***It is recommended for auxiliary players to at least review the keyboard packet as there may be skill sets you may need**

# Paradigm 2024 Front Ensemble Packet - Auxiliary

Hello! Thank you for downloading the Paradigm percussion front ensemble packet! Many musicians who are interested in joining our ensemble never make it to auditions for fear of not making the group. Auditions are much more than that… They are a HUGE learning experience, as well as a networking opportunity. Not only will we share as much knowledge with you in the time we have together, but you'll make connections with our world class staff. Please do not be afraid of asking any and all questions you may have about the packet (Contact info below). Our main priority is to help YOU get better! We're excited to see you at auditions!

Kendell Roberts - Front Ensemble Coordinator
E: Kendellroberts111@gmail.com C: 903-802-2522

## EXPECTATIONS

Please come to auditions knowing all exercises listed in this packet. If auditioning for a keyboard instrument, you should be able to play any scales-based exercise in all 12 major keys. Mallet players should expect to play on any instrument (marimba, vibraphone, or xylophone). If you are auditioning for rack, you should expect to play on concert snare, toms, suspended cymbals, concert bass drum, along with any other accessories. If you have not played on some of these instruments, do not worry! As long as you are willing to learn, we will give you all the information you need.

### Equipment

Equipment should be treated with the utmost respect and care at all times.Nothing should ever be placed on top of an instrument aside from mallets/sticks and a cover. Instruments should be covered when not being played, including during extended breaks.

Equipment should always be set up in an organized manner, including during rehearsals, in the lot, and at a performance. **Unnecessary items (backpacks, clothes, etc.) should be stored away from the instruments.**

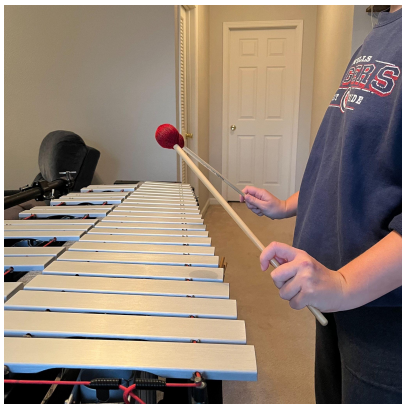
***How to Have a Successful Audition***

1. Bring this packet PRINTED OUT, in clear page protectors, and in a binder, as well as a Pencil.
2. Display an eagerness to improve and be open to feedback from instructors. Adaptability and teachability are some of the most important qualities we are looking for!
3. Have a positive attitude, especially when things get hard. We are all on the same team!

# APPROACH

## Posture

Players should stand directly behind the instrument with feet shoulder width apart. Shoulders and hips should be square to the keyboard/drum. The top of the keys/drumhead should be at the same height as your waist or belt line. Vibraphones will play with the right toe on the pedal.



## Pulsing

Pulsing is the way we will express tempo and timing in our bodies. Pulsing is vital in communicating with the rest of your section while playing. Typically, we will pulse with the half note (beats one and three) unless otherwise specified. There will be two main types of pulsing: one in which our bodies rise, and one where our bodies drop slightly. In any pulsing situation beats two and four will be checkpoints in which your body is in normal upright standing posture.

## Stroke Types

Piston/Full Stroke: The piston stroke occurs when the mallet starts and stops at the same height. All of the motion comes from the wrist, and the mallet strikes the keyboard with maximum velocity.

Downstroke: A downstroke occurs when the mallet returns to a lower height after striking the bar. This type of stroke is commonly used during a decrescendo as notes become quieter.

Upstroke: An upstroke occurs when the mallet returns to a higher height after striking the bar. This type of stroke is commonly used during a crescendo as notes become louder.

Legato: A legato stroke should have maximum velocity moving towards the instrument from the designated height, while the upstroke should take the entire note value shown. There should be continuous and smooth motion.

## Two Mallet Technique

All mallet players will use rear/backhand fulcrum.

1. Wrap your pinky and ring finger around the bottom of the mallet with about 1.5-2 inches extending beyond your pinky. This is the back fulcrum, or pivot point. These fingers should never leave the mallet or break contact with the palm of your hand.

2. Loosely wrap the remaining three fingers around the mallet. The thumb and pointer finger should create a “T” shape around the mallet.

*There should be an open space between your index finger and middle finger. These fingers should be relaxed at all times.

*When playing, wrists should be low to the board, and palms should be almost flat.

## Matched Grip Technique

1. Wrap your pinky, ring finger and middle finger around the stick, leaving about 2” below the pinky.
*The stick will be at a 45° angle from your forearm.
*A single crease in your palm- you should still be able to see the center of your palm.

2. Next, add the thumb and pointer finger. Lay the pad of your thumb onto the shaft of the stick and the first knuckle of your pointer finger should be in line with your thumb nail (on the opposite side of the stick).

3. Try to eliminate any large gaps (no gap should be visible from roughly 10ft away), and be sure there is a straight line between the tip of the elbow and the tip of the thumb.

# Heights/Dynamics

Each dynamic level will correspond to a specific height. Changing these heights is what changes the volume; velocity of stroke remains consistent regardless of dynamics. **Tacit will be used as our "set" position when over the instrument.* The heights are as follows:

| | | | |
|---|---|---|---|
| *Tacit* | *¼"* | Mezzo-forte (mf) | 9" |
| Pianissimo (pp) | 1" | Forte (f) | 12" |
| Piano (p) | 3" | Fortissimo (ff) | 15" - Slight movement of the elbow. |
| Mezzo-piano (mp) | 6" | | |

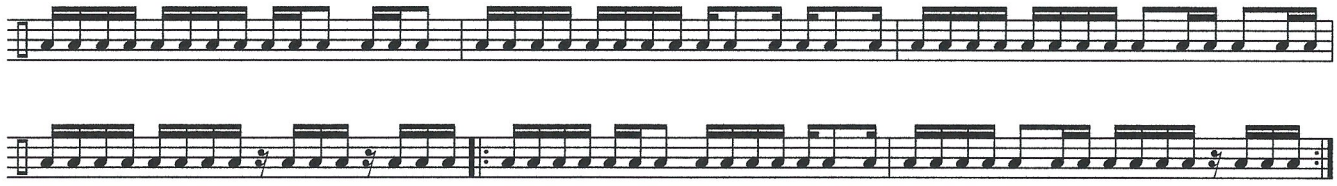
Non-accented notes will be played at the written dynamic, while all accented notes will be played one height above. For ex., if there is a section written at 'mp' with accented notes, non-accented notes will be played at 6" and accented notes will be played at 9".

