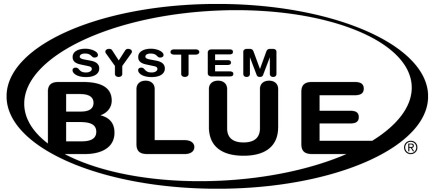

In Partnership With

Row-Loff Productions

2013 BLUE DEVILS

FRONT ENSEMBLE TECHNIQUE PACKET

Compiled by Jack Mizutani & Jim Wunderlich

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CONCORD BLUE DEVILS 2013 Front Ensemble Audition Info

Miscellaneous

- All returning members MUST audition.
- New members will not be accepted into the corps on video audition only. New members MUST attend at least one audition camp.
- Ability to adjust on the fly is a must.
- We are looking for team players!
- Any further questions can be directed to Jim Wunderlich at wunderpit@me.com.

Preparation – Mallet Keyboards

1. All exercises in packet.
2. Short sight-reading piece to be passed out at auditions. This is a piece in which you will be evaluated on your ability to PERFORM with the energy & nuance expected from the Blue Devils Front Ensemble.
3. Mallet Keyboards: 2 minute, 4 mallet solo of your choice using Stevens grip.

Mallet Keyboard Considerations

1. During the audition process, attention to detail will outweigh "speed". The technique program is a progression throughout the entire camp season. Pay attention to every detail.
2. Use good posture – straight back & neck, chin up, feet shoulder width.
3. Must be able to demonstrate Piston Stroke, and use of legato (slow up "rounded top") stroke-type.
4. Use Stevens grip for 4 mallets.

Preparation – Timpani

1. All exercises in packet.
2. Timpani: 2 minute solo of your choice using 4 or 5 drums.

Timpani Considerations

1. Use good posture – straight back & neck, chin up.
2. Timpanist will play seated – we will not provide a throne at auditions, please bring one that you prefer.
3. Use French grip – thumb nails up.
4. Use piston stroke – keep both mallets at dynamic height before playing (p-mp-mf, etc.), after striking notes always bring both mallets back to "home" position or dynamic height 5. Posture, technique, rhythmic accuracy, tuning agility, roll quality, muffling and pitch will all be considerations for this position.

Preparation – Synthesizer

1. All exercises in packet.
2. Prepare two short (1-2 minute) piano pieces. One piece should demonstrate aggressive or more "notey" playing, and the other piece more flowing playing.
3. If you choose to audition in person, a piano will be made available.

Synthesizer Considerations

1. Ability to play with a metronome, and with the ensemble, are the main considerations for this position. Great timing is held in higher regard than over-playing with poor timing.
2. No knowledge of the electronic set-up is needed. You will be trained if needed. Treating the equipment with the utmost care is a must.

Preparation – Drum Set

1. All Drum Set exercises in packet.
2. Prepare a 1 minute Jazz (Swing) style piece with various tempos (slow-medium-fast).

