

2025 Front Ensemble Packet

Audition Information

The audition process is based off (In order):

-Attendance

-This is the most important part of any audition. If you aren't here then it's hard for us to get you the information, as well as for you to get reps with the rest of the ensemble.

We love to see improvement from camp to camp

-Attitude/work ethic

-“Hard work beats talent when talent doesn’t work hard”. We all come from different levels of experience, your willingness to absorb the information and work

-Ability

-This one is simple...being prepared is crucial to a successful audition. These exercises are designed to expose and strengthen weaknesses in technique and other musical skill sets.

Recommended Items to bring:

- A binder (with this packet in sheet protectors)
- Pencil
- Personal Mallets (just in case we run out at camp)
- Earplugs
- Water Bottle

Instrumentation:

- 4-5 Marimbas
- 4 Vibes
- 1 Xylo
- 1 Glockenspiel
- 1 Electric Guitar
- 1 Bass Guitar
- 1-2 Synthesizers
- 1 Drum Set
- 2-4 Rack Percussion

The PIT Way

While everyone's body and hands are different, we must pay attention to detail with everything we do behind the boards, with little to no tension.

Presence and Posture

We like to try to keep the natural keys at our waistline.

Our feet should be shoulder-width apart, body centered to the range you will be playing in.

As our range moves it is important to take lateral steps behind the instrument to maintain the most relaxed and efficient stance.

We should have our hands by our sides with our arms resting naturally by our sides (the arms should be where the arms want to go).

Think about pulling a string at the top of your spine and elongating it to its full height.

Shoulders should be relaxed slightly rolled back, and the chin should be tucked in slightly.

Two Mallets

We will use a rear fulcrum with two mallets.

Grip the mallet at the lower third of the shaft with your pinky and ring finger, leaving about an inch past your hand.

Wrap the middle finger to match the ring and pinky finger.

Then place the thumb and index finger on the mallet as natural as possible (there should be a small space between the index and middle finger).

Think about flattening out the wrist and then turning it out until the bottom knuckle of your index finger is the top part of your hand.

At slow-medium tempi we will use a stroke consisting of 90% wrist & 10% arm (this ratio will vary as the tempo moves, but this will be our standard).



Four Mallets

Open up your hand and place the mallet in the bottom crease of your ring and pinky finger, on the outside of your middle finger.

Wrap your ring and pinky finger around the mallet with little to no mallet hanging out pass the hand.

The mallet should rest behind the middle knuckle of your middle finger.

With your thumb on top of your hand, it is important that there is an upward angle to your outside mallet.

Take the inside mallet and place it under the tip of your middle finger.

slide the index finger under the mallet, so that the mallet rests on the knuckle closest to the nail.

place the thumb flat on top, above the top knuckle of your index finger (don't squeeze).

with your thumb on top of the grip, it is important that both mallets are on an even plane.

We will always return to this plane after we strike the keys, whether its a double vertical stroke(all four mallets at once) or an independent stroke (single mallet).



Stroke types

Piston Stroke(Staccato)

This stroke is an efficiency-based stroke. Immediately after you strike the keys you end at the height that you started with minimal time spent in the middle part of the stroke.

Float Stroke(Legato)

With this stroke you will spend more time at the bottom and middle of the stroke than you do with the piston stroke (where you spend 99% of your time). Think about playing in slow motion, or underwater, however make sure the mallet heads are leading the rebound, the wrist should never be higher than the mallet head.

Velocity

No matter what stroke type we use, we will always play with full, consistent velocity, so that our height determines our volume.

4 Mallet Stroke Types

There are four basic stroke types with the Stevens technique:

1. Double Vertical strokes
2. Single Independent strokes
3. Single Alternating strokes
4. Double Lateral strokes – 2 versions

1. Double Vertical strokes:

This stroke should be played primarily with the wrist. The thumbs will remain on top of the grip the entire time. Never turn the hand flat as in our 2 -mallet grip regardless of difficult intervals. Both mallets must remain parallel to the keyboard at all times to guarantee both mallet will hit simultaneously. Any addition of using arm should be a by- product of a relaxed stroke with correct technique. Do not misinterpret this for using arm and hinging from the elbow to execute the stroke. The mallets should travel straight up and down Make sure to keep your fingers and hands relaxed. NO SQUEEZING.

2. Single Independent strokes:

We will primarily be using this stroke type with the inside mallets. The playing position will be achieved by rotating the "active" around the tacet mallet (i.e.: mallet 2 will rotate around mallet 1). In order to develop independence, it is important to keep the outer mallets (or any tacet mallet) as still as possible. The outer will be defined as being half the height of the playing position of the insides. In order to achieve this DON'T USE ANY TENSION OR SQUEEZE!! Relaxed fingers act as shock absorbers-tension will cause the outer mallets to twitch vertically and/or horizontally. Make sure that you keep your index finger and thumb firm and together, but relaxed. This will help to keep control of the inside mallets. When at set position, the outer mallets should be slightly angled up, not parallel with the keyboard. This should happen naturally.

3. Single Alternating strokes:

This stroke type is closely related with the Single Independent stroke, but without concern for motion in the other mallet. The set position and playing position are the same as in the Double Vertical stroke. As one mallet strikes the bar, the other mallet will raise in response much like a pendulum transferring its momentum. Be sure to not simply rotate the wrist: instead, think of the pivot point as bouncing from one mallet to the next. This will allow us to control the articulation, rhythm and dynamic of each mallet. It is important to note that TEMPO is a major determining factor for when a Single Alternating stroke TURNS INTO a one-handed roll motion. As the tempo increases, the ability to control each mallet will decrease, until the motion is solely a rotation of the wrist.

4. Double Lateral strokes:

The standard Double Lateral stroke is most commonly used for the "ripple roll" or "lateral roll" technique. It should not operate like the other 3 stroke types. The goal here is to produce TWO strokes through ONE hand motion. Again, the set position and playing position are the same as a Double Vertical stroke. In the case of the outside Double Lateral stroke, play as if you were going to perform a Single Independent stroke (the outside mallet will strike the bar first) and then rotate your wrist counter-clockwise to strike the bar with your inside mallet. The main thing is to stay completely loose and relaxed in the hands and practice A LOT!

Electronics/Rhythm Section

Synth players need basic piano skills and understanding of chords, scales, and timing.

The bass/guitarist needs to have a basic understanding of chords, scales, and timing.

Drum set player must demonstrate great ensemble timing and balance. During the individual audition, Drum set players must demonstrate taste, musicality and rhythmic interpretation.

Timpani needs to have a great ear, great timing, and overall sound quality

Auxiliary/Rack players audition will be mostly based on ensemble timing.

Audition Material

Mallets- Practice the audition material at slower tempi to solidify note accuracy and technique. Once comfortable practice written materials with different variations (time signature changes, transposing to different keys, dynamics, etc.)

Rhythm section- The parts written are not set in stone, but more so of a skeleton part that you can add variety to within reason. As stated above, once comfortable with the skeleton parts try to add different musical variety to the exercises.