70-160bpm

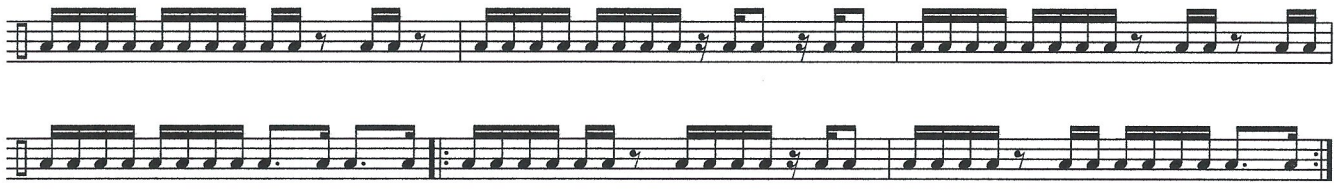
# Timing Exercises

Duple 1-Note Timing

Duple 3-Note Timing



Duple 2-Note Timing



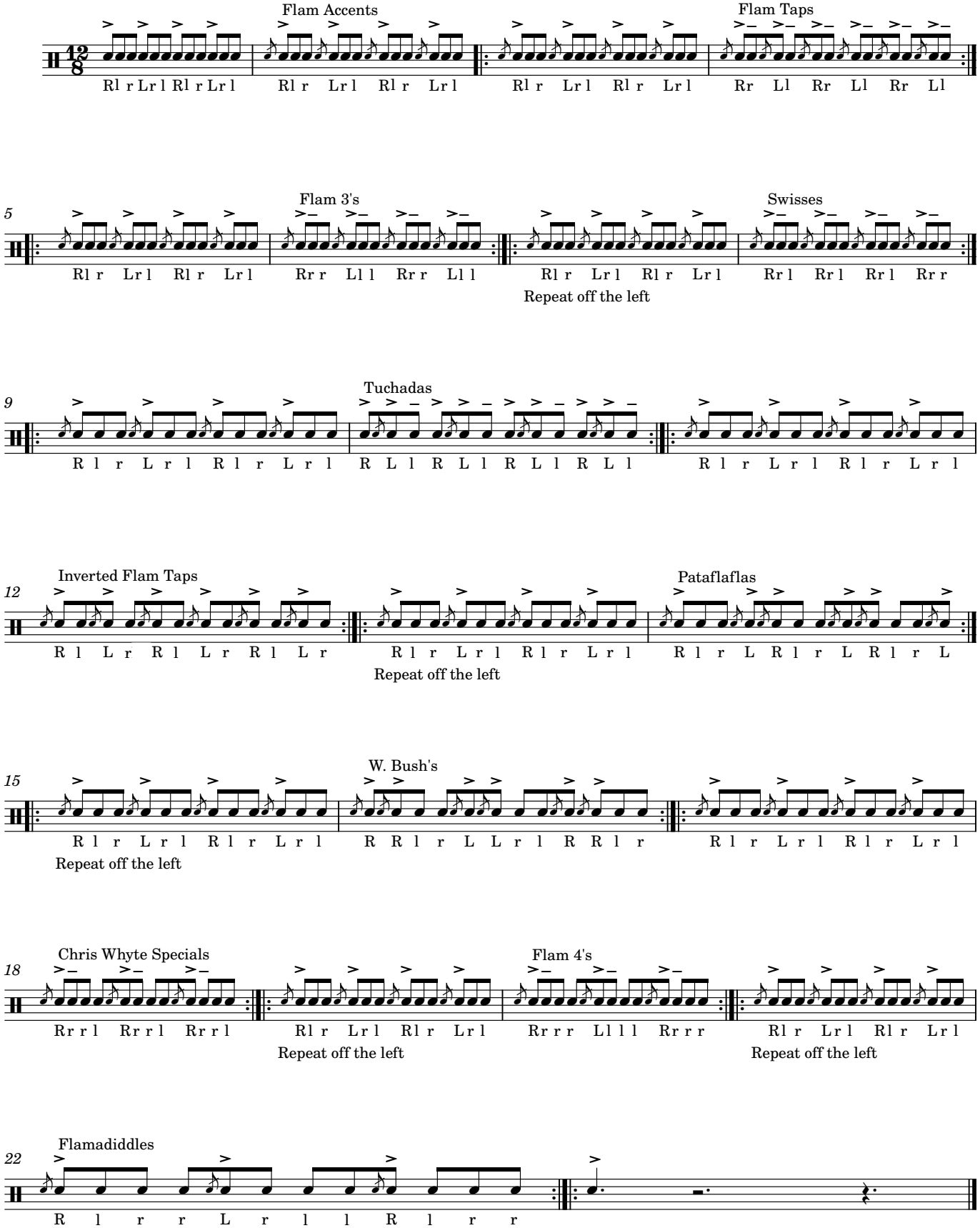
Triplet 1-Note Timing

Triplet 2-Note Timing

Auxillary

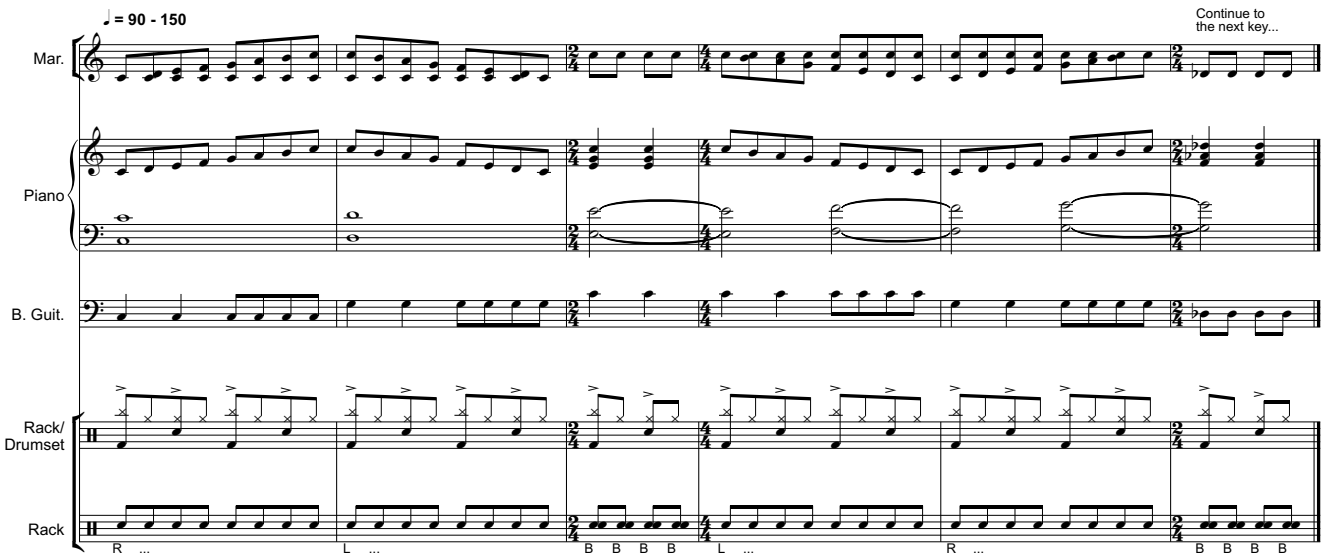
# Flam Rudiment Sheet

Austin Thompson



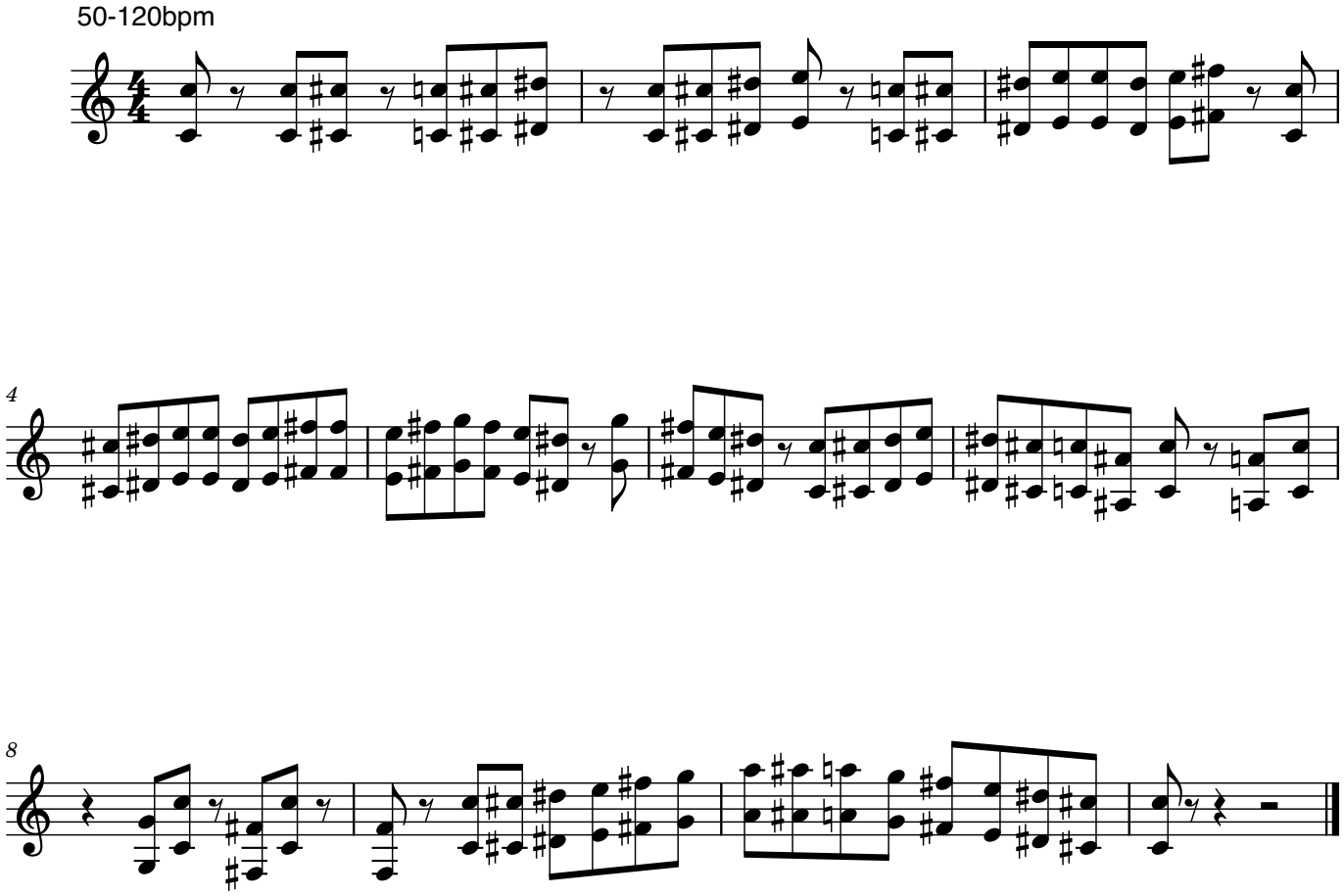
# Lockjaw

This exercise can be played in the circle of fourths, circle of fifths, and chromatically. Drumset players will be asked to play in different styles.



