

Bakersfield  
COLLEGE



# **Bakersfield College Drumline**

**Audition Packet - Front Ensemble**

## PRACTICE

New players, a few guidelines when working on technique...

- If it feels comfortable right away, you're probably doing it wrong. These are new muscles that you are developing. Make sure you are following the technique exactly and maintain that feeling (even if it is awkward) when you practice. Eventually, you will get used to how things are supposed to feel. Muscle memory can be a mallet player's best friend or bitter enemy.
- Don't treat this lightly, especially new players. The worst thing a mallet player can do is develop bad habits. The easiest way to develop bad habits is to not put in enough effort to make it correct. 100% focus when working on technique always.
- Stay positive. Work can be very tedious and frustrating. Stay focused on improving during every opportunity and every rep. Our goal is perfection, so there is always room for improvement; don't just go through the motions.
- The tech's job is to look for the negatives. I WILL harp on every mistake. Remember, our goal is perfection. Remain positive, that is your job.
- Practice with a metronome! Take things slow first and then build them up to tempo.
- Relaxed hands work, move, and sound better than hands with tension. When you play faster, you have to relax even more. The more chops you have, the easier it is to play fast with a relaxed feel.
- Make sure you sound good when you play. You will figure out what this means more over time, but just be aware of the sound you make when you practice. The technique is there so that we get the best sound out of the instrument.

## GENERAL PRINCIPLES

In order to maximize efficiency in our technique, we will assign different muscle groups specific responsibilities suited for their natures. Larger muscles are geared toward large, slow motions. Smaller muscle groupings are for small, fast motions.

Here is a general outline. The muscle groupings are listed in order from largest to smallest.

1. Your legs and feet control the left and right motion.
2. The arms move the hands horizontally: forward and backwards, left and right. When moving forward and backwards, your arms may move vertically slightly to make up for the height difference between accidentals and naturals.
3. The wrist controls the up and down acceleration of the mallet. The wrist **SOMETIMES** helps the arms by making slight horizontal adjustments. Mallet players should practice first without these wrist adjustments.
4. The fingers sometimes help the wrist by making slight adjustments to the mallet acceleration. Mallet players should practice first without fingers.

The main responsibility of grouping 1 and 2 is horizontal motion.  
The main responsibility of grouping 3 and 4 is vertical motion.

Sometimes smaller muscles can help out with the tasks of larger muscles. Larger muscles should **NOT** help with the tasks of smaller muscles. For example, you shouldn't take small steps to the left or to the right if you can easily just shift your arms.

## KEYBOARD TECHNIQUE

Our default feet position is shoulder width apart, with knees slightly bent. Stand up straight, no slouching. For the most part, our bodies are parallel to the keyboard. We move by shifting our weight from one foot to the other, or taking a deliberate step to the left or right. Avoid turning by the hips except in certain passages.

Vibraphones: your right toes will be on the pedal. This is to ensure that your right foot (heel) will provide you balance as you move behind your keyboard with your left foot. Don't forget to stretch!

**Set position:** Mallets are over the correct note/s and at the correct height. Everyone will follow the section leader so that we all move to "set" at the same time.

**Relax:** Mallets are at your side or in the mallet bags, not making noise.

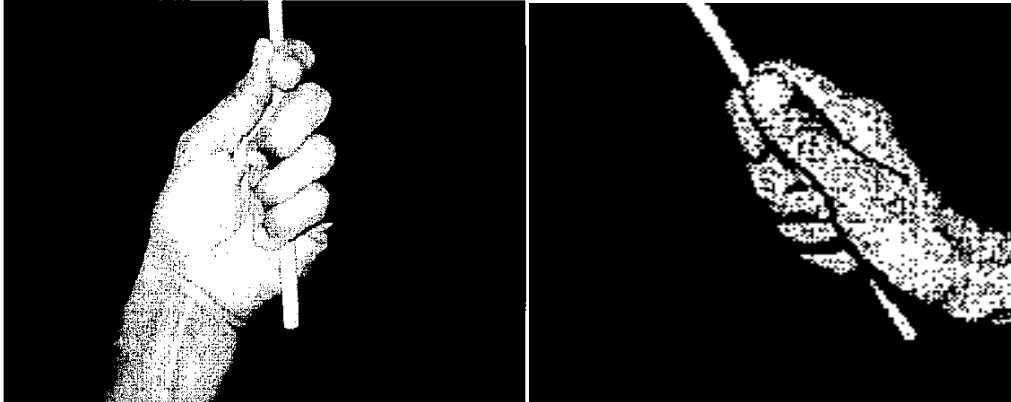
**Prep:** This is how we "tap ourselves off." One person will give two preps followed by the entire group giving two preps before an entrance.