Audition Piece- This piece will be used in the audition process to proper place skill level through the ensemble. While you should learn the part you would like to play, you should also be prepared to learn any part you are asked to during the audition process. Guitar and Bass should learn parts that line up with the Synth part, and Rack should be familiar with the drum set part and prepared to improvise.

2025 PIT FRONT AUDITION MATERIAL

PIMASC.ORG

Mallets (REBOUNDS)

Synth (REBOUNDS)

Rack Combo A (REBOUNDS)

Rack Combo B (REBOUNDS)

Drum Set (REBOUNDS)

Electric Guitar (REBOUNDS)

4-string Bass Guitar (f)

2 3 4 5 6 7 8 9

Mallets

Synth

RackA

RackB

DS

E. Gtr.

Bass

[METRIX]

[METRIX]

[METRIX]

[METRIX]

[METRIX]

[METRIX]

1 2 3 4 5 6 7 8 9 10 11 12

Mallets

Synth

RackA

RackB

DS

E. Gtr.

Bass

[13] [14] [15] [16] [17] [18] [19] [20] [21] [22] [23]

Mallets

Synth

RackA

RackB

DS

E. Gr.

Bass

This musical score page contains seven staves, each with a unique instrument name. The instruments are: Mallets, Synth, RackA, RackB, DS, E. Gr., and Bass. The score is divided into measures numbered 24 through 33. Measure 24 begins with a single note on the Mallets staff. Measures 25 and 26 show complex patterns of eighth and sixteenth notes on the Mallets and Synth staves, with measure 26 featuring grace notes above the main notes. Measures 27 and 28 continue these patterns, with measure 28 including a dynamic marking of '5' over the notes. Measures 29 and 30 show sustained notes on the Bass staff. Measures 31 and 32 feature eighth-note patterns on the Bass staff. Measure 33 concludes with a final note on the Bass staff.

24 25 26 27 28 29 30 31 32 33

[GOOD OL' GREEN]

Mallets

[GOOD OL' GREEN]

Synth

[GOOD OL' GREEN]

RackA

RackB

[GOOD OL' GREEN]

DS

C/G

[GOOD OL' GREEN]

E. Gr.

G

C/G

G

C/G

[GOOD OL' GREEN]

Bass

1 2 3 4 5 6 7 8 9

Mallets **[UP UP UP DOWN]**

Synth **[UP UP UP DOWN]**

RackA **[UP UP UP DOWN]**
R R R L R R R L R R R L R L L L R L L L R R R L R R R L R L L L R R R L R L L L R

RackB **[UP UP UP DOWN]**

DS **[UP UP UP DOWN]**
> x > x > x > x > x > x > x > x > x > x -

E. Gr. **[UP UP UP DOWN]**

Bass **[UP UP UP DOWN]**

The musical score consists of eight staves, each with a unique instrument name and performance instruction. The instruments are Mallets, Synth, RackA, RackB, DS (Drum Set), E. Gr. (Electric Guitar), and Bass. Each staff has a specific rhythm pattern indicated by vertical bar lines. Above each staff, a performance instruction is enclosed in a box, all reading '[UP UP UP DOWN]'. Below the staffs, measure numbers 1 through 8 are marked at the bottom of each staff.

Mallets 

Synth 

RackA 

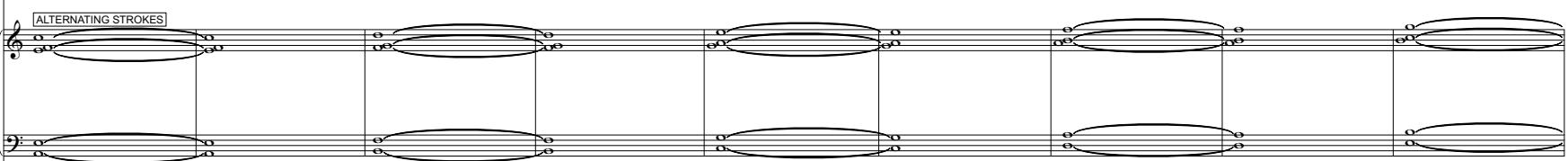
DS 

E. Gtr. 

Bass 

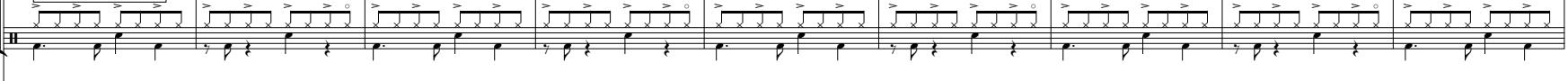
[1] [2] [3] [4] [5] [6] [7] [8]

Mallets 

Synth 

RackA 

RLRRLLRLRLLLRLRR LLRLRLLRLRLLLRR LRLLRLLRLRLLLRL RRLLRLLRLRLLLRL RLRRLLRLRLLLRLRR LLRLRLLRLRLLLRL RRLLRLLRLRLLLRL RLRRLLRLRLLLRLRR

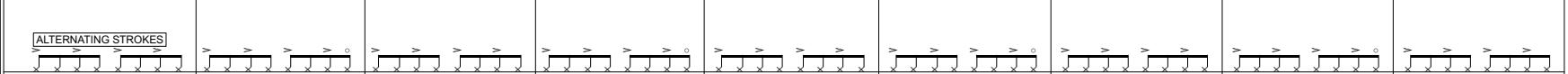
DS 

E. Gtr. 

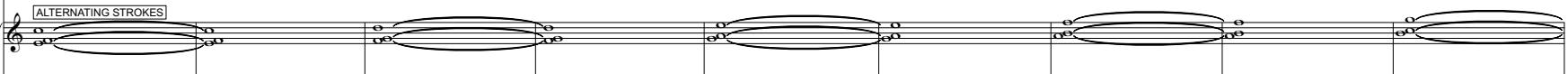
Fmaj⁷/A G⁷/B C⁶ Dm⁶ Cmaj⁷/E

Bass 

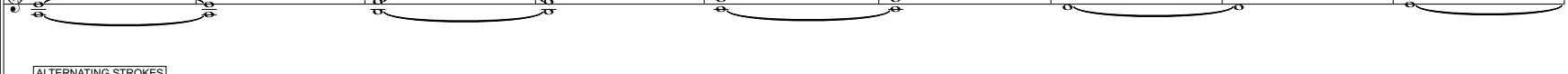
ALTERNATING STROKES 

ALTERNATING STROKES 

ALTERNATING STROKES 

ALTERNATING STROKES 

ALTERNATING STROKES 

ALTERNATING STROKES 

ALTERNATING STROKES 

1 **2** **3** **4** **5** **6** **7** **8** **9**

Mallets

Synth

RackA

DS

E. Gtr.

Bass

[10] [11] [12] [13] [14] [15] [16] [17]

Mallets

Synth

RackA

DS

E. Gr.

Bass

18 19 20 21 22 23 24

Mallets

Synth

RackA

DS

E. Gr.

Bass

25 26 27 28 29 30 31

This musical score page contains six staves, each with a unique instrument or sound source. The 'Mallets' staff at the top features a continuous pattern of sixteenth-note pairs. Below it, the 'Synth' staff consists of a single sustained note on each of the seven staves. The 'RackA' staff contains a complex sequence of sixteenth-note patterns with specific dynamics indicated by '>' symbols and a detailed note head pattern below the notes. The 'DS' (Delayed Strike) staff shows a series of eighth-note patterns with dynamic markings. The 'E. Gr.' (Electric Guitar) staff has a simple eighth-note pattern. The 'Bass' staff at the bottom provides harmonic support with sustained notes. Measure numbers 25 through 31 are positioned below each staff, with measure 31 ending with a final dash.

