

In Partnership With
 Row-Loft Productions

The logo for Row-Loft Productions, featuring a silhouette of a person rowing a boat on a musical staff.

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.
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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.
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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.
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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

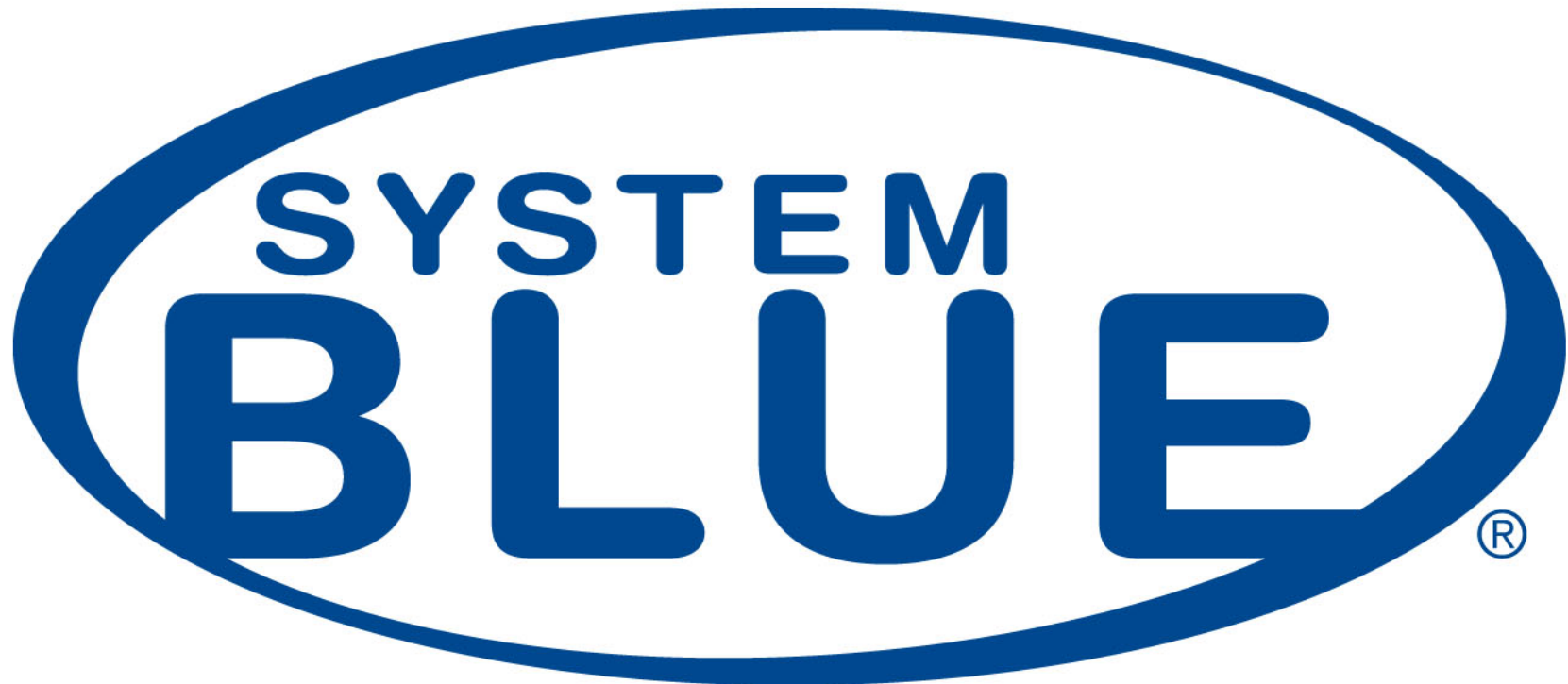
Compiled by Jack Mizutani

Mallets

Timpani

Piano

The musical score consists of three staves. The top staff is for Mallets, the middle for Timpani, and the bottom for Piano. All are in 4/4 time. The Mallets part begins with a forte (f) dynamic and a sequence of eighth notes, with a first ending of 8 notes, a second ending of 4 notes, and a third ending of 8 notes. The Timpani part begins with a forte (f) dynamic and a sequence of eighth notes, with a first ending of 8 notes and a second ending of 8 notes. The Piano part begins with a forte (f) dynamic and a sequence of eighth notes, with a first ending of 8 notes and a second ending of 8 notes.

