

2020 Front Ensemble Audition Packet

Enclosed you should find:

1. FE Exercises

- a. Lockjaw - Learn in F, Bb, Eb for Audition
- b. Scale Variations - Learn in F, Bb, Eb for Audition
- c. Double Verticals - a 4 Mallet Exercise, Learn all of 'A' for the Audition.

2. WTAMU Audition Etude - Learn Theme, Variation 1 and 2 for Audition.

We will give you more Exercises and Show Music during Drum Camp.

CSHS Front Ensemble Exercises

2020

Various

LOCKJAW *Apply to all Scales*

Musical notation for the LOCKJAW exercise, consisting of two staves. The first staff starts in 2/4 time and changes to 4/4 at measure 2. It contains rhythmic patterns with fingerings: 1 (L L L L), 2 (L), 3, and L. The second staff continues the exercise with fingerings: 4 (R R R R), 5 (R), 6, 7 (R L), and ends with a repeat sign.

SCALE VARIATIONS *Apply to all Scales*

Musical notation for the SCALE VARIATIONS exercise, consisting of two staves. The first staff starts in 2/4 time and changes to 4/4 at measure 2. It contains sixteenth-note scale patterns with fingerings: 1 (sim.), 2, and 3. The second staff continues the exercise with fingerings: 4, 5, 6, and ends with a repeat sign.

DOUBLE VERTICALS

Musical notation for the DOUBLE VERTICALS exercise, consisting of four staves. Each staff contains vertical chords. The first staff is labeled 'A' and contains measures 1, 2, 3. The second staff contains measures 4, 5, 6. The third staff contains measures 7, 8, 9. The fourth staff contains measures 10, 11, 12. The chords change key signature throughout the exercise.

B

Musical notation for section B, measures 14-18. The notation is on a single staff in treble clef. Measures 14 and 15 are in 3/4 time, while measures 16-18 are in 3/4 time. The music consists of chords with stems pointing downwards. Dynamics are indicated by *ff* and *mp* with hairpins. Measure numbers 14, 15, 16, 17, and 18 are placed above the staff.

C

Musical notation for section C, measures 20-24. The notation is on a single staff in treble clef. Measures 20-21 are in 3/4 time, and measures 22-24 are in 4/4 time. The music consists of chords with stems pointing downwards. Dynamics are indicated by *ff* and *mp* with hairpins. Measure numbers 20, 21, 22, 23, and 24 are placed above the staff.

D

Musical notation for section D, measures 26-30. The notation is on a single staff in treble clef. Measures 26-27 are in 4/4 time, and measures 28-30 are in 4/4 time. The music consists of chords with stems pointing downwards. Dynamics are indicated by *ff* and *mp* with hairpins. Measure numbers 26, 27, 28, 29, and 30 are placed above the staff. Triplet markings (3) are present over measures 28, 29, and 30.

WTAMU Band Camp

HS Year B Audition Material

Mallets

www.octatone.com

play to the end of the variation (double barline) with which you are most comfortable

BJ Brooks, ASCAP

percussion by Susan Martin Tariq

Moderato ♩ = 60+ (suggested)

Theme

Musical staff 1: Theme, measures 1-4. Dynamics: *mf*

Musical staff 2: Theme, measures 5-8. Dynamics: *f*, *mf*

Musical staff 3: Var. 1, measures 9-12. Dynamics: *f*

Musical staff 4: Var. 1, measures 13-16. Dynamics: *p*, *f*

Musical staff 5: Var. 2, measures 17-20. Dynamics: *mf*

Musical staff 6: Var. 2, measures 21-24. Dynamics: *f*, *mp*

Musical staff 7: Var. 3, measures 25-27. Dynamics: *mf*, *f*

Musical staff 8: Var. 3, measures 28-30. Dynamics: *f*

Musical staff 9: Var. 3, measures 31-34. Dynamics: *f*, *p*

Taken from Madison Scouts

2016 FRONT ENSEMBLE PROGRAM

Justin Coughlin : Front Ensemble Caption Head
Maarten Deschacht : Front Ensemble Coordinator

Amanda Petersen, Grace Welter : Instructors

PLAYING CLEAN

Sound Quality

1) Technique

How you grip the mallets and what muscles are utilized to strike a key have a direct affect on velocity, angle, and weight of the stroke. This directly affects the sound produced.

2) Proper playing zones

For our purposes we will play in the center of the keys (directly over the resonators). This allows the most fundamental tone of each bar to be produced, enhancing projection. The edge of the keys will only be used when absolutely necessary (due to speed, four mallet voicing, and/or sticking).

Balance

- 1) When playing unison passages, the sound you're producing should match player to player.
- 2) Matching heights is a good basis for beginning to match sound.
- 3) Match how the mallets move while striking the bar.
- 4) Match how the mallets move (speed) in between strokes.
- 5) Listen to both your sound and the sound from the people next to you.

Pitch Accuracy

All notes need to be played correctly as accuracy affects unified sound and projection.