Mallets **BROCK**

Synth **BROCK**

RackA **BROCK**

DS **BROCK**

E. Gtr. Am⁷ B⁹⁷ Cmaj⁷ Dm⁷ Em⁷ Fmaj⁷ G⁷ Am⁷ G⁷

Bass **BROCK**

1 2 3 4 5 6 7 8

Mallets

Synth

RackA

DS

E. Gtr.

Bass

9 10 11 12 13 14

Mallets

Synth

RackA

DS

E. Gtr.

Bass

This musical score page contains six staves, each with a unique instrument or sound source. The instruments are: Mallets, Synth, RackA, DS, E. Gtr., and Bass. The score is divided into measures numbered 15 through 21. Measure 15 begins with a dynamic instruction 'f' above the first measure. Measures 16 and 17 show a transition with a dynamic 'ff'. Measures 18 through 21 conclude the section. Each staff uses a different set of musical notation, including various note heads, stems, and rests, often with specific markings like 'v' or 'x' above or below the notes. Measure 15 starts with a forte dynamic (f).

[15] [16] [17] [18] [19] [20] [21]

2025 PIT FRONT AUDITION MATERIAL

REBOUNDS

METRIX

GOOD OL' GREEN

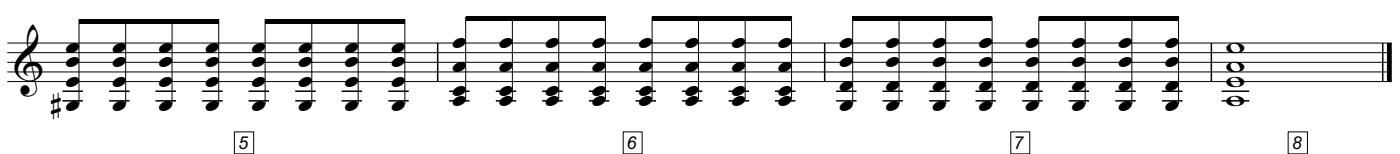
The sheet music consists of ten staves of musical notation. The first staff is labeled "REBOUNDS" and is in 4/4 time. The second staff is labeled "METRIX" and is in 2/4 time. The third staff is labeled "GOOD OL' GREEN" and is in 2/4 time. Each staff contains numbered measures (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33) with specific rhythmic patterns indicated by numbers above the notes. Measure 30 is labeled "GOOD OL' GREEN". Measures 31, 32, and 33 are in 5/4 time.



UP UP UP DOWN



BACH CHORDS



ALTERNATING STROKES





[22] [23] [24] [25]



[26] [27] [28]



[29] [30] [31]



[1] [2] [3] [4]



[5] [6] [7] [8]



[9] [10] [11] [12]



[13] [14] [15] [16]



[17] [18]



[19] [20] [21]

2025 PIT FRONT AUDITION MATERIAL**REBOUNDS**

Musical score for the Rebounds section. The score consists of two staves. The top staff is in treble clef and 4/4 time, with dynamic *f*. The bottom staff is in bass clef and 4/4 time, with dynamic *f*. Measures 1-4 show eighth-note patterns on the top staff and sixteenth-note patterns on the bottom staff.

2 3 4

Musical score for the Rebounds section, continuing from measure 5 to 9. The top staff shows eighth-note patterns on the treble clef staff. The bottom staff shows sixteenth-note patterns on the bass clef staff.

5 6 7 8 9

METRIX

Musical score for the Metrix section. The score consists of two staves. The top staff is in treble clef and 2/4 time. The bottom staff is in bass clef and 2/4 time. Measures 1-7 show eighth-note chords on both staves.

1 2 3 4 5 6 7

Musical score for the Metrix section, continuing from measure 8 to 12. The top staff shows sixteenth-note patterns with grace notes. The bottom staff shows eighth-note chords.

8 9 10 11 12

Musical score for the Metrix section, continuing from measure 13 to 19. The top staff shows sixteenth-note patterns with grace notes. The bottom staff shows eighth-note chords.

13 14 15 16 17 18 19

20 21 22 23 24

25 26 27 28 29

30 31 32 33

GOOD OL' GREEN

1 2 3 4 5 6 7 8 9

UP UP UP DOWN

1 2 3 4 5 6 7 8

BACH CHORDS

1 2 3 4 5 6 7 8

ALTERNATING STROKES

This section shows two staves of music. The top staff is in treble clef and the bottom is in bass clef. Both staves feature continuous horizontal strokes under the notes. The music is divided into nine measures, numbered 1 through 9 below each measure.

1 2 3 4 5 6 7 8 9

This section continues the alternating strokes from the previous section. The music is divided into eight measures, numbered 10 through 17 below each measure.

10 11 12 13 14 15 16 17

This section continues the alternating strokes. The music is divided into eight measures, numbered 18 through 24 below each measure.

18 19 20 21 22 23 24

This section continues the alternating strokes. The music is divided into seven measures, numbered 25 through 31 below each measure.

25 26 27 28 29 30 31

BROCK

This section shows a treble staff with a continuous series of sixteenth-note strokes. The music is divided into four measures, numbered 1 through 4 below each measure.

1 2 3 4

This section continues the Brock strokes. The music is divided into four measures, numbered 5 through 8 below each measure.

5 6 7 8

This section continues the Brock strokes. The music is divided into four measures, numbered 9 through 12 below each measure.

9 10 11 12



13

14

15

16



17

18



19

20

21

2025 PIT FRONT AUDITION MATERIAL**REBOUNDS**

[2]

[3]

[4]



[5]

[6]

[7]

[8]

[9]

METRIX

[1]

[2]

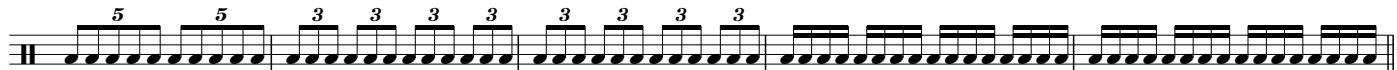
[3]

[4]

[5]

[6]

[7]



[8]

[9]

[10]

[11]

[12]



[13]

[14]

[15]

[16]

[17]

[18]

[19]



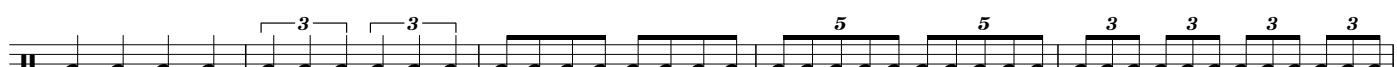
[20]

[21]

[22]

[23]

[24]



[25]

[26]

[27]

[28]

[29]



[30]

[31]

[32]

[33]

GOOD OL' GREEN

Musical notation for 'GOOD OL' GREEN' in 2/4 time. The notes are eighth notes. The first measure shows R L R L R L. The second measure shows R R L L R R L L. The third measure shows R L R L R L R L. The fourth measure shows R R L L R R L L.