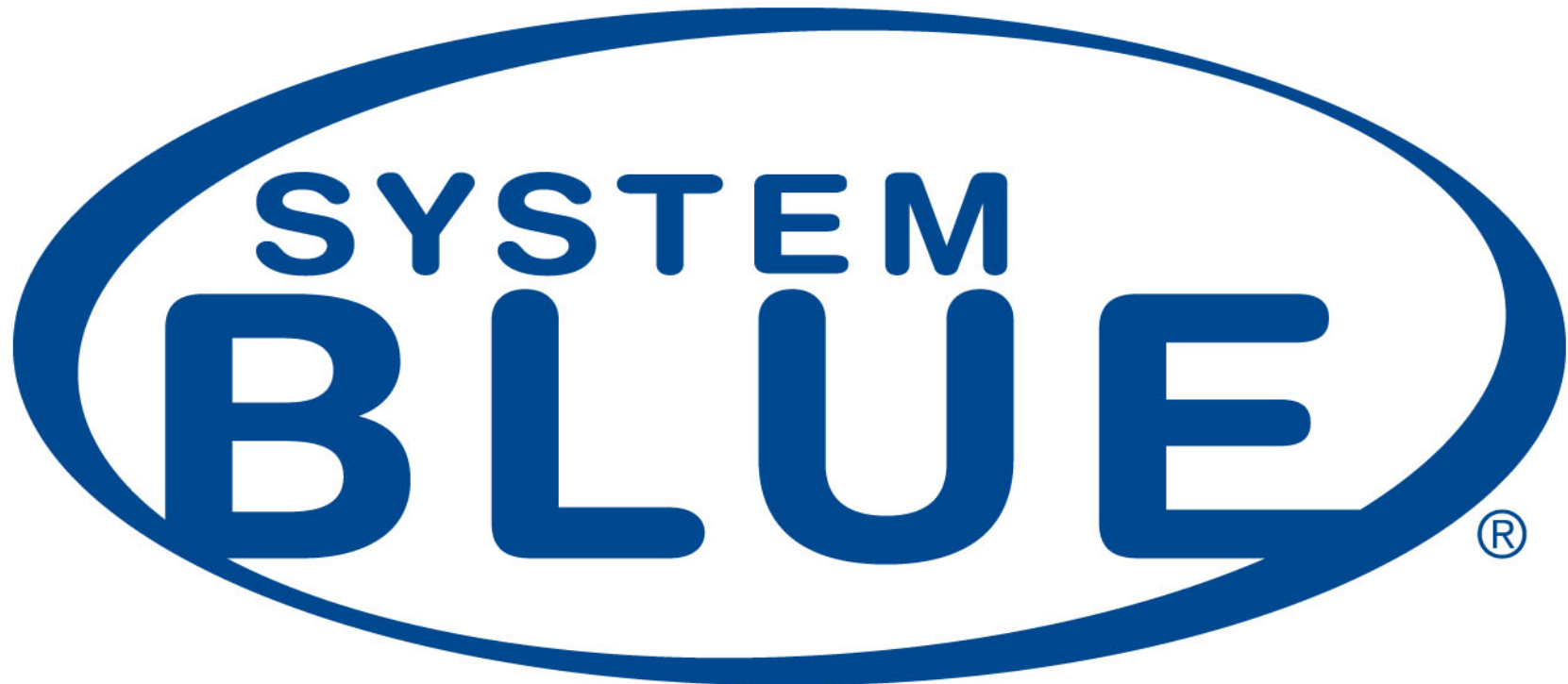


Scales

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

Compiled by Jack Mizutani

The musical score is arranged in three staves. The top staff, labeled 'Mallets', is in 4/4 time and features a continuous eighth-note scale. It is divided into three measures: the first measure is marked *mp*; the second measure is marked *mp* and *mf* with a crescendo hairpin; the third measure is marked *ff* and *mf* with a decrescendo hairpin. The middle staff, labeled 'Timpani', is in 4/4 time and provides a rhythmic accompaniment of quarter notes. The bottom staff, labeled 'Piano', is in 4/4 time and features a piano accompaniment consisting of a sustained chord in the right hand and a bass line in the left hand, both marked *mp*.



