



Golden Empire Drum & Bugle Corps
2023 Front Ensemble Audition Packet

Dear Applicant,

Congratulations on taking your first step towards being a part of the **Golden Empire Drum & Bugle Corps** from Bakersfield College! I'm **very excited** that you want to join the corps, and I hope your audition experience is one that is informative, challenging, and ultimately positive!

What this packet IS:

The following packet will provide you with some **preliminary info** and/or **exercises** that will help you prepare for the workshop/auditions that will take place soon. Some of these exercises will be used all season, and others may only be used as supplemental material. You should **become familiar with the material** but be ready for additional info.

What this packet is NOT:

This packet is **not a comprehensive collection** of the technique program you will be learning this season. We will supplement this with more **advanced exercises** and of course a wealth of **additional training** throughout the season. We don't expect you to be able to perform this material perfectly when you audition. Drum corps is all about **working hard** to be the best we can be...and that is an ongoing process.

Next steps:

- Fill out the interest form at geperformingarts.org/join if you haven't already.
- Review this packet and start to prepare for auditions.
- Check geperformingarts.org and our social media channels for updates.
- Be ready to learn, work hard, and have fun!

Thanks again for taking the first step towards a **challenging** and **rewarding** experience! I look forward to meeting you soon. If you have any questions at all please contact me personally at theasley@geperformingarts.org for more info.

Sincerely,



Tim Heasley
Director of Marching Arts Ensembles
Bakersfield College

GOLDEN EMPIRE DRUM & BUGLE CORPS

Front Ensemble Etiquette Packet

Thank you for your interest in the Golden Empire Drum & Bugle Corps Front Ensemble. This packet is intended to make you a better musician, give you a solid understanding of the technique program to be used in the GEFE, as well as prepare you for a successful audition experience.

Please take the time to read through this packet carefully and prepare yourselves for the audition process. Attending the workshops and audition weekends are important for us to get to know you, and for you to get a sense of what it's like to be a part of the Golden Empire family.

For more information about Golden Empire and registration for an audition please visit the website at GEPperformingArts.Org.

We look forward to meeting you at the workshops regardless!

The Golden Empire Front Ensemble Staff

AUDITION PROCESS

During the audition process you will be evaluated on multiple aspects of personal and ensemble musicianship skills. Personal Musicianship is the best of your abilities in regards to scales, tempo control, rhythm accuracy, and sound quality. Ensemble Musicianship is the ability to blend, balance, adapt, and react. You will receive immediate and real time feedback during the workshops and auditions.

We will work through the packet and technique program together as an ensemble and address approach, styles, and more. Keeping an open mind and positive mental attitude is important.

Preparations and Suggestions for Auditioning

Preparation

- Your success is directly related to the level of preparation with the audition materials.
- Outside feedback on your progress is helpful. Ask a director, friend, or instructor.
- Record yourself, critique yourself. Self reflection is a life skill.
- Get comfortable with a metronome!
- Although memorization is not required for auditions, you should rely less on reading the material in the moment and instead be ready to receive and apply feedback.

Audition

- You are always being judged, not just behind the instrument. Professionalism and common courtesy are expected at all times.
- Ask lots of questions to clarify anything you may be confused about.
- Understand that this is a tedious, repetitive, and ultimately, competitive process. Don't check out and stay engaged!

Everyday Needs

- Great Attitudes & Willingness to Learn
- Pencil & Paper for Notes
- Music & Exercises
- Binder & Sheet Protectors
- Water, Sunscreen, Hat

Instruments and Subsections Audition Information

We generally split the ensemble into the following areas: Keyboards, Electronics, and Auxiliary Percussion/Drumset. In addition to the required materials on your preferred instrument, there is a multi percussion solo etude that will be required by ALL members of the ensemble regardless of subsection.

Keyboards

- 2 and 4 mallet exercises
- Multi Percussion Etude
- Scale Knowledge
- 10-15 second solo - impress us!

Electronics

- Synth 1 & 2 Parts
- Multi Percussion Etude
- Scale Knowledge with correct fingerings
- Audio and Sound System Knowledge
- 10-15 second solo - impress us!

Drumset/Percussion/Rhythm Section

This position requires great musical flexibility - this packet is actually just a road map for you. Take charge and truly innovate a sound unique to you and your soul! Never play the exact same thing twice in a row!

- Multi Percussion Etude
- Drumset Specific styles (swing, rock, latin, pop, etc)
- Orchestral Techniques (hand cymbals, tambourine, triangle, etc)
- 10-15 second solo - impress us!

Non Musical Audition Criteria

- Do you help with the load/unload of the trailer - are you a team player?
- Your ability to help others around you - we are an ensemble within another ensemble within a large scale production ensemble with many moving parts.
- JOB NUMBER ONE AS A PERCUSSIONIST - BE ON TIME!!!