1

2

3

4

Continuation of musical notation for 'GOOD OL' GREEN'. The notes are eighth notes. The first measure shows R L R L R L. The second measure shows R R L L R R L L. The third measure shows R L R L R L R L. The fourth measure shows R R L L R R L L.

5

6

7

8

9

UP UP UP DOWN

Musical notation for 'UP UP UP DOWN' in 2/4 time. The notes are sixteenth notes. The first measure shows R R R L R R R L. The second measure shows R R R L R R R L. The third measure shows R L L L R L L L. The fourth measure shows R L L L R L L L.

1

2

3

4

5

6

7

8

BACH CHORDS

Musical notation for 'BACH CHORDS' in 2/4 time. The notes are eighth notes. The first measure shows R R R. The second measure shows B B B. The third measure shows L L L. The fourth measure shows B B B.

1

2

3

4

Continuation of musical notation for 'BACH CHORDS'. The notes are eighth notes. The first measure shows R R R. The second measure shows B B B. The third measure shows L L L. The fourth measure shows B B B.

5

6

7

8

ALTERNATING STROKES

Musical notation for 'ALTERNATING STROKES' in 2/4 time. The notes are sixteenth notes. The first measure shows R L R R L L R R L L R R. The second measure shows L L R L R R L L R R L L R R. The third measure shows L R L L R R L L R R L L R R. The fourth measure shows R R L L R R L L R R L L R R.

1

2

3

4

Continuation of musical notation for 'ALTERNATING STROKES'. The notes are sixteenth notes. The first measure shows R L R R L L R R L R R. The second measure shows L L R L R R L L R R L R R. The third measure shows L R L L R R L L R R L R R. The fourth measure shows R R L L R R L L R R L R R.

5

6

7

8

Continuation of musical notation for 'ALTERNATING STROKES'. The notes are sixteenth notes. The first measure shows R L R R L L R R L R R. The second measure shows L L R L R R L L R R L R R. The third measure shows L R L L R R L L R R L R R. The fourth measure shows R R L L R R L L R R L R R.

9

10

11

12

Continuation of musical notation for 'ALTERNATING STROKES'. The notes are sixteenth notes. The first measure shows R L R R L L R R L R R. The second measure shows L L R L R R L L R R L R R. The third measure shows L R L L R R L L R R L R R. The fourth measure shows R R L L R R L L R R L R R.

13

14

15

Continuation of musical notation for 'ALTERNATING STROKES'. The notes are sixteenth notes. The first measure shows L R L L R L R R L L R R. The second measure shows L L R L R R L L R R L R R. The third measure shows L R L L R R L L R R L R R. The fourth measure shows R R L L R R L L R R L R R.

16

17

18 19 20 21

22 23 24 25

26 27 28

29

30

31

BROCK

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18

19 20 21

2025 PIT FRONT AUDITION MATERIAL

REBOUNDS

2 3 4 5 6 7 8

METRIX

9 1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17

18 19 20 21 22 23 24

25 26 27 28 29 30 31 32 33

GOOD OL' GREEN

1 2 3 4 5 6 7 8 9

UP UP UP DOWN

1 2 3 4 5 6 7 8

TACET

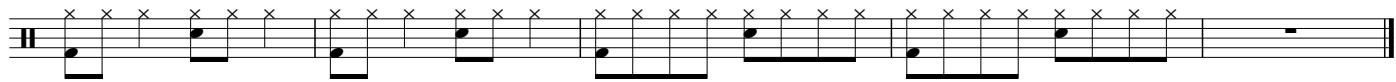
1 1 1

2025 PIT FRONT AUDITION MATERIAL**REBOUNDS**

[2]

[3]

[4]



[5]

[6]

[7]

[8]

[9]

METRIX

[1]

[2]

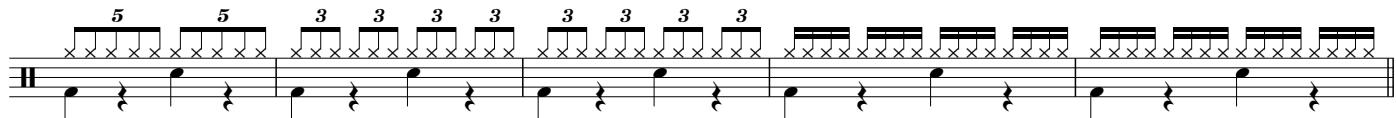
[3]

[4]

[5]

[6]

[7]



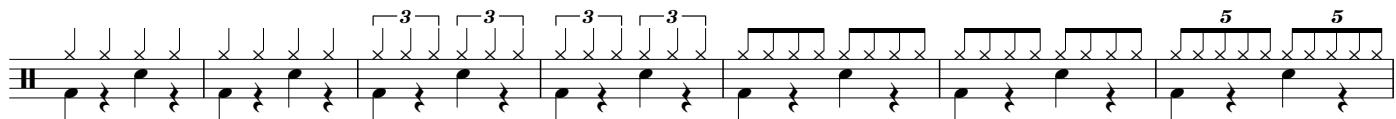
[8]

[9]

[10]

[11]

[12]



[13]

[14]

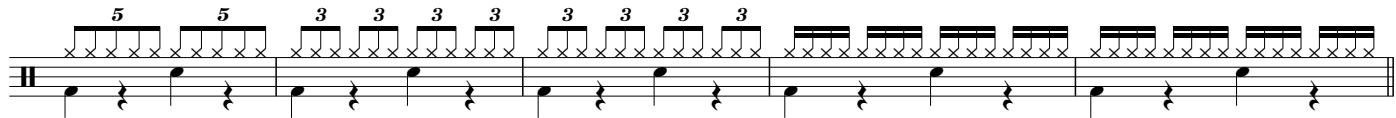
[15]

[16]

[17]

[18]

[19]



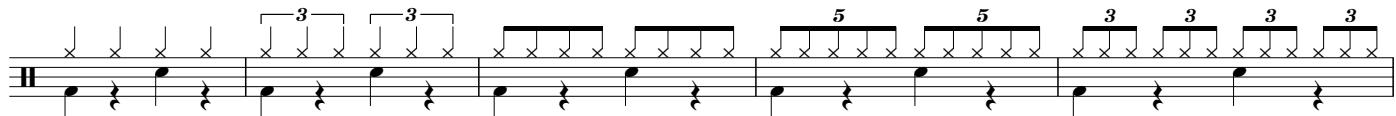
[20]

[21]

