

Paradigm 2024 Front Ensemble Packet - Keyboard

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. The top of the keys 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.

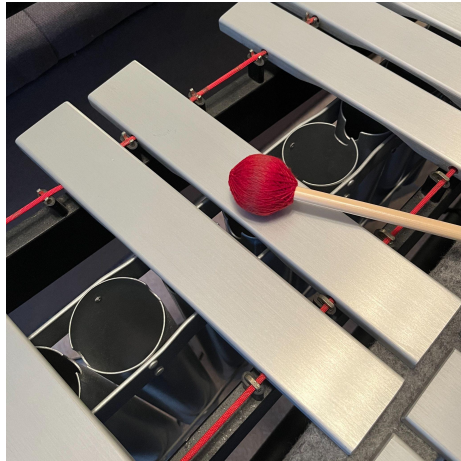
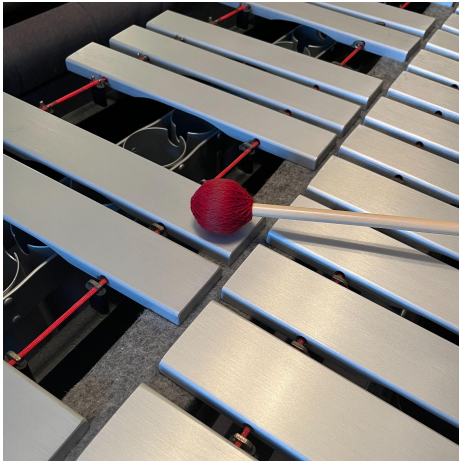
Synth Technique

- Fingers should have a natural curve to them when placed on keys, with the thumb relaxed and straight.
- Keys should be played from the top portion of the pad of the finger. Avoid playing directly on the nail or on the full pad of the finger. Correct curvature of the fingers will encourage this!
- Wrists should be relaxed with a slight hover determined by curvature of the fingers. Do not sink wrists below the level of the keys or rest on the stand.
- Numbers are used to denote fingering in piano sheet music. Starting with 1 for both thumbs, and moving to 5 for both pinkies.

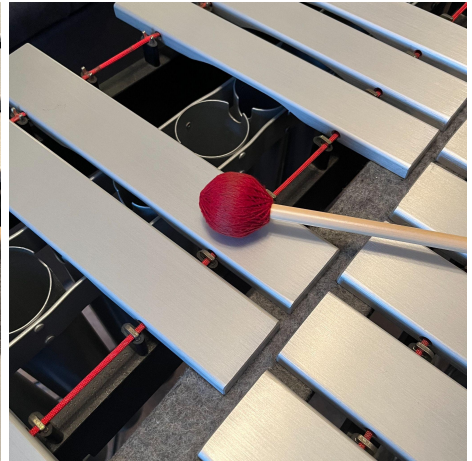
Check Patterns & Timing Exercises: Will be played on chosen note in two separate octaves, using thumbs, while following the sticking of the mallet and rack players.

Playing Zones

YES!!



NO!!!



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.

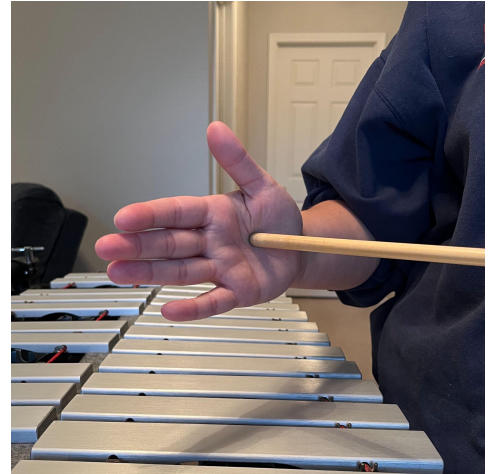
*When playing, wrists should be low to the board, and palms should be almost flat.



Four Mallet Technique

All mallet players will use the Stevens technique.

1. Put your hand in front of you, in a 'blade' shape, like you are going to shake someone's hand. Place a mallet in the palm of your hand with the end just under your thumb muscle. Your middle finger should hold the end of the mallet in place.
2. The shaft of the mallet should sit on the first knuckle of your pointer finger, which will act as a "perch" for the mallet. Your thumb should rest on top of the mallet, creating a "T" shape with your pointer finger. There should be enough pressure to keep the mallet from moving out of place, but not so much that you become tense.
3. Place the second mallet between your ring and middle fingers and grip the shaft with your pinky and ring fingers. There should be a minimal amount of mallet extending beyond your pinky finger.
4. The wrist should be in a straight line with the forearm, so the forearm is bisecting the two mallets. The thumbnail should be pointing at the ceiling. Both mallets should be parallel to the keyboard when at rest.