Uniformity

Drum Corps and the Marching Arts are based largely on uniformity of approach and technique. String players work diligently on their own time on bow directions so that there is a sense of professionalism and confidence portrayed to the audience. We have many more facades in uniformity - the way we hit the instrument, the way we change mallets, the way we stand, posture, facial and emotional expressions, and even setting up and tearing down on the field. We need to be a well oiled cog fitting into the larger machine which is the full ensemble.

Prep Strokes

Prep strokes are small defined gestures initiated in the wrist meant to communicate tempo with other members of the ensemble. They are initiated by the center musician and followed by the rest of the ensemble.

General Stance and Body Position

- Stand comfortably with your feet shoulder width apart. Do not lock your knees or attempt to be rigid or stiff. Your hips and body should be flat to the instrument and you should step and lean to move to the upper and lower registers. Do not reach side to side with your arms, just lean your body and shift your weight.
- Your set position will either be with mallets down at your sides or over the correct notes and at a predefined height. From a rested position, everyone will follow the section leader and move to set position at the same time, usually from a prep cue.
- Shifting is an important part of what we do – your feet, legs, torso, and arms are all working together to make this happen. Learn to anticipate the shift with your legs and feet before you move your arms.

The Piston Stroke

- Quickly strike the bar and return to the height where you started. Velocity should always be 100%. Heights should determine the volume produced, along with the Mass (mallet choice) of the mallet head. Say ‘down-up’ as quickly as possible. When done correctly there should be a definite pause at the top of the stroke in slower tempos.
- Relaxed Piston is something that we like to call the technique so we are not so rigid in our playing. There is always going to be a musical direction in how we play and the music itself will dictate what the appropriate feel and performance should be. When in doubt – feel it out! Beautiful music should not make you look like a robot.

Fulcrum and Grip

We play with a modified fulcrum with the wrists and fingers. Our mallet instruments have little to no rebound so we use back fingers to create a downstroke motion with mallet head and an upward wrist motion to create an upstroke. Where we choose to create the fulcrum at the front fingers location has a lot to deal with the style and idiomatic feeling of the music itself. In general, think of faster playing needing more finger based fulcrum and choking up on the mallet/stick and slower deliberate playing you would use more wrist and choke down.

The four basic strokes types (IYDKNYK)

- Full – from a forte height each stroke returns to the same height
- Down – each stroke returns to a lower height than the previous (think decrescendo)
- Tap – from a piano height each stroke returns to the same height
- Up – Each stroke returns to a higher height than the previous (think crescendo)

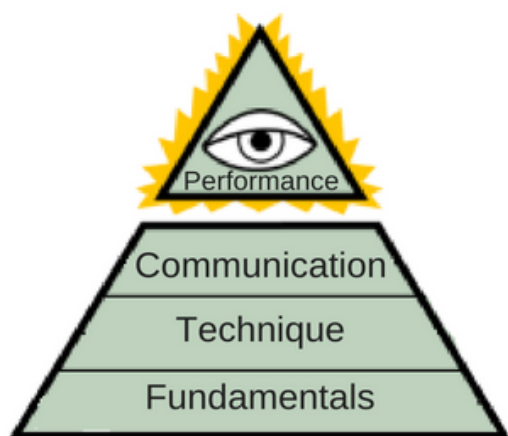
Two Mallet Technique

- Always strive to strike at the center of the bars - unless otherwise directed to
- Your Grip should start with the thumb and index finger being about one-third of the way up the mallet shaft. This is the main fulcrum and contact point for the mallet. Make sure the thumb is flat and parallel to the shaft of the mallet.
- The Stroke is going to start in the 'up' position with the mallets placed over the first note that is intended to be played. Make sure your starting height is where you intend to play each note of the exercise (excluding dynamic shaping).
- REMEMBER – we need to be comfortable with the motion and sound with 2 mallets before we can expect to be comfortable with 4 mallets!

Four Mallet Technique

- The hand is in a “handshaking” position, with the thumb pointed up
- The base of the inside mallet rests on the “lifeline” under the thumb
- The index finger creates a “table” the inside mallet rests on the first knuckle
- The inside mallet is balanced between the base of the thumb (towards the center of the palm) and the curled-in index finger.
- With minimal tension, the middle finger secures the base of the inside mallet in the palm. The middle finger should not dig the mallet forcefully into the palm. The middle finger will generally connect with the mallet slightly above the tip of the mallet shaft...this will minimize tension.

THE PIT PYRAMID: WE WILL TALK IN GREAT DETAIL ABOUT THIS!!!



What everyone else sees, the final product.