[22]

[23]

[24]



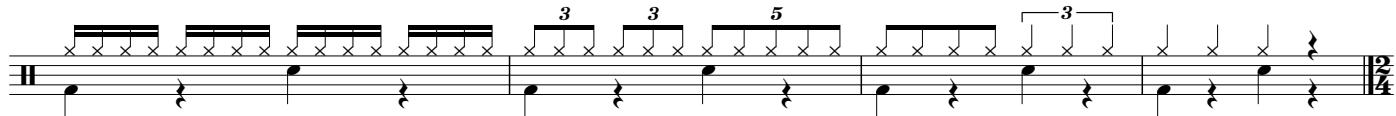
[25]

[26]

[27]

[28]

[29]



[30]

[31]

[32]

[33]

GOOD OL' GREEN

UP UP UP DOWN

BACH CHORDS

ALTERNATING STROKES

1 2 3 4 5 6 7 8

1 2 3 4

5 6 7 8

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17

18 19 20 21 22 23

24 25 26 27

28 29 30 31

BROCK

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18

19 20 21

2025 PIT FRONT AUDITION MATERIAL

REBOUNDS

2 3 4

METRIX

1 2 3 4 5 6 7

8 9 10 11 12

13 14 15 16 17 18 19

20 21 22 23 24

25 26 27 28 29

30 31 32 33

GOOD OL' GREEN
 1 2 3 4 5 6 7 8 9
UP UP UP DOWN

BACH CHORDS
 1 2 3 4 5 6 7 8

ALTERNATING STROKES
 1 2 3 4 5 6 7 8 9
 10 11 12 13 14 15 16 17

BROCK
 1 2 3 4 5 6 7 8 9 10 11 12
 13 14 15 16
 17 18 19 20 21 22 23 24
 25 26 27 28 29 30

REBOUNDS

Bass guitar sheet music in 2/4 time. Dynamics: **f**. Measures 1-4:

1 2 3 4

Bass guitar sheet music in 2/4 time. Measures 5-9:

5 6 7 8 9

METRIX

Bass guitar sheet music in 2/4 time. Measures 1-7:

1 2 3 4 5 6 7

Bass guitar sheet music in 2/4 time. Measures 8-12:

8 9 10 11 12

Bass guitar sheet music in 2/4 time. Measures 13-19:

13 14 15 16 17 18 19

Bass guitar sheet music in 2/4 time. Measures 20-24:

20 21 22 23 24

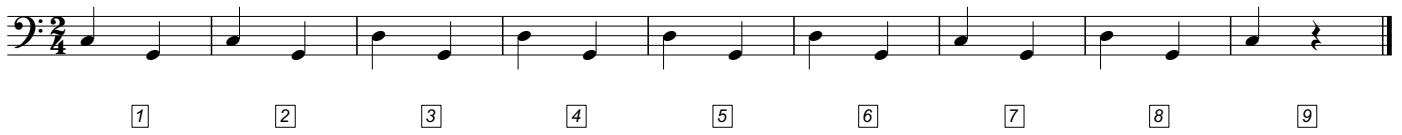
Bass guitar sheet music in 2/4 time. Measures 25-29:

25 26 27 28 29

Bass guitar sheet music in 2/4 time. Measures 30-33:

30 31 32 33

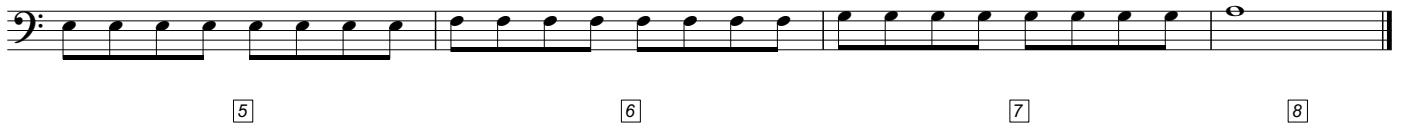
GOOD OL' GREEN



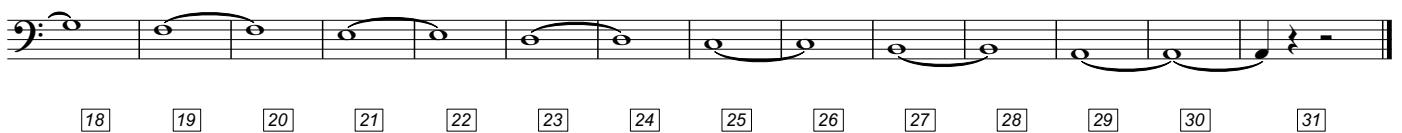
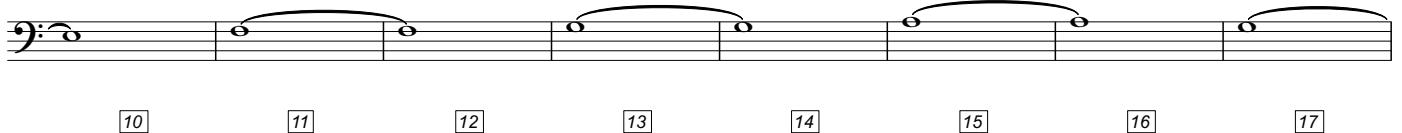
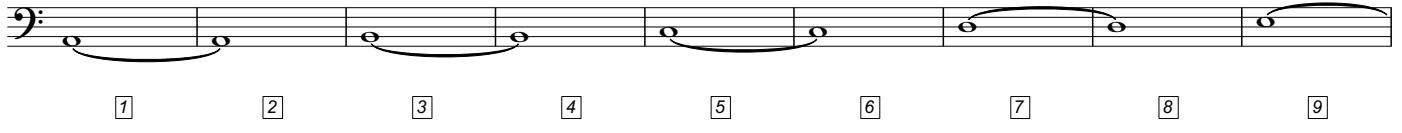
UP UP UP DOWN



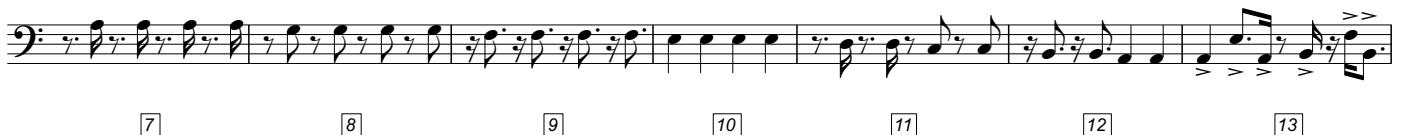
BACH CHORDS



ALTERNATING STROKES



BROCK





14

15

16

17



18

19

20

21

PIT AUDITION PIECE

J=77

The musical score consists of seven staves. Marimba 1, Marimba 2, and Marimba 3 play eighth-note patterns. Vibes 1 and Vibes 2 play eighth-note chords. Synth plays quarter notes. Drum Set provides rhythmic patterns with accents. Measure 1 starts with Marimba 1 at *p*, Marimba 2 at *pp*, Marimba 3 at *p*, Vibes 1 at *p*, Vibes 2 at *p*, Synth at *p*, and Drum Set at *p*. Measures 2-5 show Marimba 1 at *mp*, Marimba 2 at *mp*, Marimba 3 at *mp*, Vibes 1 at *mp*, Vibes 2 at *mp*, Synth at *mp*, and Drum Set at *mp*. Measure 6 begins with Marimba 1 at *p*, Marimba 2 at *p*, Marimba 3 at *p*, Vibes 1 at *p*, Vibes 2 at *p*, Synth at *p*, and Drum Set at *p*. The score concludes with Marimba 1 at *p*, Marimba 2 at *p*, Marimba 3 at *p*, Vibes 1 at *p*, Vibes 2 at *p*, Synth at *p*, and Drum Set at *p*.

