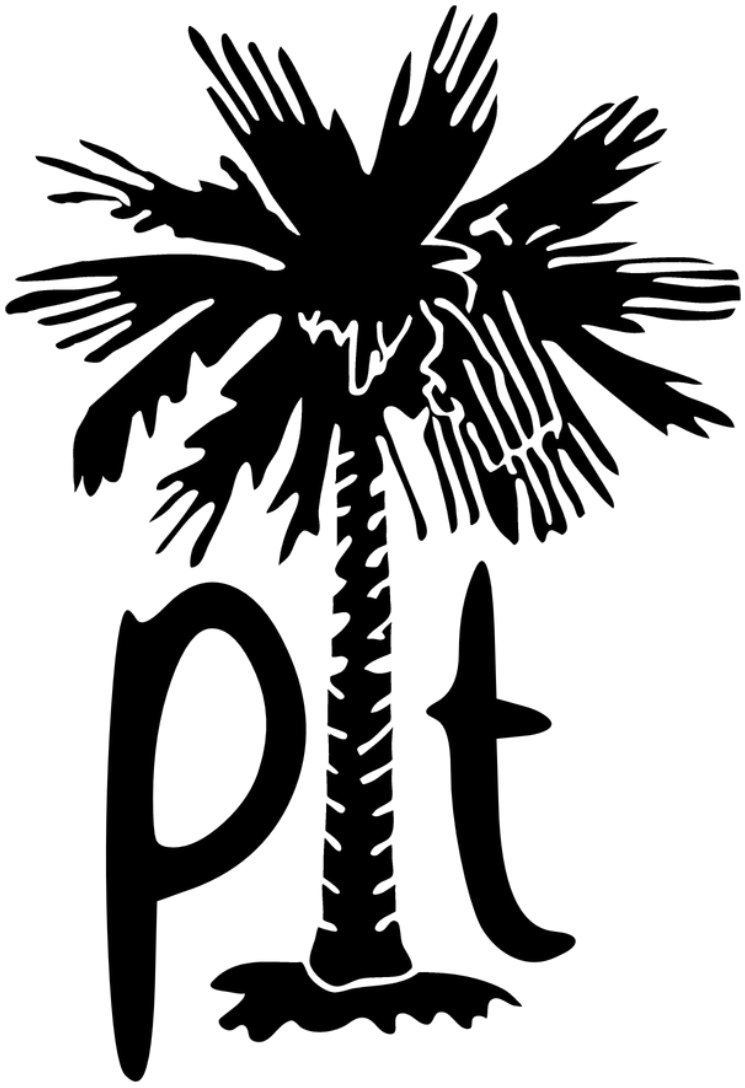


2027 Palmetto Indoor Theatre

Front Ensemble Audition 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 its 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.

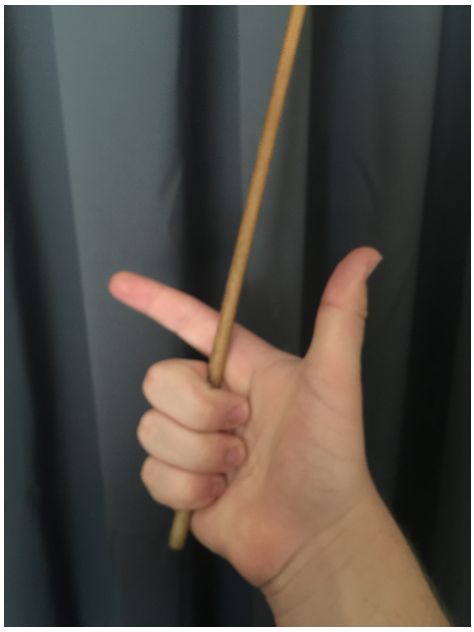
Wrap the middle finger to match the ring and pinky finger.

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.

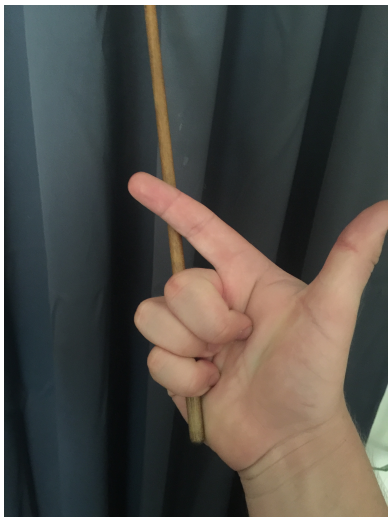
Take the inside mallet and place it under the tip of your middle finger.

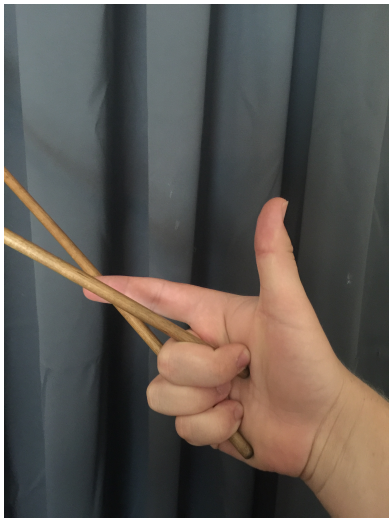
slide the index finger under the mallet, so that the mallet rests on the knuckle closest to the nail.

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 that 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 rotated 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 shook 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

Auxilary/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.