**Piston stroke:** the type of vertical motion where the starting and stopping position are the same, no wasted or extra motion. The mallet starts in Set position, moves straight down into the bar, and then rebounds straight up to the same set position. This occurs all in one motion. The downward and upward velocity are exactly the same, both should be quick. If done correctly, there should be a "wait" at the top of the stroke where the mallet head doesn't move until the next stroke.

**Legato stroke:** another type of vertical motion. The difference between legato and piston is the legato stroke has a relaxed velocity and the mallet takes the full duration of the note to rebound. The mallet never stops moving.

**Shift:** the horizontal motion from one note to another. To be efficient, shifting should occur during the upstroke.

## 2-MALLET TECHNIQUE



The two-mallet grip is divided into two separate parts, each with a specific purpose or function.

**BACK FULCRUM:** this consists of your pinky, ring, and middle finger. Wrap these fingers around the mallet so roughly an inch of the shaft sticks out from the bottom of your hand. The tips of your pinky and ring finger should maintain contact with the center of your palm.

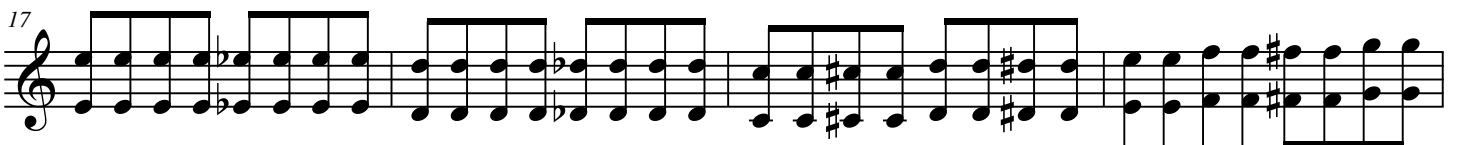
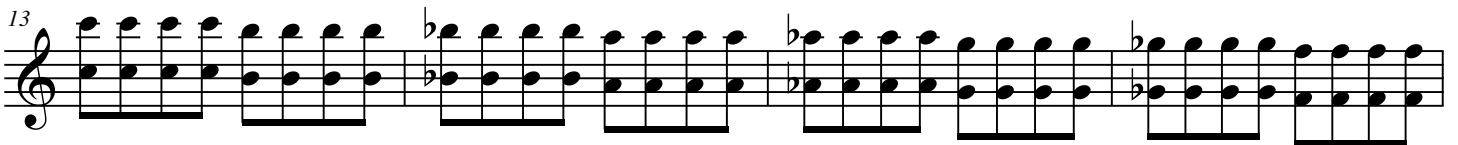
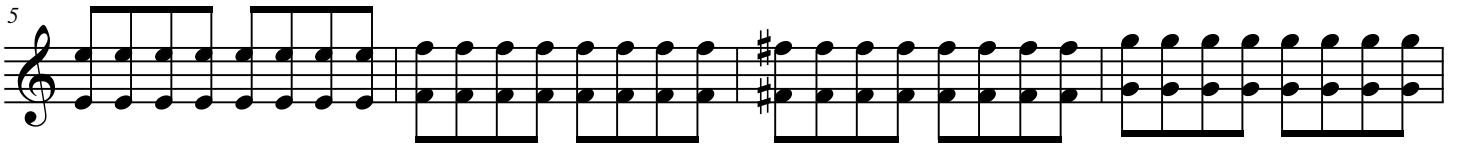
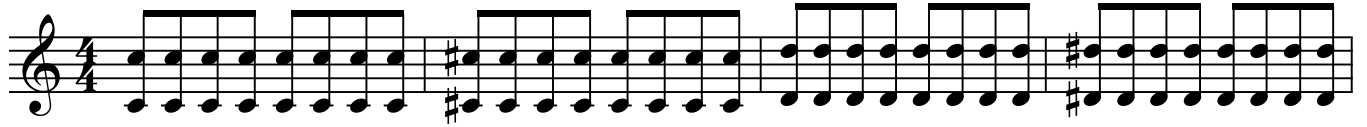
**FRONT FULCRUM:** this consists of your thumb and index finger. The mallet should make contact with the index finger on the joint closest to your finger tip. The thumb holds the mallet in place against the index finger. This is also known as the “t-grip” for the t shape that is formed between the thumb and index finger. Make sure your index finger is curved and relaxed; your thumb is flat on the mallet and fully extended.

