



Golden Empire Drum & Bugle Corps
2024 Cymbals Audition Packet

Dear Applicant,

Congratulations on taking your first step towards being a part of the **Golden Empire Drum & Bugle Corps** from Bakersfield College! I'm **very excited** that you want to join the corps, and I hope your audition experience is one that is informative, challenging, and ultimately positive!

What this packet IS:

The following packet will provide you with some **preliminary info** and/or **exercises** that will help you prepare for the workshop/auditions that will take place soon. Some of these exercises will be used all season, and others may only be used as supplemental material. You should **become familiar with the material** but be ready for additional info.

What this packet is NOT:

This packet is **not a comprehensive collection** of the technique program you will be learning this season. We will supplement this with more **advanced exercises** and of course a wealth of **additional training** throughout the season. We don't expect you to be able to perform this material perfectly when you audition. Drum corps is all about **working hard** to be the best we can be...and that is an ongoing process.

Next steps:

- Fill out the interest form at geperformingarts.org/join if you haven't already.
- Review this packet and start to prepare for auditions.
- Check geperformingarts.org and our social media channels for updates.
- Be ready to learn, work hard, and have fun!

Thanks again for taking the first step towards a **challenging** and **rewarding** experience! I look forward to meeting you soon. If you have any questions at all please contact me personally at theasley@geperformingarts.org for more info.

Sincerely,



Tim Heasley
Director of Marching Arts Ensembles
Bakersfield College

Putting the Cymbals On

- Put your hand through the strap.
- Turn your hand so your palm faces outwards.
- Keep your thumb and index finger spread apart, making a check mark.
- Rotate your thumb around the strap so the strap lays between your index and thumb and the back of the strap rests above your wrist.
- Your fingers should be spread out over the cymbal
- There should be no space in between your hand and the cymbal. When that happens, it's called "cupping" and it reduces the amount of control you have over the cymbal.

Positions

Set:

- The knots of the cymbals should be by the hips, in line with the seem of your pants.
- The cymbals should be parallel to each other. This is referred to as "Blades Only".
- The arms should be slightly bent, about 1/4th of the way up from full extension.

Flat:

- The cymbals should be at an angle from your left shoulder to your right hip, as if you were wearing a seatbelt.
- The cymbals should be "blades only" and they should not be rotating around the "flat axis".
- There should be a 2 inch separation between the cymbals at all points around the cymbal.
- The height of the cymbals should be knots at the sternum. This will cause the left arm to be slightly above parallel.

Port:

- The height of the cymbals should be knots at "mustache level".
- The shoulders should be down and back in a relaxed manner.
- The arms should have a 135 degree bend at the elbow.
- The cymbals should be "blades only".
- There should be a 2 inch separation between the cymbals at all points around the cymbal.

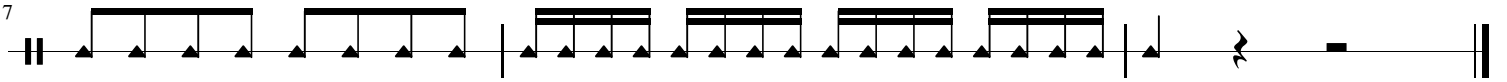
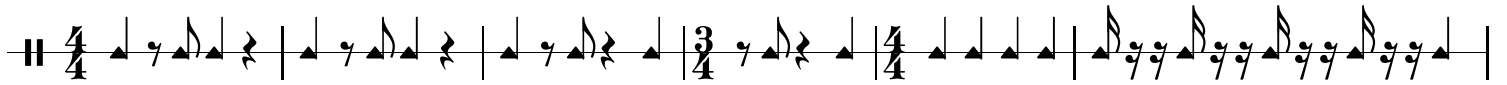
Choke:

- The fingers are spread out over the cymbals.
- The forearms are against the backs of the cymbals.
- The tops of the cymbals are against the pec muscles, not too high in the armpits.
- The bottoms of the cymbals are against the hips.
- This creates many different points of contacts to cut off the sound immediately.
- The back edge of bell is even with the front of your body.
- There should be a 2 inch separation between the front of the cymbals.

tap/press pass

William Sims

$\text{♩} = 125$



Modulation

William Sims

$\text{♩} = 145$

8

14

Rolls

press 3 3 tap ch. sizz zings zings crash ch. sizz 3

The first staff of music is in 4/4 time. It consists of 12 measures. The notation includes various rhythmic patterns and articulations: 'press' (a series of eighth notes), '3' (triplets), 'tap ch.' (two eighth notes), 'sizz' (a sixteenth note), 'zings' (a triplet of eighth notes), 'zings crash ch.' (a triplet of eighth notes followed by a quarter note), and 'sizz' (a sixteenth note). The staff ends with a double bar line.

10 sizz > siz-suc 3 > siz-suc 3 > 3

The second staff of music starts at measure 10. It consists of 10 measures. The notation includes: 'sizz' (a sixteenth note), '>' (an accent), 'siz-suc' (a triplet of eighth notes), '>' (an accent), 'siz-suc' (a triplet of eighth notes), '>' (an accent), and '3' (a triplet of eighth notes). The staff ends with a double bar line.