2026/27 PIT FRONT AUDITION MATERIAL

PIMASC.ORG




7/8 SCALES
Mallets
L R L R L R L
R L R L R L R
MOVE TO NEXT KEY...
Synth
RackA
R
L
CONTINUE SEQUENCE...
DS
Cmaj7/E
Dm7
Em7
Fmaj7
C♯maj7/E♯
E. Gtr.
Bass
1
2
3
4
5
6
7


Mallets
Synth
RackA
DS
E. Gtr.
Bass
7/8 OCTAVES
MOVE TO NEXT KEY...
ARPEGGIOSIS
CONTINUE CHROMATICALLY...
CONTINUE SEQUENCE...
C F/C Am/C G/B C F/C Am/C G/B C F/C Am/C G/B C♯ F♯/C♯
1 2 3 4 5 6 7 1 2 3 4 5 6


GREEN
CHROMATIC UP, MAJOR DOWN
CONTINUE CHROMATICALLY...
Mallets
Synth
CONTINUE SEQUENCE
RackA
DS
C/G
G
E. Gtr.
Bass
1 2 3 4 5 6 7 8 9 10 1 2 3 4

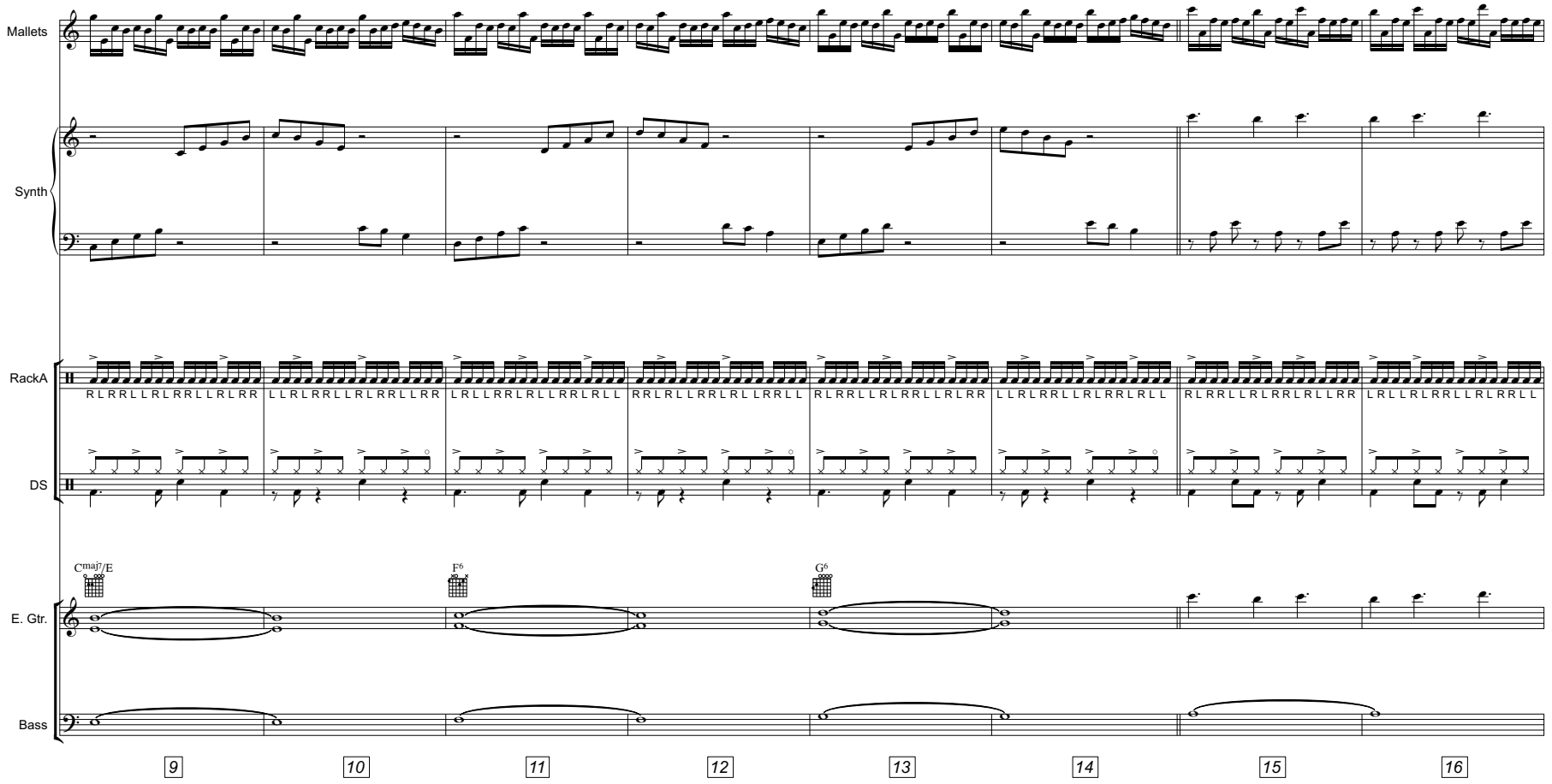

DV LORI
Mallets
Synth
RackA
DS
E. Gtr.
Bass
1
2
3
4
5
6
7
8
9
10
11
12


Mallets
Synth
RackA
DS
E. Gtr.
Bass
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30


Mallets
OILR
Synth
OILR
RackA
DS
E. Gtr.
Bass
31
32
33
1
2
3
4
5
6
7
8
9


Mallets
Synth
RackA
DS
E. Gtr.
Bass
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26


Mallets
ALTERNATING STROKES
mf
Synth
RackA
DS
L L R L R R L L R L R R L L R R
L R L L R R L L R L R R L L R L
R R L R L L R R L R L L R R L L
R L R R L L R L R R L R L L R R
L L R L R R L L R R L R L L R R
R R L L R R L R L L R R L L R L
E. Gtr.
Fmaj7/A
G7/B
C6
Dm6
Bass
27
1
2
3
4
5
6
7
8


Mallets
Synth
RackA
DS
E. Gtr.
Bass
Cmaj7/E
F6
G6
9
10
11
12
13
14
15
16


Mallets
Synth
RackA
DS
E. Gtr.
Bass
17
18
19
20
21
22
23
24


DOUBLE TRIPLE LATERAL
♩=144
Mallets
Synth
RackA
DS
E. Gtr.
Bass
1 2 3
2 3 4
L R L L R R L R L L R L R R L L
R L R R L R L L R R L R L R L R
R L R R L L R L R R L R L L R R
L R L L R L R R L L R L R R L L
R L R R L L R R L L
R L R R L R L R R L L
R
R L L R L L R L L R L L
R R L R R L R R L R R L
25
26
27
28
29
30
31
1
2


