



FRONT ENSEMBLE

AUDITION MANUAL

Instructor:

Scott Davis
scott.davis@uga.edu



Introduction

Welcome, and thank you for your interest in the Front Ensemble here at Cherokee Bluff High! The following information and exercises will help you in preparation for the audition process and the upcoming season. This packet is designed to inform you of the techniques we utilize in our ensemble and the qualities that we look for in our members. We wish you the best of luck throughout the audition process and with all of your endeavors.

What to Bring to Auditions

A Good Attitude – We look for much more than just strong hands from our members. We are looking for members who are aware and confident within the ensemble, and also members who will represent themselves and Cherokee Bluff well outside of the band. Come with an attitude to soak up as much as possible throughout the auditions. Furthermore, I expect you all to act maturely and with high regard for the short amount of time we have during auditions. We will have a lot to do during auditions, with group time and then individual auditions, so please be aware of this and try not to socialize too much during auditions. We have limited time, and a lot of work to get done. I take these auditions very seriously, and don't make the drive just to waste my or your time, and I expect you to do the same.

Music – We expect the members of the Cherokee Bluff front ensemble to act in a professional manner at all times. This includes being prepared. Know the music and please bring printed music with you to auditions. Mr. Cantrell will take care of printing the packets for you. Just make sure that you keep track of them and have them with you come auditions. I would highly recommend a binder with sheet protectors. Your music will be organized well for the whole season this way.

Mallets/Sticks/Implements/Etc – Cherokee Bluff will have mallets and sticks available for you to use during auditions. However, if you have some of your own of good quality, please bring them! That way we are never short of mallets and have plenty to choose from for sound quality (we will take good care of your mallets and not lend them out etc. if you do not want them to be). Percussionists – if you have sticks, BRING THEM. Guitar players will be expected to bring their guitars and amps as needed. In general, rhythm section (keyboards, guitars, drumset, aux. percussion) should be sure to communicate with Mr. Cantrell (as will I) to make sure equipment is good to go for audition day. Either setup speakers and board or have amp for each instrument.

What to Prepare for Auditions

Material is broken up into 2 categories: 1) Required (R) and 2) Highly Suggested (S). All required material *must* be prepared. The highly suggested material may or may not be covered throughout the week, and the more you can prepare of this, the better off you will be. This being said, the required material is the priority. Learn all of it very well before moving on. Also note that the

packet you are receiving is specialized to your instrument group. Everything in this packet is exactly what you need, therefore there is no table of contents or something similar.

Mallet Percussionists

*R... **24 Scales** (as many as you know), **Eights, Green Scales, The grid (understand the concept. Similar to space and timing), Rather be** (learn respective part – if going for marimba, learn marimba, if going for vibes, learn vibes.)

*S... Timing exercises, multi-percussion etude

Keyboard/Synth

*R... **24 Scales (as many as you know), Eights and Green Scales (probably chords), The grid (understand the concept. Similar to space and timing), 32-bar jazz, Rather be**

*S... Timing exercises

Guitars

*R... **24 Scales (as many as you know), Eights and Green Scales (probably chords), The grid (understand the concept. Similar to space and timing), 32-bar jazz, Rather be**

*S... Timing exercises

Auxiliary Percussion

*R... **Eights (basic timing), Multi-Percussion Etude, The grid (understand the concept. Similar to space and timing), Timing Exercises** (and precursors to it..., eighths, 16th timing, etc.), Rather be

*S... Rudiments, Rolls, Grooves, etc.

Drum Set

*R... **Grooves (ask me if confused... there's the Tommy Igoe poster and book that are really good, etc. → rock, funk, jazz, etc.), Eights (basic timing), the grid (understand the concept. Similar to space and timing), timing exercises** (and precursors to it..., eights, 16th timing, etc.), Rather be

*S... Rudiments, Rolls, etc.

