SHS Percussion Audition Packet

2017-2018

"The start of something new brings the hope of something great"

Thank you for your interest in the 2017-2018 SHS Percussion Program! All the instructors are incredibly excited to begin the upcoming year, and we have compiled this introduction to help you come into auditions as confident and prepared as possible.

You are expected to bring the following items to each audition/rehearsal:

1. This packet in a three-ring binder and sheet protectors with room to take notes and add any music that we may give you
2. Pencils / Highlighters
3. Sticks (Specified later in packet)
4. Practice pad if you have one, on a stand is even better.
5. Athletic clothing, shoes, and water. Prepare to be outside.
6. A great, focused attitude!

Simply follow the guidelines in this packet and the information given by the percussion instructors, and you will make incredible advancements as a musician and performer. Remember, you are auditioning for a spot in this program, and proving to the instructors that you belong here. We don't expect perfection on day one, but if you show us that you are not willing to put in the work, you WILL NOT be asked to return, regardless of skill level or past involvement with the SHS Percussion Ensemble. We are coming together to create the best ensemble we can be, in both marching and concert settings, and one person with a bad attitude can ruin that for everyone. You can be taught to play, but we can't teach drive or ambition.

"The only shortcut in life is to do it right the first time." – Rich Viano

Audition Schedule:

Wed April 5th: Intro and Clinic 1

Clinic for each subsection including Drumline and Frontline. We'll be working through the audition music in a relaxed environment, preparing everyone for the final auditions.

All audition/clinic dates are mandatory. If you do not attend without letting the instructors know why, we will assume you no longer wish to audition.

Wed April 12th: Clinic 2

Same as Clinic 1.

Wed April 26th: Mallet/Class Audition

Everyone is required to attend and will be playing through the frontline packet. Half of the year in the SHS Percussion Ensemble is spent playing keyboard mallet instruments in a concert setting, so it is important extremely important that you can read and play basic mallet percussion parts (or be taught to).

Everyone will be auditioning for the front ensemble and will be expected to be able to play through the front ensemble packet

Wed March 10th: Final Drumline Audition

Drumline only audition, if you only want to audition for the front ensemble you are not required to attend this audition date.

"Early is on time, on time is late." – P..L. Malcolm

Sticks/Mallets:

These are the sticks and mallets we will be using once the marching season gets started, but you are not expected to have them for auditions. Any marching snare sticks will be perfectly fine, and someone will probably have an extra pair you can borrow if you don't have any.

Front ensemble/Keyboard Mallet players:

All mallets and instruments will be provided by the Seminole High School.

Do not bring personal mallets or instruments.

Drumline:

Drums and cymbals will be provided by Seminole High School.

All sticks listed are Vic Firth brand, and Multiple vendors can be found at Vicfirth.com, www.lonestarpercussion.com is recommended for cheap and fast shipping.

- Snare drums will be using Mike Jackson Snare sticks
- Tenor drums will be using Colin McNutt Snare sticks
- Bass 1: MB0H
- Bass 2: MB1H
- Bass 3: MB2H
- Bass 4: MB2H
- Bass 5: MB3H

Practicing with the sticks we perform with is incredibly important. If you are offered a spot on the drumline, you will be required to have the correct sticks on the first day of band camp, and for every performance. It is highly recommended to have backup pairs and practice sticks, as sticks do break often.

"Practice does not make perfect. Only perfect practice makes perfect." - Vince Lombardi

Practice Tips:

- Always Practice with a metronome!
- Practice how you preform. Bad practice habits are bad performance habits.
- Start slow, work up to full tempo. If you can't play it slow, you can't play it fast.
- Practice small segments. Perfect one beat, one measure, one phrase at a time. Rehearsal is when we put everything together.
- Never practice what you're good at. Work on what you actually need to work on.
- Know the difference between practice and rehearsal. If you don't know your music, we can't tell you how to play it better.
- Count! You will never be above the basics. The best musicians in the world still count and subdivide.
- It's easier to do the work than to not do the work. You will have a very bad time if you come to a rehearsal unprepared. However, if everyone shows up prepared, we can spend a lot more time having fun.
- Nervousness comes from a lack of preparation. Come into the audition knowing you can play everything perfectly, and you'll have nothing to be worried about.
- Relax! This probably seems like a lot of information, but everyone at the audition wants you to succeed. Again, you're not expected to be perfect on day one. A good work ethic and preparation will get you much farther than skill alone.
- Ask questions! Student leaders will be announced after auditions but any returning member is a good source of information

Any and all questions can be directed to the following people:

P.L, Malcolm, Band Director. Seminoleband@Gmail.Com

Pierre Cambrelen, Head Percussion Instructor. Pcambrelen@outlook.com

Dynamic Definitions: Snare and Tenor

p – (3") A full rebounded stroke! Sticks slightly above parallel to the ground and very strict! This is where the "break" in the wrist shows up and should be present in every tap. The back of the hand **DOES NOT** open up!

mp – (6") Slightly below 45 degrees. This height is considered part of the accent family, but can be interpreted as a tap for bigger moments.

mf – (9") From the wrist, sticks prep up to a 45 degree angle.

f – (12") Wrist turn with *support* from the arm, lead with the bead. This height is not quite vertical, and is where a lot of our accents will occur. This height will be referred to as "full out".

ff – (15") Vertical. The arm moves with the rebound of the beads, creating a fluid "bouncing basketball" type motion

fff – (20") As high as possible with extreme arm, follow the rebound of the bead with more arm and elbow.