Mallets
Synth
RackA
DS
E. Gtr.
Bass
3
4
5
6
7
8
9
10


Mallets
Synth
RackA
DS
E. Gtr.
Bass
1 2 3 4 3 2 1
11
12
13
14
15
16
17
18


Mallets
Synth
RackA
DS
E. Gtr.
Bass
4 3 2
3 2 1
19
20
21
22
23
24
25
26


Mallets
Synth
RackA
DS
E. Gtr.
Bass
27
28
29
30
31
32
33
34


DOUBLE LATERAL COMBO
Mallets
4 3 2 1 2 3
Synth
RackA
R L L R L L R R L R R L
R L L R R L R L L R R L
R R R L L L R R R L L L
R R R L L L R R R L L L
R R R L L L R R R L L L
R R R L L L R R R L L L
R
R R R R R R
DS
E. Gtr.
Bass
35
36
37
38
39
40
41
1


Mallets
Synth
RackA
DS
E. Gtr.
Bass
2
3
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9

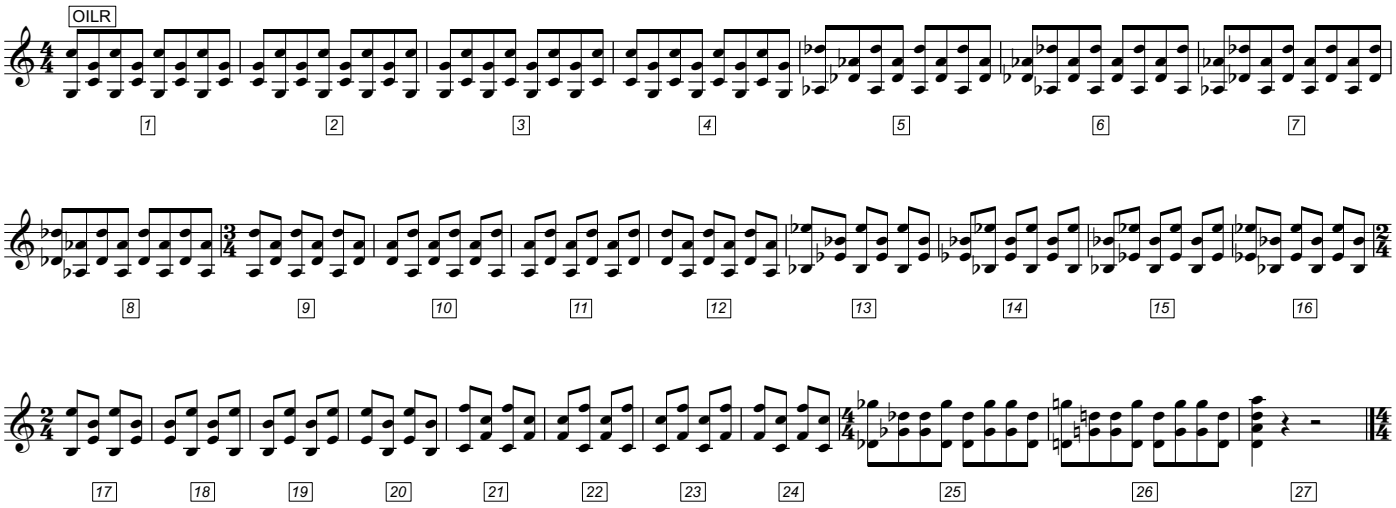

Mallets
Synth
RackA
DS
E. Gtr.
Bass
10
11
12
13
14
15
16
17

Mallets

2026/27 PIT FRONT AUDITION MATERIAL

PIMASC.ORG




OILR
1
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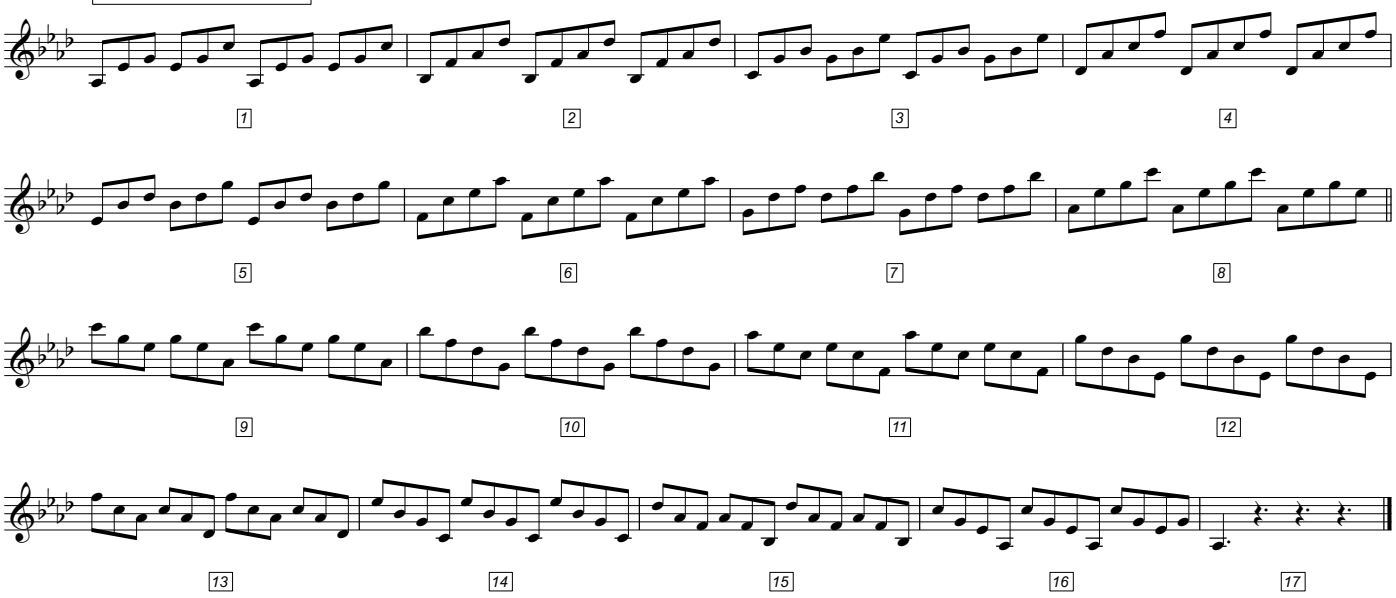