****bolded items** will be asked on the individual auditions.

Audition Information

No one is guaranteed a spot. Spots will be filled with good players and if we need to, the ensemble will be scaled back in numbers as a result. Some people may be “cut” this year. I say this not to scare you or discourage you from auditioning (everyone who is interested should come!). No one may be “cut” at all – it just depends. However, I want you to be aware that we want good players on ALL instruments, and will fill spots appropriately. Furthermore, *practice!* Here are the spots we will have open this year:

1. Keyboards: 2-3 Marimbas, 2 Vibes, 1 Xylophone, 1 Bells (possibly same player as xylophone)

2. Keyboard/Synth: 1-2
3. Guitars: 1-2 (Bass needed, Electric optional)
4. Percussion: 1 drumset, 1-2 auxiliary percussionists

This results in a total of 9-14 spots. We welcome you to audition for as many positions as you would like (please try everything you are interested in!). If you are auditioning for a mallet instrument, be prepared to play marimba, vibraphone, xylophone or glockenspiel.

Adjudication

The environment at auditions will be fun, friendly, music-filled, etc. – I want you all to have a good time, and enjoy playing music with one another! This being said, know that you are auditioning for a spot the whole time, from when you walk in the band room to when you walk out. Everyone will be evaluated at 2 levels: 1) in a broader and looser sense while you play with everyone else in the group setting, and 2) in a more specific sense in your individual audition. In the group setting, we will go through the exercises and talk about them, try different things with them, etc. as well as play through “Rather Be”. In your individual audition, you will play your prepared material as listed above.

Some things to think about: What you're playing: is it in time, is it balanced with the rest of the ensemble, are all notes 100% accurate, are heights an issue, and are the correct dynamics being played? Etc. – Judge yourself before coming to auditions! It will help you greatly. Play for people, use a camera, etc.

Technique Information

A good rule of thumb is to always use maximum velocity and letting the height of the mallet determine our dynamic. This is not always the case but will be used more often than not.

The Piston Stroke – this stroke type is utilized when breaking a section of music down or working on rebound in general. Typically used for note accuracy purposes. The piston stroke is when the note/notes are played and the mallet head instantly rebounds over the next note at the correct height for preparation in note accuracy and sound.

Legato Stroke – this is the stroke mostly utilized in the front ensemble. Still using maximum velocity and using the height to determine the dynamic, a legato stroke is relaxed while connecting the strokes together creating a full sound at any given dynamic.

Down Stroke – a down stroke is when stopping the implement to a lower height than the height it was played at before, for example, forte to piano. Therefore the implement is not rebounding back to a forte height.

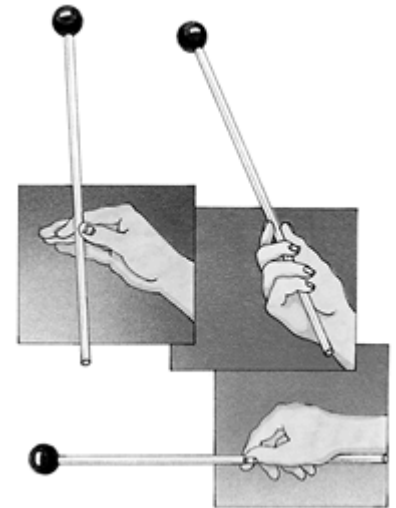
Upstroke – an upstroke is when the implement rebounds to a higher height than the note that was played before it. For example, piano to forte. The opposite of the down stroke.

*At all times, stay as relaxed as possible. The rule is NO TENSION!

Posture – To begin, stand with your feet shoulder width apart. Your torso should be upright with your shoulders back displaying pride and confidence, not hunched over the instrument displaying insecurity. Make sure you stand up as tall as possible but to remain relaxed at all times. The space between your body and your instrument will differ pending on the phrase of music. You should generally try to stand where both manuals (naturals & accidentals) are easily accessible. Try to always put yourself in the right position to accurately play the music.

Two Mallet Technique

Start by wrapping your back three fingers (middle, ring, pinky) completely around the mallet, leaving about 3 inches of mallet shaft sticking out below your palm. Now create a slight gap between your middle and index finger, then rest the mallet on the first crease/knuckle of your index finger. After that, simply rest the thumb on the mallet connecting to the first knuckle of your index finger.



