

# **Chestatee 2022 Font Ensemble Audition Packet**



The following is the audition material for the 2022 season of the Chestatee High School Drumline. All persons auditioning will be held responsible for the exercises in the packet as well as the technique used to play each individual exercise. This packet will contain a technique breakdown to provide each potential member with the necessary technique needed to play at the highest and most consistent level. Thank you so much for your interest in the 2022 season and the best of luck to all of you.

Matt Young

Director of Bands

Chestatee High School

## **Technique Breakdown**

Sound production is a very important aspect for every percussionist and for the front ensemble to be successful a unified and consistent approach to the keyboard will produce a high quality of sound at all dynamic levels. Here at Chestatee High School, the approach that we use is a velocity approach that we like to call a “piston stroke” approach to playing. In other words the player will use the weight of the arm and hand to bring out the sound that the mallet keyboard produces by striking the instrument from the “up” position and pulling it back as fast as possible. The breakdown of the technique is fairly simple and should be as follows:

### **Body Position**

When you first approach the instrument, the instrument should be at a comfortable height. Simply rotating your arms upward towards the board would leave you in a comfortable (almost 90° angle); parallel with the board. Your arms should feel like they are at a natural “falling” point. Your stance should be shoulder width apart with toes pointed slightly out from your body, while maintaining about a hand’s width away from the board. Take some time in front of a board and find a relaxed natural position based around this description

### **Set Position**

Mallet heads are aligned equally at full wrist extension above the keyboard, which is also the top of the Piston Stroke. Distance between mallet heads will change depending on the interval to be played. Mallet heads should angle in and create an “A” shaped frame that is maintained as we move around the keyboard. Keep the wrists low and do not use your arm to raise the mallets. Stay relaxed at all times



## 2 Mallet Technique



Divide the mallet shaft into thirds. Place the bottom third in the palm of your hand gripping the mallet with your pinky and ring fingers. Your index finger and thumb should line up directly on the third division of the mallet leaving approx. 2" of the mallet sticking out of the back of your hand. The thumb and index finger should connect with the mallet at your first knuckle. A natural space should occur between the first and second and the thumb and index fingers. At most tempos we will encounter (for the exception of very brisk tempos) the front and back of your grip should be relatively relaxed. The back should be a tad more stable to create a solid foundation, but the front between the thumb and index finger should be relaxed until very fast tempos.

The "middle fulcrum" makes use of the weight of your arm with the added benefit of more dexterity and more moderate to brisk tempos as in front fulcrum. Ninety-five percent of the stroke should come from the wrist so it is important that the technique in the hand is solid. The back fingers should remain closed into the palm and the index finger can be slightly relaxed (but not pointed). The other five percent should come from the arm as an extension of a full wrist stroke. There will be exceptions at times but this will be the standard. A marimba or vibraphone played with mallets does not have rebound so this approach allows us to create our own rebound for the Piston Stroke. The mallets should feel heavy in your hands. Be sure that most of the weight that you feel is in the middle of your grip. Not the front or back.

## **4 Mallet Technique: Stevens Grip**

Stevens grip, named after its creator Leigh Howard Stevens, is the most commonly-used 4 - mallet grip in the United States and in the marching percussion world.

### **GENERAL CONCEPTS:**

- The wrists move in a “chopping” motion rather than the “patting” motion used in 2-mallet technique
- Palms face each other
- Knuckles are stacked vertically
- Thumbnails are facing the ceiling



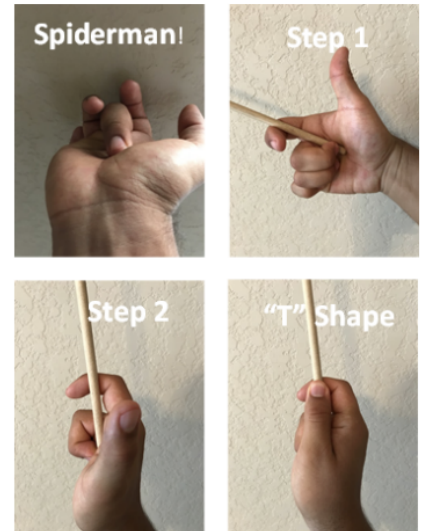
### **OUTSIDE MALLET:**

Grip the mallet with your pinky and ring finger. The pinky is our “anchor” and must wrap all the way around the mallet providing the foundation for the grip. There should be about an inch to an inch and a half of mallet protruding behind your pinky. (NOTE: this is actually a modified Stevens grip, many online resources will say to have only a half inch of mallet behind the pinky. This modified grip provides a bit more stability and power for the high demands of marching applications). The outer mallet should go up at about a 45 degree angle in relationship to the forearm. This will ensure the mallets will hang evenly when the inner mallet is added to the grip.