# Piston

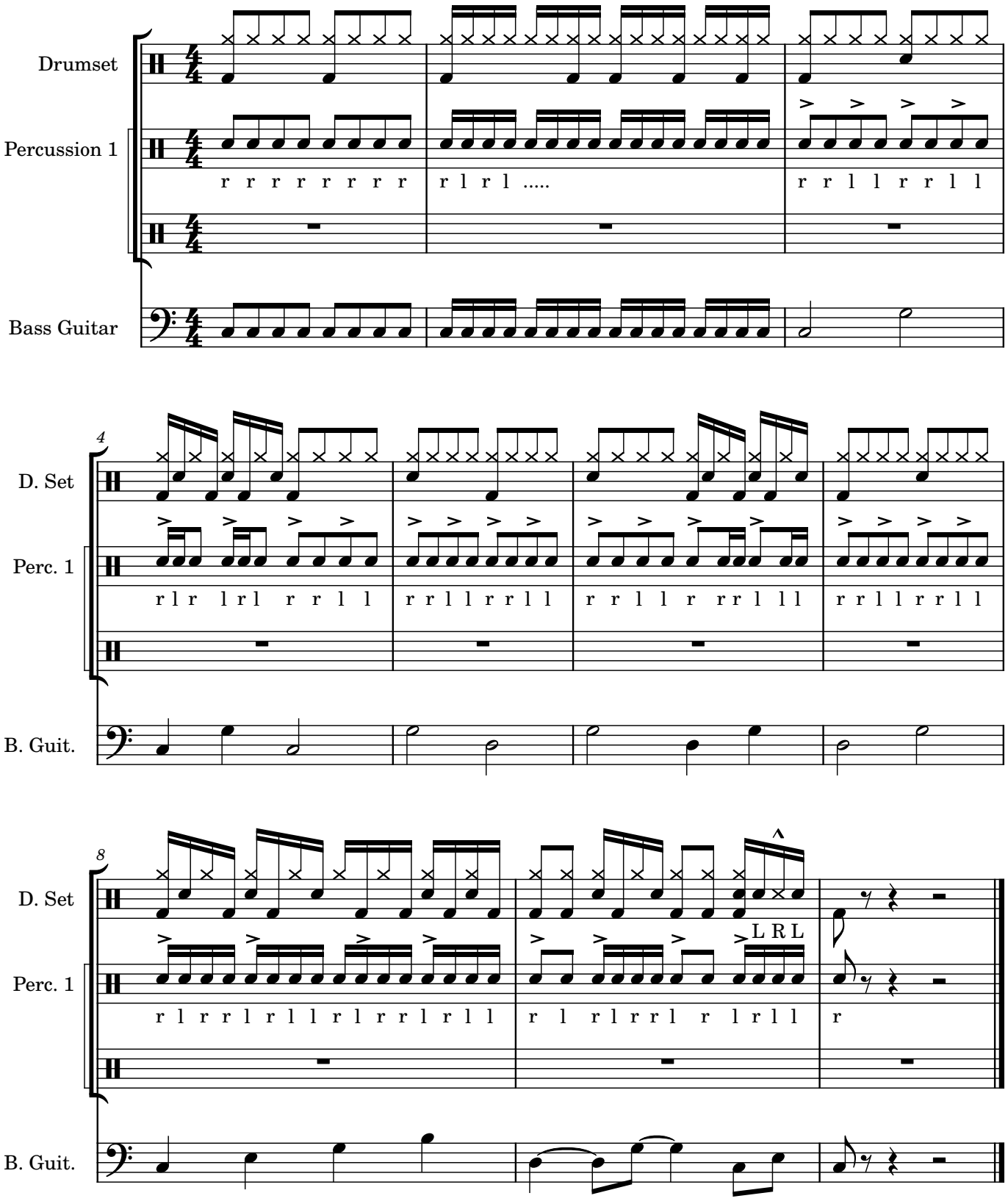
Racks will mirror the rhythm of the keyboard part using double stop full strokes.



# 8-16

To be played in all major scales
80BPM-120BPM

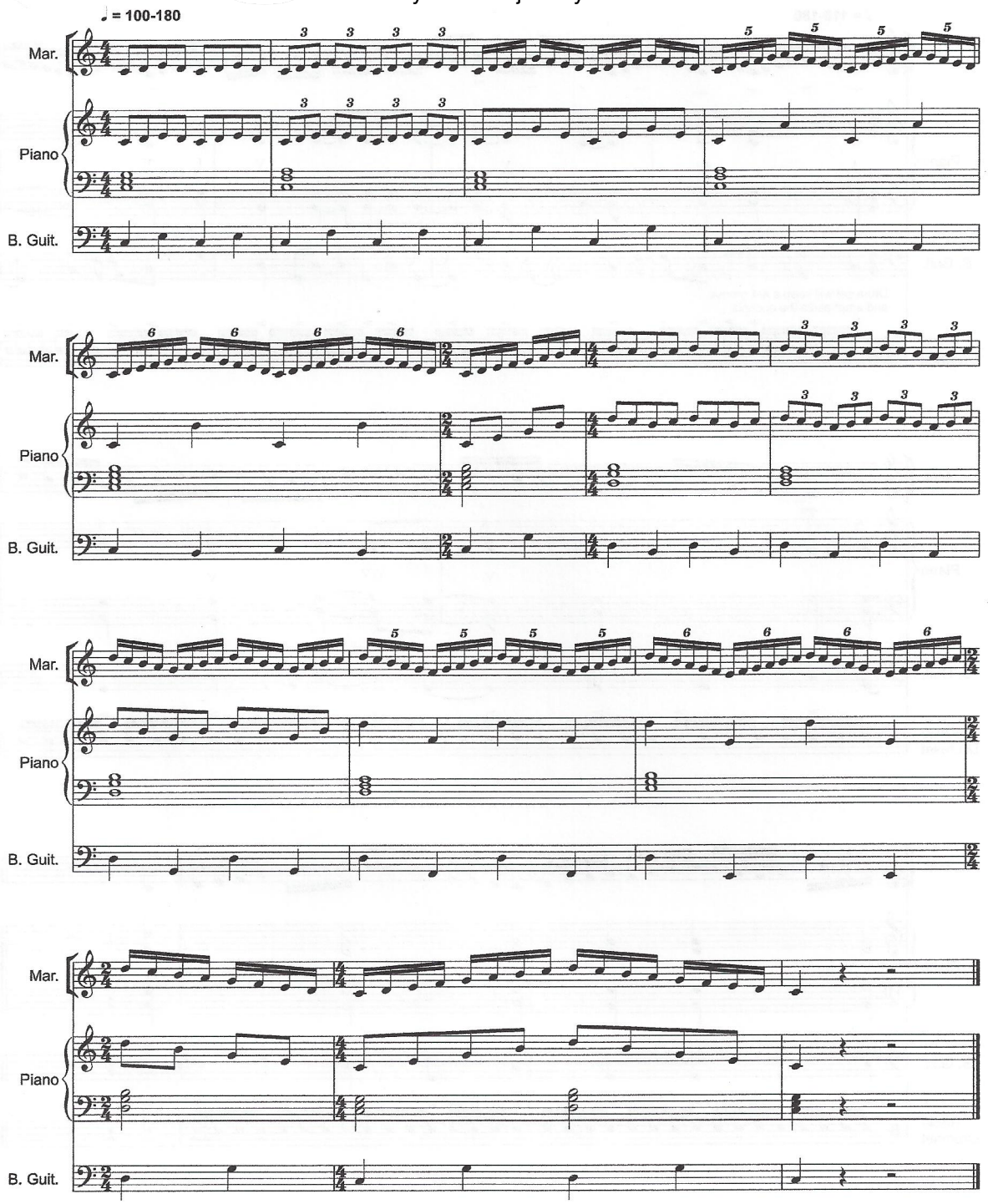
Kendell Roberts



# Metric Green

Rack and Drum set should keep time and play the rhythm of the keyboard part.