Rhythmic Accuracy

- 1) All rhythms have a correct placement in which they should occur in time.
- 2) Starting together is a must for rhythmic accuracy.
- 3) Even though you will be playing different permutations with lateral motions, you must also remember that what you are playing can still be broken down into simple rhythms that have their place in time.

Tempo

Accurately interpreting the tempo is a must for playing clean.

Posture

- 1) From the ground up:
 - Begin with your feet slightly wider than shoulder-width apart
 - Legs should be relaxed with knees slightly bent
 - Keep your back and neck straight. There should be no tension in your upper body
 - Allow your arms to hang naturally at your sides
 - Stand with your chin up at all times and look down your nose to see the instrument
- 2) Often times, particularly with four mallet playing, we may stand with one foot in front of the other. This is done to facilitate movement throughout the range of the keyboard.
- 3) While playing, your weight should be shifted more towards the balls of your feet to avoid sinking your weight into your heels, which slows your maneuverability around the keyboard.
- 4) Vibraphone and Glockenspiel players should play with the heel of the right foot on the ground and toes over the pedal in order to maintain balance and maneuverability.
- 5) Match playing position and set position (further definition at camp).

Communication

- 1) The ensemble that moves together, plays together.
- 2) Prep - this is how we "tap our selves" off. There will be further definition at camp.

Practice Correctly

Follow the practice guide located on page 4.

2-MALLET APPROACH

Middle Fulcrum

Divide the mallet shaft into thirds with your eyes. You will place the bottom third in the palm of your hand, gripping the mallet with your pinky and ring fingers. Your index finger and thumb should line up directly on the third division of the mallet leaving approximately 2" of the mallet sticking out of the back of your hand. The thumb and index finger should connect with the mallet at the first knuckle. A natural space should occur between the first and second and the thumb and index fingers.

At most tempos we will encounter, with the exception of very brisk tempos, the front and back of your grip should be relatively relaxed. The back should be a bit more stable to create a solid foundation, but the front between the thumb and index finger should be relaxed until you reach very fast tempos. The purpose of the middle fulcrum is to do away with having to make a switch in your hands once the tempo is no longer slow enough to effectively use the back fulcrum. The middle fulcrum makes use of the weight of your arm just like back fulcrum, with the added benefit of more dexterity in more moderate to brisk tempos as in the front fulcrum.

Eighty percent of the stroke should come from the wrist, so it is important that the technique in the hand is solid. The back fingers should remain closed into the palm and the index finger can be slightly relaxed, but not pointed. The other twenty percent should come from the arm as an extension of a full wrist stroke. There will be exceptions at times, but this will be the standard. The mallets should feel heavy in your hands. Be sure that most of the weight that you feel is in the middle of your grip. Not the front or back.



4-MALLET APPROACH

The approach to 4-mallet playing is very similar to the Musser - Stevens method and is used on all mallet keyboard instruments. The outside mallet rests in between the middle and ring fingers with the ring and pinky fingers holding on to the mallet. There should be no more than 1/4" of mallet sticking out the back of the fingers. This mallet should be held so that it intersects the index finger, when extended, as seen in the left image below.

The inside mallet is held by placing the middle finger on the tip of the mallet. Lightly place the index finger and thumb on the mallet (the mallet should rest in or close to the first joint of the index finger). Like with two-mallet playing, the index finger and thumb should remain relaxed at all times and should never squeeze the mallet tightly. You should also see the same capital "T" that you see with the 2-mallet approach.



The hand positioning used for the 4-mallet approach is similar to shaking someone's hand. However, your thumbnails should not face completely straight up but should have a slight turn towards each other. This is to facilitate a greater range of motion. The tacet mallet heads will be 3 inches from the playing surface. This will also help with our range of motion. The wrist will also remain exactly in the middle of every interval.



STROKE TYPES AND STROKE INFORMATION

Full Stroke

A stroke where the length of the rhythm being played, determines the length of the rebound motion. This will be used for both 2 and 4 mallet playing (single independence, double vertical, single alternating).

Down Stroke

A stroke where the mallet stops down after striking the bar and returns to a height lower than its original starting position.

Up Stroke

A stroke where the mallet starts low, strikes the keyboard, and ends high.

Tap Stroke

A stroke very similar to a full stroke played at a lower height. The lower the height the more velocity that is needed to produce the same quality of sound as a full stroke.

4-MALLET SPECIFIC STROKES (Further Definition At Camps)

Double Vertical

The double vertical stroke is when both mallets in the same hand move and strike the keyboard at the same time. All four mallets should move at the same time with straight pathways both down and back up.

Single Independent

Although this stroke type can be used with all four mallets independently, we will mostly be using this technique with mallets 2 and 3. The set position is the same. However, in the playing position, the inside mallets (2 and 3) are higher than the outside mallets with the outside mallets being roughly half the height of the inside mallets. The inside mallets will "rotate" around the outside mallets head.

Single Alternating

This stroke type is similar to the single independent stroke in that the mallets act independently from each. The playing position is similar to a double vertical stroke in that all mallets are playing the same height. There is less regard for the motion of the "other" mallet because as one mallet plays (2 or 3) the other mallet (1 or 4) raises slightly. Be sure to avoid rotating the wrist: instead, think of the pivot point as bouncing from one mallet to the next.