Dynamic Definitions: Bass Drums

p – (3″) Slightly past parallel to the drum head. This is where the "break" in the wrist shows up and should be present in every tap. It's okay to engage the back three fingers to achieve a full sound.

mp – (6″) Slightly less than a 45 degree angle. You will likely not be able to see your mallet head.

mf – (9″) 45 degree angle to the drum head. You should be able to see your mallet head.

f – (12″) Almost parallel to the ground (but not quite) with a little arm. This height will be referred to as "full out".

ff – (15″) Slightly past parallel to the ground, your arm will naturally be involved.

fff – (20″) As high as you can play, arm and lift will be implemented

Dynamic Definitions: Frontline

p – (3") A full rebounded stroke! Mallets slightly above parallel to the ground and very strict. This will also be our prep height, which will be defined during or after auditions.

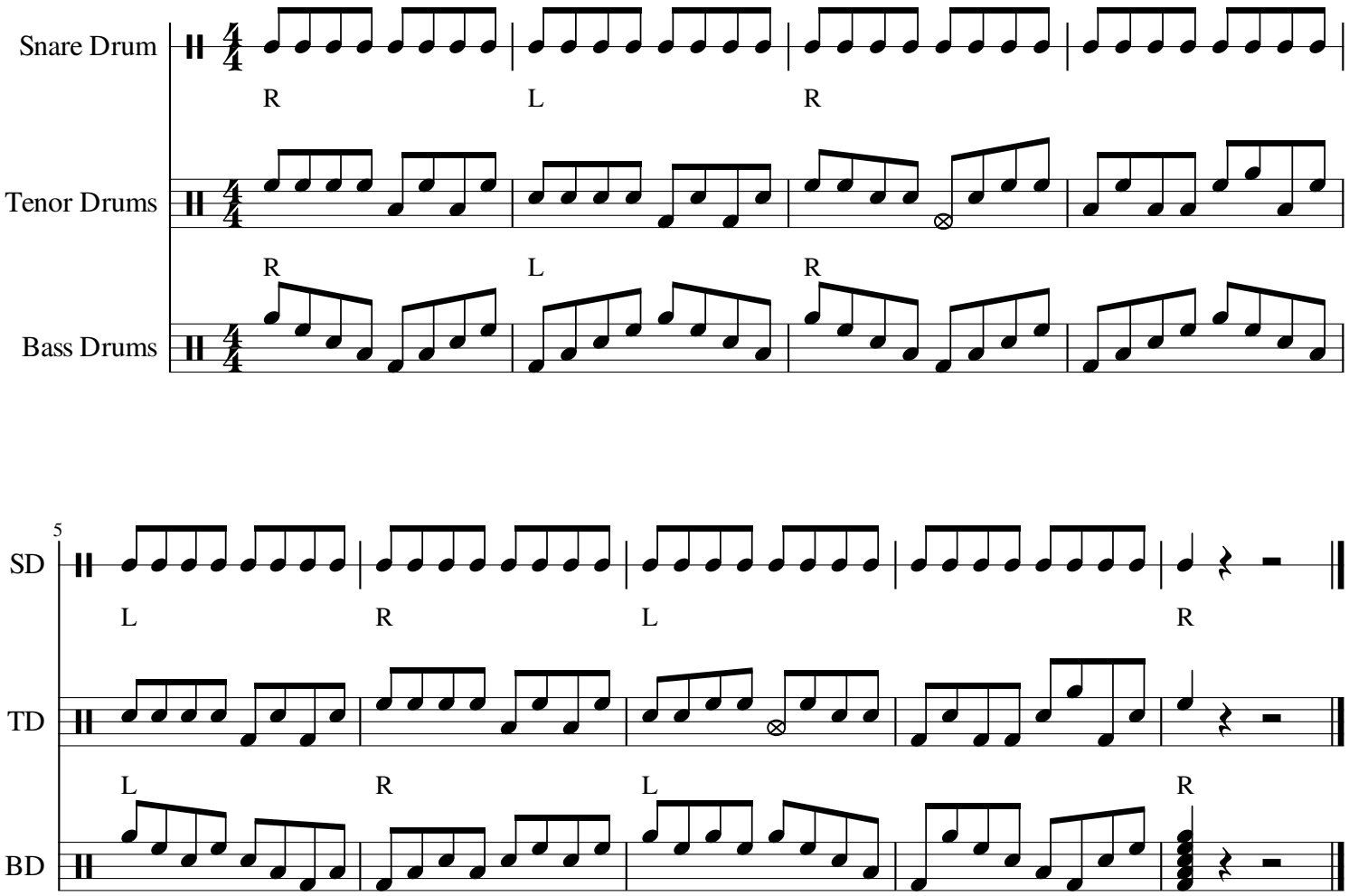
mp – (6") Slightly below 45 degrees.

mf – (9") From the wrist, mallets prep slightly past a 45 degree angle.

f – (12") Wrist turn with support from the arm, lead with the mallet head. This height is vertical and will be referred to as "full out".

ff – (15") Vertical but higher up. The arm is used to create more height. This is mostly used for visual purposes, and you generally won't use as much velocity when playing this high.

