



MARIMBA

2024 RPT PERCUSSION

**FRONT ENSEMBLE
AUDITION PACKET**



Welcome

Thank you for your interest in RPT PERCUSSION! We hope you're as excited as we are about the upcoming 2024 winter drumline season. Congratulations on taking the first step toward membership in our ensemble

First, the most important thing to keep in mind when considering whether you should attend auditions is that the number one thing keeping people from joining our ensemble is thinking you're "not good enough." Our auditions are more than just that! They are a complete educational experience. These first two weekends are open to all ability levels, including those who are not planning on joining our ensemble this season. While there is an audition component to the weekends, the primary purpose is to help you grow as a performer on whatever instrument you choose. Our incredible staff is excited to meet you and help you reach your full potential!

Details

The audition process will have two components spread out over two weekends, GROUP, and INDIVIDUAL audition. For the first day, we will have our CLINIC/GROUP portion. Potential members should prepare ALL the exercises in the packet to get the most out of this experience. Members will be evaluated based on their ability to play within an ensemble environment. We will be looking at musical mastery of the warmup packet as well as your ability to blend, balance and adapt as well as apply any information given by the instructors. Your ability to keep an open mind and incorporate the RPT way of doing things into your playing will be crucial. At the end of the day, all those participating will get an "evaluation" sheet from the staff, giving you feedback to prepare for upcoming components.

You may be asked to perform an INDIVIDUAL audition. This will happen at the 2nd audition day. You will be asked to perform exercises from the packet as well as other basic rudimental skills so we can more accurately evaluate your individual sound quality and timing. For this we recommend members prioritize quality over quantity, we want to hear your best sounds. Expect to receive immediate feedback from an instructor during your audition.

It is expected that you will attend each audition prepared to play each scale based exercise in every major and minor key. Our staff will help you on notes as needed, but we cannot spend a lot of time on this. We expect you to come prepared. The technique we will use is broken down in the attached pages and each person should become familiar with the terms used to describe each one.

Please take every chance to ask questions and learn as much as possible during your time here. **Every spot is open at the beginning of the season and available to everyone that auditions. No spot is guaranteed. You must earn it.**

We will do our best to award you the spot you seek to audition for. But we will place you based on skill level and preparation. If you do not receive the first spot, we will offer you an opportunity based on skill level and what needs the ensemble needs to fill.

RELAX, ENJOY. You are about to embark on a wonderful journey/ Please do not hesitate to ask questions. We are here to help you learn and grow as a percussionist, musician and young adult.

Our staff and I look forward to meeting you!

Vic Kulinski – Director

Materials you will need to bring with you:

- Sticks: Mallets will be provided; But you can bring your own. We use Jim Wunderlich Pro-Mark Mallets
- Practice pad with stand: That way you can still demonstrate mark time and performance posture when not on a drum.
- Pencil/Notebook: This will allow you to take notes and write reminders for yourself to improve upon.
- Audition packet: In a 3ring binder and needs to be memorized.
- Clothing: Wear comfortable clothing, so you can move about comfortably, and sneakers.

Attitude: BRING A GREAT ATTITUDE! Ready to learn, work hard and have fun!!!

RYTHYM SECTION AUDITION INFORMATION

BASS GUITAR – Being able to produce good sound with correct intonation is the key. Prepare playing the bass part of each exercise and be able to play in different keys and modes. Please bring a bass guitar, amp and chord with you

DRUM SET - First and foremost, drum set players should be able to play all exercises and styles with rhythmic accuracy with a metronome. Candidates should be able to play all exercises as written as well as being able to improvise. We will provide the drum set as well as sticks, but your are free to bring your own sticks as well as a practice pad to play on when not playing with the ensemble.

PIANO/SYNTH – Synth positions at RPT Percussion are unique and integral part of the ensemble. While some parts are not as other instruments all musical passages that the synths play must be in time with perfect accuracy. We are looking for accuracy thru finger dexterity as well as rhythm precision and good timing. The piano/synth player may also be responsible for triggering many of the effects used throughout the show.

RACK/AUXILARY PERCUSSION – Rack positions are also a unique position in the ensemble. You must have great timing and be able to create great characteristic sound on all instruments that encompass the auxiliary percussion area. Observe all rests accurately and be able to transition smoothly from instrument to instrument. Please bring a practice pad with you to work on exercises and technique while not playing with ensemble.

