

***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

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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.**

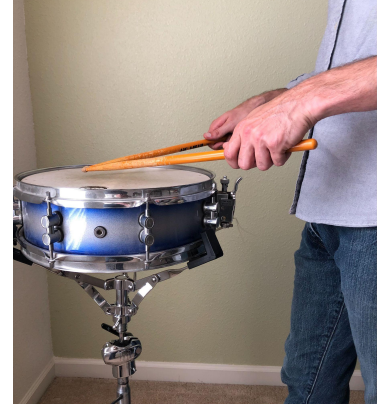
*****How to Have a Successful Audition*****

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

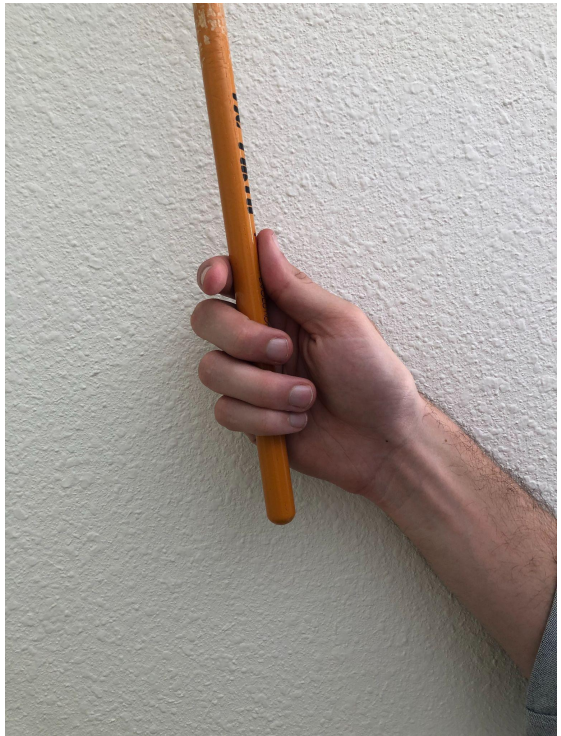
1. Wrap your pinky, ring finger and middle finger around the stick, leaving about 2" below the pinky.

*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:

<i>Tacit</i>	1/4"	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

Musical notation for Duple 1-Note Timing exercise. The exercise is written on a single staff in 4/4 time. It consists of two measures of eighth notes, followed by two measures of quarter notes, and then two measures of eighth notes. The notation includes repeat signs and first/second endings.

Duple 3-Note Timing

Musical notation for Duple 3-Note Timing exercise. The exercise is written on a single staff in 4/4 time. It consists of two measures of eighth notes, followed by two measures of quarter notes, and then two measures of eighth notes. The notation includes repeat signs and first/second endings.

Musical notation for Duple 3-Note Timing exercise. The exercise is written on a single staff in 4/4 time. It consists of two measures of eighth notes, followed by two measures of quarter notes, and then two measures of eighth notes. The notation includes repeat signs and first/second endings.

Duple 2-Note Timing

Musical notation for Duple 2-Note Timing exercise. The exercise is written on a single staff in 4/4 time. It consists of two measures of eighth notes, followed by two measures of quarter notes, and then two measures of eighth notes. The notation includes repeat signs and first/second endings.

Musical notation for Duple 2-Note Timing exercise. The exercise is written on a single staff in 4/4 time. It consists of two measures of eighth notes, followed by two measures of quarter notes, and then two measures of eighth notes. The notation includes repeat signs and first/second endings.

Triplet 1-Note Timing

Musical notation for Triplet 1-Note Timing exercise. The exercise is written on a single staff in 4/4 time. It consists of two measures of eighth notes, followed by two measures of quarter notes, and then two measures of eighth notes. The notation includes repeat signs and first/second endings.

Triplet 2-Note Timing

Musical notation for Triplet 2-Note Timing exercise. The exercise is written on a single staff in 4/4 time. It consists of two measures of eighth notes, followed by two measures of quarter notes, and then two measures of eighth notes. The notation includes repeat signs and first/second endings.

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.

$\text{♩} = 90 - 150$ Continue to the next key...

The score is arranged in five staves. The Maracas staff (top) uses a treble clef and contains a melodic line with various rhythmic patterns and rests. The Piano staff uses a grand staff (treble and bass clefs) and features chords and arpeggiated figures. The Bass Guitar staff uses a bass clef and plays a steady eighth-note accompaniment. The Rack Drumset staff uses a drum set clef and shows a complex rhythmic pattern with accents. The Rack staff uses a drum set clef and provides a bass line with notes labeled 'R ...', 'L ...', 'B B B B', and 'R ...'.