8-8-16



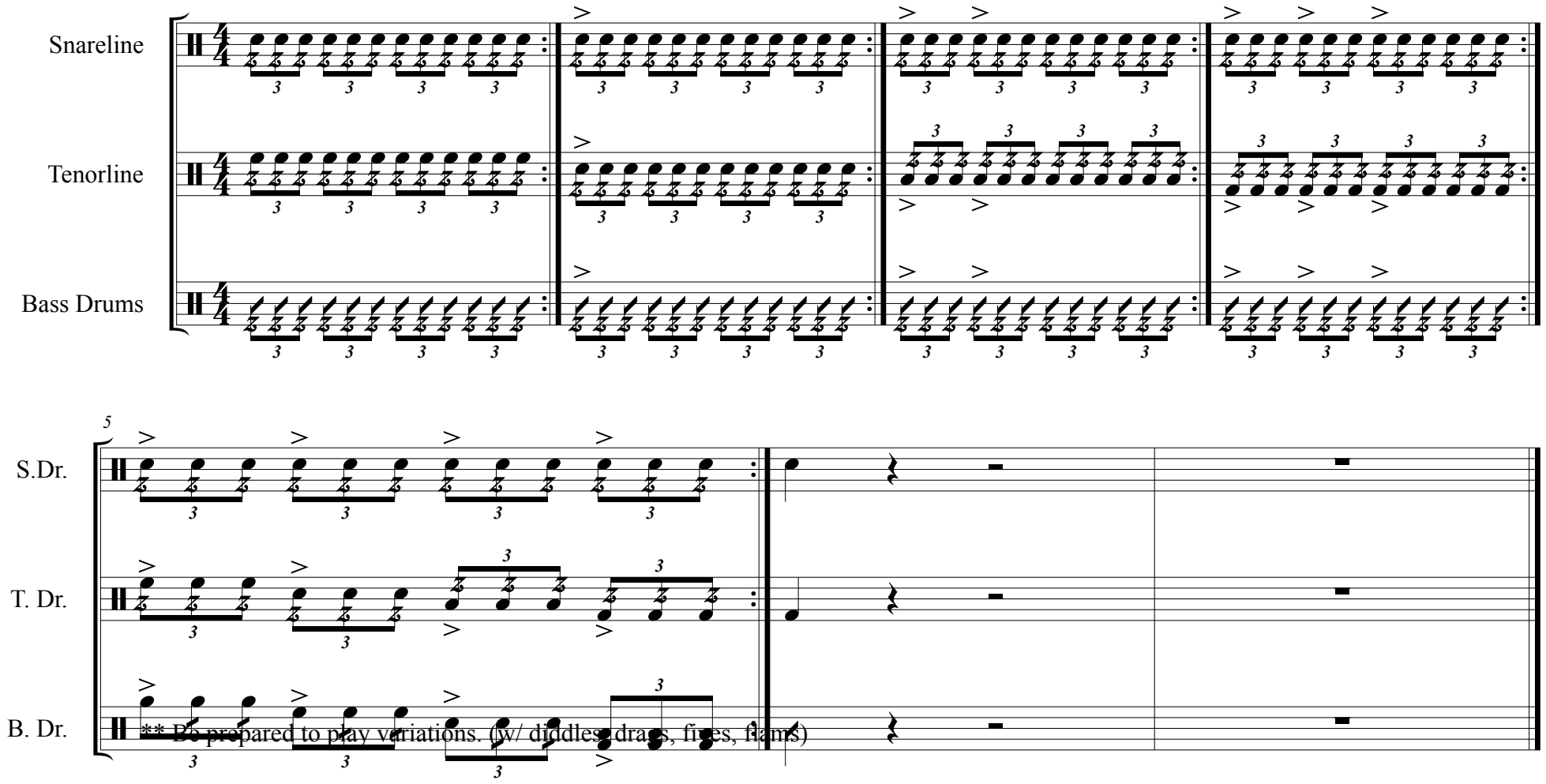
Score

Foundations

Seminole High School Drumline 2016

Jordan Roberson

Loose ♩ = 120



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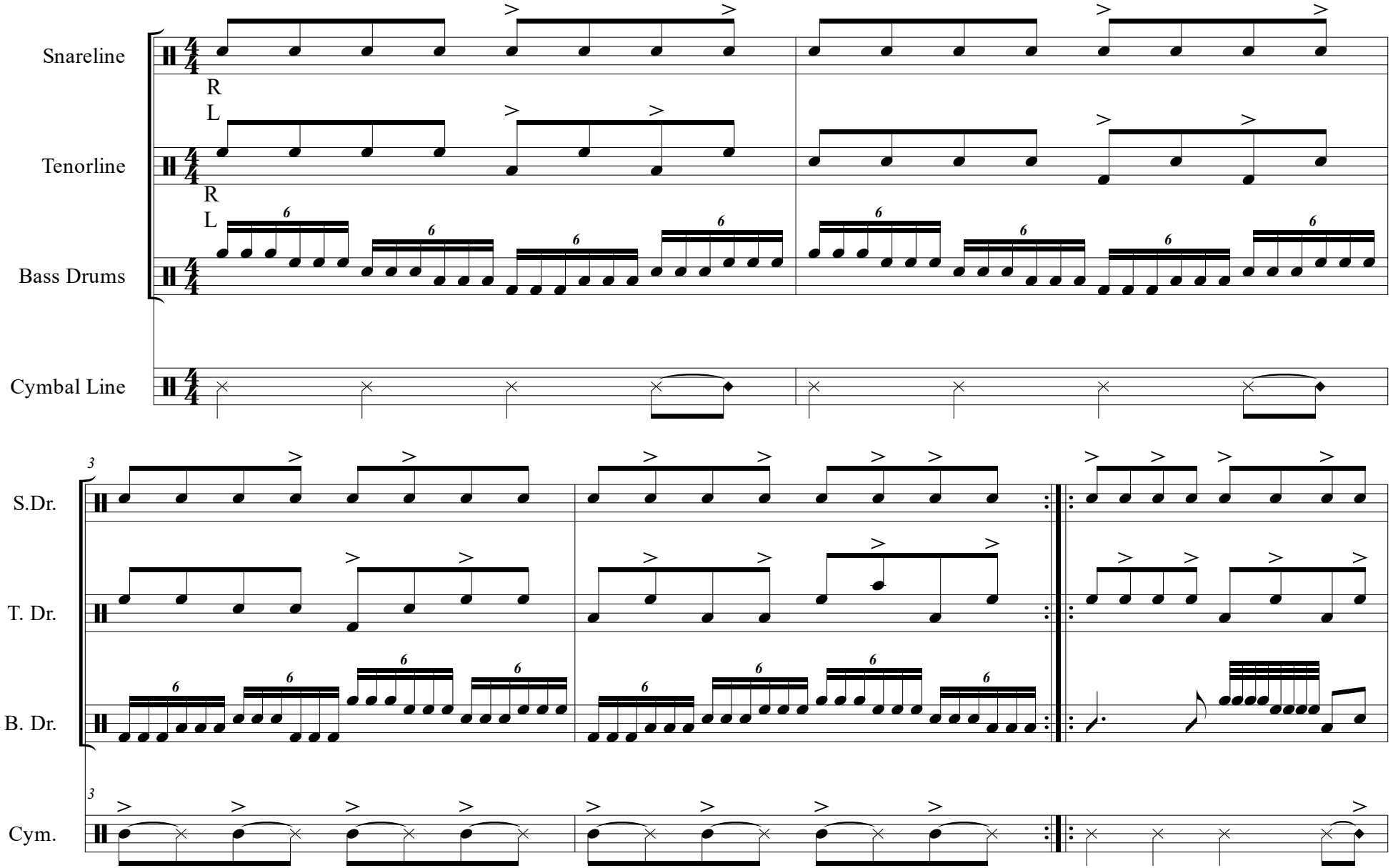
Score