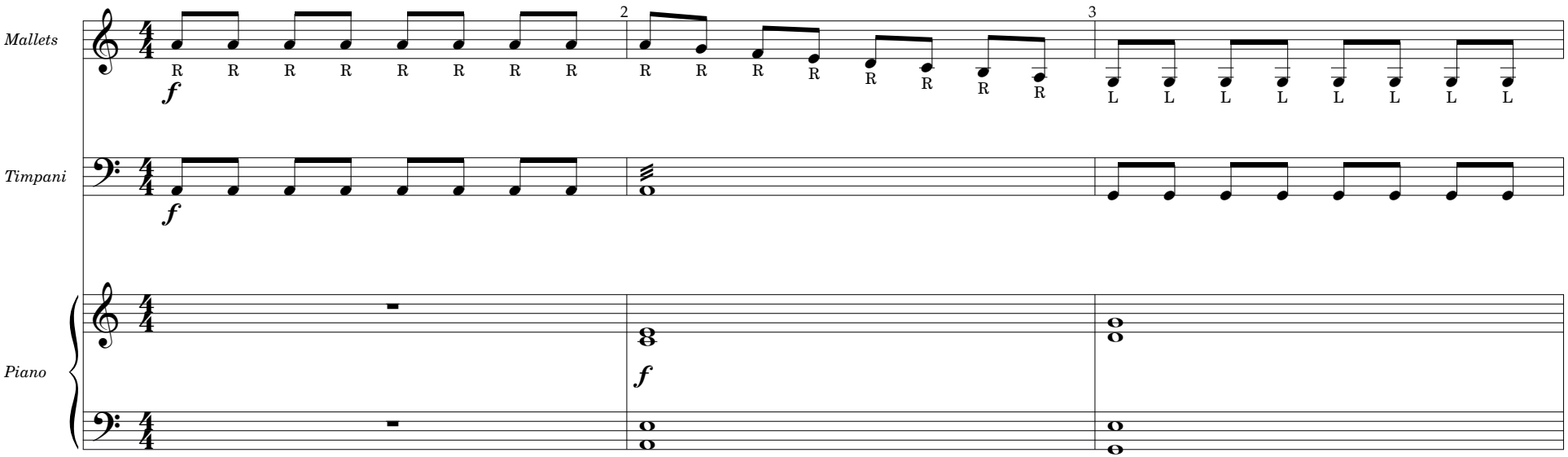
Drum Set Considerations

1. Drum Set player needs to be well versed in the following styles: swing, bebop, fusion, rock, latin jazz (i.e., songo, bossa nova, samba).
2. Technically proficient with double bass pedal techniques.
3. Technically proficient with odd time signatures & soloing.
4. Technically proficient with brushes.

Singles

♩ = 80 - 120
(All in natural minor key)
With 2 & 4 mallets

Compiled by Jack Mizutani



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Scales

♩ = 100 - 140
(All in major key)
With 2 & 4 mallets
**NEW R & L hand lead*

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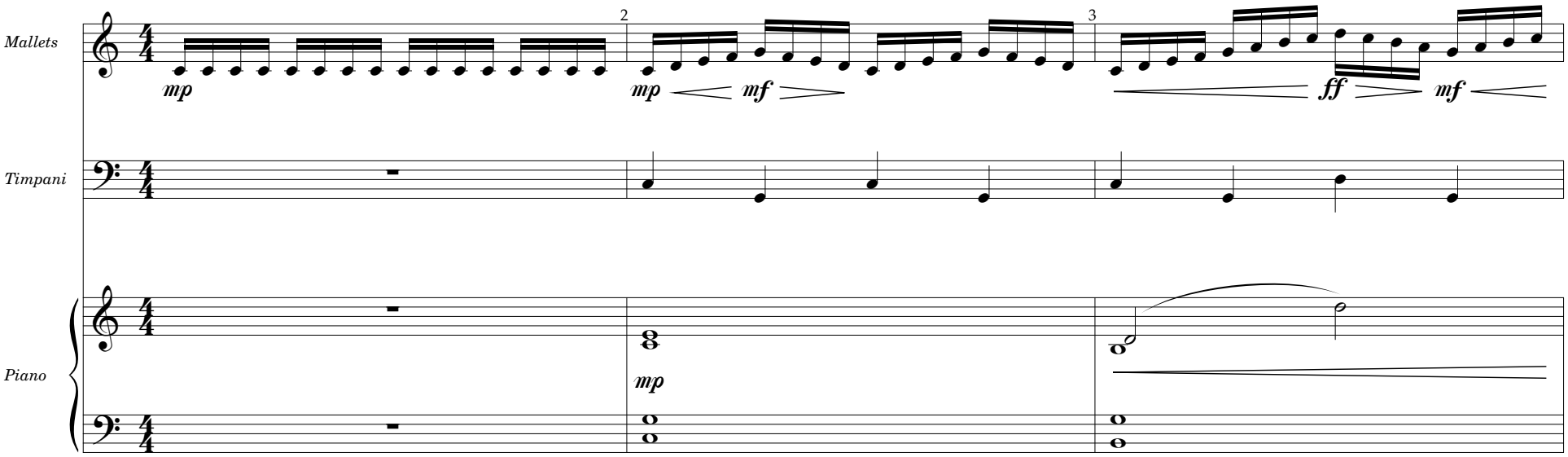

