Welcome!

You have made the first step towards becoming an Owl! There are lots of talented people interested coming to audition and we are excited about what's in store for this ensemble. You have made the first step.

Notes on auditions:

The auditions will consist of a few parts. We will see you all play together as a group, on all the material in this packet. We will also hear you play individually for the staff. Note: if you are unprepared for auditions (i.e. can’t play the material) it will compromise your audition experience. EVERY SPOT IS OPEN! We want to put the best product with the best people on the field.

Solo/Excerpt:

We do ask that you prepare 1-2 min. of a solo piece or portion of a show that you have played (from memory if possible) to demonstrate your abilities. Don’t play something that is too hard, or easy for your level of playing. It is to see what you can do, not expose flaws in your playing. We are looking for good sound and control, musicality, timing, and of course accuracy. Playing it faster doesn’t help you, play what makes you look the best.

It’s an exciting time at KSU and we are looking forward to our 9th season! We forward to seeing you at auditions!

Alan Sears
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The audition process will break down into two areas:

1. Ensemble Performance 2. Individual Evaluation

• In the ensemble environment, we will be looking for your musical mastery of the warm-up packet as well as your ability to blend, balance, and adapt. As we work through the technique program, specific explanations of approach will take place. Your ability to keep an open mind and incorporate the KSU way of doing things into your playing will be crucial.

• If you are asked to perform for an individual evaluation, you will perform exercises from this packet as well as other basic rudimental skills. Expect to receive immediate and detailed feedback from an instructor during your individual evaluation.

Audition Tips

• The success of your performance at the audition will be directly related to the level of preparation of the audition material.

• Drum in a mirror when you practice and record yourself with some type of electronic device. Listen critically to the recording and work to perfect your performance.

• Always use a metronome, or music with a steady tempo when practicing. Be able to mark time to all material.

• Keep in mind that you are auditioning at all times. Be professional!

• Be sure to ask questions if you are confused about anything you are being asked.

• Prepare yourself to be involved in a tedious and competitive process. Your ability to stay mentally engaged in the process throughout the audition will be crucial.

• Strive to give off a sense of confidence in your audition. Everything is a performance, from 8 on a hand to game day. Convince us you are comfortable with what you’re doing.
Playing methods

• Feel 100% physical comfort and relaxation from your shoulders through your fingertips. The fewer muscles you have tense and engaged, the better your sound will be.

• Achieve a full, warm sound quality at every dynamic level. Piano shouldn’t sound like forte, but it should be the fullest, warmest piano possible.

• Find the pocket and stay in it. Our main utility as percussionists is keep perfect time. Strive to find the groove in every phrase and keep rhythms in time.

• Always feel a soft touch in your hands. The stick should feel heavy and your grip never tight or squeezing the stick. “Choked off” and harsh sounds will result from a too-tight grip.

• Play perfect rhythms. Analyze each rhythm you play, identify the rudiments, and be able to understand the underlying check patterns within each phrase that exist to keep you in time.

• Lastly, be ready to work your hardest. You will be expected to simultaneously achieve a balanced, warm quality of sound and perfect rhythms while using a uniform touch, feel, and technique with 7-9 other people.
8's

Snare

Tenor

Bass

Cymbals

play with 2's, 3's, 4's

S. D.

T. D.

B. D.

Cym.

Cym.

S. D.

T. D.

B. D.

Cym.
Accents at $f$
Taps at $p$

Snare

Tenor

Bass

Cymbals

S. D.

T. D.

B. D.

Cym.

5

9
Paradiddles

Snare

Tenor

Bass

S. D.

T. D.

B. D.

S. D.

T. D.

B. D.

S. D.

T. D.

B. D.

S. D.

T. D.

B. D.

S. D.

T. D.

B. D.
2015 Kennesaw State Drumline

Xenoglaux

ROLLS FOR YOUR MOTHER

S. D.

T. D.

B. D.

Cym.

Cymbals

Snare

Tenor

Bass

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GYMNOGLAUX
SO MUCH KSU

\( \text{\textbf{\textit{\textregistered 152}}} \)

Snare

Tenor

Bass

Cymbals

S. D.

T. D.

B. D.

Cym.

S. D.

T. D.

B. D.

Cym.
Tenor

Whooty Who

$J = 116$

\[ \text{\textcopyright HST\textregistered Marching Owl} \]
Cymbals

Whooty Who

\( \text{\textcopyright} \text{KSU Marching Owls} \)
Paradiddles

Snares and Tenors only

Snare

Tenor

Bass

5

11

15

17

fp

fp

fp
PSEUDOSCOPES

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Slap That Reggae Drum

Henry "The Storm" Backes

The slower the better

\[ j = 100 \]