Accent Tap

Seminole High School 2017

Jordan Roberson



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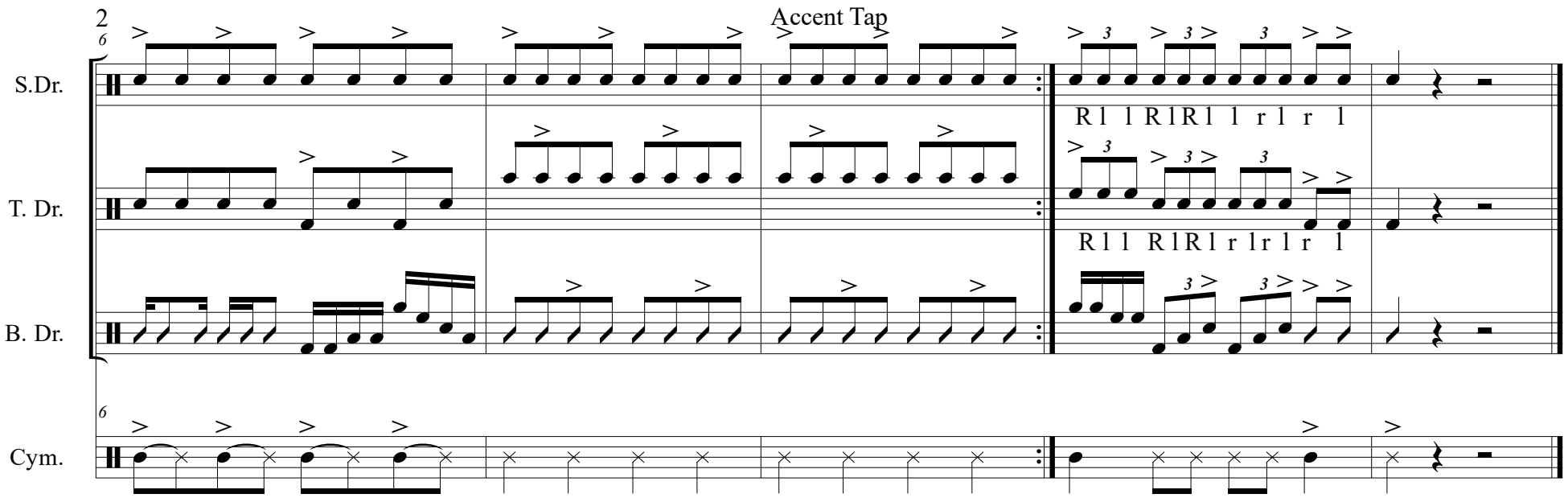