The stroke is initiated with the mallet head using the wrist primarily. Think of feeling the weight of the mallet in the back of the hand.

The stroke is 90% wrist and 10% arm at comfortable tempo. The slower the tempo, the more the ratio shifts to using more arm and a slower rebound. At a faster tempo, less and less arm is used until none is used at all.

Questions?

If you have any questions about anything, don't hesitate to ask veteran front ensemble members and/or contact me. There will be a little more information along with the exercises, but most of what you need to know is above. Therefore, if you have ANY questions at all, please do not hesitate to contact me. I would love to help you – after all, my primary job is to help you improve as a percussionist! I am a busy man, so do not worry if I do not reply immediately. I will get back to you. It is best to email (scott.davis@uga.edu). Happy practicing! Please spend time practicing; it will be evident if you don't.

****Try playing these exercises in every major key, and then every minor key, every harmonic minor key, and so on and so forth****

Eights ----The bull-headed rhythm -- let it be so!

Mallet Instruments

Scott K. Davis

Whole Steps Up

The first two staves of the 'Whole Steps Up' exercise. The first staff begins with a treble clef and a 4/4 time signature. It contains two measures of eighth-note pairs ascending from C4 to G4. The second staff continues the exercise with two more measures of eighth-note pairs ascending from G4 to D5, followed by a double bar line.

Whole Steps Down

The first two staves of the 'Whole Steps Down' exercise. The first staff begins with a treble clef and a 4/4 time signature. It contains two measures of eighth-note pairs descending from G4 to C4. The second staff continues the exercise with two more measures of eighth-note pairs descending from C4 to G3, followed by a double bar line.

Half Steps Up

The first two staves of the 'Half Steps Up' exercise. The first staff begins with a treble clef and a 4/4 time signature. It contains two measures of eighth-note pairs ascending by half steps from C4 to D4. The second staff continues the exercise with two more measures of eighth-note pairs ascending by half steps from D4 to E4, followed by a double bar line.

Half Steps Down

The first two staves of the 'Half Steps Down' exercise. The first staff begins with a treble clef and a 4/4 time signature. It contains two measures of eighth-note pairs descending by half steps from G4 to F4. The second staff continues the exercise with two more measures of eighth-note pairs descending by half steps from F4 to E4, followed by a double bar line.

An empty musical staff with a treble clef and a 4/4 time signature, consisting of five measures.

Scale and Arpeggio

Musical notation for the 'Scale and Arpeggio' exercise. It consists of two staves. The first staff shows a sequence of eighth notes: a descending scale (C4-B3-A3-G3-F3-E3-D3) followed by an ascending arpeggio (D3-E3-F3-G3-A3-B3-C4). Below the notes are the labels 'L L L L L L L L ...' and 'R R R R R R R R'. The second staff continues the exercise with more complex rhythmic patterns, including triplets and sixteenth notes, ending with a double bar line. Below the notes are the labels '...' and 'L L L L L L L L'.

Chromatic and Blues

Musical notation for the 'Chromatic and Blues' exercise. It consists of two staves. The first staff shows a sequence of eighth notes: a descending scale (C4-B3-A3-G3-F3-E3-D3) followed by a chromatic descending scale (C4-B3-Bb3-A3-G3-F3-E3-D3) and an ascending arpeggio (D3-E3-F3-G3-A3-B3-C4). Below the notes are the labels 'L L L L L L L L' and 'R R R R R R R R'. The second staff continues the exercise with more complex rhythmic patterns, including triplets and sixteenth notes, ending with a double bar line. Below the notes are the labels 'L L L L L L L L'.

Interval: Major 2nd

Musical notation for the 'Interval: Major 2nd' exercise. It consists of three staves. The first staff shows a sequence of eighth notes: a descending scale (C4-B3-A3-G3-F3-E3-D3) followed by an ascending scale (D3-E3-F3-G3-A3-B3-C4). The second staff continues the exercise with more complex rhythmic patterns, including triplets and sixteenth notes. The third staff shows a sequence of eighth notes: a descending scale (C4-B3-A3-G3-F3-E3-D3) followed by an ascending scale (D3-E3-F3-G3-A3-B3-C4). The exercise ends with a double bar line.