How You Feel When You Play

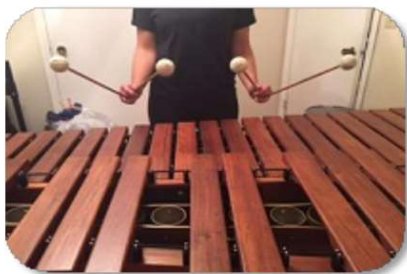
As you play, you should always strive for a relaxed physical sensation. The stronger a player you are and the more chops you possess, the more efficient you become, hence, the more relaxed you are. A relaxed hand allows the stick to “resonate” and produce a pitch conducive to a relaxed, open sound. Physical relaxation also pertains to your brain and state of mind. No matter what the musical or physical responsibility at any given time, through practicing GOOD habits and utilizing the descriptors above, you are setting yourself up for success by having peace of mind and a strong mental approach to your playing. This approach allows you to be more consistent as a player and musician. When you play, try and breathe comfortably. By learning to breathe naturally while playing, you will achieve a more relaxed, healthy sound and approach, regardless of the difficulty level.

Keyboard Guidelines

Approach

When approaching a mallet instrument, make sure the instrument is at the appropriate height before setting your hands. The top of the keys should be at the same height as your waist or belt. Your feet should be shoulder-width apart and at an appropriate distance from the keyboard (one foot should be slightly in front of the other, so, you can move back and forth between manuals). This distance is determined by the length of your arm in relationship to the type/size of the instrument. When you put your mallets in the center of the bar on the natural keys, your forearm should be slightly below level. If your forearm is completely level then you need to lower the instrument.

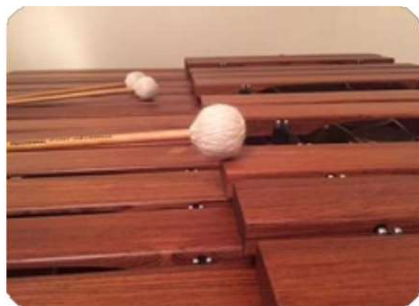
When playing vibraphone, the right foot will be on the pedal and the left will be comfortably behind the pedal. The balance point will be between the heel of the right foot and the ball of the left foot. When playing in the highest register it is suggested that the left foot go behind the right, to make sure the keys are played in the correct playing zone.



Playing Zones

The correct playing zones for all keyboards are in the center of the bar directly over the resonators. For the accidentals it is best to aim for the top of the resonator tube to ensure that you play directly in the center of the bar. When playing on the edges of the marimba (not applicable to vibes, xylo, or bells), you must make sure that you are playing on the very **EDGE** of the key, so that you can produce a good full sound. **Do Not Play On The NODES!**

YES!



NO!



Two-Mallet Technique

Grip

At Quest, we use the “rear fulcrum” 2-mallet grip. The mallet is held on to by the middle, ring, and pinky fingers with around 1½ inches from the back of the hand to the end of the mallet shaft. The thumb and index finger then wrap around the mallet as seen in figure 2, these two fingers should not place any pressure on the mallet. The hand should not be flat but turned in at a slight angle. The wrist and arms should form a natural angle that puts no stress on the wrist joint.



Stroke

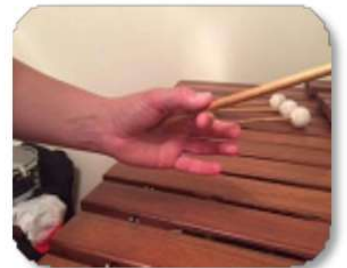
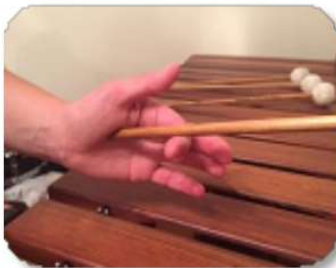
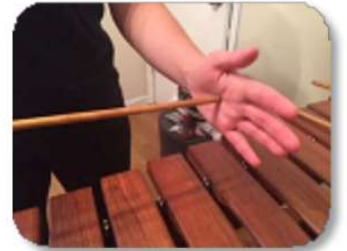
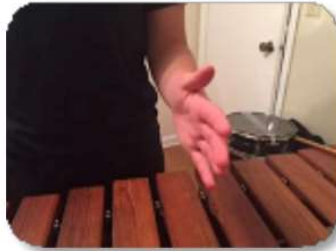
From the set position of about a half-inch above the bar, the stroke begins with the head of the mallet and then is continued through the wrist and arm in a fluid motion. The mallet should come directly up and not away or towards the body or move from side to side. At a moderate tempo the stroke will be mostly wrist and less arm. As the tempo increases the stroke will become all wrist, while as the tempo decreases you will incorporate of the arm to connect the strokes. The speed of the mallet coming down to make contact with the board should never change, but the speed of the upstroke will be determined by how slow or fast you are playing. When playing slow connected strokes the mallet should feel like there is a rubber band attached to the keys, so when you move the mallet up it will be as if you are trying to stretch the band and when you initiate the downward motion, the mallet will shoot downward, as if you gave in to the pull of the rubber band.