Marimba 1

Marimba 2

Marimba 3

Vibes 1

Vibes 2

Synth

Drum Set

2

3

4

5

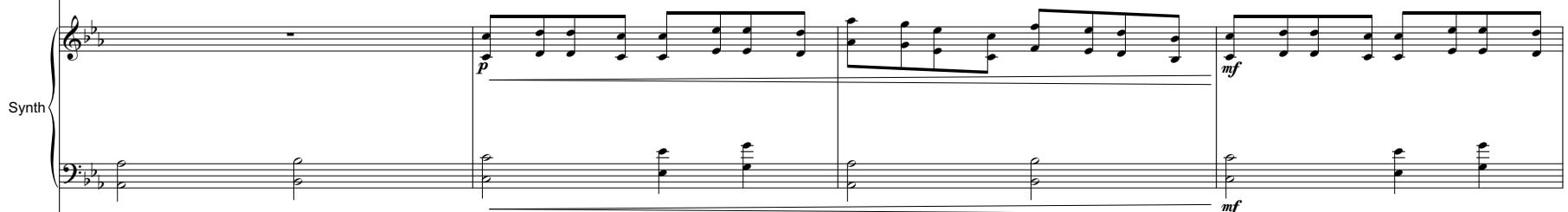
Mar. 

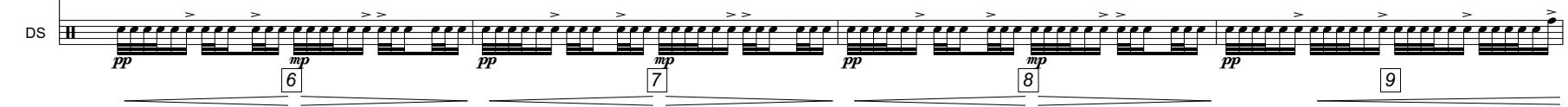
Mar. 

Mar. 

Vibes 

Vibes 

Synth 

DS 

A

Mar. Mar. Mar. Vibes Vibes Synth DS

Measure 10: f p ff 6

Measure 11: p p p ff

Measure 12: p p p ff

Measure 13: p mp p p

Measure 14: p p p mf

Measure 15: mf mf mf mf

10 11 12 13 14 15

B *f* = 154

Mar. Mar. Mar. Vibes Vibes

Synth

DS

16 17 18 19 20 21 22 23

Mar. *p*

Mar. *p*

Mar. *p*

Vibes *p*

Vibes *p*

C

Mar. *f*

Mar. *f*

Vibes *f*

Vibes *f*

Synth *p*

Synth *mp*

Synth *mf*

Synth *f*

DS *mf*

24 25 26 27 28 29

Musical score page 6 featuring six staves across six measures (30-35).

- Mar.**: Three staves in common time, key signature B-flat major. Dynamics: *mp*. Measures 30-35 show eighth-note patterns.
- Vibes**: Two staves in common time, key signature B-flat major. Dynamics: *mp*. Measures 30-35 show eighth-note patterns.
- Synth**: One staff in common time, key signature B-flat major. Measures 30-35 are entirely blank.
- DS**: One staff in common time, key signature B-flat major. Measure 30: *p*, eighth notes. Measures 31-35: eighth notes with circled dots above them.

Measure numbers 30, 31, 32, 33, 34, and 35 are indicated at the bottom of each staff.

D

The musical score consists of five staves. The top four staves are grouped by a brace and labeled 'Mar.' (repeated three times) and 'Vibes' (repeated twice). The bottom staff is labeled 'DS'. Measure numbers 36 through 45 are indicated at the bottom of each staff.

Maracas (Mar.)

- Measures 36-44: Playing eighth-note patterns. Dynamics: p , mp , p , mf , p , mp , p , mp , p , mf , p , mp , p , mf .
- Measure 45: Playing sixteenth-note patterns. Dynamics: p , 3 .

Vibraphone (Vibes)

- Measures 36-44: Playing eighth-note patterns. Dynamics: mf , p , mp , p , mf , p , mp , p , mf , p , mp , p , mf .
- Measure 45: Playing sixteenth-note patterns. Dynamics: mf .

Synthesizer (Synth)

- Measures 36-45: Playing sustained notes. Dynamics: pp .

Double Bass (DS)

- Measures 36-45: Playing eighth-note patterns. Dynamics: mf , 3 .

Measure numbers: 36, 37, 38, 39, 40, 41, 42, 43, 44, 45.

E ♩94

Musical score page 8, measures 46-55. The score includes parts for Marimba, Vibraphone, Synth, and Double Bass.

Marimba/Vibraphone Staves: The Marimba and Vibraphone parts are identical, consisting of six staves each. They play eighth-note patterns with various dynamics (f, 3, pp, mp) and grace notes. Measure 46 starts with a forte dynamic (f). Measures 47-49 show eighth-note patterns with grace notes. Measures 50-51 show eighth-note patterns with grace notes and dynamics (pp, mp). Measures 52-55 show eighth-note patterns with grace notes and dynamics (mp, 3).

Synth Staff: The Synth part consists of two staves. It begins with a dynamic f, followed by sustained notes with a dynamic ppp. Measures 47-51 show sustained notes with a dynamic ppp. Measures 52-55 show sustained notes with a dynamic p.

Double Bass (DS) Staff: The Double Bass part consists of two staves. It starts with a dynamic mf, followed by eighth-note patterns with a dynamic pp. Measures 47-51 show eighth-note patterns with a dynamic pp. Measures 52-55 show eighth-note patterns with a dynamic pp.

Measure numbers 46 through 55 are indicated at the bottom of the page.

F

Musical score for orchestra and Synth, measures 56-62.

The score consists of six staves:

- Mar.**: Three Marimba parts. Dynamics: *mf*, *p*, *mf*, *p*, *mf*.
- Vibes**: Two Vibraphone parts. Dynamics: *f*, *f*, *f*, *f*, *-*, *-*, *-*.
- Synth**: Synthesizer part. Dynamics: *-*, *p*, *mf*, *p*, *mf*, *p*, *mf*.
- Bassoon**: Bassoon part. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*.
- DS**: Double Bass part. Dynamics: *p*, *mf*, *p*, *mf*, *p*, *mf*.

Measure numbers: 56, 57, 58, 59, 60, 61, 62.