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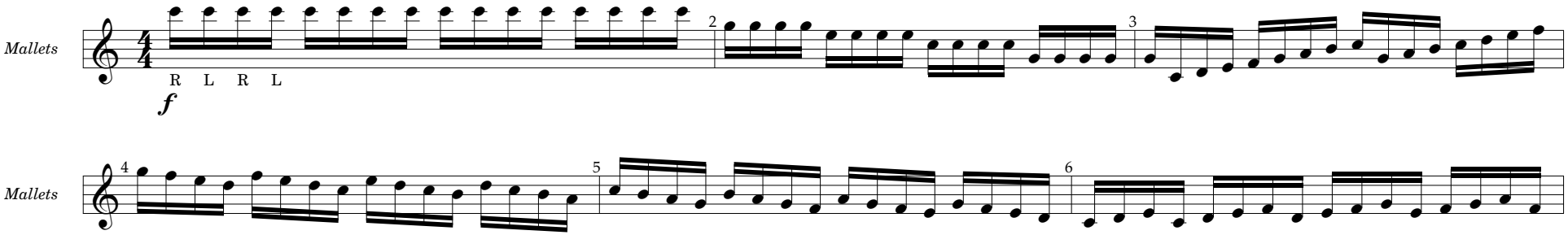
16th Note Grid Exercise

♩ = 100

2 mallets only - in all 12 keys

Compiled by Jack Mizutani



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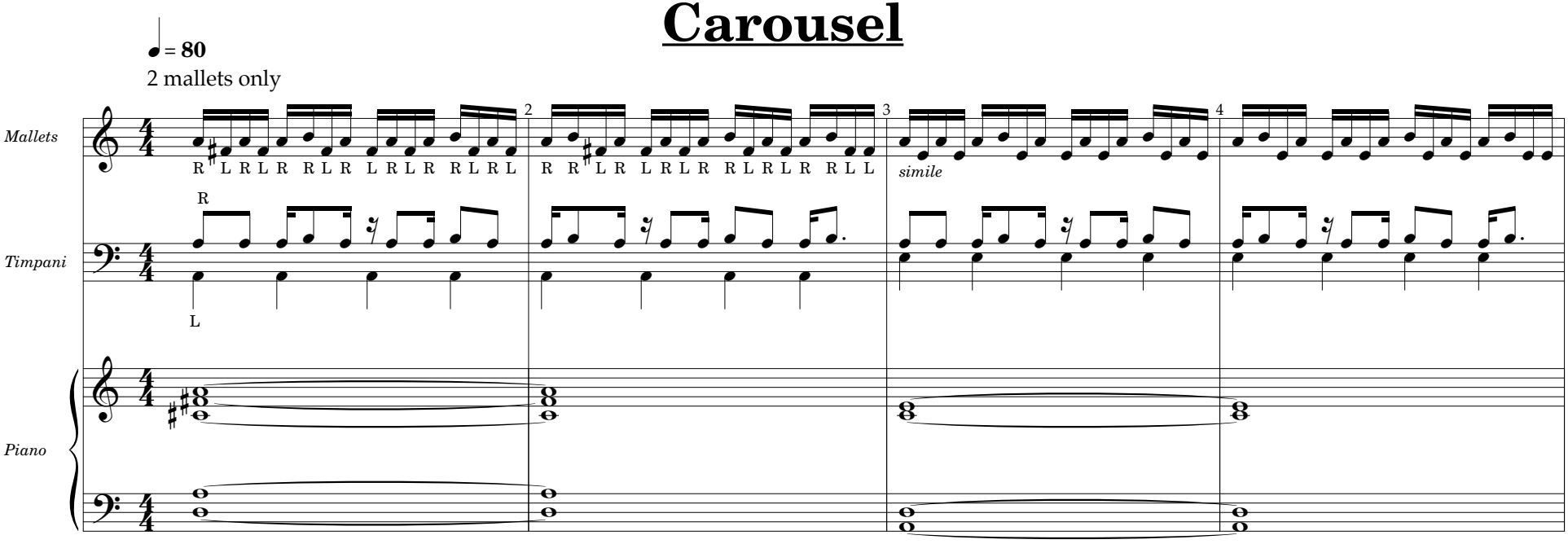
Carousel



