

# RAI MEN

## FRONT ENSEMBLE

2020

Audition Packet

## **Welcome**

Thank you for your interest in the Railmen Front Ensemble for the 2020 season! This packet contains information on the audition requirements and exercises. All of this material will be reviewed during the audition camps and performed at various tempos that will allow for accuracy and technical reinforcement.

If you are insecure with any of the techniques or exercises, don't stress. We will cover everything at the camp. We have an extremely talented and experienced staff that is dedicated to education. We are here to help!

## **What We Look For**

Railmen Indoor Percussion is a team. A team made up of individuals who are committed to one single thing: Doing whatever it takes to help the group succeed and function at the highest level.

### **Maturity:**

This is a highly active and competitive ensemble. We have a great deal of fun and embrace the unique and valuable personalities which form our group. However, we hold very high standards in how we perform, rehearse, and conduct ourselves as both musicians and people. We expect responsibility and a high level of maturity.

### **Humility:**

Humility does NOT mean lowering your chin and shuddering away. Rather, it means being teachable, coachable, flexible, and maintaining a selfless attitude. Learning to shift the attention from yourself to others. Maintaining a healthy "ego" and sense of pride, but without the arrogance. "Those who achieve the most brag the least".

### **Attitude:**

"Your attitude is your choice alone 100% of the time. Life is often 10% of what happens to you and 90% of how you react to it." We expect members to maintain and develop attitudes of contribution, optimism, service, and gratitude. Complaining, blame, negativity, pessimism, and laziness have no place in any high-level group.

### **Conduct:**

"How we treat others and act no matter if someone sees us or not." We represent Railmen and the state of Nebraska. What we say, how we say it, and our actions are a direct reflection on ourselves. When people think of the Railmen Indoor Percussion program, we hope to be known as a group with the highest class and integrity. Someone is always watching.

### **Work Ethic:**

The title speaks for itself: We work HARD. Everyone is a starter, and we depend on each other to function well. You must have an eagerness 100% of the time to work hard. Every day. Every rehearsal. Every performance.

## **Audition Requirements And Expectations**

For the audition, all applicants should prepare the following exercises from this packet:

- Phantom  $\frac{7}{8}$
- Oh Golly
- SSS Awareness
- Check Patterns
- London Bridge

We will work on all of the exercises in the packet, so please familiarize yourself with the others as well.

Some exercises may not have a Percussion/Synth/Bass/Guitar part for now.

Please bring a binder, pencils, and audition packet. Keyboard players, Railmen will provide mallets for you.

There will be an ensemble piece handed out at the camp. This will allow us to see how quickly you can learn new music.

## **Practice Tips**

**Set Goals-** make sure you know what you want to accomplish in each practice session. Also make sure you know what you are trying to accomplish with each exercise or musical phrase. Make a chart of tempo goals and memorization goals.

**Practice with a Metronome-** always. Rhythmic fluidity and accuracy along with strong pulse control are paramount.

**Go Slow-** this will develop your muscle memory and make you a stronger and more accurate player in the long run. Don't stress about the high-end tempos listed- they are long-term goals.

**Achieve a Consistent Sound-** between the hands. Check your stroke heights, playing zones, and fulcrum firmness. The goal is to achieve a dark, full and articulate quality of sound on EVERY note.

**Be Efficient Away from the keyboard-** Keyboard practice time is precious, work on stroke types and chops away from the instrument as well.

## Basic 2 Mallet Exercises

### Phantom 7/8

Keyboards

Timpani

First system of musical notation for 'Phantom 7/8'. The top staff is for Keyboards (treble clef) and the bottom staff is for Timpani (bass clef). Both are in 7/8 time. The music consists of five measures per staff, ending with a double bar line and repeat dots.

Kybds.

Timp.

Second system of musical notation for 'Phantom 7/8'. The top staff is for Kybds. (treble clef) and the bottom staff is for Timp. (bass clef). Both are in 7/8 time. The music consists of five measures per staff, ending with a double bar line and repeat dots.