ALTERNATING STROKES
mf
1
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DOUBLE TRIPLE LATERAL

♩=144



DOUBLE LATERAL COMBO



Synth

2026/27 PIT FRONT AUDITION MATERIAL

PIMASC.ORG



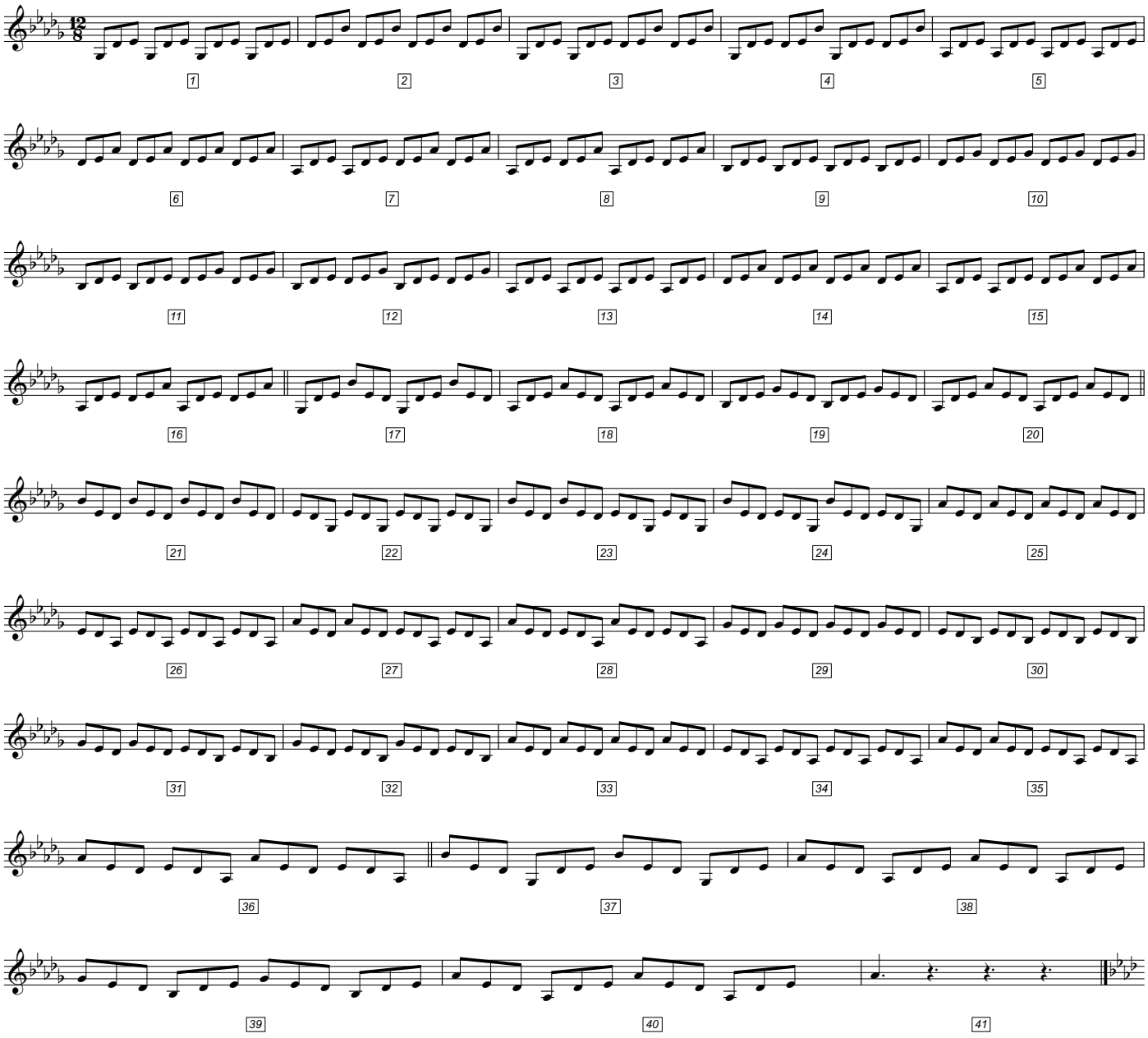

DV LORI


OILR


ALETERNATING STROKES
1
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31

♩=144

DOUBLE TRIPLE LATERAL



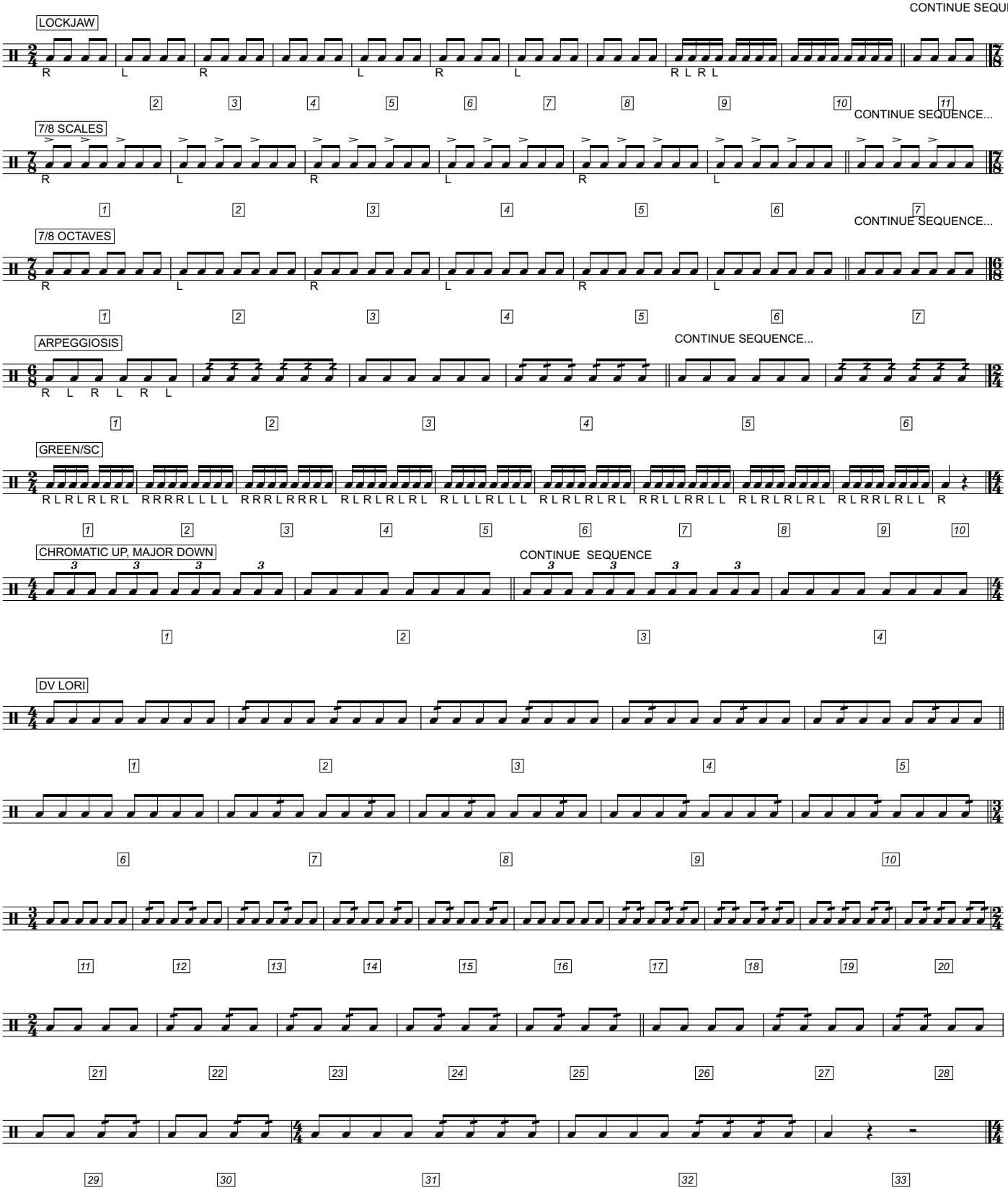
DOUBLE LATERAL COMBO



Rack Combo A

2026/27 PIT FRONT AUDITION MATERIAL

PIMASC.ORG




OILR
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
ALTERNATING STROKES
R L R R L L R L R R L L R L R R L L R R
L L R L R R L L R L R R L L R R
L R L L R R L R L L R R L R L L
R R L R L L R R L R L L R R L L
R L R R L L R L R R L L R L R R
1 2 3 4 5
L L R L R R L L R L R R L L R R
L R L L R R L R L L R R L R L L
R R L R L L R R L R L L R R L L
R L R R L L R L R R L L R L R R
L L R L R R L L R L R R L L R R
6 7 8 9 10
L R L L R R L R L L R R L R L L
R R L R L L R R L R L L R R L L
R L R R L L R L R R L L R L R R
L L R L R R L L R L R R L L R R
L R L L R R L R L L R R L R L L
11 12 13 14
R L R R L L R L R R L L R L R R
L R L L R R L R L L R R L R L L
R R L R L L R R L R L L R R L L
R L R R L L R L R R L L R L R R
L L R L R R L L R L R R L L R R
15 16 17 18 19
R L R R L L R L R R L L R L R R
L R L L R R L R L L R R L R L L
R R L R L L R R L R L L R R L L
R L R R L L R L R R L L R L R R
L L R L R R L L R L R R L L R R
20 21 22 23 24
L R L L R R L R L L R R L R L L
R R L R L L R R L R L L R R L L
R L R R L L R L R R L L R L R R
L L R L R R L L R L R R L L R R
25 26 27 28
R L R R L L R L R R L L R
29 30 31