## **INSIDE MALLET:**

Place the mallet in the center palm of your hand just under your thumb muscle. Your middle finger is wrapped around the mallet, holding it into your palm/thumb muscle with the fingertip (similar to Spider-Man's web shooting action!) Your index finger now acts as a shelf for the inside mallet, and the mallet should be able to rest without any pressure in your hand. We will call this the "bridge". Just like any real bridge, it must never falter or bend. The index finger must always stay out and never curl into your hand at any time.

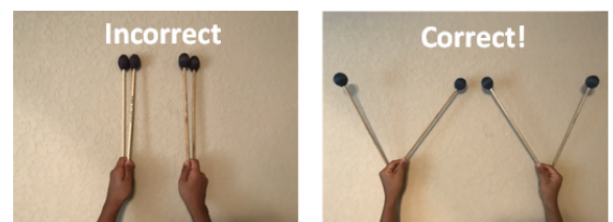


## **SETUP:**

Finally, place your thumb on the inside mallet directly over the first knuckle of your index finger. The thumb rests on top of the mallet and applies only the minimal amount of pressure to keep it in place. The thumb contacts the mallet with the fleshy part of the thumb, not the tip of the thumb (as seen right). Do not bend your thumb and introduce extraneous pressure. This will allow you to freely change intervals as well as maintain a relaxed grip.



With two mallets in each hand, hold the mallets firmly in the "chopping" position. The mallets should naturally rest in the interval of about a fifth. Lower your hands to the instrument (or the floor if an instrument is not available) and press down so the mallets become even horizontally. Lift the wrist using the "chopping" motion and keep the mallets aligned.



# ***DYNAMIC LEVELS***

***p*** — *piano* — 3"

0 degrees

Sticks are parallel to the playing surface

***mp*** — *mezzo piano* - 6"

22.5 degrees

***mf*** — *mezzo forte* - 9"

45 degrees

***f*** — *forte* - 12"

67.5 degrees

***ff*** — *fortissimo* - 15"

90 degrees

Sticks are fully extended, perpendicular to the playing surface

# Legatos

Staff 1: Vibes, Legatos. Measures 1-6. Dynamics: *p*. The staff contains six measures of music. Measures 1-3 feature a steady eighth-note pattern with a treble clef and a key signature of one flat. Measures 4-6 continue the pattern with some melodic variation. Dynamic markings include *p* at the end of measure 5.

7

Staff 2: Vibes, Legatos. Measures 7-11. Dynamics: *f*. The staff contains five measures of music. Measures 7-8 feature a steady eighth-note pattern. Measures 9-11 continue the pattern with some melodic variation. Dynamic markings include *f* at the end of measure 9.

12

Staff 3: Vibes, Legatos. Measures 12-16. Dynamics: *p*. The staff contains five measures of music. Measures 12-13 feature a steady eighth-note pattern. Measures 14-16 continue the pattern with some melodic variation. Dynamic markings include *p* at the end of measure 14.

# Legatos

Musical staff 1: Treble clef, 8 measures of eighth-note chords with accents. The first four measures are chords (C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5). The last four measures are chords (G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5). A piano (*p*) dynamic marking is placed below the final measure.

7

Musical staff 2: Treble clef, 8 measures of eighth-note chords with accents. The first four measures are chords (C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5). The last four measures are chords (G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5). A forte (*f*) dynamic marking is placed below the first measure.

12

Musical staff 3: Treble clef, 8 measures of eighth-note chords with accents. The first four measures are chords (C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5). The last four measures are chords (G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5). A piano (*p*) dynamic marking is placed below the first measure.



♩=132

3

10

17

22

4

# TGIF

♩=132

3

10

17

22

4

♩=132

3

10

17

22

4

♩=132

**3**

10

17

22

**4**

♩=132

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩=132. The music features a consistent pattern of chords in the right hand and eighth notes in the left hand. Dynamics include *f* (forte) and *f* (forte).

7

Musical notation for measures 7-12. Measure 7 features a melodic flourish in the right hand. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *mp* (mezzo-piano).

13

Musical notation for measures 13-18. Measures 13-14 feature a melodic flourish in the right hand. Dynamics include *f* (forte).