Stroke Types

Piston/Full Stroke: A 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.

Double Vertical: (4 Mallet specific) The double vertical stroke occurs when both mallets move and strike the keyboard at the same time. This stroke should mimic the piston stroke with two mallets and should be played primarily with the wrist.

Single Independent: (4 Mallet specific) A single independent stroke is achieved by rotating the playing mallet around the non-playing mallet. The height of the non-playing mallet should stay at the height designated for that dynamic. This stroke should also mimic the piston stroke, with mallets starting and stopping from the same height.

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

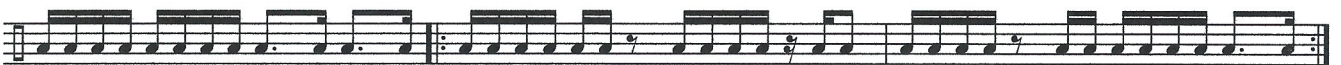
Duple 1-Note Timing



Duple 3-Note Timing



Duple 2-Note Timing



Triplet 1-Note Timing



Triplet 2-Note Timing



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.

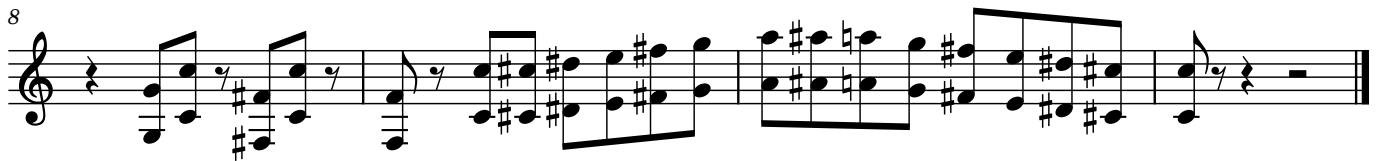
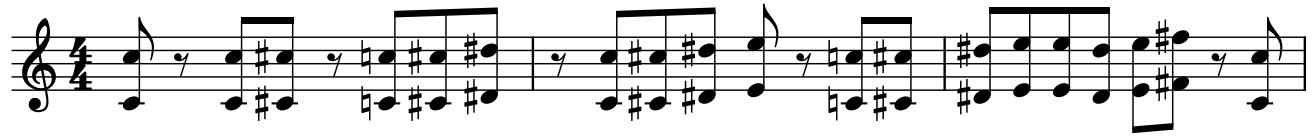
$\text{♩} = 90 - 150$ Continue to the next key...

The score is arranged in five staves. The Maracas staff (top) uses a treble clef and contains a melodic line with eighth-note patterns. The Piano staff uses a grand staff (treble and bass clefs) and features a bass line with sustained chords and a treble line with eighth-note patterns. The Bass Guitar staff uses a bass clef and plays a simple eighth-note bass line. 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 simplified rhythmic notation with letters R, L, and B indicating right, left, and bass drum hits.

Piston

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

50-120bpm



8-16

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

Kendell Roberts

Mallets

Piano

R R R R R L R L

Mlts.

Pno.

1 2 3 4 1 5

Mlts.

Pno.

1 4 3 1 2 1 2 3 1 2 3 4 1 2 3 4 2 3 4 5

Mlts.

Pno.

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 and quintuplets. The Piano part consists of a simple bass line with chords. The Bass Guitar part follows a similar eighth-note pattern.

This system contains measures 5 through 8. The Maracas part continues with eighth-note patterns, including sextuplets and triplets. The Piano part has a more complex bass line with chords. The Bass Guitar part continues with eighth notes.

This system contains measures 9 through 12. The Maracas part features eighth-note patterns with quintuplets and sextuplets. The Piano part has a bass line with chords. The Bass Guitar part continues with eighth notes.

This system contains measures 13 through 16. The Maracas part continues with eighth-note patterns. The Piano part has a bass line with chords. The Bass Guitar part continues with eighth notes.

SRT

50-76bpm

Greg Tsalikis

Musical score for the first system of 'SRT'. The score is written for three instruments: Maracas (Mar.), Piano, and Bass Guitar (B. Guit.). The Maracas part is in the bass clef and features a complex rhythmic pattern of eighth and sixteenth notes. The Piano part is in the treble clef and consists of a steady eighth-note accompaniment. The Bass Guitar part is in the bass clef and plays a simple eighth-note bass line. The piece is in 4/4 time and consists of 12 measures.