♩=144

DOUBLE TRIPLE LATERAL

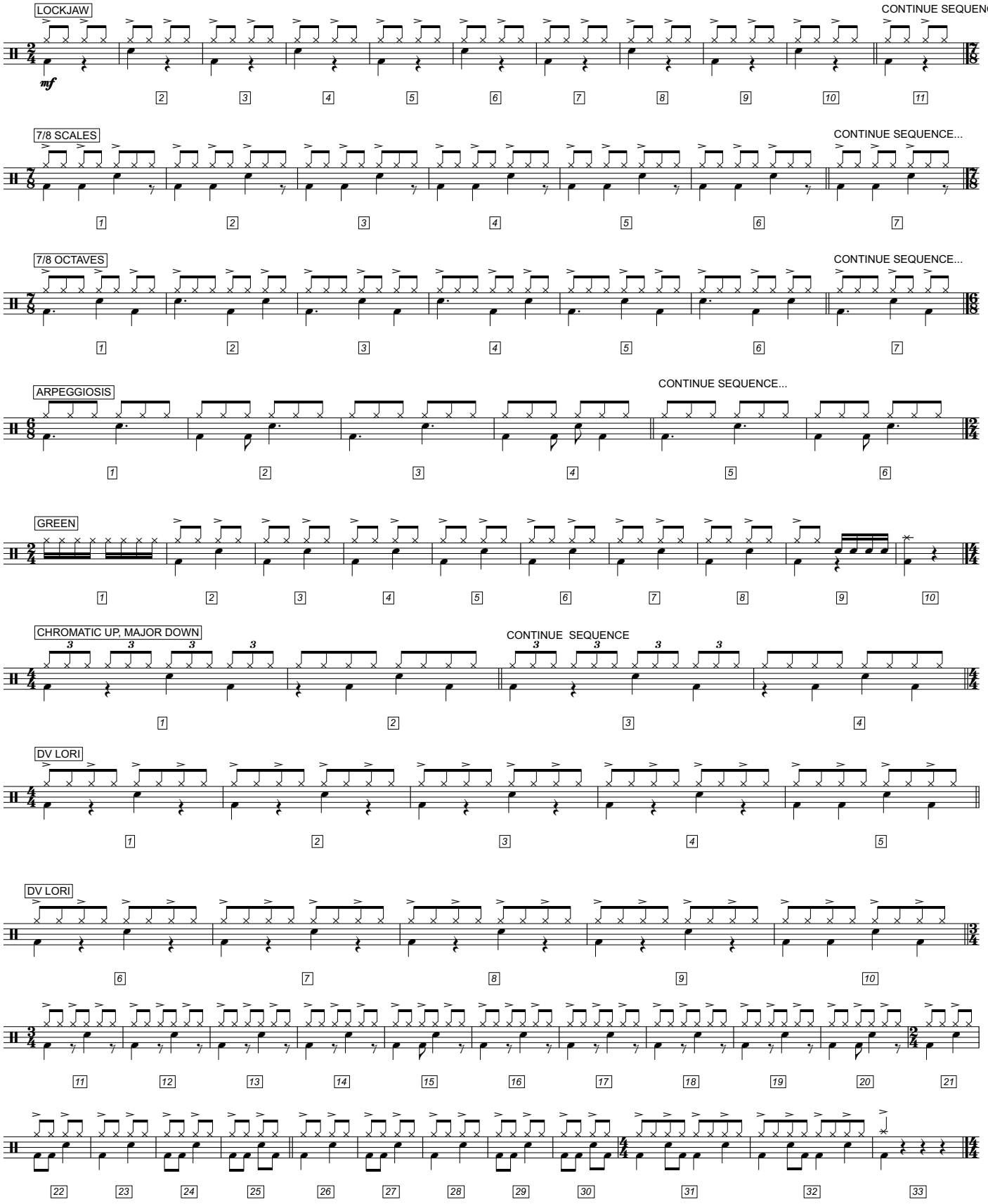


DOUBLE LATERAL COMBO

Drum Set

2026/27 PIT FRONT AUDITION MATERIAL

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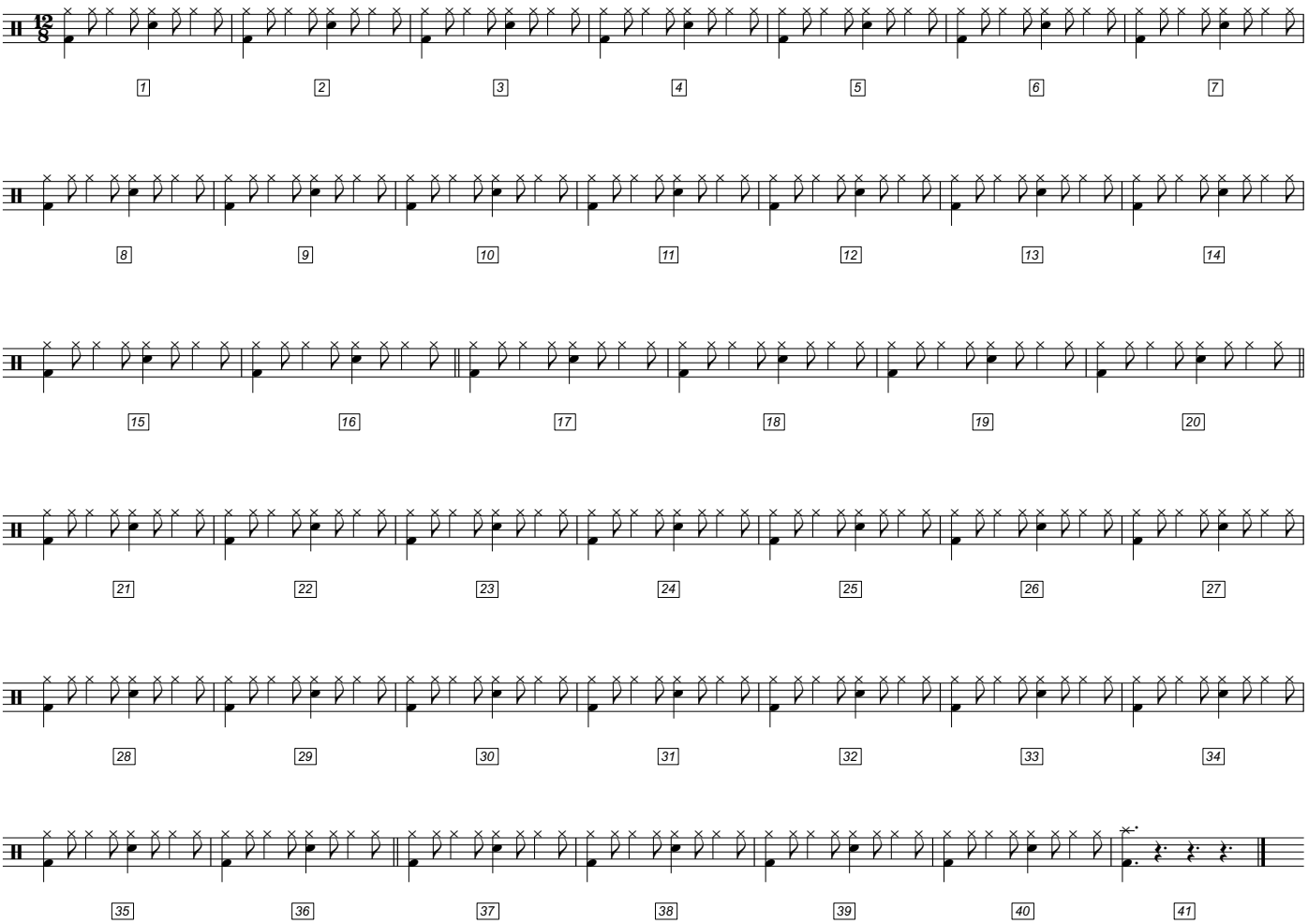