19

Musical notation for measures 19-23. The right hand plays a steady eighth-note melody, while the left hand plays eighth notes. Dynamics include *f* (forte).

24

Musical notation for measures 24-28. The right hand plays a steady eighth-note melody, while the left hand plays eighth notes. Dynamics include *f* (forte).

♩=132

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩=132. The music features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *f* (forte) and *f* (forte).

7

Musical notation for measures 7-12. The score continues with the same rhythmic pattern. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *mp* (mezzo-piano).

13

Musical notation for measures 13-18. The score continues with the same rhythmic pattern. Dynamics include *f* (forte).

19

Musical notation for measures 19-23. The score continues with the same rhythmic pattern.

24

Musical notation for measures 24-28. The score concludes with the same rhythmic pattern. Dynamics include *f* (forte).

♩=132

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 132. The music features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *f* (forte) and *f* (forte).

7

Musical notation for measures 7-12. The score continues with the same rhythmic pattern. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *mp* (mezzo-piano).

13

Musical notation for measures 13-18. The score continues with the same rhythmic pattern. Dynamics include *f* (forte).

19

Musical notation for measures 19-23. The score continues with the same rhythmic pattern. Dynamics include *f* (forte).

24

Musical notation for measures 24-28. The score continues with the same rhythmic pattern. Dynamics include *f* (forte).

♩=132

*f*

7

13

19

24

*f*



♩=132

Measures 1-8 of the drum set notation. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with dynamic markings like accents and slurs. A double bar line is present at the end of measure 8.

9

Measures 9-15 of the drum set notation. The notation includes various note values and rests, with dynamic markings like accents and slurs. A double bar line is present at the end of measure 15.

16

Measures 16-21 of the drum set notation. The notation includes various note values and rests, with dynamic markings like accents and slurs. A double bar line is present at the end of measure 21.

22

Measures 22-25 of the drum set notation. The notation includes various note values and rests, with dynamic markings like accents and slurs. A double bar line is present at the end of measure 25.

26

Measures 26-29 of the drum set notation. The notation includes various note values and rests, with dynamic markings like accents and slurs. A double bar line is present at the end of measure 29.

♩=132

Musical notation for measures 1-6. The piece is in 4/4 time with a tempo of 132 bpm. The key signature has four sharps (F#, C#, G#, D#). The bass clef part features a rhythmic pattern of eighth notes with a 'z' (accidental) above them, starting with a forte (*f*) dynamic. The treble clef part is mostly silent, with a few notes in the first measure.

7

Musical notation for measures 7-14. The bass clef part continues with the eighth-note pattern. In measure 7, there is a whole rest in the bass and a quarter rest in the treble. From measure 8 onwards, the bass clef has a steady eighth-note accompaniment while the treble clef plays chords.

15

Musical notation for measures 15-22. The bass clef part continues with the eighth-note accompaniment. The treble clef part features a series of chords, starting with a forte (*f*) dynamic in measure 15. The chords are mostly triads and dyads.

23

Musical notation for measures 23-30. The bass clef part continues with the eighth-note accompaniment. The treble clef part features a series of chords, some with a forte (*f*) dynamic. The piece concludes with a final chord in measure 30.