Play in all major keys

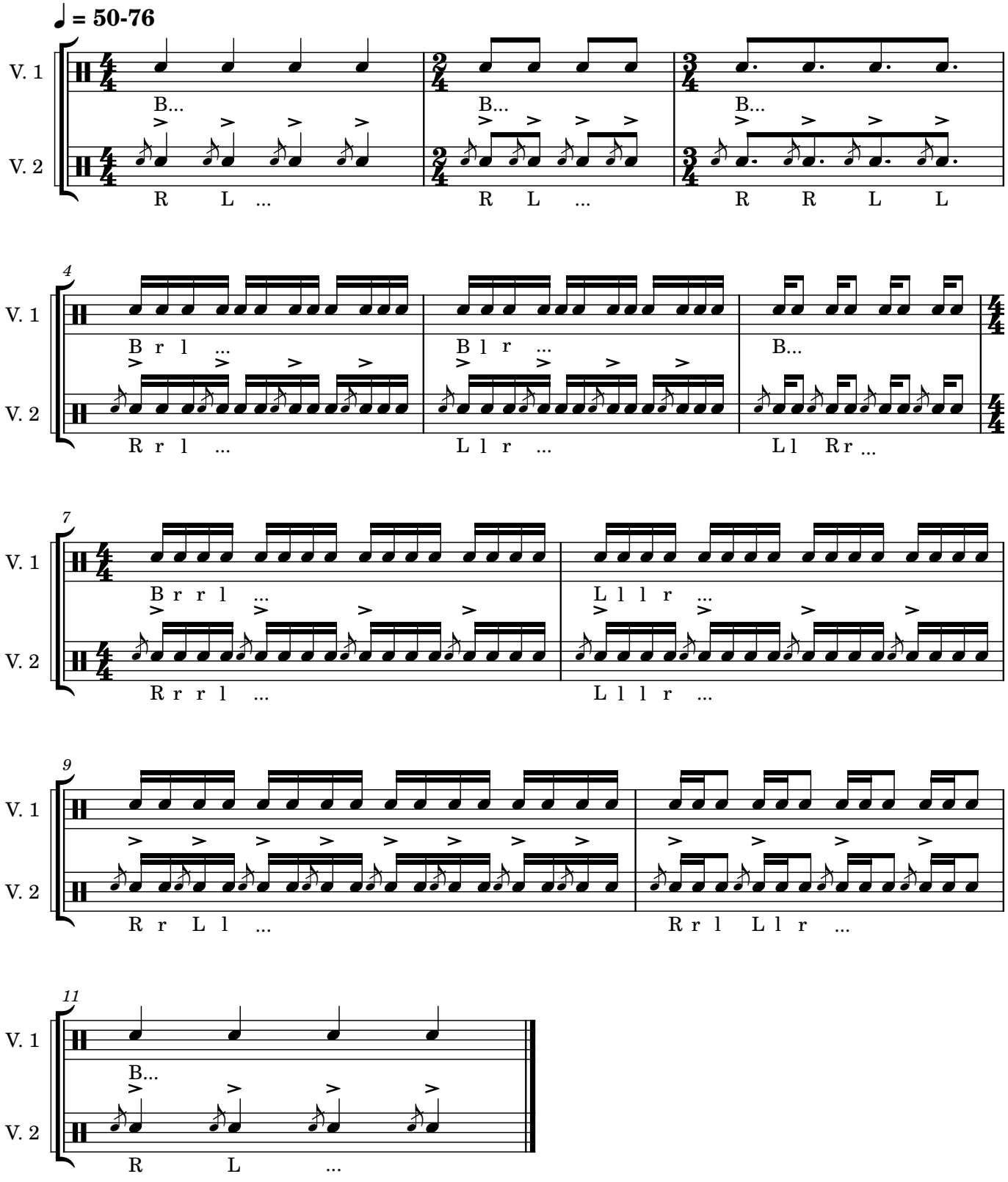


Racks

# SRT

**Greg Tsalikis**
Arr. By Kendell Roberts

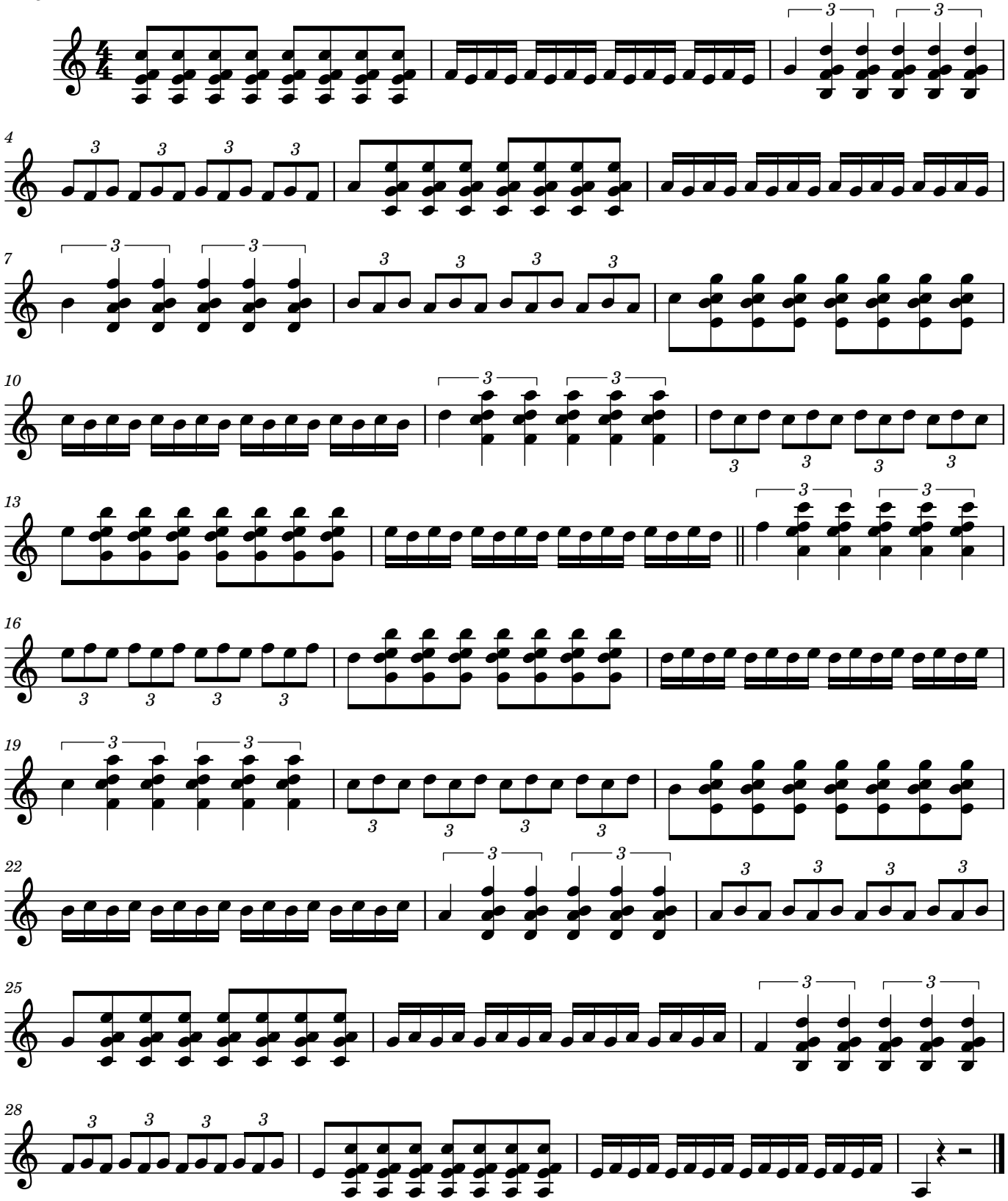
Rack players should know both variations below. Variation 1 should have NO flams, only double stops. Variation 2 will implement flams as shown.