G

Musical score for orchestra and Synth, page 10, measures 63-69.

Instruments: Maracas, Vibraphone, Bassoon, Synth, Double Bass.

Measure 63: Maracas play eighth-note patterns. Vibraphone and Bassoon provide harmonic support.

Measure 64: Maracas continue their eighth-note patterns. Vibraphone and Bassoon maintain harmonic support.

Measure 65: Maracas continue their eighth-note patterns. Vibraphone and Bassoon maintain harmonic support.

Measure 66: Maracas continue their eighth-note patterns. Vibraphone and Bassoon maintain harmonic support.

Measure 67: Maracas continue their eighth-note patterns. Vibraphone and Bassoon maintain harmonic support.

Measure 68: Synth enters with sustained notes.

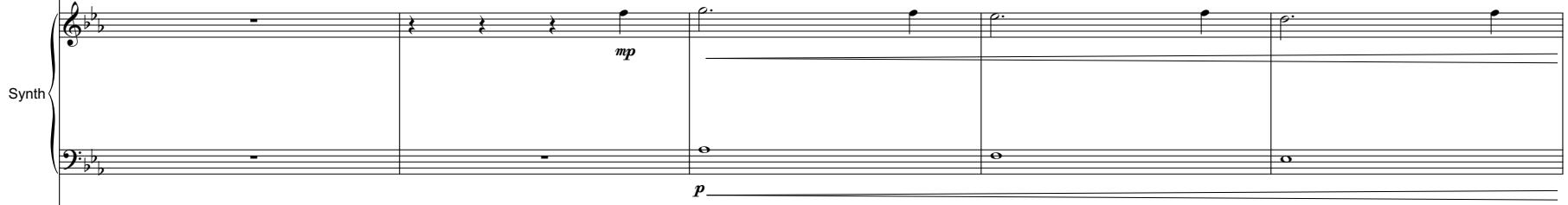
Measure 69: Double Bass provides rhythmic punctuation.

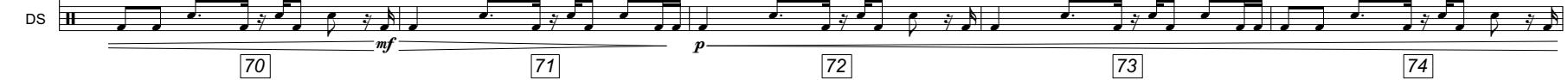
Measure 70: Double Bass continues rhythmic punctuation.

Measure 71: Double Bass continues rhythmic punctuation.

Mar. 

Vibes

Synth 

DS 

70 71 72 73 74

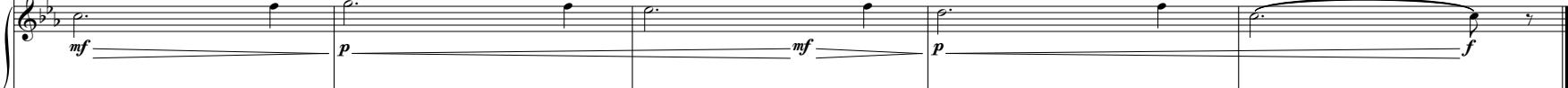
Mar. 

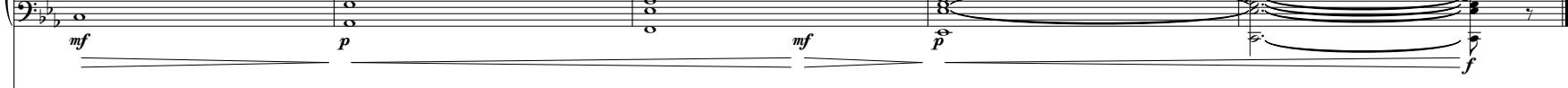
Mar. 

Mar. 

Vibes 

Vibes 

Synth 



DS 

75 76 77 78 79

PIT AUDITION PIECE

J=77

p [2] [3] *mp* [4]

[5] [6] [7]

[8] [9] *mf* [10] [11] *f*

A

p [13] *mp* [14] *p* [15] *mf*

[16] *p* [17] *mf* [18] *p*

B *f* =154 *pp* *p* *mp* *p* *mf* *p*

[19] [21] [22] [23] [24]

C *f*

[25] [26] [27] *p* [29] [30] *mp*

V.S.

[31] [32] [33] [34] [35]

D

46

37 38 39 40 41 42
p mp p mp p mp p mp p mp p
accel.

43 44 45 46

47 48 49 50 51

E =94

52 53 54 55 56 57

F

58 59 60 61 62 63

64 65 66 67 68 69

G

70 71 72 73 74 75

76 77



78

79

PIT AUDITION PIECE

L=77

The musical score consists of 11 staves of music for Marimba 2. The key signature is one flat, and the tempo is indicated as *L=77*. The score includes the following dynamics and performance instructions:

- Staff 1: *pp*, *p*, *mp* (measures 2 and 3)
- Staff 2: *p* (measure 4), *mf* (measure 6)
- Staff 3: *f* (measure 8), *mf* (measure 9)
- Staff 4: *p*, *mp* (measures 10 and 13)
- Staff 5: *p*, *mf*, *p* (measures 14, 15, and 16)
- Staff 6: *mf*, *p*, *pp* (measures 17, 18, and 19)
- Staff 7: *p*, *mp*, *p*, *mf*, *p* (measures 21, 22, 23, 24, and 25)
- Staff 8: *f*, *p*, *mp* (measures 27, 29, and 30)
- Staff 9: *V.S.* (Measure 33)

Performance markings include measure numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33) and section labels A and B.

D

34 [35] *p* *mp* [37] *p* *mp* [38] *p* *mp* [39] *p* *mf*
 accel. [40] *p* *mp* [41] *mp* [42] *p* *mp* [43] *p* *mf* [44] *p* [45]
 [46] [47] [48] [49] [50] [51] *pp*

E

mp [53] [54] [55] [56] *mf* [57]

F

[58] [59] *mf* [61] *mf* [62] *mf*
p [63] [64] *f* *mp* [65] *mf* [66] *mp* [67] *f* *pp*

G

[68] *p* [69] [70] [71] *mf*

[77]

[76] *p* [77] *mp*



78

79

PIT AUDITION PIECE

L=77

The musical score consists of 11 staves of music for Marimba 3. The key signature is one flat (B-flat). The tempo is indicated as *L=77*. The score includes the following dynamics and performance instructions:

- Staff 1: **[2]** *p*, **[3]** *mp*, **[4]**
- Staff 2: **[5]**, **[6]**, **[7]**
- Staff 3: **[8]**, **[9]**, **[10]**
- Staff 4: **A**, **[11]** *f*, **[12]** *p*, **[13]** *mp*, **[14]** *p*
- Staff 5: **[15]** *mf*, **[16]** *p*, **[17]** *mf*
- Staff 6: **[18]** **B**, *p*, **[19]** *f*, **[20]** *pp*, *L=154*
- Staff 7: **[21]** *mp*, **[22]** *p*, **[23]** *mf*, **[24]** *p*, **[25]**, **[26]**
- Staff 8: **C**, **[27]** *f*, **[28]** *pp*, **[29]**, **[30]** *mp*, **[31]**, **[32]**, **[33]**
- Staff 9: **V.S.**