Lateral Stroke

The goal here is to produce two strokes through one hand rotation. Play as if you were going to perform a single independent stroke with a mallet and then rotate your wrist counter-clockwise or clockwise depending on which mallet hits first to strike the bar with the other mallet. The motion of your wrist should be similar to turning a doorknob.

We have found the need to separate a distinctly different version of the double lateral that we will refer to as the "controlled" double lateral stroke. You will find an exercise for this in the packet. The goal here is training us how to "muscle" the doubles. Not dissimilar to a drummer playing double stroke rolls on a pillow to create wrist strength. We want to create an articulate and powerful double lateral stroke that can be used with precise rhythmic accuracy.

Other Stroke Info

- 1) Velocity going into the bar should be as fast as possible. Rebound speed will vary
- 2) The mix of wrist and arm should be about 80% wrist, 20% arm. This will vary depending on stroke, volume, and space between notes.
- 3) Strokes are similar to bouncing a basketball. Wrists should move straight up and down.
- 4) Each stroke will start with a natural lift. Meaning there is no prep beforehand. Just play!

VIBRAPHONE/GLOCKENSPIEL PEDALING

Same Pedaling

A style of pedaling in which a pedaling is done right as the new note of a phrase is struck. This is done to better connect phrases for a more legato phrase.

Half Pedaling

A style of pedaling in which the pedal is held down just enough to let a little bit of the dampener touch the bars. This is done for phrases that need some sustain but not a lot. Think about matching the natural decay of a marimba.

No Pedaling

A style of pedaling in which the pedal will not be used at all. This is done for phrases that need to be staccato.

Phrase

Think of a phrase much in the same way you would think of a sentence. Where you would put the period for the sentence is where you would pedal. Another way to think about it is where a wind player breathes in a musical phrase. That's where a vibraphone player should pedal.

SYNTHESIZER

- 1) Basic understanding of playing piano is preferred. This includes knowing how to finger scales properly, posture, playing positions, etc..
- 2) It is required that all synth players have impeccable timing and listening skills
- 3) Some knowledge of electronic setup is preferred but will also be taught

DRUMSET/AUXILIARY PERCUSSION

- 1) It is required that drumset and auxiliary players have impeccable timing and listening skills.
- 2) It is required that you have a strong understanding of the basic concert percussion instruments: snare drum, concert bass, suspended cymbal, crash cymbals, toms, world percussion, and other auxiliary instruments. Knowledge on bells, xylophone, and chimes is also helpful along with an understanding of the 2-mallet approach.
- 3) It is required that you be able to read percussion music, demonstrate musicianship on the various percussion instruments, and demonstrate the highest level of tempo control. This also means understanding your role within the ensemble.
- 4) The warm-up routine will consist of playing along with the keyboards on various auxiliary instruments, working on stick control patterns, playing different rudiments, and additional percussion techniques as required.
- 5) Drumset players should be able to perform different styles on drumset (i.e. rock, funk, swing, different Latin styles).

TIMPANI (This is NOT confirmed)

- 1) The timpanist will be self-sufficient when it comes to caring for his drums and the heads. Tuning is a constant activity throughout each day of the season. The technique is largely left up to the player but French Grip is highly recommended. The timpanist will be expected to know how to clear a head, change a head, make small tuning adjustments, and care for the drums.
- 2) You are expected to change heads about once every three weeks and clear heads every time they come off the truck and after breaks. Wipe the heads, bowls, and hardware clean every day.

3) When the weather changes, especially in the evening, the pedals will be a consistent indicator. When the pedal slips up on its own, the head needs to be tightened. When it slips down on its own, the head needs to be loosened. In other words, take the head in the direction it is trying to go until the pedal doesn't slip any further.

4) General note ranges - these vary quite a bit:

- Drum 1 (32 inch) C2 to Bb2
- Drum 2 (29 inch) G2 to D3
- Drum 3 (26 inch) C3 to G3
- Drum 4 (23 inch) E3 to Bb3
- Drum 5 (20 inch) G3 to D4

5) Always play a note on a drum that is appropriate for the passage. More definition will come throughout the season, but if it is articulate, put the note on a drum that makes the head tighter, etc..

RATIONALE BEHIND ALL APPROACHES

Playing with the highest level of performance and sound quality in a unified and relaxed manner.

IN CONCLUSION

This program should only be used as a guideline. It is, however, the key to a unified and cohesive percussion ensemble! Be assured that each and every one of the aforementioned concepts will be discussed in much greater detail throughout the season.

The task you are about to undertake is a formidable one and will require an unparalleled amount of self-discipline and dedication on your part. However, if you stick to the program and are ever-mindful of the PROGRAM, you will find that your experiences with the Madison Scouts are positive, educational, and fun! In short, you will successfully accomplish your goals and purpose.

Best of Luck,

**The Teaching Staff
2016 Madison Scouts Percussion Section**