# DOUBLE SHUFFLE (GOT)

♩=132 **A**

4 8 *f* 3 3 3 2

19 9 2

# DOUBLE SHUFFLE (GOT)

$\text{♩} = 132$  **A**

4

**f**

3

3

3

13

**f**

3

3

3

24

$\phi v$

$\phi v$

$\phi v$

$\phi v$

$\phi v$

$\phi v$

31

$\phi v$

$\phi v$

$\phi v$

$\phi v$

$\phi v$

2

# DOUBLE SHUFFLE (GOT)

♩ = 132

**A**

4

*f*

13

*f*

24

31

2

# DOUBLE SHUFFLE (GOT)

♩=132 **A**

4 *f*

13 *f*

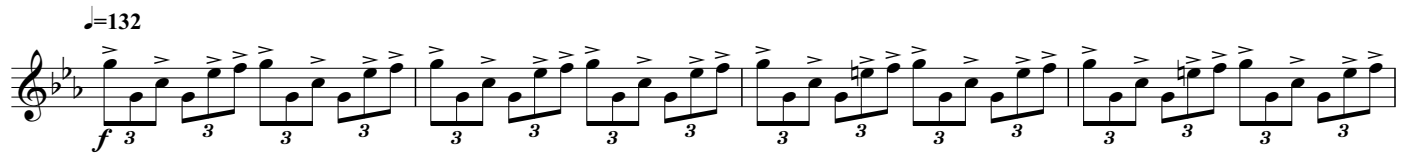
24

31

2

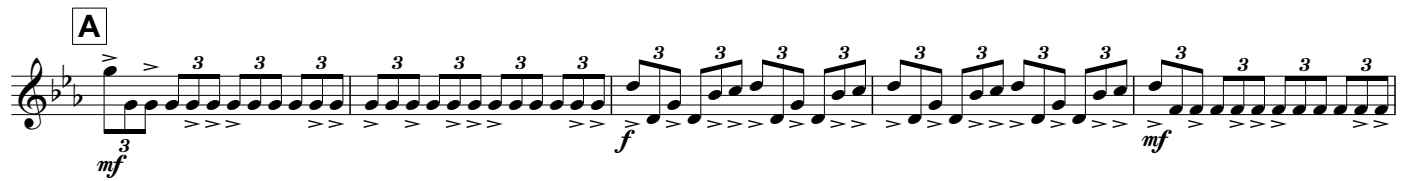
# DOUBLE SHUFFLE (GOT)

$\text{♩} = 132$



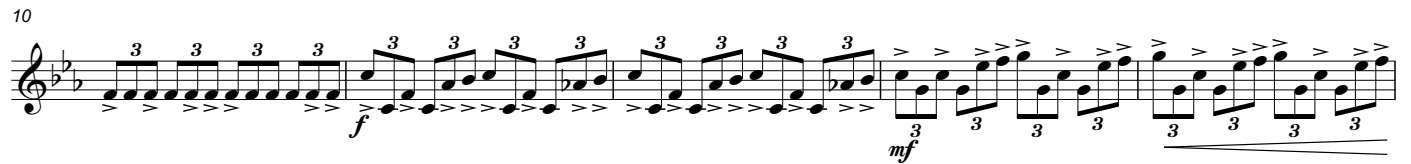
*f*

**A**



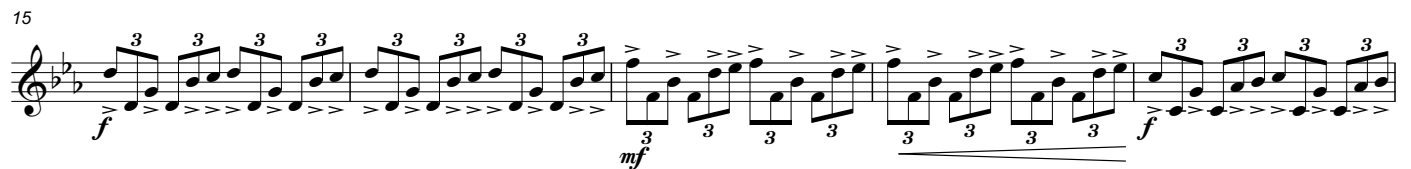
*mf* *f* *mf*

10



*f* *mf*

15

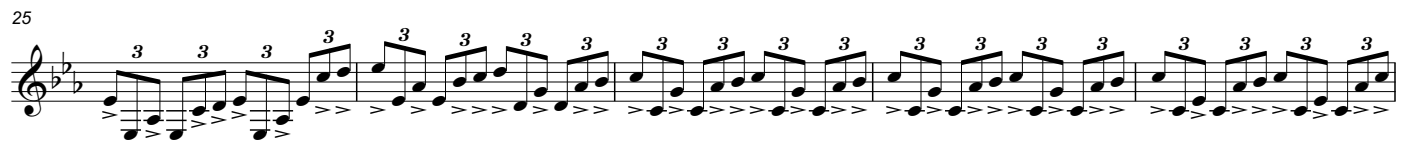


*f* *mf* *f*

20



25



30



34



# DOUBLE SHUFFLE (GOT)

Arr. Matt Young

$\text{♩} = 132$

**A**

10

15

20

25

30

34



# DOUBLE SHUFFLE (GOT)

Arr. Matt Young

$\text{♩} = 132$

*f*

**A**

*mf* *f* *mf*

10

*f* *mf*

15

*f* *mf*

20

*f* *mf*

25

*f* *mf*

30

*f* *mf*

34

*f* *mf*

# DOUBLE SHUFFLE (GOT)

♩=132

*f* *f*

Detailed description: This is the first staff of music, starting at measure 1. It features a double shuffle pattern in 2/4 time, consisting of eighth notes and eighth rests. The pattern is primarily composed of triplet eighth notes, with some individual eighth notes interspersed. The music is marked with a tempo of 132 beats per minute. Dynamic markings include a forte (*f*) marking at the beginning and a crescendo leading to another *f* marking in the middle of the staff.