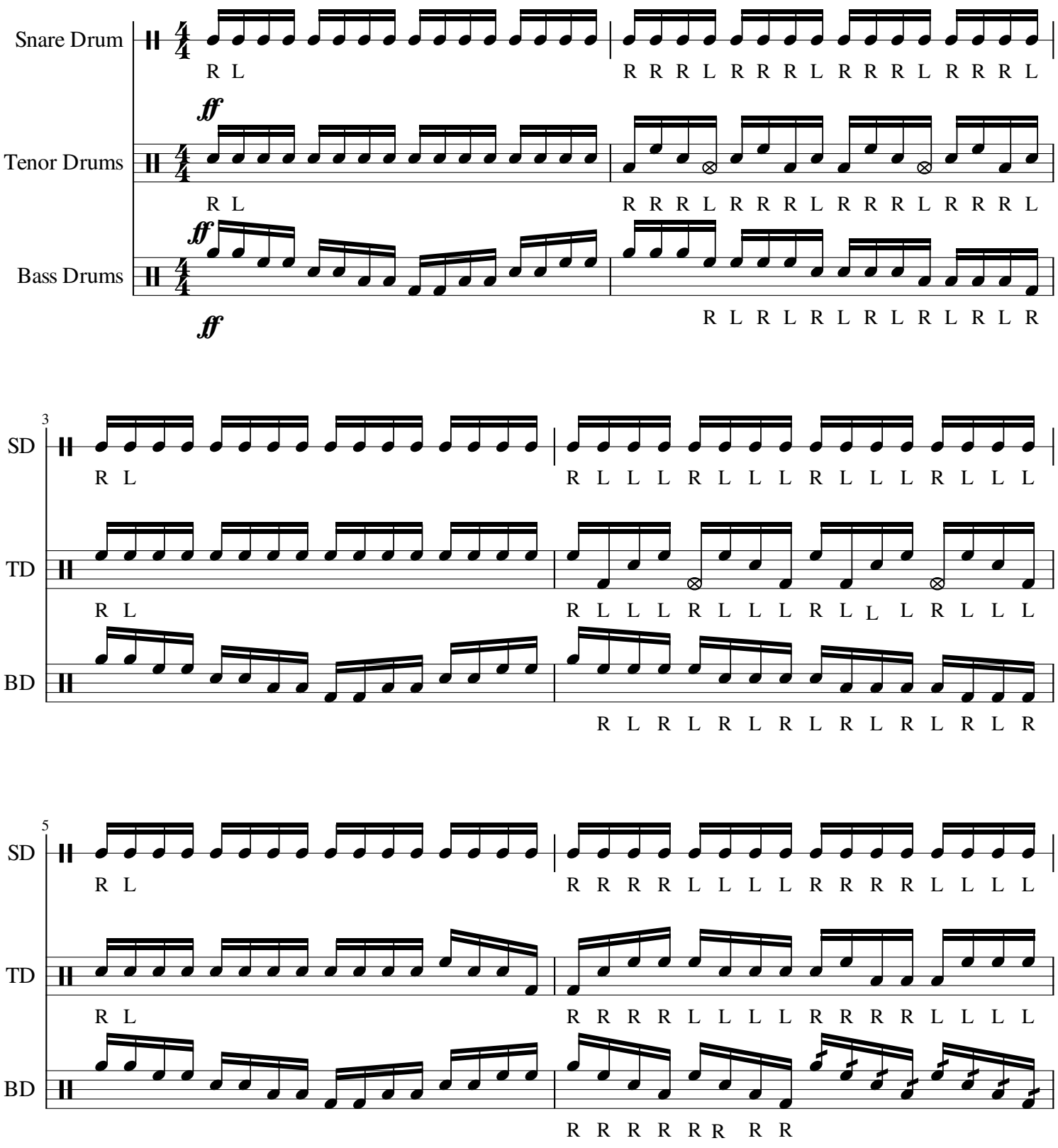
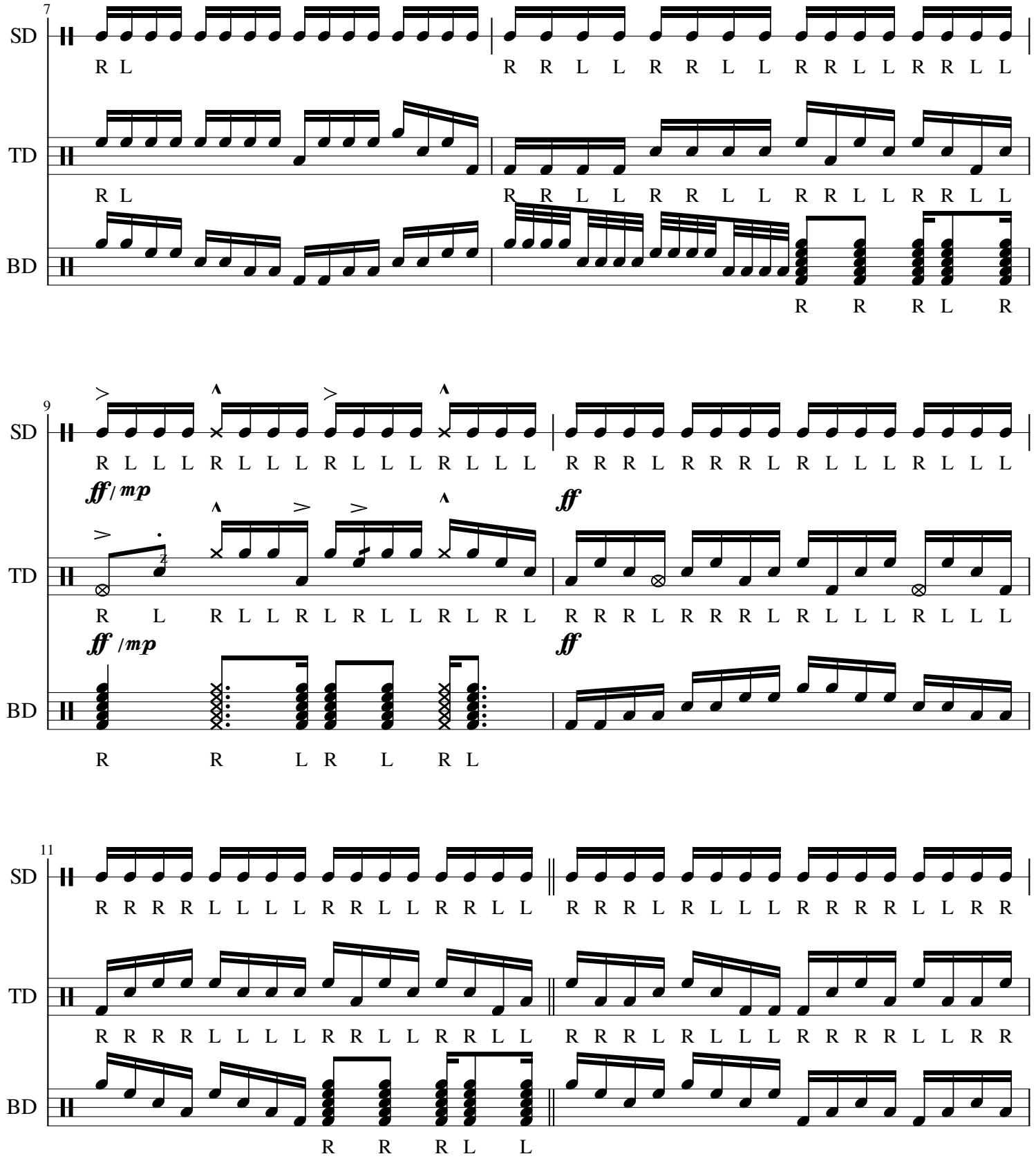
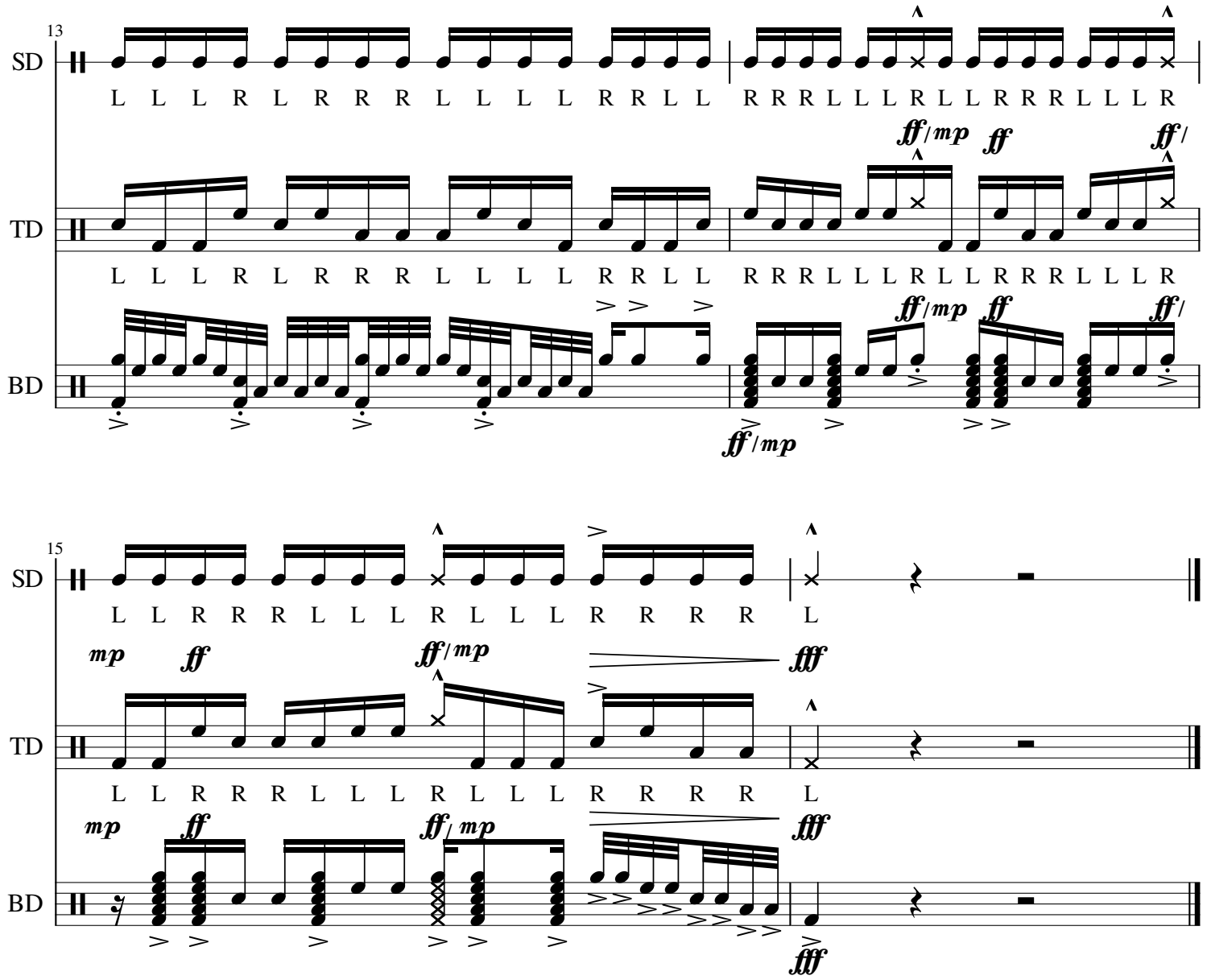