# Metric Ghost Pepper

Rack players will mirror the keyboard part. Advise, singles will begin off the left starting at measure 16.

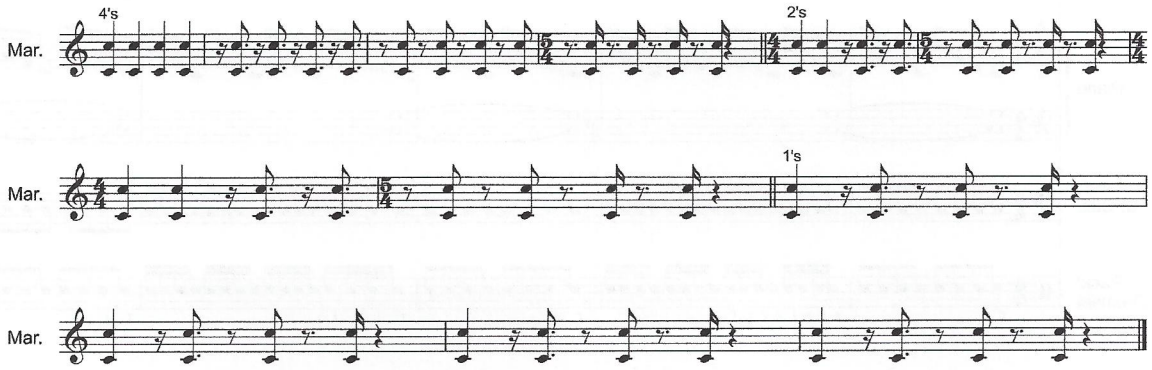
♩ = 100-140



50-100bpm

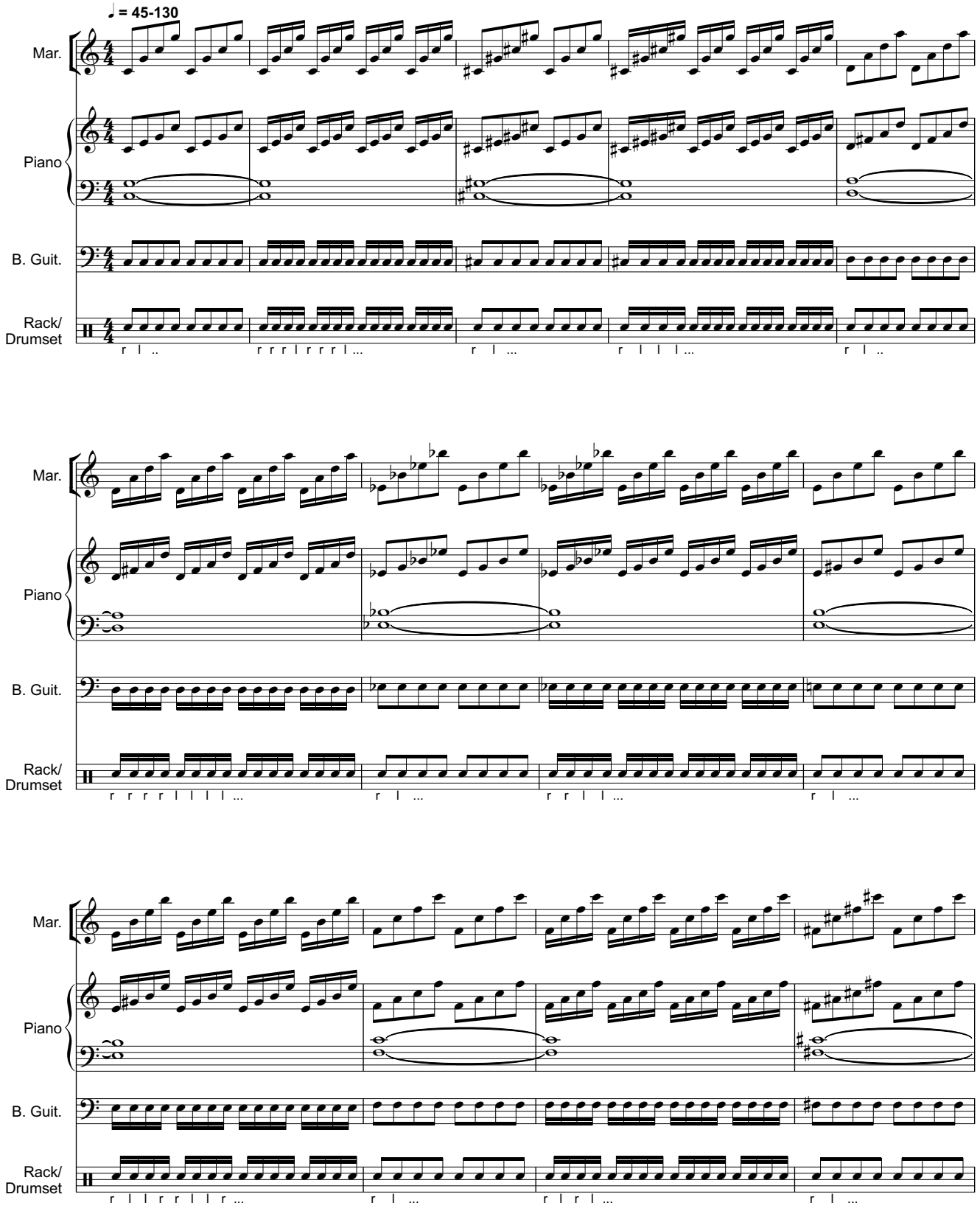
# Space and Timing

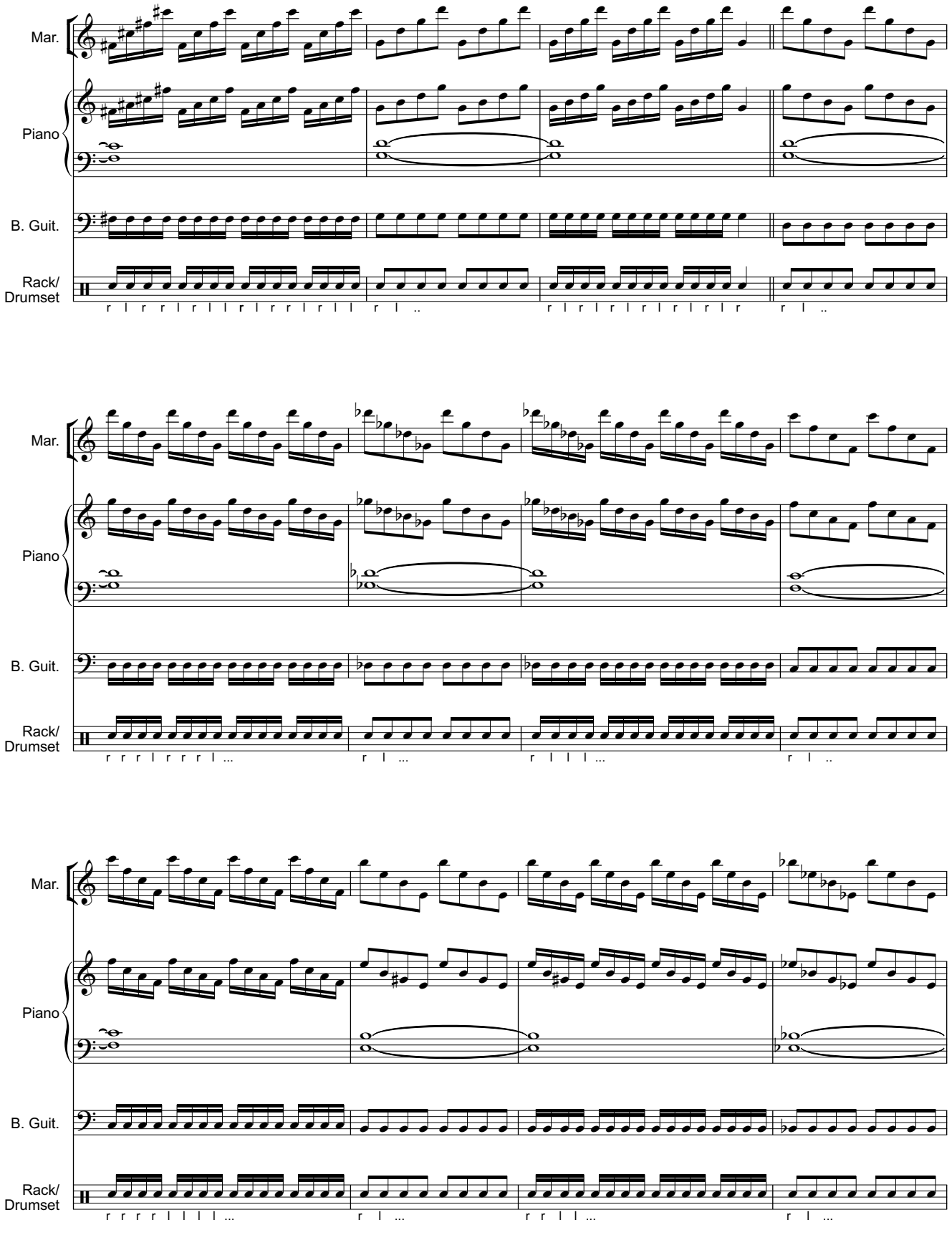
ALL players in the ensemble will play this exercise at a forte dynamic. The keyboard and rack players will connect each stroke while still using a fast velocity wrist stroke down to the keyboard. The upstroke will then be slower as it connects back to the top of the stroke.

