

BBHHS MARCHING PERCUSSION AUDITION 2020-21

Hi all!

This is a little different this year, so please read carefully and ask questions if you have any. You can reach me by email at scottvelardo@yahoo.com, or on the drumline's Remind app.

There are some instruction videos I'm making to teach the things we'd normally do in a rehearsal camp. You will be notified as soon as they are available. The first two episodes are ready to post, and I'll try to hurry the next few along, so stay tuned!

Happy drumming,
Scott

THE AUDITION

Read and follow this packet's directions, here and for each Excerpt for each instrument; they may not all be the same directions!

Watch the first two episodes of the Video series for info on setting up, posture, marking time, count-offs, etc. The third episode will include info on stick and mallet grips for each instrument. I will release all those videos ASAP.

If you have first and second choice parts you'd like to play, you may choose to audition for more than one instrument, but you must submit a complete, separate audition recording(s) for each one. *You may not reuse video/audio footage.*

For each Excerpt, demonstrate the Count-off, Sticks out and Mark Time. The exception will be that Marking time while playing a keyboard instrument is optional (I may consider scoring bonus points if done well, however!)

Practice with a metronome. Perform with a metronome on all Excerpts except "Rumba Mama" and "The Fellas." To keep time on those, you must internalize the pulse and count it, feel it and move with it! Remember that if your part has rest space (bass drum and cymbals especially), I won't be able to tell what you're playing if you don't keep good time during the rests. (Your Mark Time will help you be steady, and help me stay with you.)

Evaluations will be made on the following criteria: Technique (hand position/grip, stroke/stick control, sound production/tone quality; Musicality (accuracy, articulation/dynamics, interpretation, tempo); Posture and Mark Time. Each criterion is worth a certain number of points, which will be scored and then points added up. After all auditions have been heard, and not before, the scores on each Evaluation Sheet will be totaled, and then compared with other scores.

Be mindful of your chosen tempos. Play as close to the indicated tempo as possible, but it is better to play slower and more accurately than to be unsteady and inaccurate because the music is too fast for you. Bonus points for accurate memorization, if we can see that you're not reading. Perform any and all repeats as indicated on the page.

Even though it may not have a spot on the score sheet, the demeanor with which you carry yourself makes a difference, too. This is your chance to make the judges get the impression of you that you want

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them to have, so think about how to be, and demonstrate, your best self. This is a military band/drum corps-style performance, so observe how successful performers present themselves in that style.

Remember that audition results are but one of the factors considered when assigning instrument parts. Every effort will be made to place everyone where they will have the best possible learning opportunity, while being a valuable contributor to the percussion section and the band. All parts are necessary; there are no dispensable pieces of the puzzle!

RECORDING YOURSELF

After doing video lessons for a little while, watching previous audition videos, and shooting those instruction videos you'll soon see, I have found some things to consider.

Set up your camera so your hands, feet, instrument and posture can be seen, since those are the things we have to evaluate in your performance. I recommend the camera directly in front of you, or just slightly to one side, about shoulder-high. Set it far enough away and angled just enough to get you in the frame but not give a distorted view. Place your music stand slightly to one (the other) side, so it doesn't hide you from the camera, but is easy for you to see while standing at Attention. Setting up at a mallet keyboard instrument may be different; read on.

Also, either set the camera (and/or crop your video) so the image of you fills as much of the screen as possible. In order to capture feet, hands and posture, the camera may be fairly far away from you. This might make it difficult to see details of hand technique. So find the best compromise you can.

Set up so you are lighted from the front and sides, not with a light source behind you. Having the light behind you will make you look like a formless, shadowy ghost. Which might be kind of cool, but is not helpful. Watch out for inopportune shadows, too.

If your technology allows it, adjust the Input Gain of your microphone so the sound doesn't distort, and doesn't compress too much. Most devices such as laptops, computers and phones have a Compressor/Limiter built in, to keep loud sounds low and bring soft sounds up. This is helpful when having a phone conversation or watching a movie. But for recording music, it can be a problem, because drums (even practice pads) are loud enough to shut the mic off entirely. Most devices have a setting where you can adjust or disable the Compressor. If you can find it, that might be useful. You may have to experiment with how it sounds when on off, or adjusted. If you can't adjust it, but it seems to overload and shut off on you, try muffling the room you're in by placing pillows, blankets or other soft things wherever an echo might come from. You can also place a layer or two of towel over the microphone and see if that helps. You may need to get creative!