D

34 [35] *p* *mp* [37] *p* *mp* [38] *p* *mp* [39] *p* *mf*
accel. [40] *p* *mp* [41] *mp* [42] *p* *mp* [43] *p* *mf* [44] *p* [45]
[46] [47] [48] [49] [50] [51] *pp*

E

[94] *mp* [53] [54] [55] [56] *mf* [57]

F

[58] [59] *mf* [61] *mf* [62] *mf*

G

[63] *p* [64] *f* *mp* [65] *mf* [66] *mp* *f* *pp*
[67] *p* [69] [70] [71] *mf*

[72] *p* [73] *mf* [74] *p* [75] *mf*

[76] *p* [77] *mp* [78] *p* [79] *f*

PIT AUDITION PIECE

A $\text{♩} = 77$

B $\text{♩} = 154$

C

D

E $\text{♩} = 94$

accel.

V.S.

Measure numbers: 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, 27, 29, 30, 31, 32, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 53, 54, 55, 56, 57, 58.

F

3

59 [63] 64 65 66 67

f *mf* *mp* *mf* *f* *mp* *f* *mp*. *p*

G

[69] [70] [71] *mf*

p

72 [73] 74 75

p *mf* *p* *mf*

[76] [77] *mp* [78] *p* [79]

p *mp* *p* *f*

Vibes 2
Vibes 2

PIT AUDITION PIECE

PIMASC.ORG

L=77

4

mp

5 6 7 8 9 *mf*

A

10 11 13 14 *p* 15 16 *mp*

B *L=154*

17 18 19 21 22 23 24 25

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

C

26 27 29 30 31 32

f *pp* *mp*

D

33 34 35 37 38 accel.

mf

39 40 41 42 43 44

45 46 47 48 49 50 51

This sheet music page contains five staves of musical notation for Vibes 2. The tempo is indicated as L=77. The key signature is B-flat major (two flats). Measure numbers are placed above the staves. Dynamic markings such as *mp*, *f*, *mf*, *p*, *pp*, and *mf* are included. Performance instructions like "accel." are also present. The piece is divided into sections labeled A, B, C, and D.

E ♩-94

Musical score for piano, featuring two staves. The top staff begins with measure 53, continuing from measure 52. The bottom staff begins with measure 59, continuing from measure 58. Measure 53 starts with a forte dynamic. Measures 54-55 show eighth-note patterns. Measures 56-57 continue the eighth-note patterns. Measure 58 ends with a forte dynamic. Measure 59 begins with a forte dynamic. Measures 60-61 show eighth-note patterns. Measures 62-63 continue the eighth-note patterns. Measure 64 starts with a dynamic of *f*. Measures 65-66 continue the eighth-note patterns. Measures 67-68 continue the eighth-note patterns. Measure 69 begins with a dynamic of *p*. Measures 70-71 continue the eighth-note patterns. Measure 72 begins with a dynamic of *p*. Measures 73-74 continue the eighth-note patterns. Measure 75 begins with a dynamic of *mf*. Measures 76-77 continue the eighth-note patterns. Measure 78 begins with a dynamic of *p*. Measures 79-80 continue the eighth-note patterns. Measure 81 ends with a forte dynamic.

53 54 55 56 57 58

F

3

59 63 64 *f* *mf* *mp* 65 *mf* *f* 66 *mp* 67 *f* *mp* *p*

G

69 70 71 *mf*

p

72 73 74 75 *mf*

76 77 *mp* 78 *p* 79 *f*

Synth
Synth

PIT AUDITION PIECE

PIMASC.ORG

L=77

2

mp *mf* *mf*

3 4 5 6 7 8 9

A

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

10 11 12 13 14

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

15 16 17 18 19

B *L=154*

pp *p* *mf*

20 21 22 23 24 *mp* 25 26 27 *f*

C

8 8

28

The musical score consists of three staves of music. The first staff (top) has a treble clef, a key signature of two flats, and a time signature of common time (4). It features two measures of rests followed by a section of eighth-note patterns. Measure 3 starts with a dynamic of *mp*, followed by *p* and *mf* dynamics. Measures 4 through 9 show eighth-note patterns with *mf* dynamics. The second staff (middle) has a bass clef, a key signature of two flats, and a time signature of common time (4). It contains measures 10 through 14, starting with a dynamic of *f*, followed by *mf*, *p*, *mp*, and *p*. The third staff (bottom) has a treble clef, a key signature of one flat, and a time signature of common time (4). It contains measures 15 through 19, starting with *mf*, *p*, *mf*, *p*, and *f*. A section labeled 'B' at tempo L=154 follows, with a dynamic of *pp* and a time signature of 6/8. It includes measures 20 through 27, ending with a dynamic of *f*. The final section, labeled 'C', consists of two measures of sustained notes, each marked with a dynamic of 8.

D

accel.

E 94

F

G

3

3

p

mp

mf

p

mf

f

p

mf

p

mf

f

PIT AUDITION PIECE

1=77

2

3 4

5 6 7

8 9 10

A

11 ff 6 13 mp 14 p

15 mf 16 p 17 mf 18 p

B =154

19 f p 21 22 23 24 25

C

26 27 29 30 31 32 33 34

D

35 37 38 39 40 41 42

V.S.

This page contains four staves of drum set sheet music. The first three staves are in common time (4/4), while the last staff is in 2/4 time. The dynamic markings include ppp, pp, mp, ff, mf, and f. Measure numbers 1 through 42 are placed below each staff. Measures 11 through 14 are grouped under a bracket labeled 'A'. Measures 15 through 18 are grouped under a bracket labeled 'B' with a tempo marking of =154. Measures 26 through 34 are grouped under a bracket labeled 'C'. Measures 35 through 42 are grouped under a bracket labeled 'D'. The final measure, 42, ends with a 'V.S.' (維持) instruction.

The musical score consists of six staves of music for a solo instrument. The first staff begins with a dynamic of ***pp*** and includes performance instructions: **accel.**, **3**, and **3**. Measures 43 through 50 are labeled with measure numbers and a tempo of **E = 94**. The second staff starts with **3** and **3**. Measures 51 through 57 are labeled with measure numbers and a dynamic of **F**. The third staff features a dynamic of **p** followed by **mf**, **p**, **mf**, **p**, **mf**, and **p**. Measures 58 through 67 are labeled with measure numbers and dynamics. The fourth staff begins with **G**, **p**, **mf**, **p**, **mf**, **p**, **mf**, **p**, **mf**, and **pp**. Measures 68 through 73 are labeled with measure numbers and dynamics. The fifth staff starts with **mf**, **p**, and **p**. Measures 74 through 76 are labeled with measure numbers and dynamics. The sixth staff begins with **mf**, **p**, and **f**. Measures 77 through 79 are labeled with measure numbers.