

THE SHOWCASE OF SOUTHEAST TEXAS

WINDS, PERCUSSION, COLOR GUARD, TWIRLING - MARY MORGAN MOORE DEPT. OF MUSIC / COLLEGE OF FINE ARTS AND COMMUNICATIONS



LAMAR.EDU/MARCHINGBAND

LAMAR DRUMLINE AUDITION INFORMATION

Greetings! Thank you for your interest in the Showcase of the Southeast Drumline. We are very excited about this fall's line and are looking forward to a great marching season! Since competition is looking to be quite rigid, we encourage you to prepare accordingly. Attached you will find details regarding the audition, basic technique concepts, and other general information concerning the upcoming season – we look forward to working with you. If you have any questions, please feel free to contact percussion coordinator Dr. Francisco Perez (fperez4@lamar.edu).

AUDITIONS

Drumline auditions/camp will be held in August as detailed in the schedule at www.lamar.edu/marchingband. All members are expected to attend all rehearsals – please plan accordingly for your availability during these dates (all day, including evenings). Specific camp schedules will be provided once you arrive.

Regarding audition preparation, we strongly urge members to be confident in their individual playing (timing, clarity, approach, overall sound, etc.) in order to set a strong foundation within the ensemble setting of the percussion section. Your ability to play the basics well is more important than your ability to perform stick tricks, flashy licks, etc. Please note: no spot is guaranteed – all members (new members & veterans) must go through the same audition process. Though not required, you are **STRONGLY** encouraged to memorize all exercises & music for the audition. Members of the Showcase of the Southeast will learn 2-3 different shows throughout the fall as well as several stand tunes, pregame arrangements, cadences, and cheers. The skill of quickly learning and memorizing new music is crucial once the season starts. In addition to the playing audition, students will also be evaluated throughout the first week on marching fundamentals and responsiveness to instruction.

Though drums and cymbals will be provided, all members of the battery will be required to supply their own sticks and mallets for the year – please show up to auditions with something to play with. The LU Drumline uses Innovative Percussion at all times: snare (FS-JC), tenor (TS-IJ), bass (FBX series). Those making the bassline will be provided with sets of mallets to start the season then must supply their own for the remainder of the year, if necessary.

FRONT ENSEMBLE AUDITION MATERIALS

Prospective members wishing to audition for the front ensemble are required to prepare all exercises and understand the technical concepts provided in the front ensemble packet. Prospective members may also prepare a short keyboard percussion solo on marimba, vibraphone, or xylophone (two-mallet or four-mallet) to showcase their musicianship if they so choose (optional but **STRONGLY** encouraged). The front ensemble will also include 1-2 synthesizer players, drumset, and guitars. For more information regarding these spots, please contact Dr. Perez. To access the music folder, click the link below. Please note that **we will be updating this folder throughout the summer** with show music and arrangements, so make sure to check it out periodically.

<https://drive.google.com/drive/folders/1tng7EpE1khvAOR22hEn-MjPR3yGRoz9v?usp=sharing>

BATTERY AUDITION MATERIALS

Prospective members wishing to audition for snare drum, tenors, or bass drum should prepare all exercises, be familiar with cadences, and understand the technical concepts provided in the battery packet. Prospective

members may also prepare a short solo to showcase their musicianship if they so choose (optional but STRONGLY encouraged). To access the music folder, click the link below. Please note that **we will be updating this folder throughout the summer** with show music and arrangements, so make sure to check it out periodically.

<https://drive.google.com/drive/folders/1tng7EpE1khvAOR22hEn-MjPR3yGRoz9v?usp=sharing>

THE LAMAR SHOWPLATES (CYMBALS) AUDITION MATERIALS

Prospective members wishing to audition for the Lamar ShowPlates will be required to prepare *Hellcat*, standard crashes at various dynamic levels, as well as a proficiency with sight-reading. Please watch the following YouTube video explaining our approach to the instrument: <https://youtu.be/WsE1EZeXtOk>. To access the music folder, click the link below. Please note that **we will be updating this folder throughout the summer** with show music and arrangements, so make sure to check it out periodically.