Interval: Major 3rd

Musical notation for the 'Interval: Major 3rd' exercise. It consists of three staves. The first staff shows a sequence of eighth notes: a descending scale (C4-B3-A3-G3-F3-E3-D3) followed by an ascending scale (D3-E3-F3-G3-A3-B3-C4). The second staff continues the exercise with more complex rhythmic patterns, including triplets and sixteenth notes. The third staff shows a sequence of eighth notes: a descending scale (C4-B3-A3-G3-F3-E3-D3) followed by an ascending scale (D3-E3-F3-G3-A3-B3-C4). The exercise ends with a double bar line.

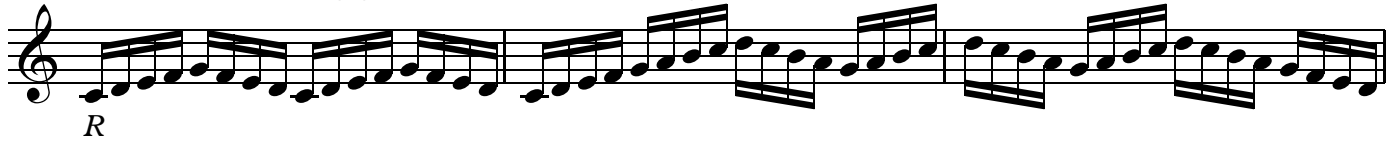
Green Scale Pattern (in C)

Mallet Instruments

*16th notes... let them be EVEN

Scott K. Davis

*Default to starting green scales off of the right hand!



Advanced: try other rhythm patterns besides the stock 16th pattern above: 16th & 32nd, triplets, etc

- *Keep subdivision running through head (16th or triplet); alternate hands and let the hands fall naturally
- *Mallet advanced: try these along a scale passage (i.e. C scale, etc.) rather than just one note
- *Drummer advanced: add rudiments while still gridding accent (flams, flam drags, rolls, etc.)

The Grid

All Instruments

Scott K. Davis

16th-Note Grid

4s -- play **once**

1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a
 R l r l R l r l R l r l R l r l r L r l r L r l r L r l r L r l

3

1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a
 r l R l r l R l r l R l r l r l r L r l r L r l r L r l r L

5 2s - play **twice**

1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a
 R l r l R l r l r L r l r L r l r l r L r l r L

7 1s -- play **four times**

1 e & a 2 e & a 3 e & a 4 e & a
 R l r l r L r l r l R l r l r L

Triplet Grid

14 4s -- play **once**

1 a let 2 a let 3 a let 4 a let 1 a let 2 a let 3 a let 4 a let 1 a let 2 a let 3 a let 4 a let
 R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L

17 2s -- play **twice** 1s -- play **four times** (bold sticking 1st time [alternates])

1 a let 2 a let 3 a let 4 a let 1 a let 2 a let 1 a let 2 a let 1 a let 2 a let 3 a let
 R l r L r l r L r l R l r l R l r L r l R l r l R l r L r l R l r L

*Mallet players -- add a scalar passage after you have rhythm down -- C scale, etc.

Timing Exercises

All Instruments

*Use natural sticking (notated) -- keep steady 16th in head Scott K. Davis

Duple 1-Note Timing

*play four times

1 e & a 2 e & a 3 & 4 & 1 e & a 2 e & a e a e a 1 e & a 2 & 3 e & a e a
r l r l r l r l r r r r r l r l r l r l l l l l r l r l r r r l r l l l

Duple 3-Note Timing

1 e & a 2 e & a 3 e & 4 e & 1 e & a 2 e & a 3 e a 4 e a 1 e & a 2 e & a 3 & a 4 & a
r l r l r l r l r l r r r l r l r l r l r l l r l l r l r l r l r l r r l r r l

