Double Beat 2004 - Page 2

42 $\text{♩} = \text{♩}$ G

R L R L R R I I R I I R I I I R I R R I R R I R I R R I R R I

45 H

R R I R I R R I R I R R I R R I R L L R L L R L L R L L R R I I R I R R R I R R R I R R R I R R

fp

48 I

R I R R R I I I R R R R L

stick clicks

f

53 2

I I R I r r I I R I r I R L L r r I I R I r I R R L R I I R I I R I r r I I R I r I R L L

57 J

r r I I R I r I R R L R I I R

62

Tenors

Double Beat 2004

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Murray Gusseck

A

♩ = 152

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

f

6

R L L R R R R L L L L r r L r r r r

f

12

L r r L r L L r L L r L R L R R L

f

18

R.H. above, L.H. below

r r l l R l r r L r l l R L

f

22

r r l l r r l l R l r r l

f

E

29

r r l l r r l l r r l l r r l l etc.

f

32

36 **F** $\dot{=} \dot{.}$

R L R

41 $\dot{=} \dot{.}$ **G** medium height doubles...

R L R L R L R R L L L r r L r r r r

46 **H**

L r r L r L L r L L r L R L R L

f

52 **I**

R R R R R R R R I R L L R R L L R R R R R R

58 **J** Solo Tenor over the top...

R R R L R L R L R I R L r r I I R I r r L r I I R L

64

r r I I r r I I R I r r I

Bass Drums

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Murray Gusseck

A

♩ = 152

p

pp ————— *f*

————— *pp* ————— *p* ————— *ff*

38

43

G

R L L R L L R

H

48

53

l l R l r r l l R R L L r r l l R l r r L R L R R l l R l r r l l R R L L

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

58

r r l l R l r r L R L R R

J

R L R L R L

64