Four-Mallet Technique

At RPT Percussion we use Steven's technique when playing four mallets. When beginning to learn Steven's technique, we highly recommend purchasing "Method of Movement" by Leigh Howard Stevens. This method book has everything you need to fully understand the grip and different ways to strike to instrument,

1. Turn your hand sideways in a "Handshaking" position.
2. For the inside mallet, put the "butt" of the mallet in the center of the palm, slightly above the "life line" that goes around the thumb pad.
3. Curve out your pointer finger as if you were creating a perch for a small bird. The mallet will rest on the 3rd joint of the pointer finger, directly above the finger nail.
4. The outside mallet will be placed in between the middle finger and the ring finger directly under the first joint (knuckle). The pinky and ring finger will then wrap around the bottom of the shaft.
5. The thumb will rest on the top of the mallet creating a fulcrum for the inside mallet. The middle finger will then create stability by resting on the bottom of the shaft. (Your middle finger will either be on top of the shaft or slightly wrapped around it, depending on your hand size.)

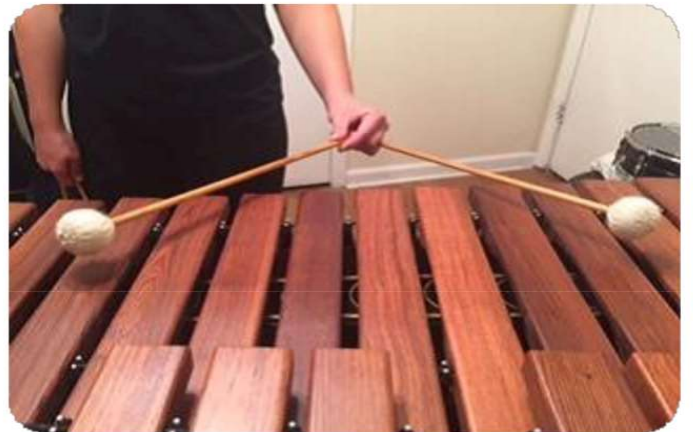


Interval Changes

When changing intervals your goal should be to always keep your thumb on top of the mallet and facing towards the ceiling. You should also make sure to keep your “perch” out and never curl your finger into your palm. Interval changes up to a seventh should always be done by “spinning” or rolling the mallet shaft in between the pointer finger and thumb. As you roll to a larger interval you will see that your pointer finger begins to straighten as your thumb remains on top of the mallet.



When using **extended octave grip** for long use of octaves or octaves at the bottom of the keyboard, your mallet will roll up your palm towards the base of your fingers. The inside mallet will “lock” in to position at the base of the middle finger and at the top of the palm. This can be found on pg. 12–14 in **M.O.M.**



Set yourself up for SUCCESS !!!

Correct practice is crucial to your development as a rudimental percussionist. We can define practicing correctly as

- **Practicing with a plan/setting goal**
- **Practicing those things, you can't play perfectly.**
- **Practicing on a drum**
- **Practicing with a metronome**
- **Practicing in front of a mirror**
- **Constant evaluation of your quality of sound/efficiency/tempo control**
- **Marking time while you practice**

Practicing those things, you can't play perfectly.

It is very easy to play things that feel good and sound good. At your level, you need to become disciplined to play things you can't play perfectly. Make everything you play sound perfect and feel good! Your job is to be a master of all motions at all tempos, so practicing things you don't feel completely comfortable with is key. Play things slow . . . Play off both the left and right. . . whatever you can do to expand your repertoire

Dynamic	Symbol	Height
Pianissimo	p	1.5"
Mezzo-piano	mp	3"
Mezzo-forte	mf	6"
Forte	f	9"
Fortissimo	ff	12"
Fortississimo	fff	15"
BTW	ffff	20" +

**The height in inches is approximate. We will not get a ruler out at rehearsal. All heights will be demonstrated and balanced player to player by the technical staff.*

PERCUSSION

EST. 2009
LEEBSBURG, FLORIDA

The packet will allow us to evaluate you on the following:

- Sound Quality
- Rhythmic Accuracy
- Timing
- Touch & Flow
- Preparation
- Presentation
- Overall Musicianship

The skill sets above are very important, but what we value most above and beyond your playing ability is, how you think and act. Below are traits that we look for in each member. Confident Adaptive Creative Skillful Attentive Persistent Insightful Thoughtful
Diligent Patient Consistent Accountable Observant Meticulous Receptive Committed

Confident Adaptive Creative Skillful Attentive Persistent Insightful Thoughtful
Diligent Patient Consistent Accountable Observant Meticulous Receptive Committed

The Exercises

The attached exercises are the main bulk of material we will draw from for the 2022 season. You are expected to learn and be able to play all the exercises in the packet. The individuals that can perform the most material at the highest possible level will be given the greatest consideration for a spot within the ensemble.