2
Accent Tap
S.Dr.
T. Dr.
B. Dr.
Cym.
R l l R l R l l r l r l
R l l R l R l r l r l r l

Stick Control

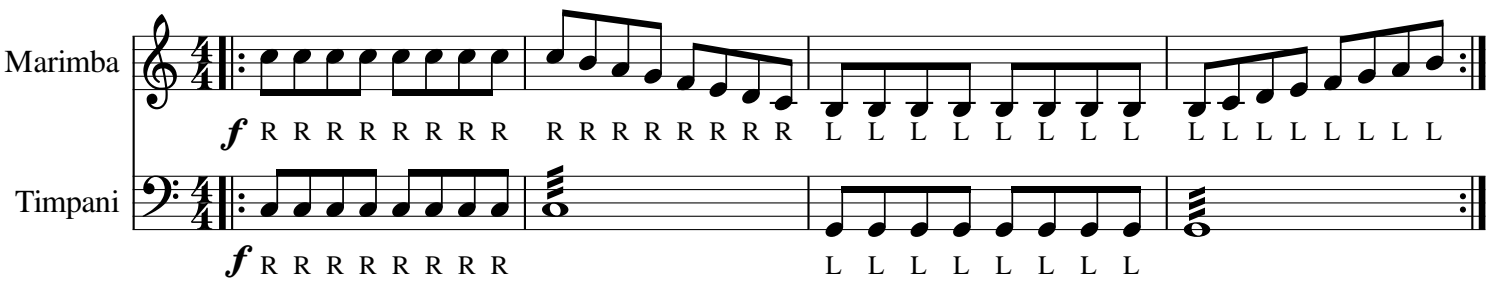


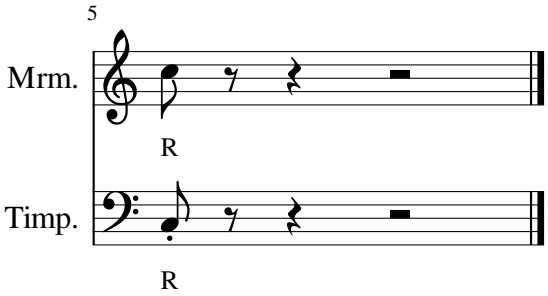

7
SD
TD
BD
R L
R R L L R R L L R R L L R R L L
R R R L R
9
R L L L R L L L R L L L R L L L
R R R L R R R L R L L L R L L L
ff / mp
ff
R L R L L R L R L L R L R L
11
R R R R L L L L R R L L R R L L
R R R L R L L L R R R R L L R R
R R R L L