OILR


ALTERNATING STROKES

♩=144

DOUBLE TRIPLE LATERAL



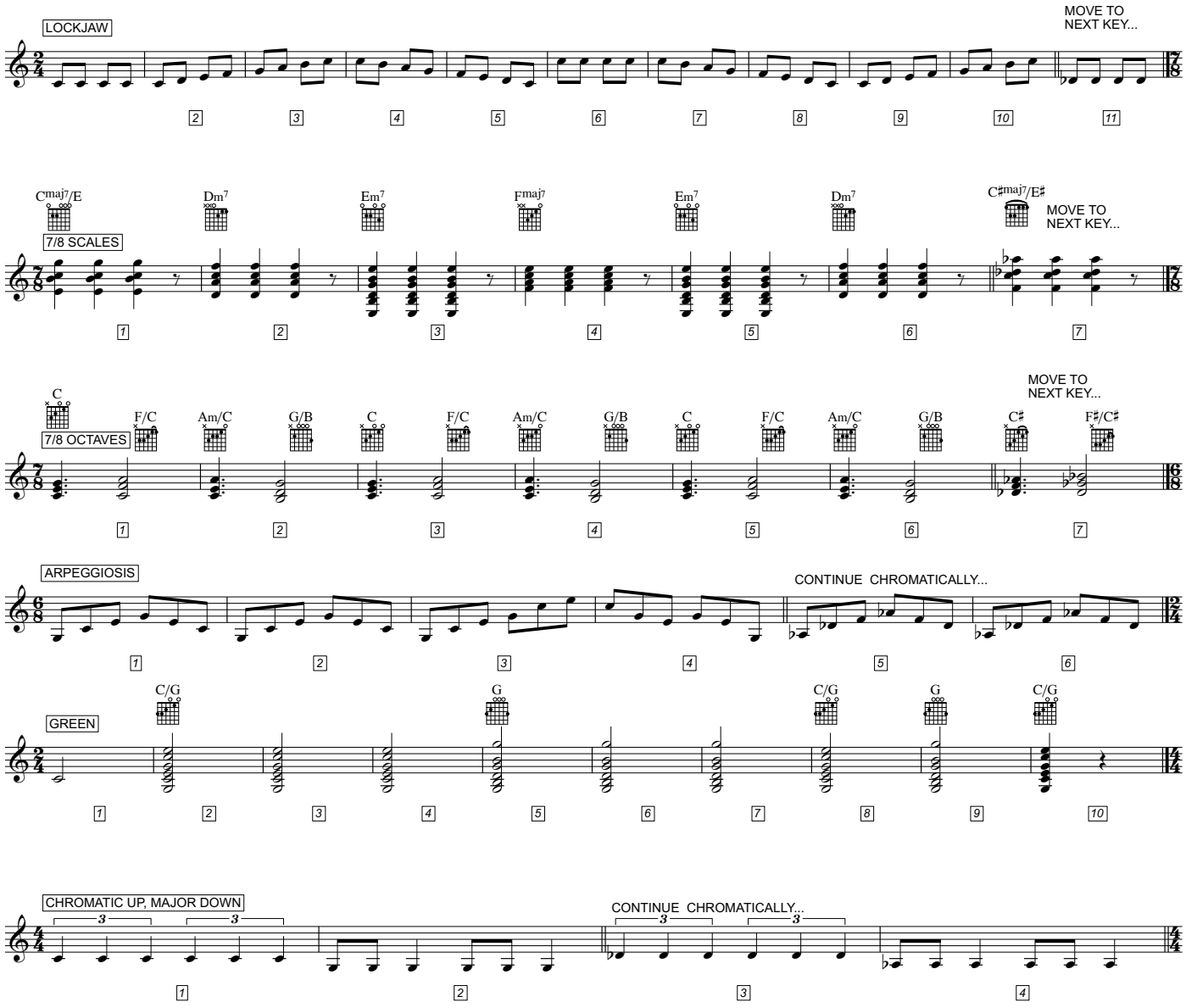
DOUBLE LATERAL COMBO



Electric Guitar

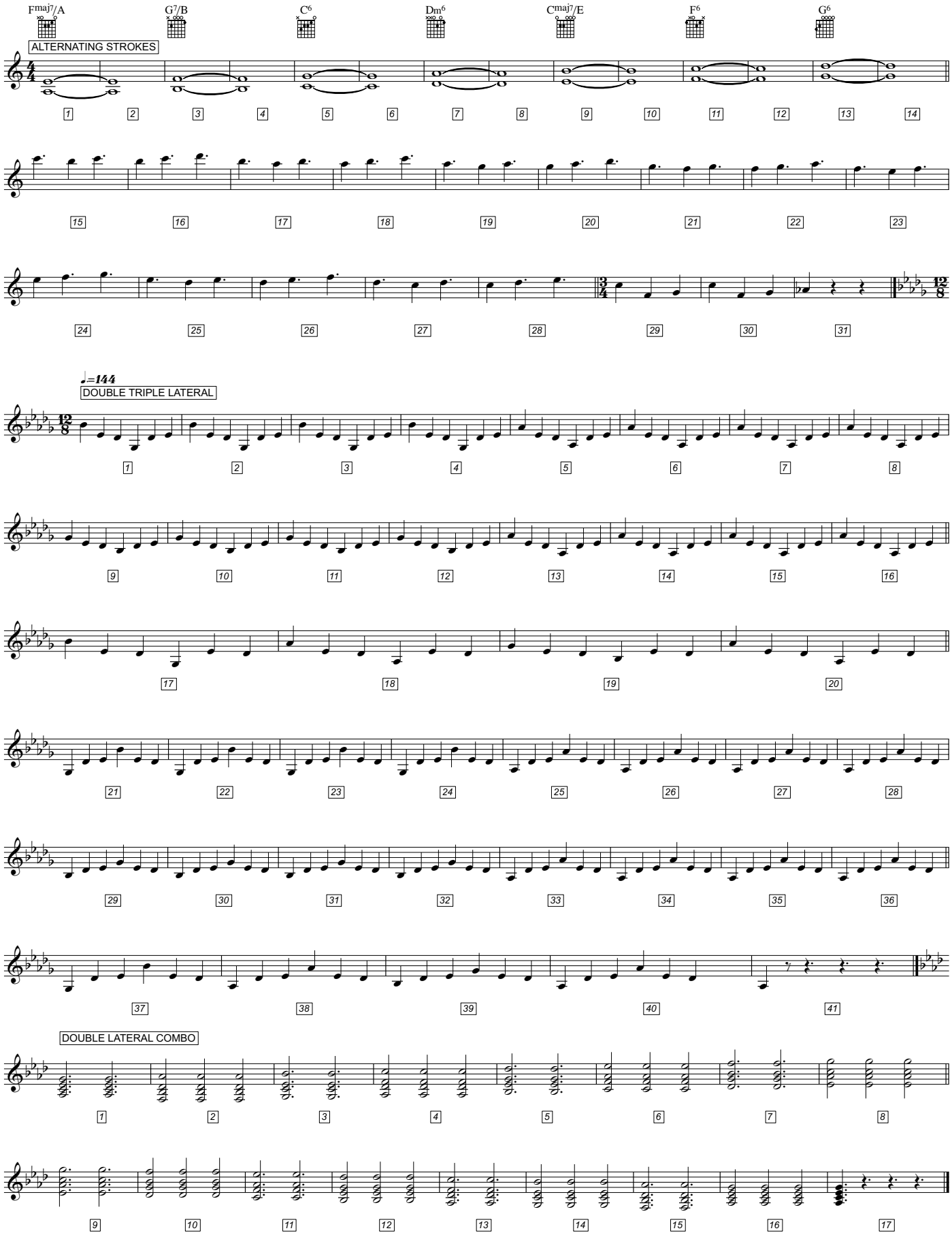
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2026/27 PIT FRONT AUDITION MATERIAL