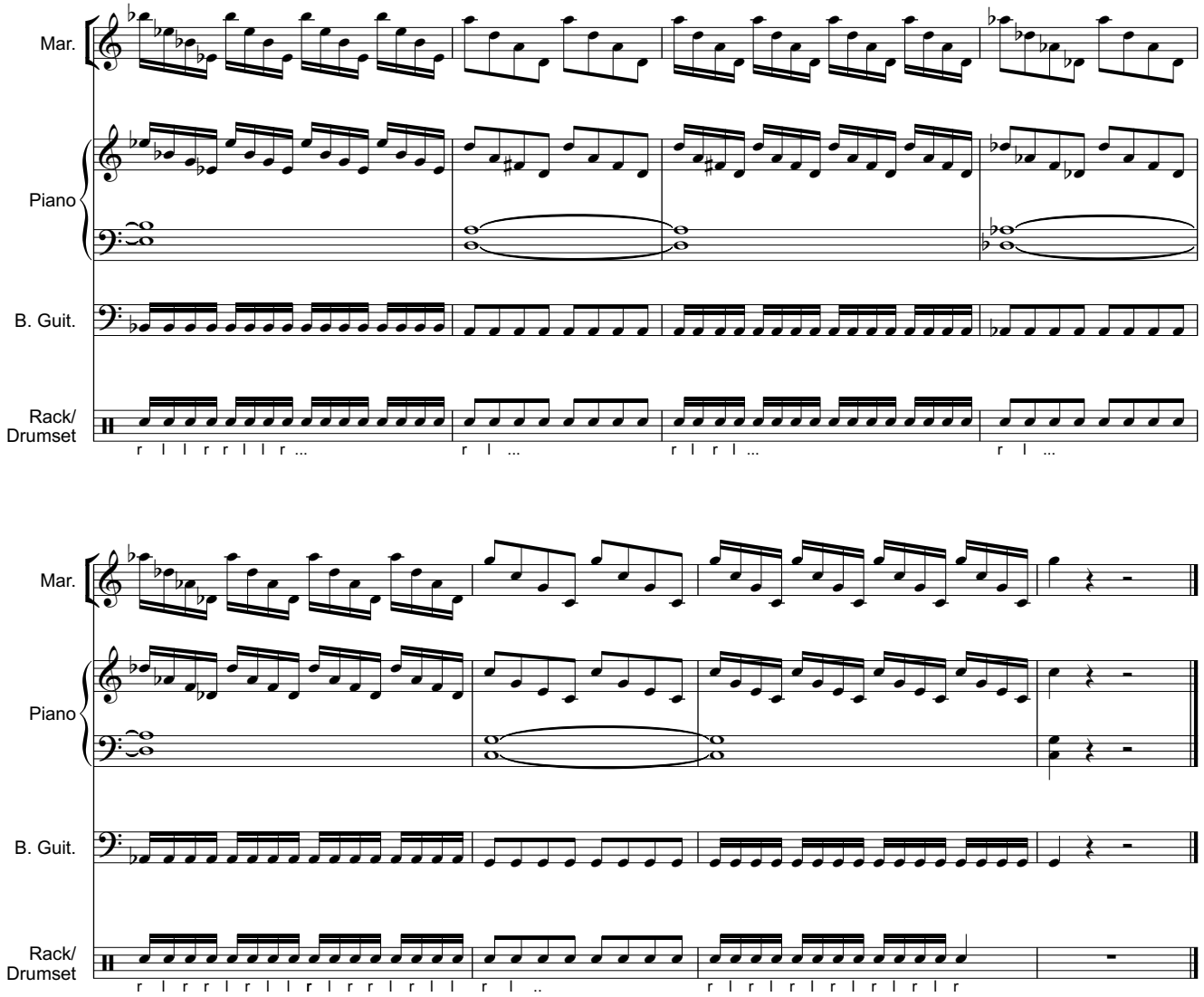


# PERMS

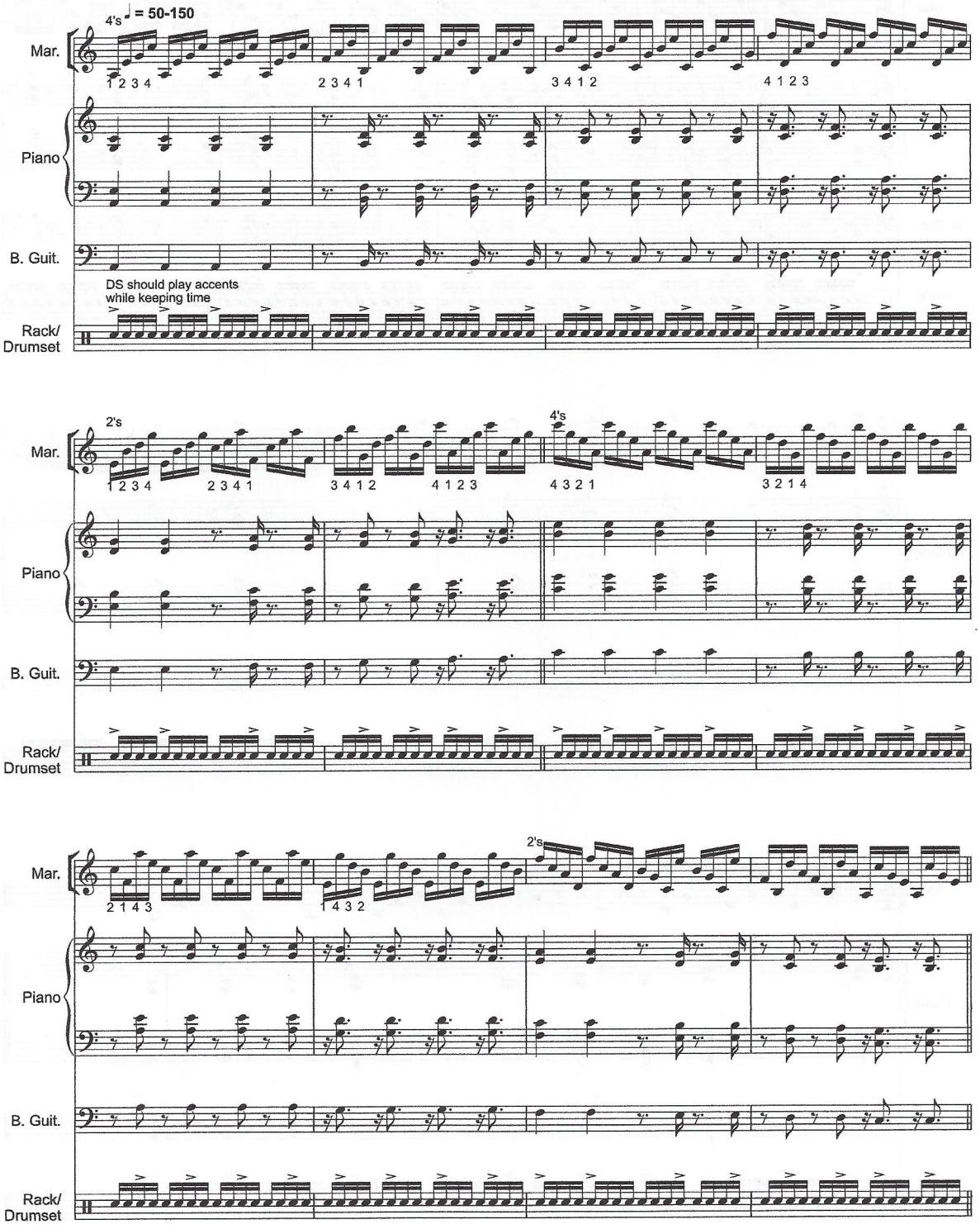
This exercise will be used with all of the different duple-based permutations.
For example: 1234 (as written), 1243, 1324, 1423, etc..