13
SD
TD
BD
L L L R L R R R L L L L R R L L R R R L L L R L L R R R L L L R
ff/mp
ff
ff/
15
mp
fff

Singles

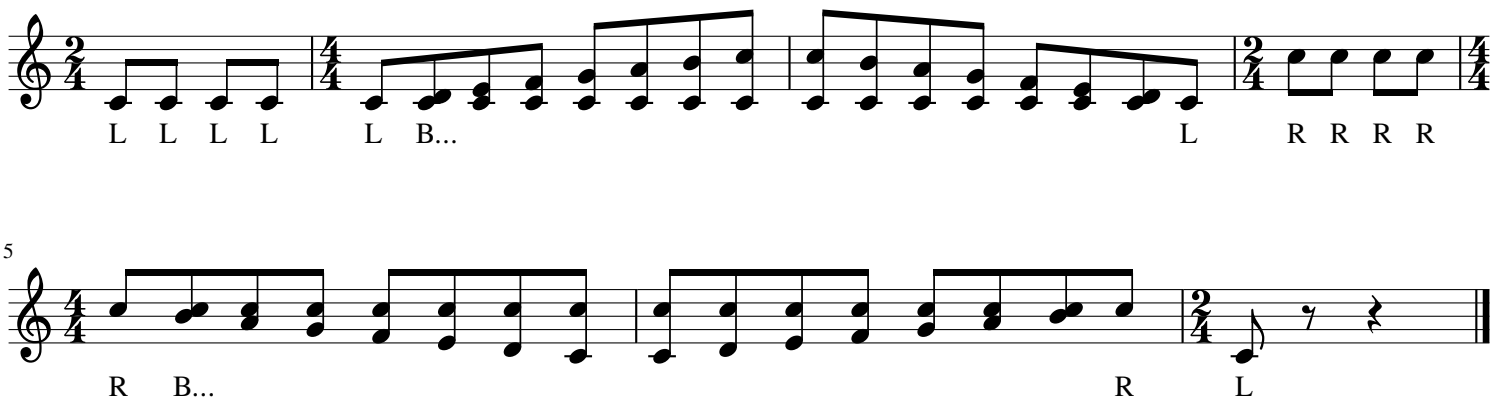
Play in C, G, D, F, and Bb