Emoting and executing as an ensemble.

How we actually play the instrument

Timing, Rhythm, Harmony, Melody, Etc.

A few important things to remember and reflect upon

- Expectations – I firmly believe that what you put into something, is what you will get out of it. The same goes for your attitude – this is why the first thing mentioned in this packet is about attitude and the willingness to learn.
- Why Are We Here? Of all the years as a performer and educator, I never remembered the scores. I remember the students, and the shows. Although winning is really cool and it feels good, it's not the end of the world if you come second place or even last place. You will make friends and share good memories. You will learn dedication and discipline that comes with any passion in life.
- The majority of your practice time should be spent practicing to a metronome or some sort of quantized music (something with a perfect tempo).
- Not having access to a mallet instrument can be a huge obstacle; however, hand speed and quality of sound can be developed on almost any surface with any sticks.

Most importantly - IF YOU'RE NOT HAVING FUN, YOU'RE DOING IT WRONG!

Peter Crawford
Golden Empire Drum & Bugle Corps
Front Ensemble Coordinator

Front Ensemble Audition Packet

Golden Empire Drum & Bugle Corps 2023

Lezlie Telan
Pete Crawford

7/8 OCTAVES ♩ = 100-180+

All Major Scales and Modes Required

Mallets *f*

Synthesizer 1 *mf*

Synthesizer 2

Timpani *mf*

Drumset *mp*

Rack *mp* Bass Drum (Stac = Muted)

Roadmap of 7/8

Mallets Shift

Synth 1

Synth 2

Temp

Dr. Set *f*

Rack Let Ring (LV)

FRACTURED DIRT $\text{♩} = 100-180+$

Two & Four Mallets in All Major Keys

Mallets: Treble clef, 4/4 time. Starts with a rest, then a series of eighth notes starting at *f*, transitioning to *mf* and *mp* in the final measures.

Synth 1: Treble and Bass clefs, 4/4 time. Starts with a rest, then a sustained chord starting at *f* and ending at *p*.

Synth 2: Treble and Bass clefs, 4/4 time. Starts with a rest, then a sustained chord starting at *f* and ending at *p*.

Timp: Bass clef, 4/4 time. Plays a rhythmic pattern of eighth notes starting at *f*.

Dr.Set: Treble clef, 4/4 time. Features a complex rhythmic pattern with accents and dynamic markings *mp*, *f*, and *mf*.

Rack: Treble clef, 4/4 time. Features a rhythmic pattern with dynamic markings *mp* and *f*, and includes a 'Splash' and 'Ride Bell' symbol.



Mallets: Treble clef, 4/4 time. Features a complex rhythmic pattern with dynamic markings *mf*, *mp*, and *f*.

Synth 1: Treble and Bass clefs, 4/4 time. Features sustained chords with dynamic markings *mf*, *mp*, and *f*.

Synth 2: Treble and Bass clefs, 4/4 time. Features sustained chords with dynamic markings *mf*, *mp*, and *f*.

Timp: Bass clef, 4/4 time. Plays a rhythmic pattern starting at *f*.

Dr.Set: Treble clef, 4/4 time. Features a complex rhythmic pattern with accents.

Rack: Treble clef, 4/4 time. Features a rhythmic pattern.

Mallets *mp*

Synth 1

Synth 2

Timp

Dr.Set

Rack



Mallets *f*

Synth 1

Synth 2

Timp

Dr.Set

Rack

Splash

VERTICAL STROKES ♩ = 100-180+

8's Up

Mallets *f*

Synth 1 *f*

Synth 2 *f*

Timp *f*

Dr.Set *f*

Rack *f mp f mp*



Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack *f mp*

7's Down

Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

f mp f mp sim...

Detailed description: This system contains six staves. The Mallets staff is in treble clef with a 7/8 time signature, featuring chords of eighth notes with dynamic markings *f*, *mp*, *f*, *mp*, and *sim...*. Synth 1 is in treble and bass clefs with a 7/8 time signature, playing sustained chords with dynamics *f*, *mp*, *f*, *mp*, and *sim...*. Synth 2 is in treble and bass clefs with a 7/8 time signature, playing single notes with dynamics *f*, *mp*, *f*, *mp*, and *sim...*. The Timp staff is in bass clef with a 7/8 time signature, playing a rhythmic pattern of eighth notes with dynamics *f*, *mp*, *f*, *mp*, and *sim...*. The Dr.Set staff is in treble clef with a 7/8 time signature, showing a drum pattern with 'x' marks. The Rack staff is in treble clef with a 7/8 time signature, playing single notes with dynamics *f*, *mp*, *f*, *mp*, and *sim...*.



Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

Detailed description: This system contains six staves. The Mallets staff is in treble clef with a 4/4 time signature, featuring chords of eighth notes. Synth 1 is in treble and bass clefs with a 4/4 time signature, playing sustained chords. Synth 2 is in treble and bass clefs with a 4/4 time signature, playing single notes. The Timp staff is in bass clef with a 4/4 time signature, playing a rhythmic pattern of eighth notes. The Dr.Set staff is in treble clef with a 4/4 time signature, showing a drum pattern with 'x' marks. The Rack staff is in treble clef with a 4/4 time signature, playing single notes.

Accent Tap - Two Height System

Mallets: *f mp f mp sim...*

Synth 1: *f*

Synth 2: *f*

Timp: *f mp f mp sim...*

Dr.Set: *f*

Rack: *f*

Detailed description: This system contains measures 1 through 4. The Mallets part features a rhythmic pattern of eighth notes with accents, alternating between fortissimo (f) and mezzo-forte (mp) dynamics, and ending with a *sim...* (sustained) marking. Synth 1 and Synth 2 provide harmonic accompaniment with sustained chords. The Timp (Timpani) part has a rhythmic pattern of eighth notes with accents, also alternating between f and mp, and ending with *sim...*. The Dr.Set (Drum Set) and Rack parts consist of a steady eighth-note pattern.



Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

Detailed description: This system contains measures 5 through 8. The Mallets part continues the rhythmic pattern with accents, showing a change in dynamics and ending with a *sim...* marking. Synth 1 and Synth 2 continue their harmonic accompaniment. The Timp part continues its rhythmic pattern with accents. The Dr.Set and Rack parts continue with their steady eighth-note patterns.

3's Down

Mallets *mp*

Synth 1 *mp*

Synth 2 *mp*

Timp *mp*

Dr. Set *mp*

Rack *mp*



Mallets *mf* *ff*

Synth 1 *mf* *ff*

Synth 2 *mf* *ff*

Timp *mf* *ff*

Dr. Set *mf* *ff* GO CRAZY

Rack *mf* *ff* Gong Bass

CONTROLLED LATERALS ♩ = 120-180+

Variations with shaping

Mallets *mf* 1 2 R 1 2 R... L 3 4 L 3 4... *sim...*

Synth 1 *mf*

Synth 2 *mf*

Timp *mf*

Dr.Set *mf*

Rack *mf*



Mallets *mf* *sim...*

Synth 1

Synth 2

Timp

Dr.Set

Rack

Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack



Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

Lock on 3

Mallets

4 3 L 4 3 L ... R 2 1 R 2 1 ... *sim.* 3 3 3 3 3 3 3 3

Synth 1

Synth 2

Timp

Dr.Set

Rack



Mallets

3 3 3 3 3 3 3 3

Synth 1

Synth 2

Timp

Dr.Set

Rack

Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

The first system of music is written for six parts: Mallets, Synth 1, Synth 2, Timp, Dr.Set, and Rack. The time signature is 6/4. The Mallets part features a melodic line with eighth notes and triplet eighth notes. Synth 1 and Synth 2 provide harmonic support with sustained chords. The Timp part has a steady eighth-note pattern. The Dr.Set part features a consistent eighth-note pattern with triplet accents. The Rack part has a simple eighth-note accompaniment.



Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

The second system of music continues the arrangement for the same six parts. The Mallets part concludes with a triplet eighth-note pattern. Synth 1 and Synth 2 maintain their harmonic accompaniment. The Timp part continues with its eighth-note pattern. The Dr.Set part features a triplet eighth-note pattern. The Rack part continues with its eighth-note accompaniment.

ALTERNATING STROKES ♩ = 110-160+

Mallets *f*

Outers Inners Lefts Rights

Synth 1 *mp* *Ped.* 5 3 2 1 *sim...*

Synth 2 *mp* *Ped.* 5 3 2 1 *sim...*

Timp *f*

Dr.Set *mp*

Rack *mp* Concert Snare



Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

Out-In In-Out Left-Right Right-Left

Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

Bell

Splash

f

Permutations

Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

mp *f* *sim...*

4 1 3 2 ... 4 1 3 2 3 2 ... 4 1 3 2 ... 4 1 3 2 3 2...

1 5 3 2 3 5 L R

5 1 *Ped.* *sim...*

5 1 *Ped.* *sim...*

f

f

p *mp*

Mallets

Synth 1

Synth 2

Timp

Dr.Set

Rack

mp *f*



Multi Perc Etude ♩ = 126

Dr.Set

Snare Drum (Snares ON)

Ride Bell

Ride

Snares OFF

mf



Dr.Set

Snares ON

Crash

Impact/Kick Drum

f *f* *mf*



Dr.Set

Sus Roll

f *mp* *f* *p* *f*