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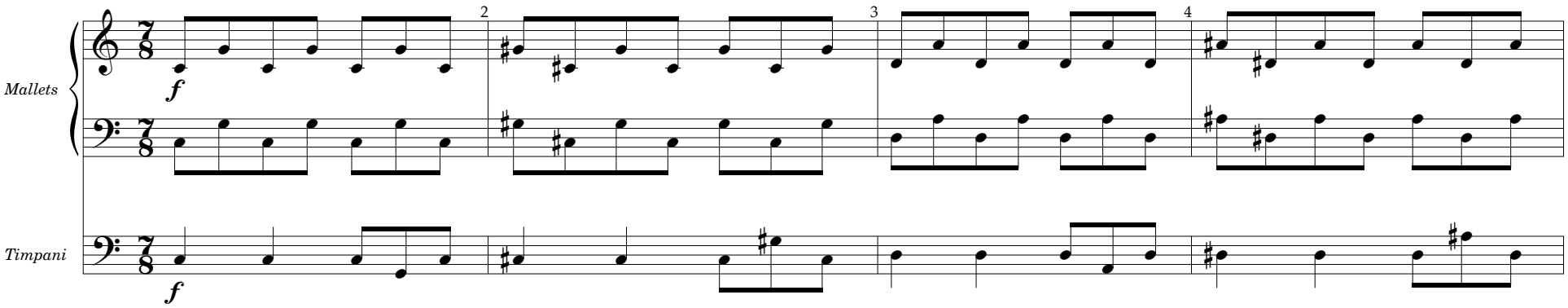
Alternating Stroke Exercise

♩ = 80 - 120
Version A (1,3 & 2,4)

Compiled by Jack Mizutani

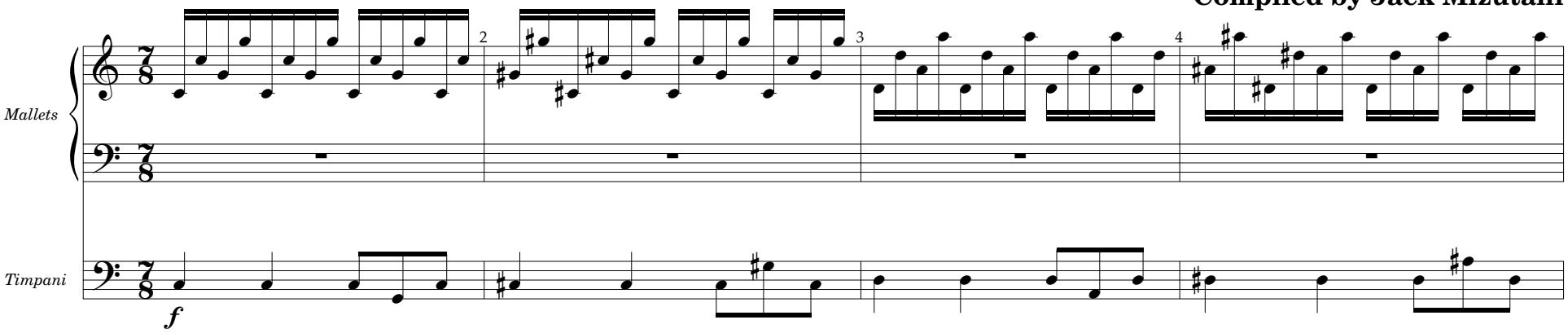


SYSTEM BLUE®

Alternating Stroke Exercise

♩= 80 - 120
Version B (1324 & 4231)