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AUDITION REPERTOIRE

Mallet Keyboards / Front Ensemble

Set up properly; Matched Grip; Piston Strokes on Mallets, various strokes on snare drum

1. '20 Eight-Sixteen — on Snare drum; Mark Time
 - a. 12" at 90 bpm
 - b. 6" at 106-150 bpm
2. Glenn's Accents — on Snare drum; Mark Time — 9"/3"- 106-150 bpm
3. Double Beat — Mallet 1 preferred; 100-120 bpm
4. Triplet Roll — Mallet 1 preferred; 112-120 bpm
5. George Hamilton Green — half-note=80-120 bpm
— Play in three Major Keys of your choice, NOT including B-flat.
6. "Rumba Mama" Keyboard 2 part at 100-112bpm

Snare Drum

Use Traditional Grip; Set up drum properly; Count-off, Sticks out, Mark Time

1. '20 Eight-Sixteen
 - a. 12" at 90 bpm; twice through
 - b. 6" at 106-150 bpm; twice through
2. Glenn's Accents — 9"/3"- 106-150 bpm; Repeats as written
3. Double Beat — 9" throughout at 90 bpm; then 6" at 116-120 bpm
4. Triplet Roll — 6"/3" at 130 bpm; then 12"/6" at 108 bpm
5. "Rumba Mama" Follow the Accent-Tap Guide Tempo = 100-112

Tenors

Use Matched Grip — German or American positions are acceptable, for now;

Set up properly; Count-off, Sticks out, Mark Time

1. '20 Eight-Sixteen — Single drum
 - a. 12" at 90 bpm;
 - b. 6" at 106-150 bpm
2. Glenn's Accents — 9"/3"- 106-150 bpm (Single drum); Repeats as written
3. Double Beat — Play on one surface the first time through. Do split motions on the repeat, if you have an instrument to do it on.
 - a. 9" Rebound strokes throughout at 90 bpm
 - b. 6" at 116-120 bpm
4. Triplet Roll — 6"/3" at 130 bpm; then 12"/6" at 108 bpm
5. "Rumba Mama" (Quads part) Follow the Accent-Tap Guide — Tempo = 100-112

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AUDITION REPERTOIRE (cont.)

Bass Drum

Use Matched Grip — German position, for now

Play on a snare drum or practice pad; If you want to ALSO play on a vertical bass drum, that's a bonus!

Set up properly; Count-off, Sticks out, Mark Time

1. '20 Eight-Sixteen — Snare drum
 - a. 12" at 90 bpm;
 - b. 6" at 106-150 bpm
2. Glenn's Accents — Snare drum — 9"/3" - 106-150 bpm
3. Double Beat
 - a. SD part: 9" throughout at 85 bpm;
 - b. 6" at 100 bpm;
 - c. Second Bass Drum part (treble space E); 100bpm
4. Triplet Roll — Second Bass Drum part (treble space C); 100-120 bpm
5. "The Fellas" top BD (treble E space); 100-112 bpm

Cymbals

Set up the instrument properly; Use Matched Grip — German position, for now

To demonstrate cymbal parts, you can use cymbals if you have them, or use your hands to mimic the motions you'd use to make the right sounds and silences. Where appropriate, feel free to use visually interesting techniques and interpretations!

1. '20 Eight-Sixteen — Snare drum
 - a. 12" at 90 bpm
 - b. 6" at 106-150 bpm
2. Glenn's Accents — Snare Drum — 9"/3" — 106-150 bpm
3. Double Beat — Snare drum
 - a. Snare drum — 9" — 85 bpm
 - b. Cymbal part — bottom and unisons — 108 bpm
4. Triplet Roll
 - a. Snare drum — 6"/3" — 90-120 bpm
 - b. Third Cymbal Part (treble line B) and unisons
— Valuation crashes, Full crashes, forte-piano
5. "The Fellas" — Second Cymbal Part (treble space C) and unisons
— I see opportunities to use Sizzle, Tizzup, Crash/Choke, Valuation crash, maybe the Tap-crash;
Let's see how **you** interpret the part!