8-16

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

Kendell Roberts

Drumset

Percussion 1

Bass Guitar

r r r r r r r r r r l r l r r l l r r l l

D. Set

Perc. 1

B. Guit.

r l r l r l r r l l r r l l r r l l r r l l l r r l l r r l l

D. Set

Perc. 1

B. Guit.

r l r r l r l l r l r r l r l l r l r r l r l l l r

Metric Green

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

Play in all major keys

$\text{♩} = 100-180$

This system contains the first four measures of the piece. The Maracas part features a steady eighth-note pattern with triplets of eighth notes in measures 2 and 3, and quintuplets in measures 4 and 5. The Piano part has a similar eighth-note pattern with triplets in measures 2 and 3, and a final quarter note in measure 4. The Bass Guitar part plays a simple eighth-note bass line.

This system contains measures 5 through 8. Measures 5 and 6 feature sextuplets in the Maracas part. Measures 7 and 8 feature triplets in the Maracas part. The Piano part has a more complex rhythmic pattern with some rests. The Bass Guitar part continues with a steady eighth-note line.

This system contains measures 9 through 12. Measures 9 and 10 feature quintuplets in the Maracas part. Measures 11 and 12 feature sextuplets in the Maracas part. The Piano part has a steady eighth-note pattern. The Bass Guitar part continues with a steady eighth-note line.

This system contains measures 13 through 16. Measures 13 and 14 feature eighth-note patterns in the Maracas part. Measures 15 and 16 feature quarter notes in the Maracas part. The Piano part has a steady eighth-note pattern. The Bass Guitar part continues with a steady eighth-note line.

SRT

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

♩ = 50-76

V. 1

V. 2

R L ...

R L ...

R R L L

V. 1

V. 2

R r l ...

L l r ...

Ll Rr ...

V. 1

V. 2

R r r l ...

L l l r ...

V. 1

V. 2

R r L l ...

R r l L l r ...

V. 1

V. 2

R L ...

Metric Ghost Pepper

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

♩ = 100-140

The musical score is written in 4/4 time with a tempo of 100-140. It consists of nine staves of music, each starting with a measure number (1, 4, 7, 10, 13, 16, 19, 22, 25, 28). The notation is primarily in treble clef. The piece is characterized by a dense, rhythmic keyboard part featuring numerous triplets and sixteenth-note patterns. The first staff (measures 1-3) begins with a complex chordal texture. Subsequent staves (measures 4-3) continue this texture, interspersed with melodic lines. Measures 16-17 mark the beginning of a section where rack players and singles enter, indicated by the instruction above. The final staff (measures 28-29) concludes with a final chord and a fermata.

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.

Mar.  Musical notation for Maracas part 1. It consists of a single staff in 4/4 time. The first measure is marked with a '4's' above it and contains four quarter notes. The second measure contains four eighth notes. The third measure contains four eighth notes. The fourth measure contains four eighth notes. The fifth measure contains four eighth notes. The sixth measure contains four eighth notes. The seventh measure contains four eighth notes. The eighth measure contains four eighth notes. The piece ends with a double bar line.

Mar.  Musical notation for Maracas part 2. It consists of a single staff in 4/4 time. The first measure contains four quarter notes. The second measure contains four quarter notes. The third measure contains four quarter notes. The fourth measure contains four quarter notes. The fifth measure contains four quarter notes. The sixth measure contains four quarter notes. The seventh measure contains four quarter notes. The eighth measure contains four quarter notes. The piece ends with a double bar line.

Mar.  Musical notation for Maracas part 3. It consists of a single staff in 4/4 time. The first measure contains four quarter notes. The second measure contains four quarter notes. The third measure contains four quarter notes. The fourth measure contains four quarter notes. The fifth measure contains four quarter notes. The sixth measure contains four quarter notes. The seventh measure contains four quarter notes. The eighth measure contains four quarter notes. The piece ends with a double bar line.