Compiled by Jack Mizutani



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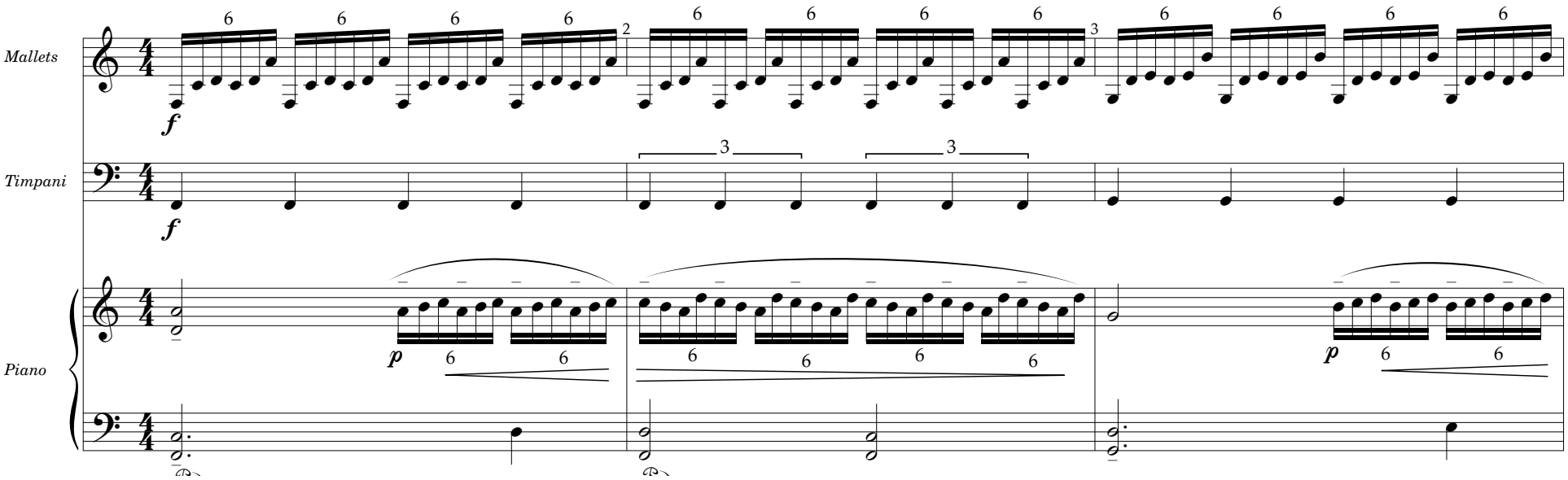
Lateral Strokes

♩ = 50 - 75
(Learn both 123-234 & 432-321)

Compiled by Jack Mizutani



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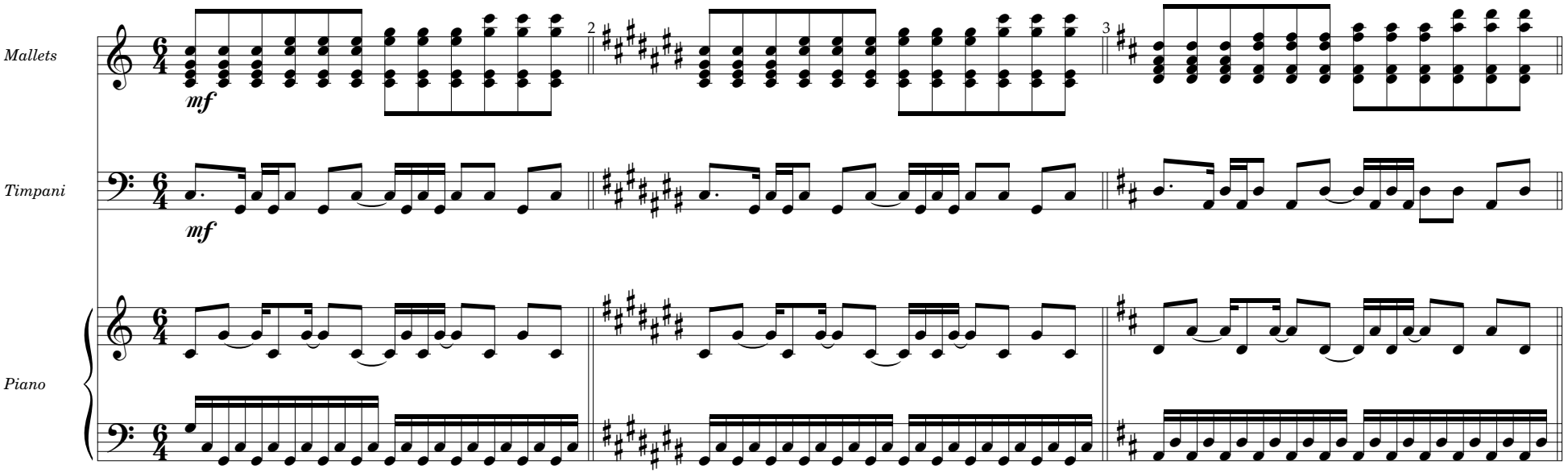
Vertical Stroke Exercise