Mallet instruments have little to no rebound. Unlike a snare drum, we have to create our own rebound. For this reason, a majority of our two mallet grip will be geared toward the back fulcrum. Always try and use as much back fulcrum possible in each situation for a strong sound. In general, slower, higher strokes require the most back and little to no front pressure. The lower and faster the stroke, the more the front fulcrum should be applied.

The next section covers the 4 mallet grip. This is an excerpt from “Method of Movement for Marimba” by Leigh Howard Stevens. Because of the complexity of 4-mallet technique, I felt it best to not cover the different strokes until we go over this subject together. If you absolutely cannot wait, get the book.

# 8421

Anonymous



Xylophone

The musical score for Xylophone consists of eight staves of music. The first staff begins with a treble clef, a 7/8 time signature, and a dynamic marking of *f*. The second staff starts at measure 4 and includes a key signature change to one flat. The third staff starts at measure 8 and includes a key signature change to two flats. The fourth staff starts at measure 12 and includes dynamic markings of *mp*, *f*, and *sim.*. The fifth staff starts at measure 16. The sixth staff starts at measure 19 and includes accents (>) over several notes. The seventh staff starts at measure 22 and includes a dynamic marking of *mp*. The eighth staff starts at measure 25 and ends with a double bar line. The score is written in treble clef throughout.

# Arpeggios

with chromatics

Joey Hubbard

Marimba

Marimba

Mrb.

Mrb.

Mrb.

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

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



# Nails

Score

Joey Hubbard

The score consists of eight staves of music. The first staff begins in 4/4 time with a sequence of eighth notes. The second staff starts at measure 4, featuring a key signature change to one flat and a time signature change to 5/4. The third staff starts at measure 6, with time signature changes to 4/4 and 3/4. The fourth staff starts at measure 9, with time signature changes to 4/4 and 5/4. The fifth staff starts at measure 11, with time signature changes to 7/4, 3/4, and 4/4. The sixth staff starts at measure 14, with a time signature change to 4/4. The seventh staff starts at measure 17, with a key signature change to two flats and a time signature change to 2/4. The eighth staff starts at measure 20 and contains a single eighth note followed by a rest for the remainder of the staff.

R L R L ... R R L L

R L L R L L

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

L R R L R R

L R R L R R

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

R L R R L R L L

R L R L R L R L R R

L

# Scales

Marimba

shift

Continue pattern for all scales

# SINGLES

R R R R

L L L L

R shift

Continue pattern for all scales

# Alternating Stroke Exercises

3214

4132

1324

♩=50-180

Marimba

Mar.

3 etc...

Mar.

6

Mar.

8 etc...

*This exercise can be done in many different permutations, But we will only focus on the 3 listed above.*

*Remember to use piston stroke throughout this exercise, rotate your wrist, relax your index fingers & maintain mallet independence. Keep your mallets parallel to one another 6-8 inches off the instrument, allowing them to move only when they are to play.*

# Double Lateral #1

Marimba

Mar. <sup>6</sup>

Mar. <sup>11</sup>

Mar. <sup>16</sup>

Mar. <sup>21</sup>

Mar. <sup>26</sup>

Mar. <sup>29</sup>

# When I Drown

Vibraphone

Marimba

Timpani

Drum Set

This system contains the first four staves of the score. The Vibraphone and Marimba parts are written in treble clef with a key signature of one flat and a 4/4 time signature. They feature a complex, rhythmic pattern of chords and single notes. The Timpani part is in bass clef, playing a simple melodic line. The Drum Set part is in a standard drum notation, showing a consistent rhythmic pattern with a snare drum and cymbals.