Continue up in Broccoli Chords

Musical score for the second system of 'SRT'. The score is written for three instruments: Maracas (Mar.), Piano, and Bass Guitar (B. Guit.). The Maracas part continues with a similar rhythmic pattern. The Piano part continues with the same eighth-note accompaniment. The Bass Guitar part continues with the same eighth-note bass line. The piece is in 4/4 time and consists of 12 measures.

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 ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The keyboard part is characterized by a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The right hand features several triplet patterns, indicated by a '3' above the notes. The rack part begins at measure 16, mirroring the keyboard part's accompaniment. The score concludes with a double bar line and a final note in the right hand.

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 a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest. The fifth measure contains a quarter note followed by a quarter rest. The sixth measure contains a quarter note followed by a quarter rest. The seventh measure contains a quarter note followed by a quarter rest. The eighth measure contains a quarter note followed by a quarter rest. 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 a quarter note followed by a quarter rest. The second measure contains a quarter note followed by a quarter rest. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest. The fifth measure contains a quarter note followed by a quarter rest. The sixth measure contains a quarter note followed by a quarter rest. The seventh measure contains a quarter note followed by a quarter rest. The eighth measure contains a quarter note followed by a quarter rest. 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 score is in 4/4 time. The tempo is marked as quarter note = 45-130. The music is written for four staves: Maracas (top), Piano (middle), Bass Guitar (bottom), and Rack/Drumset (bottom). The Maracas part features a melodic line with eighth notes and some chromaticism. The Piano part has a steady eighth-note accompaniment in the right hand and sustained chords in the left hand. The Bass Guitar part plays a rhythmic eighth-note pattern. The Rack/Drumset part shows a drum pattern with 'r' for right and 'l' for left.


Mar.
Piano
B. Guit.
Rack/
Drumset


The second system continues the piece. The Maracas part has a chromatic descent in the second measure. The Piano part continues with eighth-note accompaniment and sustained chords. The Bass Guitar part maintains its rhythmic pattern. The Rack/Drumset part continues with its drum pattern.


Mar.
Piano
B. Guit.
Rack/
Drumset

The third system concludes the exercise. The Maracas part has a chromatic ascent in the final measure. The Piano part continues with eighth-note accompaniment and sustained chords. The Bass Guitar part maintains its rhythmic pattern. The Rack/Drumset part continues with its drum 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 

Mar. 

Piano 

B. Guit. 

Rack/ Drumset 

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

Mar.

Piano

B. Guit.

Mar.

Piano

B. Guit.

B

Mar.

Piano

B. Guit.

Mar.

Piano

B. Guit.

This system contains the first four measures of the piece. The Maracas part (top staff) features a complex rhythmic pattern with eighth and sixteenth notes. The Piano part (middle staves) has a treble clef staff with sustained chords and a bass clef staff with a steady eighth-note accompaniment. The Bass Guitar part (bottom staff) plays a rhythmic pattern of eighth notes, often with a slash indicating a specific technique.

Mar.

Piano

B. Guit.

This system contains the next four measures of the piece. The Maracas part continues with its intricate rhythmic pattern. The Piano part shows a progression of chords in the treble clef and continues the eighth-note accompaniment in the bass clef. The Bass Guitar part maintains its rhythmic role, with some measures showing a change in the eighth-note pattern.

Paradigm Percussion 2023 Show Chunk “Boom... Roasted”

-You should be prepared to play letter M to measure 130 on whatever instrument you are auditioning for. For mallet players, it is best to prepare for all mallet positions as you may be moved around during auditions.

-Rack Players: 2 variations of this chunk can be found in the Auxiliary Packet. Please know BOTH.

176bpm

Synth. 1

Glock. 107 108 109 M 111 112 113 114 115

Xyl./Cr.

Vib. 1

Mar. 1 *mp* *f* *mp* *f* 1 2 4 1 2 4 3 3 2 3 2 4 1 2 3

Dr. Set *mp* *f* *mp* *f*

Synth. 1

Glock.

Xyl./Cr.

Vib. 1

Mar. 1

Dr.Set



Synth. 1

Glock.

Xyl./Cr.

Vib. 1

Mar. 1

Dr.Set

123 124 125 126 127 128 129

R L R

R L R

3 3 4 2 3 2 3

4 2 3 1 4 2 3 2 3 3 2

gradually close hihat

gradually open hihat

mp *f* *pp*