♩ = 70 - 100

Compiled by Jack Mizutani



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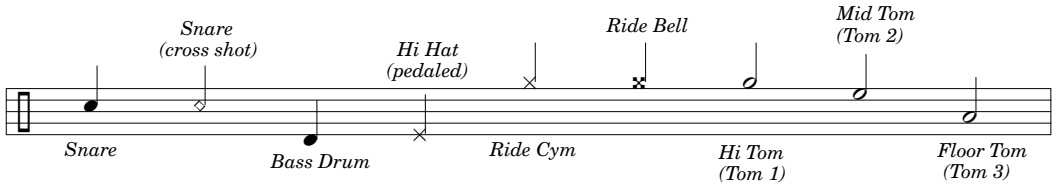
Blue Devils Front Ensemble Drum Set Exercises

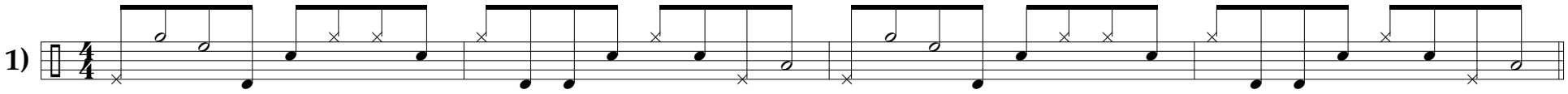
Drum Set Key



Linear and Coordination Patterns

2 measure patterns with tom hits

From ***Drummin' 4/4 FUN!* - Series Book 4** - by Shawn Glyde
Double Pedal Drum Fills, **Linear and Coordination Patterns,** World Styles



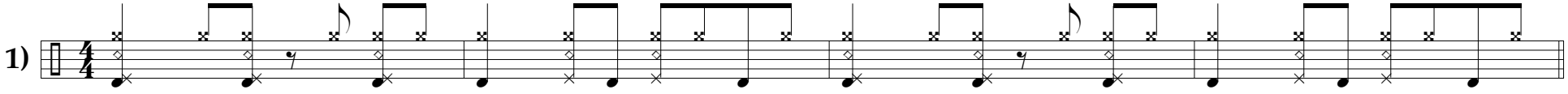
Bell Patterns with Hi-Hat Clave

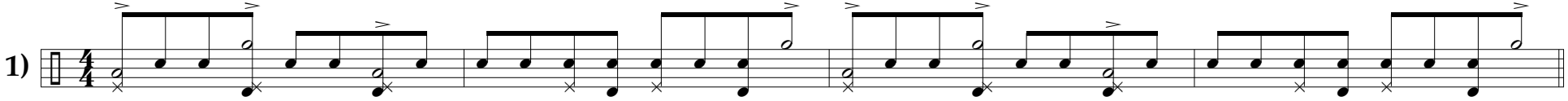
Origin: Cuba

Bass Drum = "Tumbao" pattern played by the bassist.

From ***Drummin' 4/4 FUN!* - Series Book 4** - by Shawn Glyde
Double Pedal Drum Fills, Linear and Coordination Patterns, **World Styles**

Cascara with 3:2 Son clave



From ***Drummin' 4/4 FUN!* - Series Book 1** - by Shawn Glyde
Rhythms & Rests, Sticking Coordination & **Accent Studies**

Play all exercises with alternating sticking beginning on the right hand