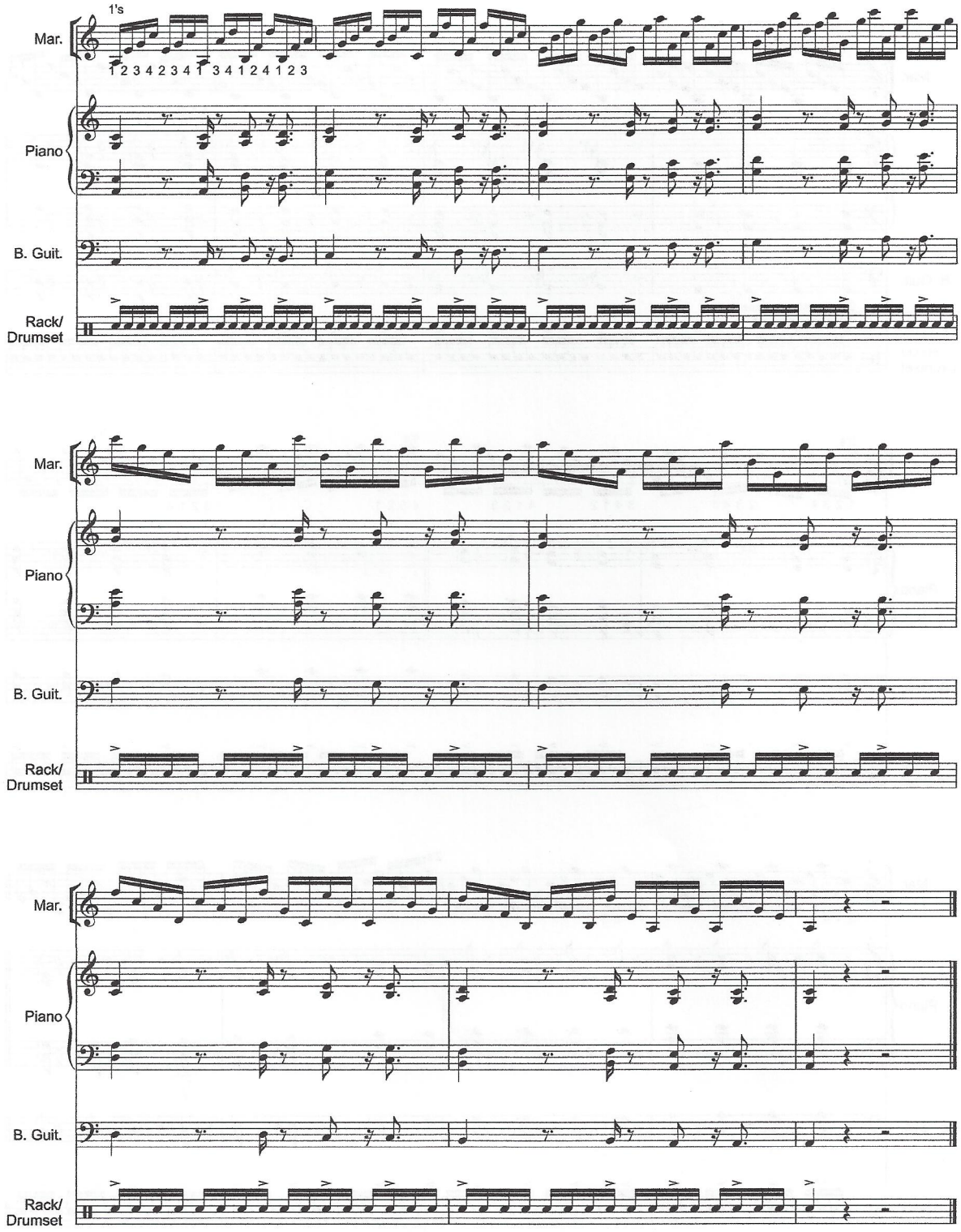



Mar.
Piano
B. Guit.
Rack/
Drumset


Mar.
Piano
B. Guit.
Rack/
Drumset
Mar.
Piano
B. Guit.
Rack/
Drumset

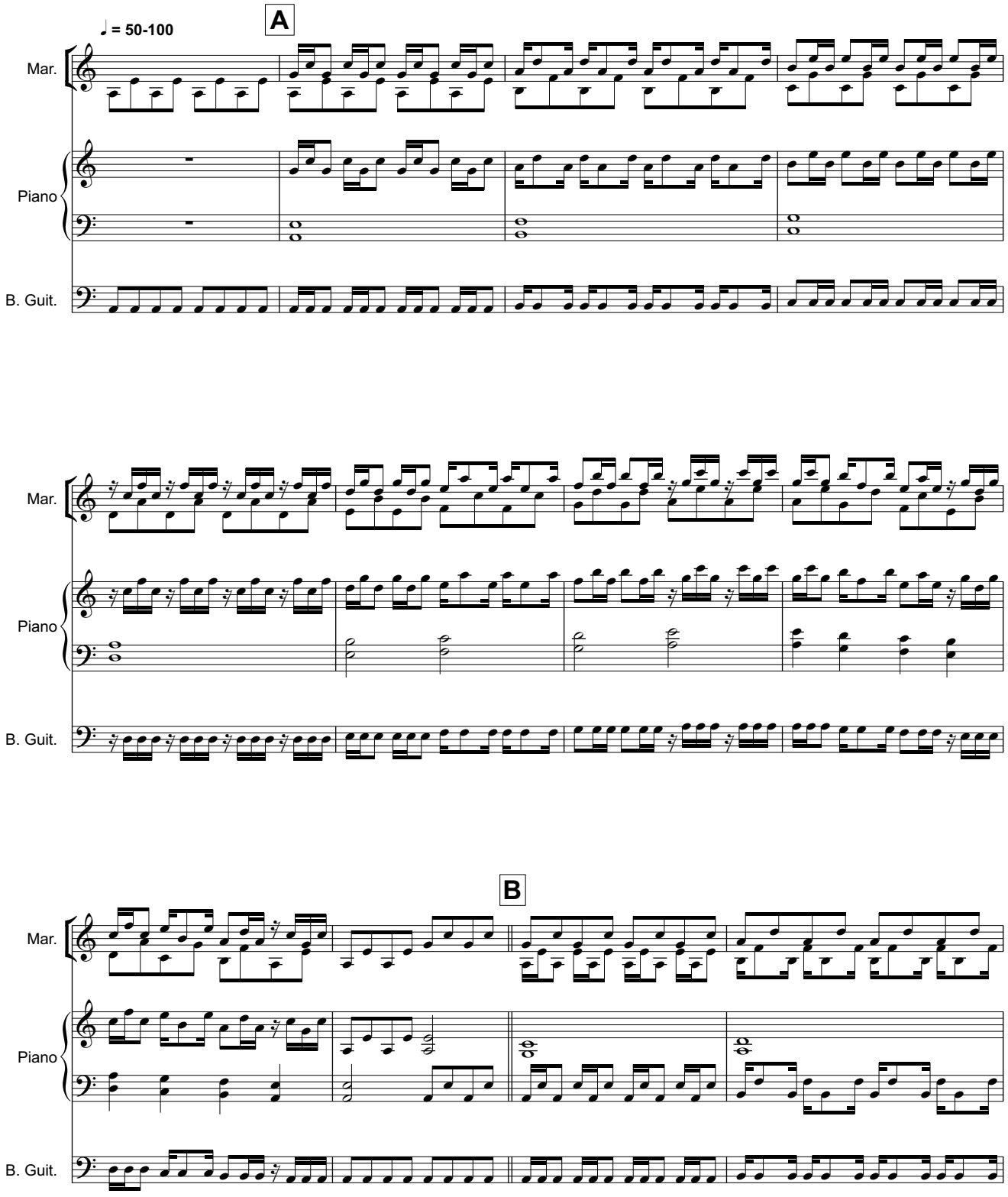
# Broccoli

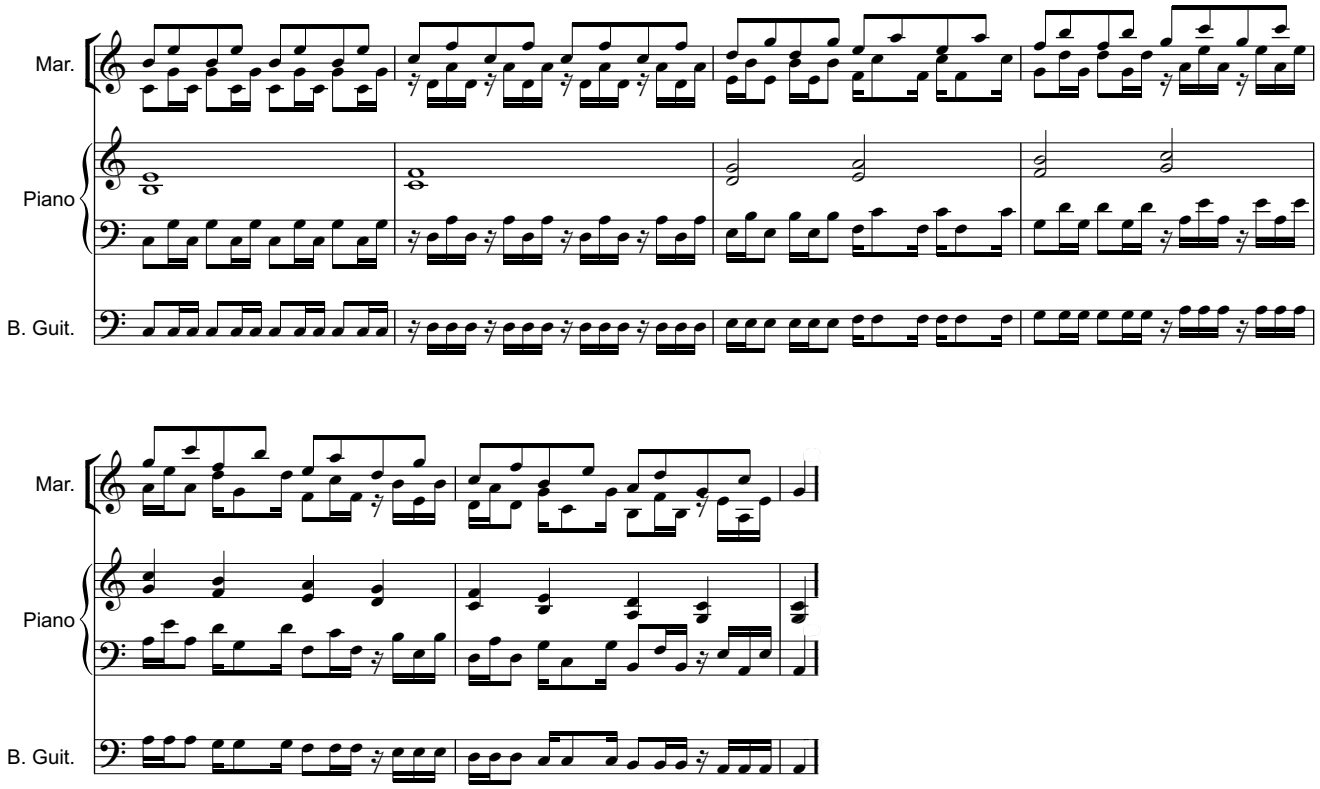

4's ♩ = 50-150
Mar.
1 2 3 4
2 3 4 1
3 4 1 2
4 1 2 3
Piano
B. Guit.
DS should play accents
while keeping time
Rack/
Drumset
2's
1 2 3 4
2 3 4 1
3 4 1 2
4 1 2 3
4's
4 3 2 1
3 2 1 4
2 1 4 3
1 4 3 2
2's


1's
1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3
Mar.
Piano
B. Guit.
Rack/
Drumset
Mar.
Piano