16th Note Grid Exercise

Compiled by Jack Mizutani

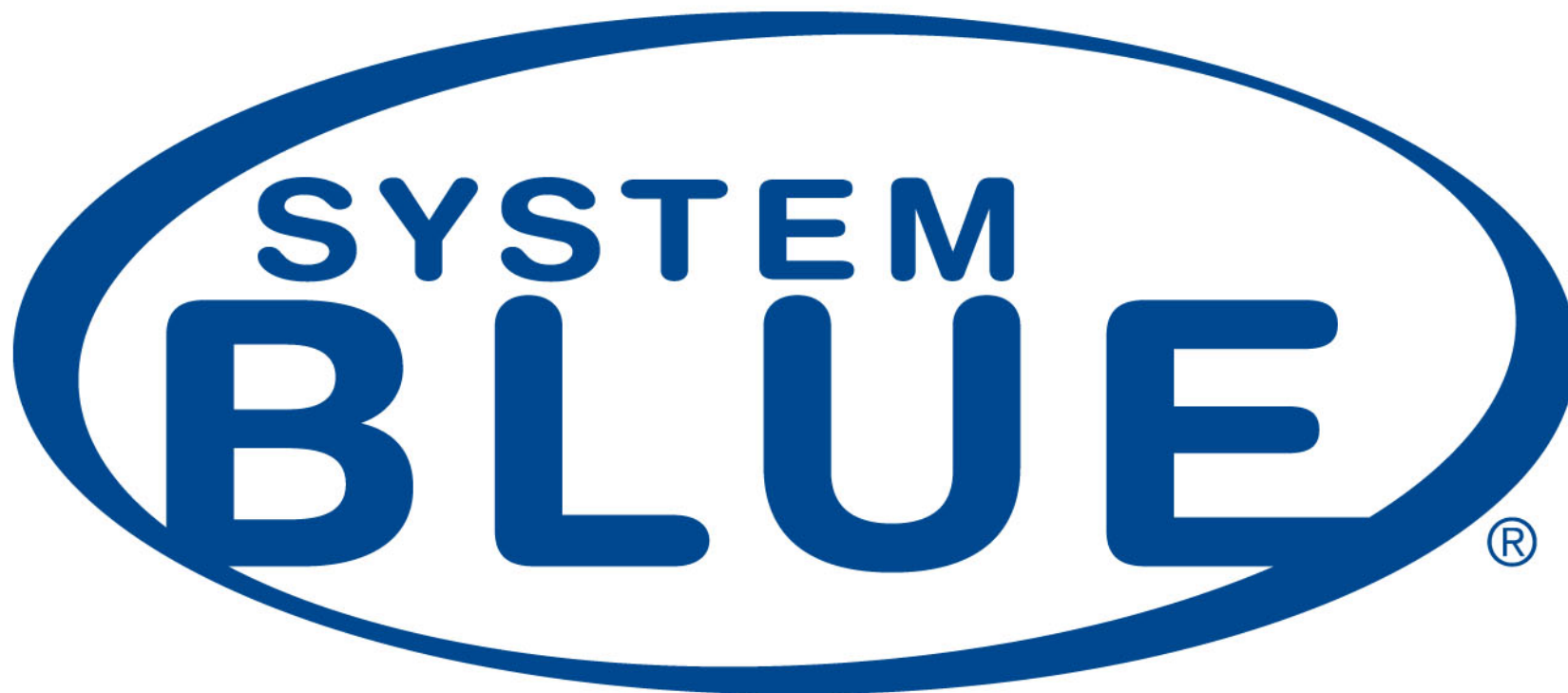
♩ = 100

2 mallets only - in all 12 keys

Mallets

f
R L R L

Mallets

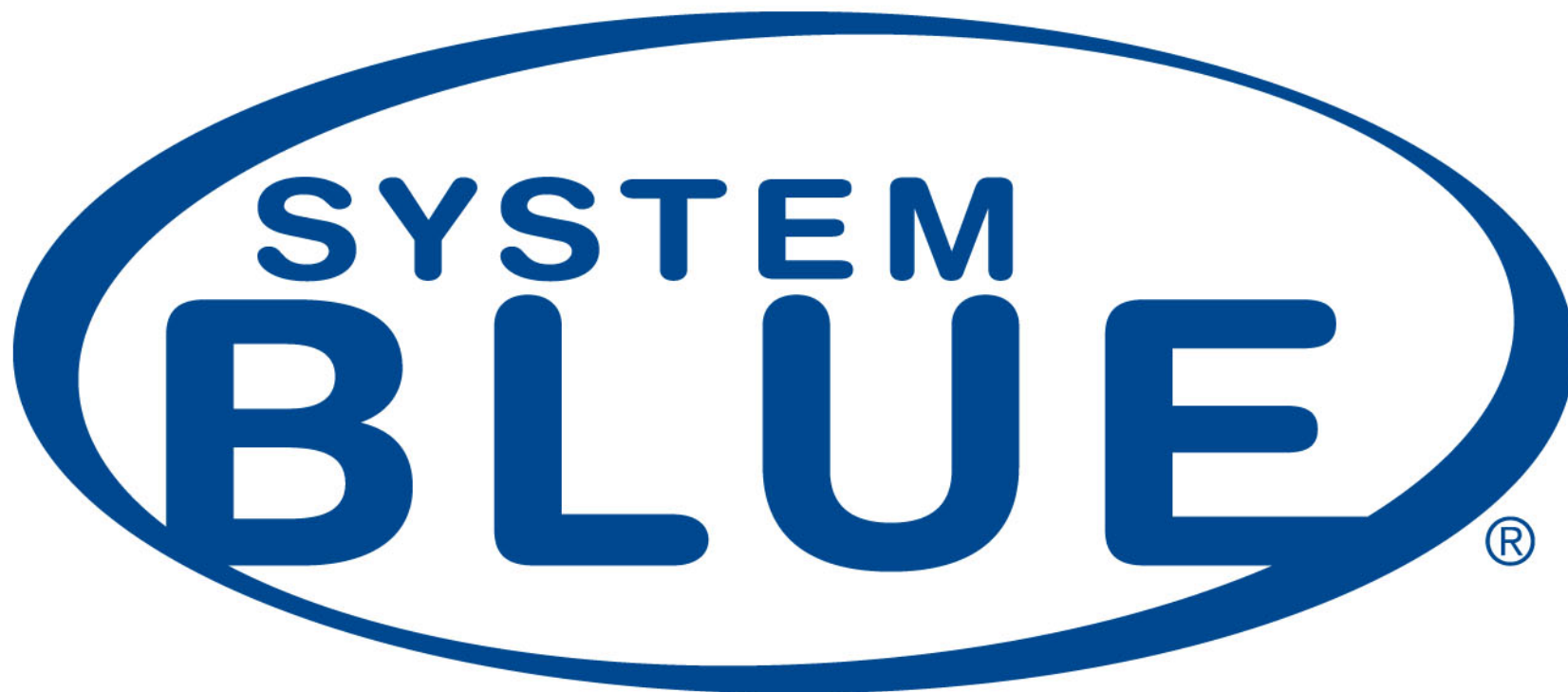


Carousel

♩ = 80

2 mallets only

The musical score is for the piece 'Carousel' and is written for three parts: Mallets, Timpani, and Piano. It is in 4/4 time and the key signature has one sharp (F#). The tempo is marked as ♩ = 80. The score is divided into four