**A**

*f* *f* *f*

Detailed description: This is the second staff of music, starting at measure 5. It continues the double shuffle pattern. A section marker 'A' is placed in a box at the beginning of the staff. The music is marked with a forte (*f*) dynamic at the start, followed by a crescendo to *f* in the middle, and another crescendo to *f* towards the end of the staff.

10

*f* *f*

Detailed description: This is the third staff of music, starting at measure 9. It continues the double shuffle pattern. The music is marked with a forte (*f*) dynamic at the start, followed by a crescendo to *f* in the middle, and another crescendo to *f* towards the end of the staff.

15

*f* *f* *f*

Detailed description: This is the fourth staff of music, starting at measure 13. It continues the double shuffle pattern. The music is marked with a forte (*f*) dynamic at the start, followed by a crescendo to *f* in the middle, and another crescendo to *f* towards the end of the staff.

20

*f* *f*

Detailed description: This is the fifth staff of music, starting at measure 17. It continues the double shuffle pattern. The music is marked with a forte (*f*) dynamic at the start, followed by a crescendo to *f* in the middle, and another crescendo to *f* towards the end of the staff.

25

*f* *f* *f*

Detailed description: This is the sixth staff of music, starting at measure 21. It continues the double shuffle pattern. The music is marked with a forte (*f*) dynamic at the start, followed by a crescendo to *f* in the middle, and another crescendo to *f* towards the end of the staff.

30

*f* *f*

Detailed description: This is the seventh staff of music, starting at measure 25. It continues the double shuffle pattern. The music is marked with a forte (*f*) dynamic at the start, followed by a crescendo to *f* in the middle, and another crescendo to *f* towards the end of the staff.

34

*f*

Detailed description: This is the eighth and final staff of music, starting at measure 29. It continues the double shuffle pattern. The music is marked with a forte (*f*) dynamic at the start, followed by a crescendo to *f* in the middle, and another crescendo to *f* towards the end of the staff. The piece concludes with a final note and a double bar line.

# DOUBLE SHUFFLE (GOT)

Arr. Matt Young

$\text{♩} = 132$

*f*

**A**

The musical score is written for a double bass line on a single staff. It begins with a tempo marking of 132 beats per minute and a dynamic marking of *f* (forte). The piece is in 4/4 time and features a 'double shuffle' feel. The notation consists of eighth notes, with many of them grouped into triplets. Each triplet is marked with a '3' and a slur. Accents are placed above the first note of each triplet. The score is divided into measures, with measure numbers 11, 17, 23, 29, and 33 indicated at the start of their respective lines. The piece concludes with a double bar line at the end of the final measure.

# DOUBLE SHUFFLE (GOT)

Arr. Matt Young

The musical score is written on a single staff with a treble clef and a common time signature. The tempo is marked as 132. The piece features a double shuffle rhythm. The dynamics are primarily piano (*p*) and forte (*f*), with crescendos and decrescendos. A section labeled 'A' is enclosed in a box. The score is divided into four systems, with measure numbers 12, 23, and 31 indicated at the beginning of their respective systems. The first system starts with a tempo marking of 132 and includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a section labeled 'A'. The second system starts at measure 12 and continues with piano and forte dynamics. The third system starts at measure 23 and continues with piano and forte dynamics. The fourth system starts at measure 31 and concludes the piece with piano and forte dynamics. The score includes various musical notations such as slurs, accents, and a triplet of eighth notes in the first system.

Tape Sampler Keyboard [Strings]  
Tape Sampler Keyboard [Choir]

# DOUBLE SHUFFLE (GOT)

Arr. Matt Young

♩=132

**A**

Musical notation for measures 1-14. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩=132. The piece is in a shuffle feel. The bass line starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes with ties. The treble clef part is mostly rests.

15

Musical notation for measures 15-26. The bass line continues with the established shuffle rhythm, featuring various chordal textures and ties. The treble clef part remains mostly silent.

27

Tape Sampler Keyboard [Choir]

Musical notation for measures 27-34. The treble clef part begins with a melodic line, including a triplet of eighth notes in measure 29. The bass line continues with the shuffle rhythm. The piece concludes with a double bar line at the end of measure 34.