B. Guit.
Rack/
Drumset
Mar.
Piano
B. Guit.
Rack/
Drumset

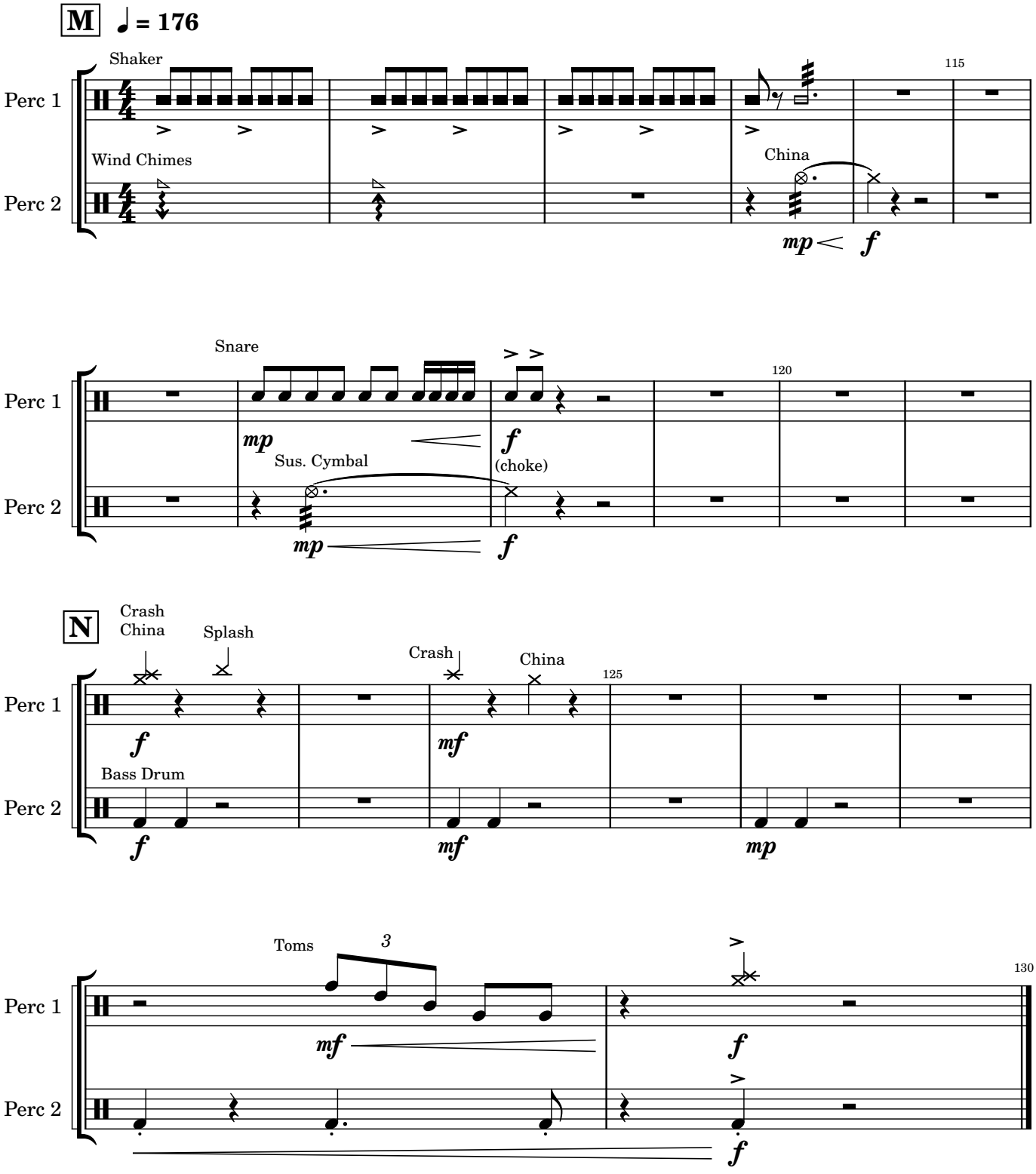
# Advanced Combinations

This 4-mallet exercise works on the indepedence of each mallet and each hand. The beams going up will be played with the right hand and the beams going down will be played with the left hand. Rack and Drum set should keep time and play the rhythm of the bass guitar.




Mar.
Piano
B. Guit.
Mar.
Piano
B. Guit.

# Paradigm 2023 Show Chunk

"Boom... Roasted"

*Rack players must be prepared to play both percussion parts below.