measures, numbered 1 through 4. The Mallets part is written on a single treble clef staff and consists of a rhythmic pattern of eighth notes. The first two measures include the following mallet patterns: Measure 1: R L R L R R L R L R L R L R R L R L; Measure 2: R R L R L R L R R L R R L L. The third and fourth measures are marked *simile*. The Timpani part is written on a single bass clef staff and consists of a rhythmic pattern of eighth notes. The first measure includes the mallet pattern 'R' above the staff and 'L' below the staff. The Piano part is written on a grand staff (treble and bass clefs) and consists of sustained chords. The first measure includes a sharp sign (#) above the treble clef staff.



Alternating Stroke Exercise

♩ = 80 - 120
Version A (1,3 & 2,4)

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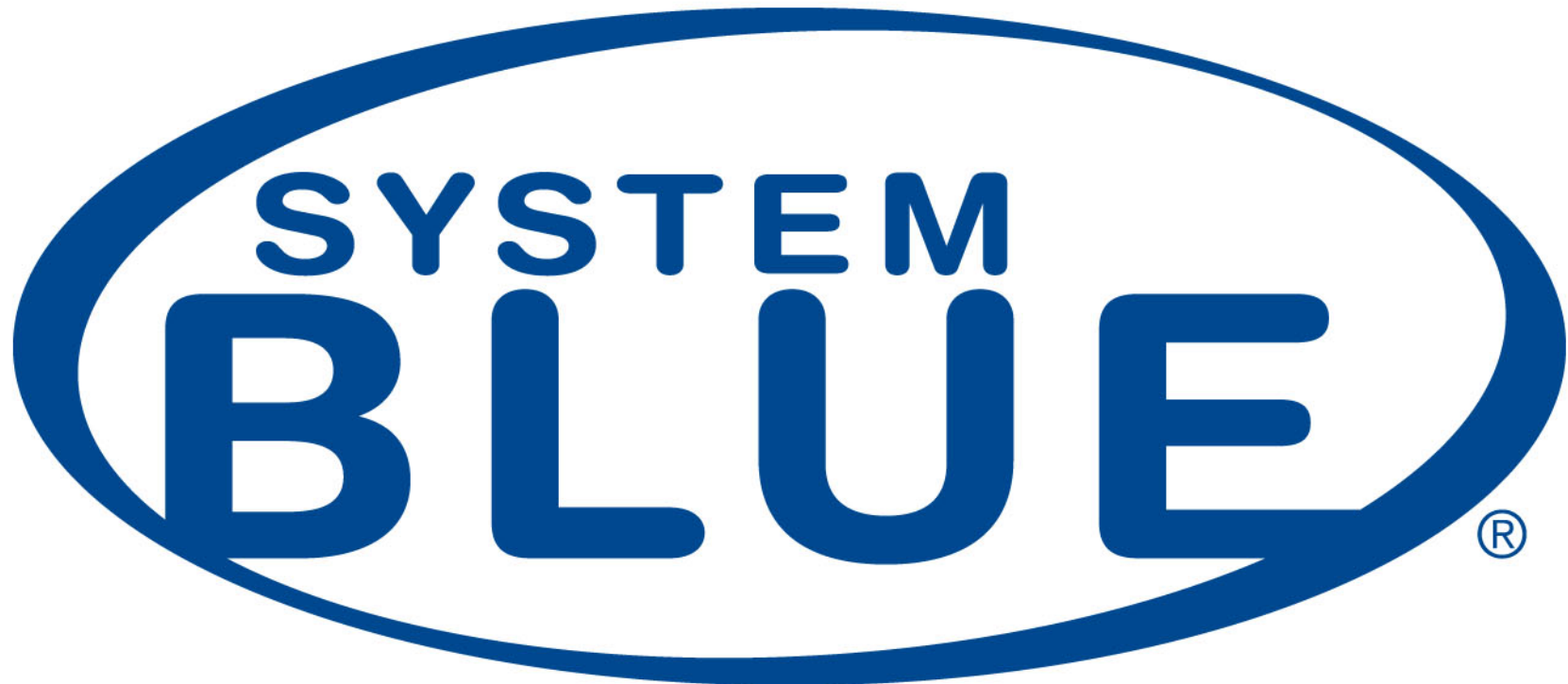
Mallets

f

2 3 4

Timpani

f



♩ = 80 - 120
Version B (1324 & 4231)

