Congratulations!
By downloading this packet you have taken your first step in becoming a member of the Marching Mizzou Drumline for the 2016 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
   Quads: Vic Firth MTS1
   (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 may be asked to play anything found in this packet during your individual audition, so it is imperative that you immerse yourself in developing a strong understanding of the Mizzou Drumline approach.

*Bass line auditionees are encouraged to pick two drums to audition on. You will be fitted to where you will be most successful.
*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: Shane Batchelor
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**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. Now keep the heels together and separate your toes until you have created a 60 degree angle with your feet. To find this angle, place a drumstick traveling across the front of your feet. If you have your foot angles correct, you will see an equilateral triangle (all sides 60 degrees). At this angle, we utilize the most surface area to support the rest of the body. 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 wreak of 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). As a bass line, the velocity of the stroke can change depending on the articulation wanting to be achieved. (See Stroke Breakdown) Generally, we will go for a fast velocity. 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.

There are 2 parts to the grip, the fulcrum and the fingers.

1) Fulcrum
   - The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the bass mallet, which is usually at the very end of the mallet, leaving little to no mallet showing past the pinky.
   - When identifying your fulcrum, extend the bottom 3 fingers from your hand as this better enables you to manipulate the 2 fingers required to construct the fulcrum.
   - The fulcrum is created by applying slight pressure on the stick between the pad of the thumb and the second segment of the index finger (the segment between the 2 middle knuckles on index finger). With this pressure applied, keep the space...
between the thumb and index finger firm enough to leave no space.

2) Fingers
• With the fulcrum pressure applied to the stick, the rest of the fingers should be wrapped naturally around the stick. Make sure all knuckles are bent to get a full curl around the stick. Try to keep the spaces between the fingers as minimal as possible. The fingers should be loose and relaxed but can never leave the stick.
Playing Position
A proper playing position begins with finding an appropriate drum height. To find the proper drum height:

• Begin by relaxing your arms at your sides with the mallets in your hands. Ensure that you are standing at an accurate distance from the drum that represents how the drum fits with a carrier on.

• Raise your forearm to be parallel to the ground. As you raise your forearm, do not compromise the angle of the wrist. The wrist should remain relaxed, yet firm enough to support the mallet. With the wrist relaxed, the mallet should be at a 45 degree angle in relation to the ground.

• Adjust the drum height so that the mallet head splits the horizontal axis of the center of the drum.

• To align the mallet head with the vertical axis of the drum, your elbows may rest by your side, behind your body, or in front of your body depending on the size of the drum. Typically drums 1 and 2 pull slightly back and drums 5-7 push slightly forward. This will vary depending on body type.

• At this point your forearm is parallel to the ground and the mallet head should be in the center of the drum with the mallet angle being 45 degrees. Now simply rotate the wrist so your thumbnail is pointed towards the head slightly. The mallet head should be just off of the surface of the drum head, and this is the tacit position with a proper drum height.
Stroke Breakdown/Heights

1) Introduction
   • The technique used is a wrist “break” technique, as opposed to a wrist “turn” technique.
   • A basic explanation of the technique is playing the bass drum the same way as you would a snare drum with matched grip.
   • The basic motion is a “knocking on the door” motion rather than a “turning the door knob” motion.

2) Play from the wrist
   • From the correct set position, break the wrist away from the drum head. Use a “knocking on the door” motion, with the wrist hinging at the forearm. This motion should be used for the pp to mf dynamic ranges.
   • Once maximum wrist break is achieved, a slight rotation of the forearm is used. Note that the rotation of the forearm happens after the maximum wrist break is implemented in the stroke. Do not rotate before the wrist break is achieved. This stroke should be used for the f to ff dynamic ranges.
   • Forearms should always stay parallel to the ground. Do not compromise the correct forearm to arm connection at anytime during the stroke.
   • As previously mentioned, this technique is very similar to the matched grip technique on snare drum. Slight alterations are necessary, due to the sideways nature of the bass drum.
3) Path of the mallet
   • The mallet head should always travel in a straight path into/away from the head.
   • This path is achieved through the wrist break technique outlined above, with the rotation in the forearm used only at the appropriate dynamic ranges.

4) Dynamic levels
   • Specific heights should be consistent with each hand.
   • Different dynamics are achieved through adjusting the **height** of the stroke. The **velocity** of the stroke alters the **style**; not the dynamic. This results in a change of articulation, not volume or dynamic.

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)

5) Style Changes
   • The **velocity** of the stroke alters the **articulation** of the notes being played, not the dynamic.
   • A more legato style will call for less velocity of the mallet into the bass drum head, whereas a more staccato style will require faster velocity of the mallet into the bass drum head.
   • Implementation of both styles of the stroke will result in a wider range of stylistic options for the bass line that certain musical situations will call for.

6) Control of the Tacit Hand
   • The tacit hand, or opposite implement, should remain in the proper set position when not in use.
   • The mallet should return to the correct set position after the stroke is finished.
**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.

![Stick Height](image1)

**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.

![Stick Height](image2)

**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.

![Stick Height](image3)

**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.

![Time](image4)
Legato Stroke

Tempos: 100-200
Play all at one height with every dynamic. Add shaping.

Marcato/Legato

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

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 rebound.

Marcato/Multiple Bounce

Tempos: Line 1 @ 100-150; Line 2 @ 100-132
Apply the concepts from the Marcato/Legato and multiple bounce.
Combining Hands

Basic Motion

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

Roll Application

Tempo: 100-140
Diddles are to be played as the rhythms notated.
Be sure not to accent anything. Commit to one dynamic
Play at all dynamics ranging p-ff
Repeat off of the left hand

Tempo: 120-180
Diddles are to be played as the rhythms notated.
Be sure not to accent anything. Commit to one dynamic
Play at all dynamics ranging p-ff
Repeat off of the left hand
Eighth Note Splits
When playing any vocabulary as a “split,” it is crucial that you are playing your part independently from the others. You should be able to mark time with a metronome and play your part unaccompanied by the rest of the bass line. The bass line listens to each other for balance of articulation, not rhythmic timing.

Triple Based Splits
Music Excerpt

This excerpt is the culmination of every concept previously stated within this packet. Do not attempt this until you have developed the skill sets necessary to perform the vocabulary found throughout the excerpt. You will be asked to perform this with the rest of the bass line.