Part 1

# Blueberry Clap & Slap

This musical score is for a piece titled "Blueberry Clap & Slap", Part 1. It is written in 4/4 time and consists of 28 measures. The notation is on a single staff with a treble clef. The music features a mix of eighth and sixteenth notes, often beamed together, and frequent rests. A box labeled "A" is placed above the staff at measure 16. The score is divided into measures by vertical bar lines, with measure numbers 4, 8, 12, 15, 18, 21, and 25 indicated at the start of their respective lines.

4

8

12

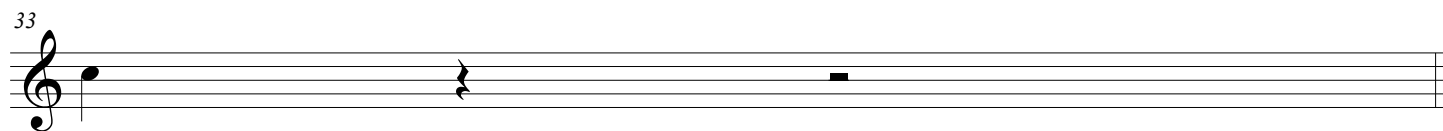
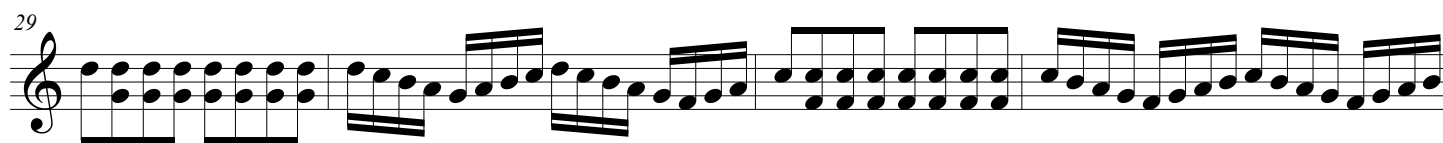
15

A

18

21

25



# Oh Golly

Amanda Petersen

Learn in all major and natural minor scales

Mallets



# SUPER SAIYAN

## Spatial Awareness

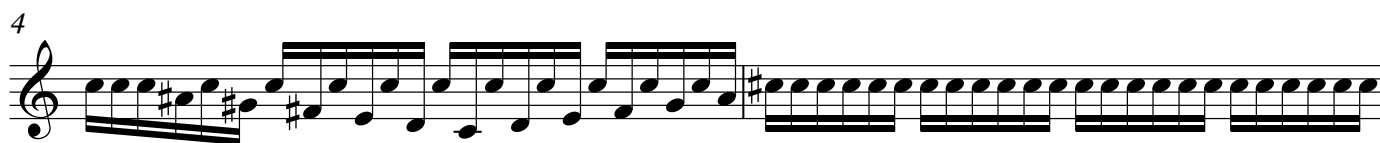
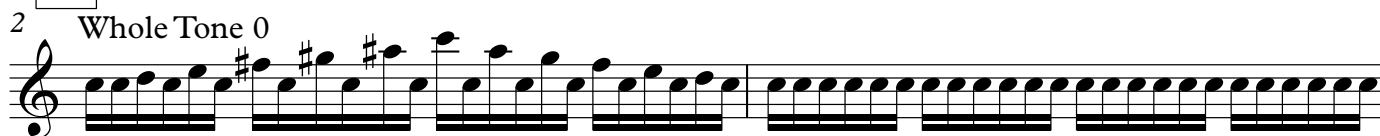
arr. Spaulding

♩. = 50 - 110

check



**A**



**B**





2 14



15



16



17



**C**

18 Chromatic Contrary Motion



19



**D**

20 C Blues Scale



21



22



# Triplet Variations

with an emphasis on double strokes

McKenzie

$\text{♩} = 100$  Variation 1

Marimba

L R R...

Mrb.

Mrb.