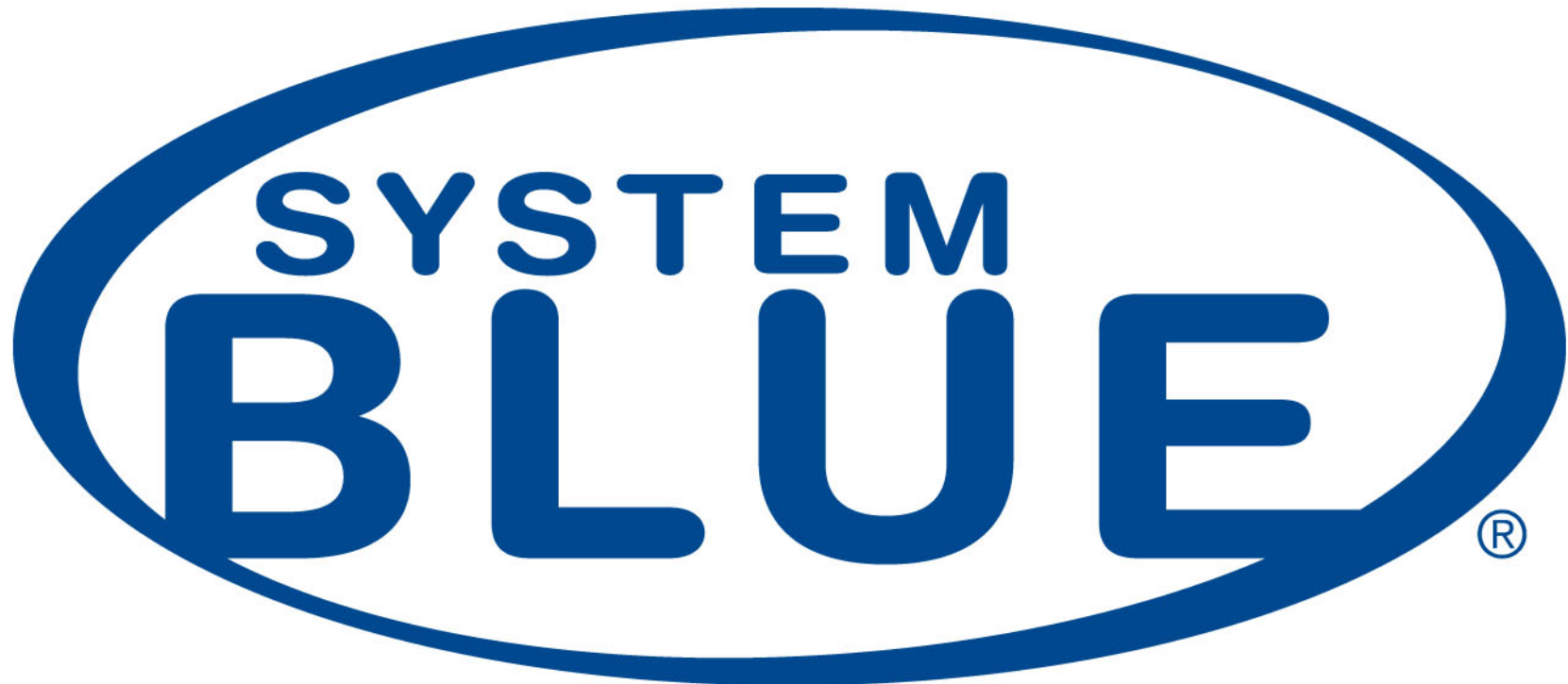
Alternating Stroke Exercise

Compiled by Jack Mizutani

Mallets

Timpani