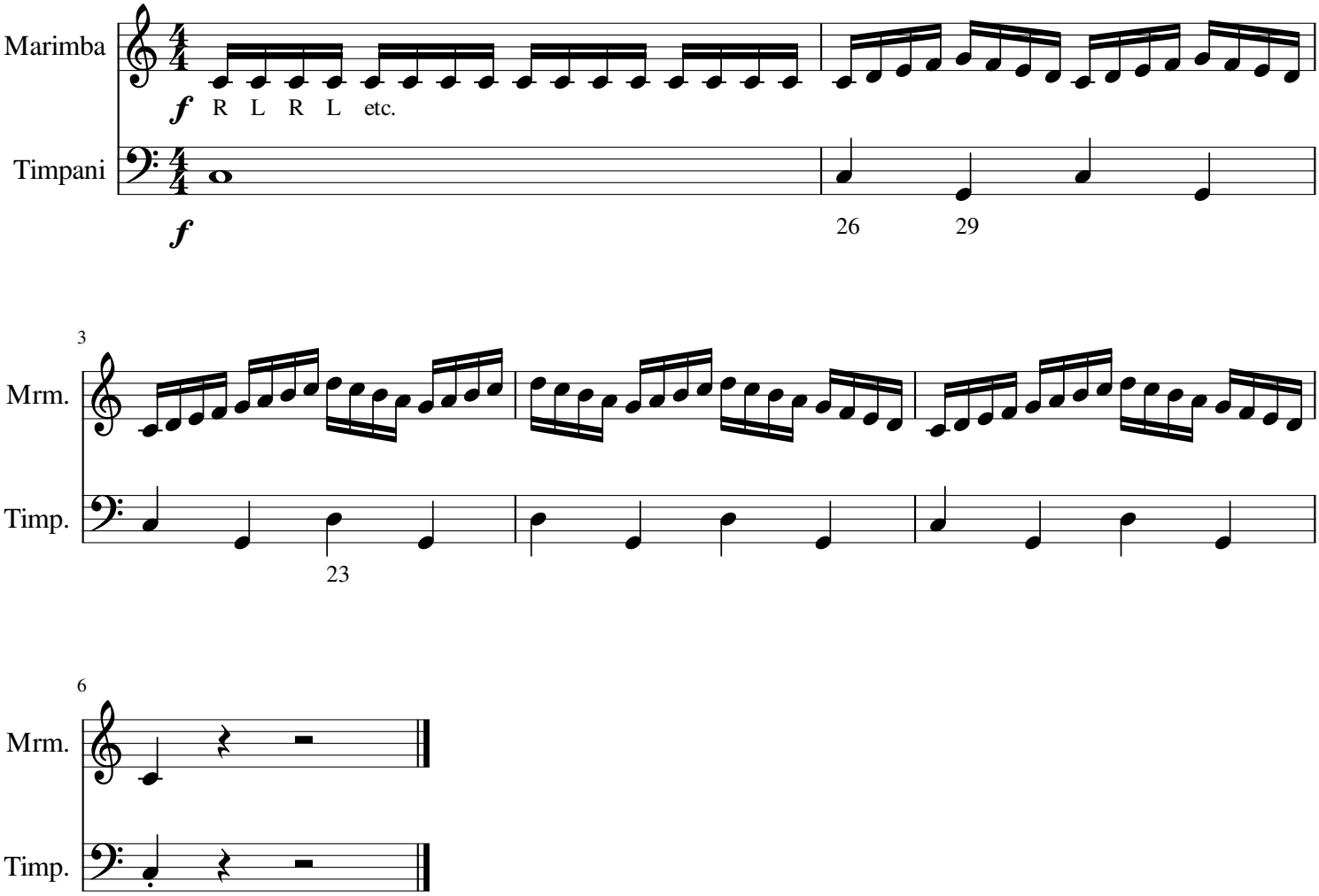
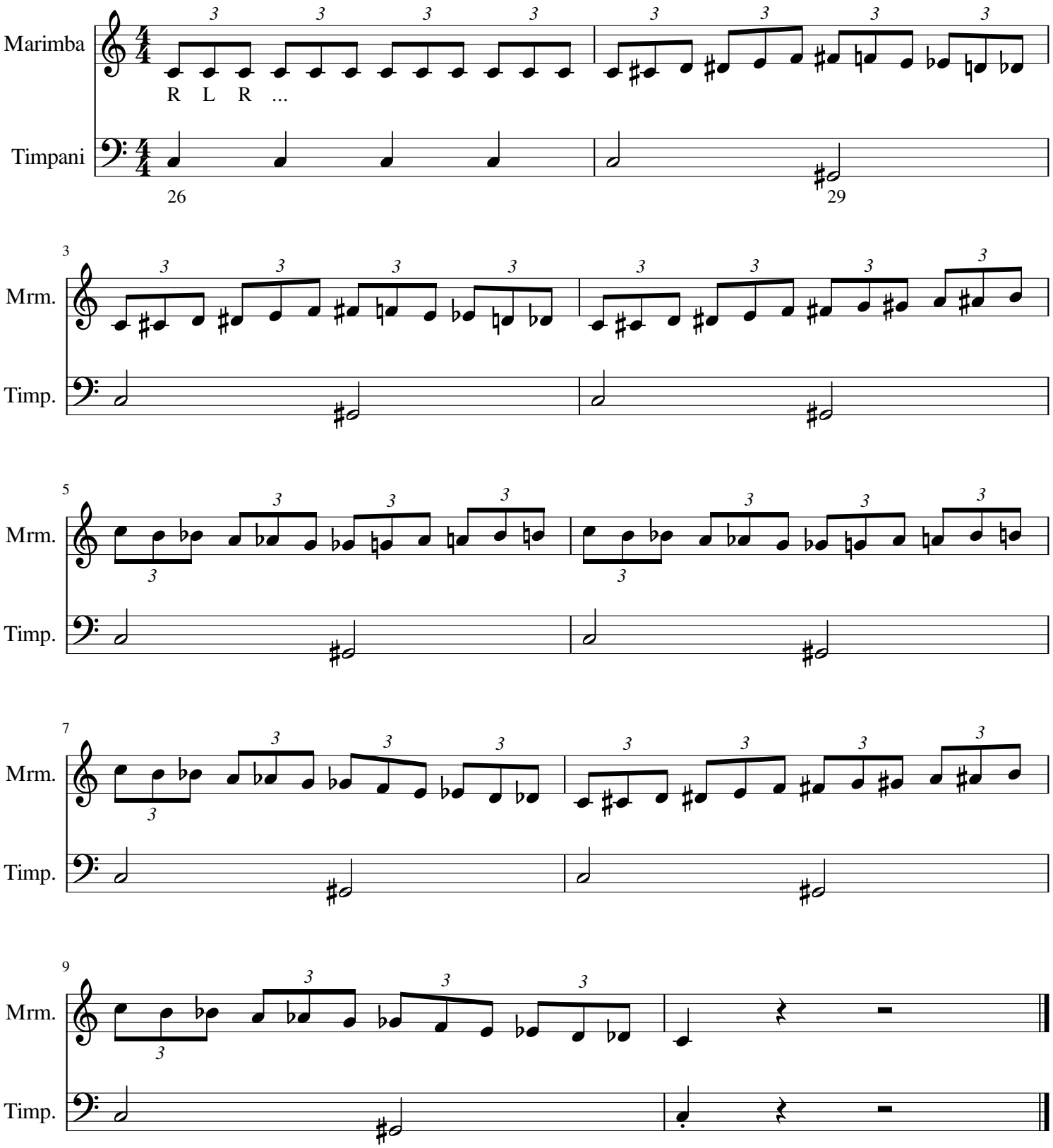
Lockjaw

Play in C, G, D, F, and Bb



16th Note Scales

Play in C, G, and D



Chromatic