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FRONT ENSEMBLE TECHNIQUE

TIMING & SOUND

As a section of The Showcase of the Southeast, the front ensemble has the responsibility of interpreting time (and “keeping” it) from the battery – timing is key. In order to achieve this, we as musicians must always implement our most important instrument in our craft: our ears. Our ears and eyes ultimately define how we will blend and balance between/across sections. Because our performances will almost always take place outside, we will always aim for dead center on our keyboards (very few exceptions). The edge of the keys shall only be used in extremely fast passages. Most importantly, it is important to always strive for a relaxed, full sound out of the instrument. We will be utilizing amplification so there will NEVER be a need to overplay the instrument, which results in offensive, distorted sounds.

GRIP

In order to produce the best sound possible on each instrument, several factors regarding approach must be considered. As you play, make sure that you strive to achieve a relaxed yet confident stroke and grip whether it is with two or four mallets. Your grip should never “choke off” or inhibit the natural motion of the mallet’s trajectory. A relaxed forte legato stroke should feel the same in the hands as a relaxed piano legato stroke. Our two-mallet grip is most aptly described as a rear-fulcrum grip, where the mallet is primarily held by the rear two fingers to allow the mallet a constant motion to and from the keyboard. The stroke should be smooth and relaxed, utilizing the weight of mallet and gravity to allow the mallet to drop and subsequently come off the bar with a natural, fluid rebound. Our four-mallet grip varies between sections: vibraphones will be using Burton grip (cross-grip) while our marimbas will be utilizing Stevens grip.

BATTERY TECHNIQUE

TIMING

As a section of The Showcase of the Southeast, the battery has the responsibility of keeping time for the rest of the ensemble – timing is key. For this reason, we will be “marking time” virtually anytime we play because great timing starts from the ground up. It is crucial that the feet act as the source of pulse so that the hands line up and “follow” the feet, not the other way around. Always practice with a metronome and always practice with the feet.

Regarding the “mark time,” your feet should form a 45° angle – heels together, toes apart. Make sure the whole foot comes evenly off of the ground about 1/2” and articulates back down on the beat. This should look relaxed but felt “fortissimo.” We will almost always start off of the left foot.

SOUND

In order to produce the best sound possible on each instrument, several factors regarding approach must be considered. As you play, make sure that you strive to achieve a relaxed yet confident stroke and grip. Your grip should never “choke off” or inhibit the natural resonance of the stick or mallet. Additionally, it is important to utilize the drum’s rebound at all times in order to keep the stick/mallet in motion at all times – any extra pressure in the grip will create an inefficient stroke off of the head. Consistent velocity between all dynamic levels while letting the sticks “breathe” will produce a healthy, full sound. A relaxed forte legato stroke should feel the same in the hands as a relaxed piano legato stroke.

An important note about taps: taps make up the majority of all music the Lamar Drumline will be playing. Feel comfortable playing taps at true piano. For height reference, taps should never be higher than “parallel” to the playing surface (aka 3”). Though we will occasionally refer to heights in terms of inches, these are general (and mostly visual) concepts, not exact sciences. Our ears and eyes ultimately define how we blend and balance between/across sections. You are strongly encouraged to practice in front of a mirror in order to monitor consistency of sounds and heights.

SNARES/TENORS

The Lamar snareline plays with traditional grip – creating consistent sounds hand to hand is key. As the main melodic voices of the drumline, great rhythmic timing and confidence within the snare and tenor sections are crucial. Tenors: be able to play all warm-up exercises on drum 2. Additionally, the hands should always reset to drum 1 & 2 when not playing.

BASSES

In addition to preparing the “unison” parts of the exercises, please be familiar with all splits. Playing on a bassline, where you are virtually a soloist within a section, requires individual mental strength and precise timing. You may be asked to perform exercise splits by yourself. Always practice with a metronome while marking time.

THE LAMAR SHOWPLATES (CYMBALS)

As perhaps the most noticeable instrument on the field (both visually and aurally), upper body strength and timing are of utmost importance. In the audition, you will be asked to demonstrate standard crashes in variety of rhythms with a metronome while marking time. Though the individual audition will factor into the results, we will also evaluate how well you work and learn in sectionals on musical and technical abilities/progress.

OTHER INFO

As the season starts, extra drumline sectionals will be held once a week (Tuesday evenings) and Saturday mornings before games – i.e. don't schedule anything on gamedays.

Because your well-being is important to us, please come to auditions ready for athletic activity. Please wear comfortable athletic attire, athletic shoes, water bottle, sunglasses, sunscreen, and EAR PLUGS. Tinnitus is a serious hearing condition that has emerged through careless marching percussion practices. We highly recommend Etymotic Research ER20 ETY-Plugs (\$13, Amazon).