f



Lateral Strokes

♩ = 50 - 75

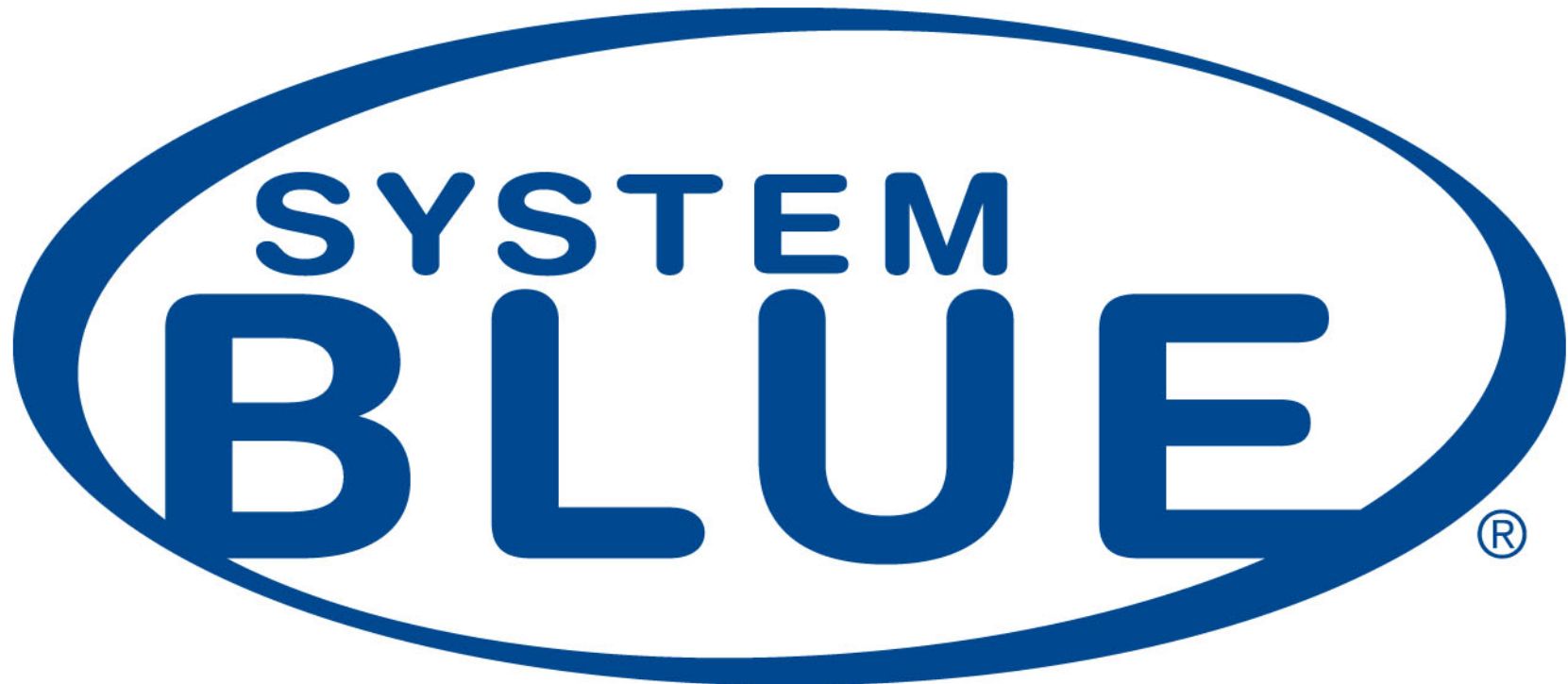
(Learn both 123-234 & 432-321)