Mrb.

Mrb.

Variation 2: E to E

Variation 3

Variation 4

L R L L... L R R... R L L...

Mrb.

Variation 5

Variation 6

Variation 7: D to D

L R L L... R L R R L R... L R L L...

Mrb.

Variation 8

R L R R L R...

## 2 Mallet Broken Chords - version A

Kybd.

Timp.

Handwritten musical notation for two staves. The top staff is labeled 'Kybd.' and the bottom staff is labeled 'Timp.'. Both staves show a sequence of notes with 'L' and 'R' markings below them, indicating left and right mallets. The notation is written in a 2/4 time signature. The sequence of notes is: Kybd. (L R L R L R L R), Timp. (R L R L R L R L), Kybd. (L R L R L R L R), Timp. (R L R L R L R L), Kybd. (L R L R L R L R), Timp. (R L R L R L R L), Kybd. (L R L R L R L R), Timp. (R L R L R L R L).

## 2 Mallet Broken Chords - version B

Kybd.

Timp.

Handwritten musical notation for two staves. The top staff is labeled 'Kybd.' and the bottom staff is labeled 'Timp.'. Both staves show a sequence of notes with 'L' and 'R' markings below them, indicating left and right mallets. The notation is written in a 2/4 time signature. The sequence of notes is: Kybd. (R L R L R L R L), Timp. (R L R L R L R L), Kybd. (R L R L R L R L), Timp. (R L R L R L R L), Kybd. (R L R L R L R L), Timp. (R L R L R L R L), Kybd. (R L R L R L R L), Timp. (R L R L R L R L).

All of these exercises should be prepared in all 12 Major and 12 Natural Minor Keys

We will also play each of these exercises carrying 4 mallets using only the inside mallets.

# Check Pattern Variations

## 16th Note Check

Marimba

A musical staff in 2/4 time showing a continuous 16th-note pattern. The notes are grouped in pairs of eighth notes. The pattern is: R L R L R L R L R L R L R L R L R L. The staff ends with a repeat sign and a final 4/4 measure.

R L R L R L R L R L R L R L R L R L

Mrb.

1. 2. 3. 4.

Four measures of a marimba pattern in 4/4 time. Each measure contains a triplet of eighth notes followed by a quarter note. The patterns are: 1. L R L, 2. R R L, 3. R L L, 4. R L R.

L R L R R L R L L R L R

Mrb.

5. 6. 7. 8. 9. 10.

Six measures of a marimba pattern in 4/4 time. Measures 5-10 show various combinations of eighth and quarter notes. The patterns are: 5. R L, 6. R L, 7. R L, 8. R L, 9. L L, 10. R R.

R L R L R L R L L L R R

Mrb.

11. 12. 13. 14.

Four measures of a marimba pattern in 4/4 time. Measures 11-14 show single notes or pairs of notes. The patterns are: 11. L, 12. R, 13. L, 14. R.

L R L R

## Triplet Check

Mrb.

A musical staff in 4/4 time showing a continuous triplet pattern. The notes are grouped in triplets of eighth notes. The pattern is: R L R L R L R L R L R L R L R L R L. The staff ends with a repeat sign and a final 2/4 measure.

R L R L R L R L R L R L R L R L R L

Mrb.

1. 2. 3.

Three measures of a marimba pattern in 2/4 time. Each measure contains a triplet of eighth notes followed by a quarter note. The patterns are: 1. L R, 2. R L, 3. R L.

L R R L R L R L L R L L R

Mrb.

4. 5. 6.

Three measures of a marimba pattern in 2/4 time. Each measure contains a triplet of eighth notes followed by a quarter note. The patterns are: 4. L, 5. R, 6. R L.