Vib.

Mrb.

Timp.

D. S.

5

This system contains the next four staves of the score, starting at measure 5. The Vibraphone part continues with a more melodic and flowing line. The Marimba part maintains its complex rhythmic accompaniment. The Timpani part continues its melodic line. The Drum Set part continues with the same rhythmic pattern, marked with a '5' above the first measure. The notation includes various drum symbols and rests.

9

Vib.

Mrb.

Timp.

D. S.

This system of music covers measures 9 through 12. It features five staves: Vibraphone (Vib.), Maracas (Mrb.), Timpani (Timp.), and Double Bass (D. S.). The Vibraphone part is in the treble clef with a key signature of one flat (B-flat), playing a sequence of chords and single notes. The Maracas part consists of a rhythmic pattern of eighth notes with a 'V' marking above it. The Timpani part is in the bass clef, playing a sequence of notes. The Double Bass part is in the bass clef, playing a rhythmic pattern of eighth notes with an 'x' marking above it. The system concludes with a double bar line.

13

Vib.

Mrb.

Timp.

D. S.

This system of music covers measures 13 through 16. It features five staves: Vibraphone (Vib.), Maracas (Mrb.), Timpani (Timp.), and Double Bass (D. S.). The Vibraphone part continues with chords and notes. The Maracas part maintains its rhythmic pattern with 'V' markings. The Timpani part continues with its sequence of notes. The Double Bass part continues with its rhythmic pattern and 'x' markings. The system concludes with a double bar line.

17

Vib.

Mrb.

Timp.

D. S.

This block contains the musical notation for measures 17 and 18. It features four staves: Vibraphone (Vib.), Maracas (Mrb.), Timpani (Timp.), and Double Bass (D. S.). The Vibraphone part consists of eighth-note patterns in a B-flat major key signature. The Maracas part features a complex rhythmic pattern of sixteenth-note chords, with a 'V' marking above the final notes of each measure. The Timpani part has a simple eighth-note line. The Double Bass part has a rhythmic pattern of eighth notes with 'x' marks above some notes, indicating a specific playing technique.

19

Vib.

Mrb.

Timp.

D. S.

This block contains the musical notation for measures 19 and 20. It features the same four staves as the previous block. The Vibraphone part continues with eighth-note patterns, including a measure with a 'y' marking. The Maracas part continues with its complex rhythmic pattern, also featuring 'V' markings. The Timpani part has a simple eighth-note line. The Double Bass part continues with its rhythmic pattern, including 'x' marks above notes.

21

Vib.

Mrb.

Timp.

This block contains the musical notation for measures 21 through 24 for three instruments: Vibraphone (Vib.), Maracas (Mrb.), and Timpani (Timp.). The Vibraphone and Maracas parts are written in treble clef with a key signature of one flat (B-flat). They play a melodic line consisting of eighth notes, with a quarter rest in the final measure of each four-measure phrase. The Timpani part is written in bass clef and plays a rhythmic pattern of dotted half notes, with a key signature of one flat.

21

D. S.

This block contains the musical notation for the Double Bass (D.S.) part from measures 21 through 24. The notation is written on a single staff in bass clef, featuring a series of eighth notes marked with an 'x' above them, indicating a specific playing technique. The key signature is one flat.

25

Vib.

Mrb.

Timp.

This block contains the musical notation for measures 25 through 28 for three instruments: Vibraphone (Vib.), Maracas (Mrb.), and Timpani (Timp.). The Vibraphone and Maracas parts continue the melodic line from the previous block, ending with a quarter rest in the final measure. The Timpani part continues its rhythmic pattern of dotted half notes. The section concludes with a double bar line.

25

D. S.

This block contains the musical notation for the Double Bass (D.S.) part from measures 25 through 28. The notation is written on a single staff in bass clef, showing a series of rests, indicating that the instrument is silent during this section. The section concludes with a double bar line.