PERMS

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

♩ = 45-130

Mar.
Piano
B. Guit.
Rack/
Drumset


The first system of the musical score is in 4/4 time. It features five staves: Maracas (Mar.), Piano, Bass Guitar (B. Guit.), and Rack/Drumset. The tempo is marked as quarter note = 45-130. The Maracas part consists of eighth-note patterns with various accidentals. The Piano part has a treble clef with eighth-note patterns and a bass clef with sustained chords. The Bass Guitar part plays a steady eighth-note pattern. The Rack/Drumset part uses a 'r l' pattern, where 'r' represents a snare drum and 'l' represents a bass drum.


Mar.
Piano
B. Guit.
Rack/
Drumset


The second system continues the piece. The Maracas part shows a change in the melodic line with flats. The Piano part continues with similar eighth-note patterns and sustained chords. The Bass Guitar part maintains its eighth-note pattern. The Rack/Drumset part continues with the 'r l' pattern.


Mar.
Piano
B. Guit.
Rack/
Drumset

The third system concludes the exercise. The Maracas part features a final melodic phrase with sharps. The Piano part continues with eighth-note patterns and sustained chords. The Bass Guitar part maintains its eighth-note pattern. The Rack/Drumset part continues with the 'r l' pattern.

Mar. 

Piano 

B. Guit. 

Rack/ Drumset 

Mar. 

Piano 

B. Guit. 

Rack/ Drumset 

Mar. 

Piano 

B. Guit. 

Rack/ Drumset 

Mar.

Piano

B. Guit.

Rack/ Drumset

The first system of music consists of four staves. The Maracas staff (top) is in treble clef with a key signature of two flats and a 4/4 time signature, playing a melodic line with eighth and sixteenth notes. The Piano staff has two parts: the right hand continues the melodic line, while the left hand plays a steady eighth-note accompaniment. The Bass Guitar staff (B. Guit.) plays a rhythmic eighth-note pattern. The Rack/Drumset staff shows a drum pattern with 'r' and 'l' symbols indicating right and left drum hits.

Mar.

Piano

B. Guit.

Rack/ Drumset

The second system of music also consists of four staves. The Maracas staff continues the melodic line from the first system. The Piano staff's right hand continues the melody, while the left hand plays a steady eighth-note accompaniment. The Bass Guitar staff continues its rhythmic eighth-note pattern. The Rack/Drumset staff shows a drum pattern with 'r' and 'l' symbols. The system concludes with a double bar line.

Broccoli

4's $\text{♩} = 50-150$

Mar. 1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3

Piano

B. Guit.

Rack/ Drumset

DS should play accents while keeping time

2's 4's

Mar. 1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3 4 3 2 1 3 2 1 4

Piano

B. Guit.

Rack/ Drumset

2's

Mar. 2 1 4 3 1 4 3 2

Piano

B. Guit.

Rack/ Drumset

1's

Mar. 

Piano 

B. Guit. 


Rack/ Drumset 

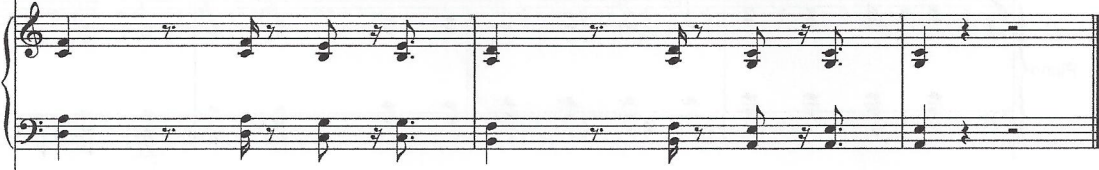
Mar. 

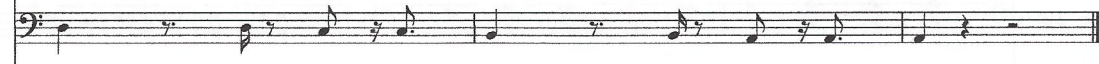
Piano 

B. Guit. 

Rack/ Drumset 

Mar. 

Piano 

B. Guit. 

Rack/ Drumset 

Advanced Combinations

This 4-mallet exercise works on the independence 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.

A

♩ = 50-100

B

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.

M ♩ = 176

Perc 1 Shaker

Perc 2 Wind Chimes

China

115

mp < *f*

Perc 1 Snare

Perc 2 Sus. Cymbal

120

mp *f* (choke)

mp *f*

N Crash China Splash

Perc 1

Perc 2 Bass Drum

125

f *mf* *mp*

Perc 1 Toms

Perc 2

130

mf *f*