L R R L R L



## London Bridge Permutations

### Contrary Single Alternating

Out/In

In/Out

### Parallel Single Alternating

Left/Right

Right/Left

### Broken Single Alternating

1 3 2 4

1 4 2 3

### Outside Double Laterals

### Inside Double Laterals

### Ascending/Descending DL

1 2 4 3

4 3 1 2

### Inside Triple Laterals

### Outside Triple Laterals

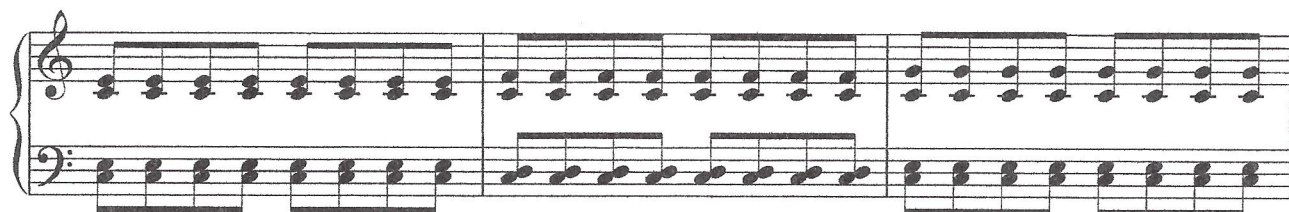
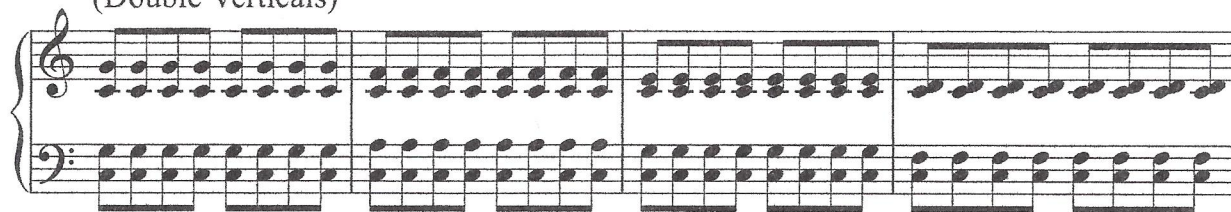
### Ascending/Descending TL

2 1 2 3 4 3

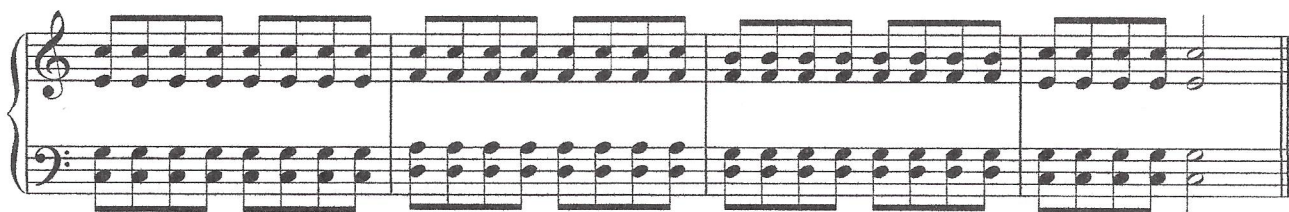
3 4 3 2 1 2

# London Bridge

(Double Verticals)



## I - ii7 - V7 - I



# D.V.

♩=50-110+

Keyboards

Synth

Drum Set

6

Keys

Synth

Dr.

11

Keys

Synth

Dr.

14

Keys

Synth

Dr.


# Interval Control #1

Jim Ancona

Keyboards - practice right hand alone, then left hand alone  
Play only in written key


$\text{♩} = 68$

Keyboards



mf

Timpani



mf

8

Keyb.



mf

Timp.



mf



**A**

# Independent Rolls

Jim Ancona

Keyboard

 $\text{♩} = 120 - 136$ 4 4 etc.  
2 2 etc.4 3 4 4 4 etc.  
2 1 2 2 2 etc.**B**3 3 etc.  
1 1 etc.3 4 3 3 3 etc.  
1 2 1 1 1 etc.

From the book "Up Front- a complete resource for today's pit ensemble."

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