1 e & a 2 e & a e & a e & a 1 e & a 2 e & 3 e & a 4 e a 1 e & a 2 e & a 3 & a 4 & a
r l r l r l r l l r l l r l r l r l r l r r l r l r l r l l

1 e & a 2 & a 3 e & a e & a
r l r l r r l r l r l l r l

Duple 2-Note Timing

1 e & a 2 e & a 3 e 4 e 1 e & a 2 e & a e & e & 1 e & a 2 e & a & a & a
r l r l r l r l r l r l r l r l r l r l l r l r r l r l r l r l r l r l

1 e & a 2 e & a 3 a 4 a 1 e & a 2 e 3 e & a e & 1 e & a & a 3 e & a 4 a
r l r l r l r l r l r l r l r l r l r l r l l r r l r l r l r l r l r l

Triplet 1-Note Timing

quarter-note triplets!

1 ³ a let 2 ³ a let 3 ³ a let 4 ³ a let 1 ³ let a 3 ³ let a 1 ³ a let 2 ³ a let 3 ³ a let 4 ³ a let
r l r l r l r l r l r l r r r r r r r l r l r l r l r l r l

a 2 let a 4 let 1 ³ a let 2 ³ a let 3 ³ let a 1 ³ a let 2 ³ a let a 4 let
l l l l l l r l r l r l r r r r l r l r l l l l

*play four times

Triplet 2-Note Timing

1 a let 2 a let 3 a 4 a 1 a let 2 a let a let a let 1 a let 2 a let 3 let 4 let
r l r l r l r l l r r l r l r l l r r l r l r l r l r r l l

1 a let 2 a 3 a let a let 1 a let 2 let 3 a let 4 a 1 a let a let 3 a let 4 let
r l r l r r l r r l r l r l l r l r l r r l r r l r l r l l

Triplet 3-Note Timing

1 a let 2 a let 3 a let 4 a let 1 a let a let 3 let 4 a 1 a let 2 a let 3 a let 4 a let
r l r l r l r l r l r l r r l r r l r r l r l r l r l r l r l

1 a 2 a let a let 4 let 1 a let 2 a let 3 a let 4 a let 1 let 2 a 3 a let a let
r l l r l l r l l r l r l r l r l r l r r l r r l r r l

1 a let 2 a let 3 a let 4 a let a let 2 let 3 a 4 a let 1 a let 2 a let 3 a let a let
r l r l r l r l r l l r l l r l l r l r l r l r l r l r l

1 a let 2 a let 3 a 4 a let 1 a let 2 a let 3 let 4 a 1 a let 2 a let a let 4 let
r l r l r l r l l r l r l r l r r l r r l r l l r l l

Advanced: Try at all different dynamic levels, accents on downbeats, accents on 2 & 4, etc

Multi-Percussion Etude

Auxiliary Percussion

Scott K. Davis

♩ = 120
Snare Drum

mf 3 3 3 3 *f*

5

mp 3 3 *p* *ppp*

9

4 Triangle (let all notes ring after first measure)
o + + o + +

mf *f*

18

f *mf* *mp*

25

3 Tambourine

p *mf*

32

*shake roll

f *mp* *p*

37

*shake roll

4 Bass Drum

p *f* *p* *f* *p* *ff*

47

53

mp *f* *p*

2

60 **6** Sus. Cym (let all notes ring)

f *p* *f*

72 **2** Crash Cym. (let all notes ring)

p *f* *p* *f* *f*

81

ff

86

f *mf* *mp* *p*

Marimba 1

Rather Be

Front Ensemble Arrangement

Clean Bandit feat. Jesse Glynne

Arr. Scott K Davis

♩ = 120

Measures 1-4

5

Measures 5-8

9

Measures 9-11

12

Measures 12-14

15

Measures 15-17

18

Measures 18-21

22

Measures 22-25

26

Measures 26-29

30

Measures 30-33

V.S.

34

38

2.

Vibraphone 1

Rather Be

Front Ensemble Arrangement

Clean Bandit feat. Jesse Glynne

Arr. Scott K Davis

♩ = 120

5

10

15

20

25

30

35

38

2.