Compiled by Jack Mizutani

Mallets

Timpani

Piano



Vertical Stroke Exercise

♩ = 70 - 100

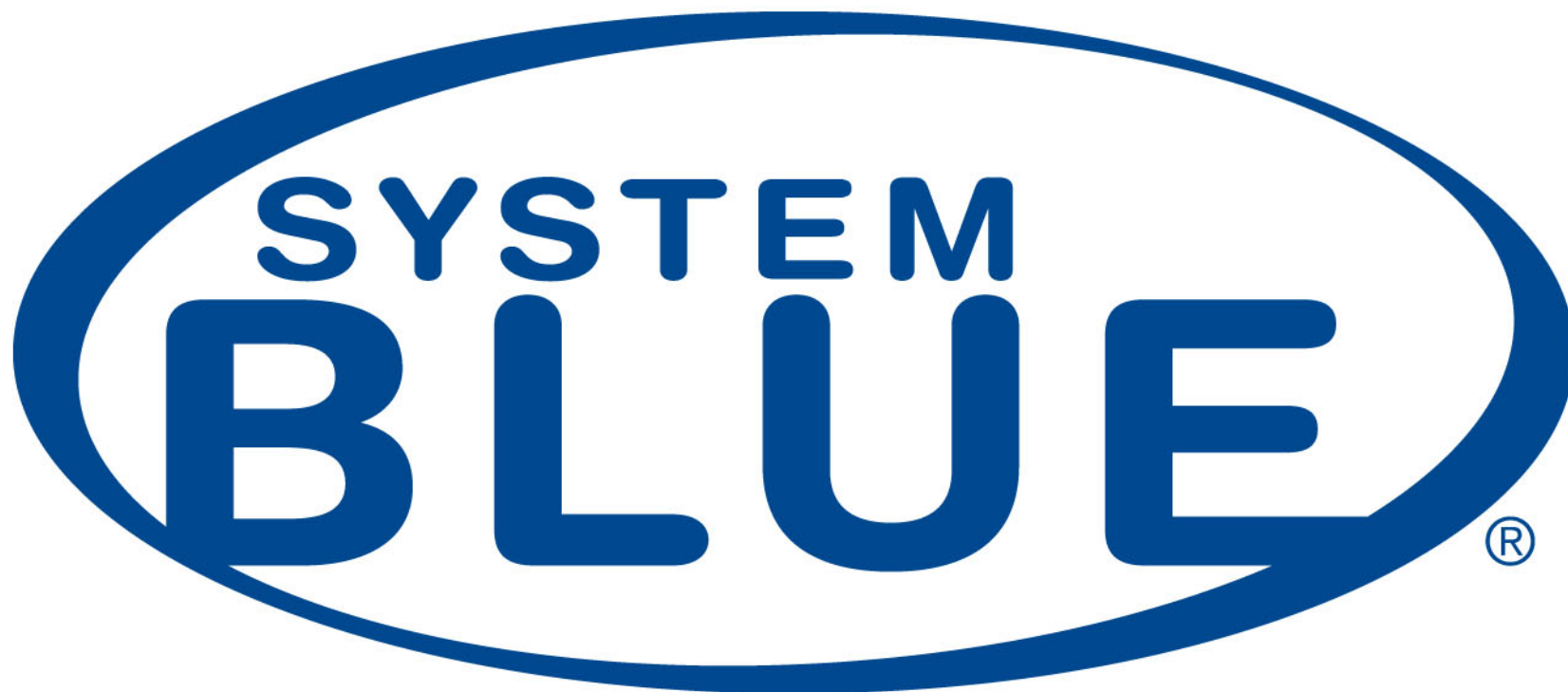
Compiled by Jack Mizutani

Mallets

Timpani

Piano

The musical score is arranged in three systems. The top system is for Mallets, the middle for Timpani, and the bottom for Piano. All parts are in 6/4 time. The Mallets part features a series of vertical strokes in a 6/4 time signature, with a dynamic marking of *mf*. The Timpani part consists of a rhythmic pattern of eighth and sixteenth notes, also marked *mf*. The Piano part is divided into two staves (treble and bass clef), with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The score is divided into three measures, each with a key signature change indicated by a sharp sign and a number (1, 2, 3).



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

1)

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

1)

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

1)