DV LORI


OILR

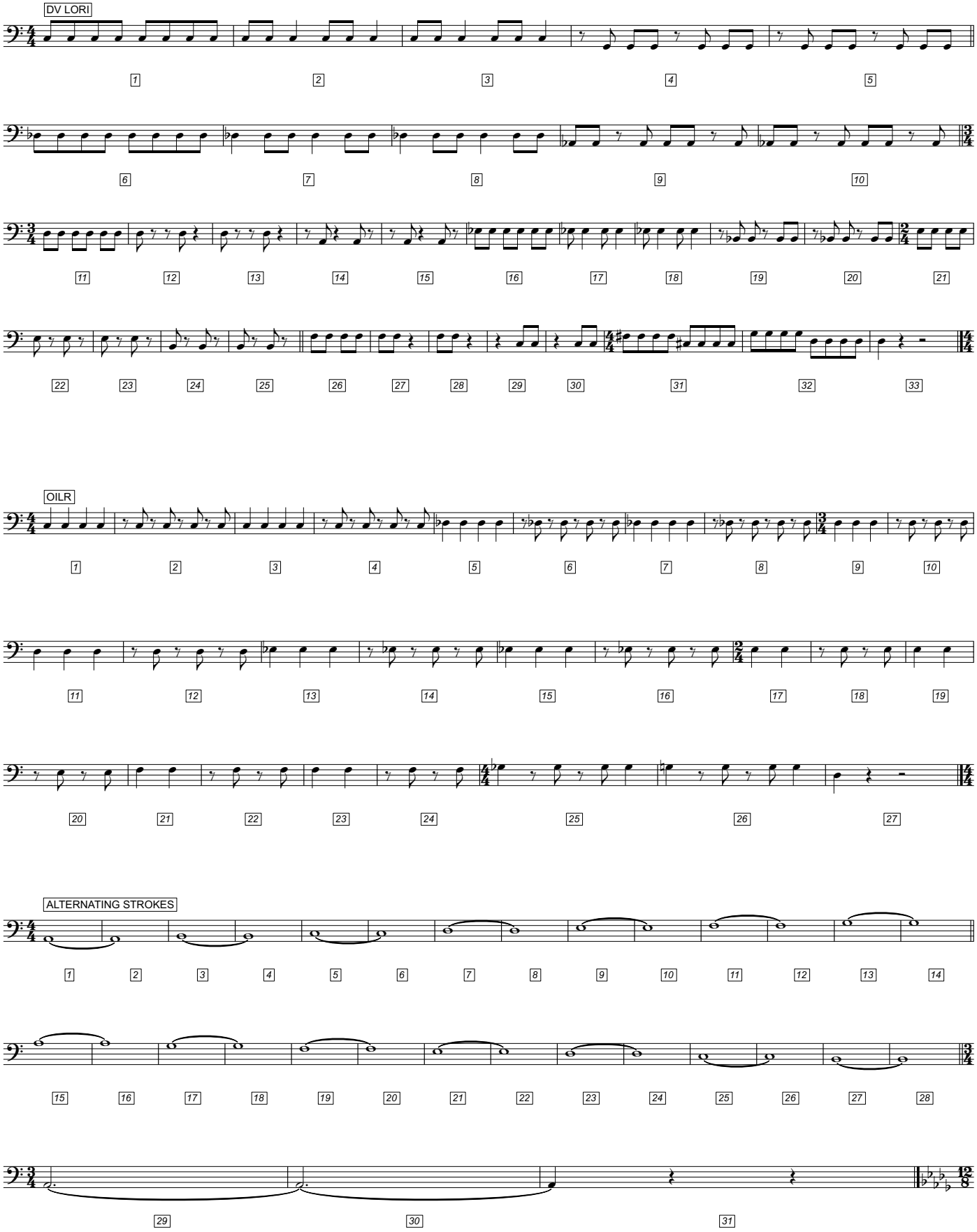

Fmaj7/A
G7/B
C6
Dm6
Cmaj7/E
F6
G6
ALTERNATING STROKES
♩=144
DOUBLE TRIPLE LATERAL
DOUBLE LATERAL COMBO

4-string Bass Guitar

2026/27 PIT FRONT AUDITION MATERIAL

PIMASC.ORG




DV LORI
OILR
ALTERNATING STROKES

♩=144

DOUBLE TRIPLE LATERAL



DOUBLE LATERAL COMBO