We expect that you are here to **MAX THIS OUT**. Mastering as many skills as possible will make you a better player as well as give the writers a wellspring of techniques to draw from in the design process.

Do the work. Practice each exercise slowly with a metronome until it is mastered. Bump it up a few clicks, rinse and repeat. Do not increase the tempo until you are confident that you have the material down cold at each tempo and have gotten some reps to build quality muscle memory.

Muscle Groups and Tempo

Use the proper muscles and parts of the hand for each tempo. Using the wrong muscle groups for the tempo in question will hinder your efficiency and hold back your progress. If you are uncertain about what part of your hand and how much arm to incorporate for the tempo, your instructor will be able to make this clear for you at rehearsals. It is then your job to reinforce this diligently at home and in the practice room.

“Don’t use a bulldozer to move a marble!”

The Audition

Use the proper muscles and parts of the hand for each tempo. Using the wrong muscle groups for the tempo in question will hinder your efficiency and hold back your progress. If you are uncertain about what part of your hand and how much arm to incorporate for the tempo, your instructor will be able to make this clear for you at rehearsals. It is then your job to reinforce this diligently at home and in the practice room.

FAST...SLOPPY... and OUT OF CONTROL should never be part of your game. We look forward to working with each of you!

Now – **GO PRACTICE and BE GREAT!**

Stickers

A

Musical notation for section A, measures 1-20. The music is written in 4/4 time on a single treble clef staff. It consists of a continuous eighth-note pattern. Measures 1-4: C4, D4, E4, F4, G4, A4, B4, C5. Measures 5-8: D4, E4, F4, G4, A4, B4, C5, B4. Measures 9-12: A4, B4, C5, B4, A4, G4, F4, E4. Measures 13-16: D4, E4, F4, G4, A4, B4, C5, B4. Measures 17-20: A4, B4, C5, B4, A4, G4, F4, E4.

B

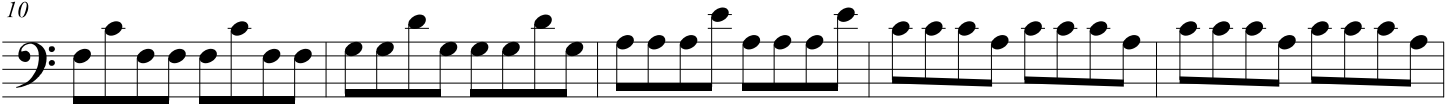
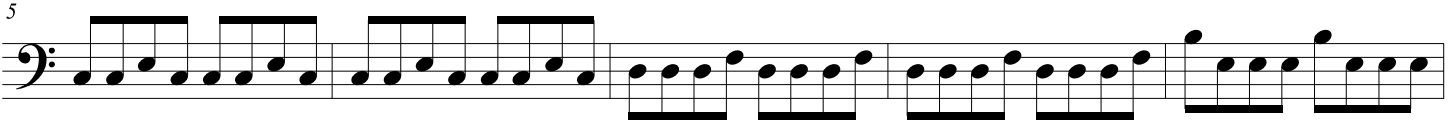
Musical notation for section B, measures 21-35. The music is written in 4/4 time on a single treble clef staff. It consists of a continuous eighth-note pattern. Measures 21-24: C4, D4, E4, F4, G4, A4, B4, C5. Measures 25-28: D4, E4, F4, G4, A4, B4, C5, B4. Measures 29-32: A4, B4, C5, B4, A4, G4, F4, E4. Measures 33-35: D4, E4, F4, G4, A4, B4, C5, B4.

40

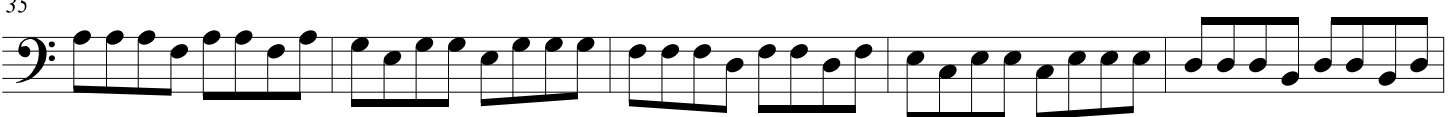
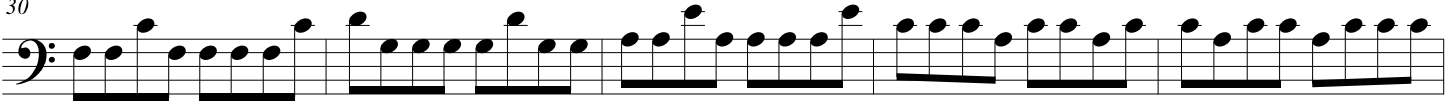
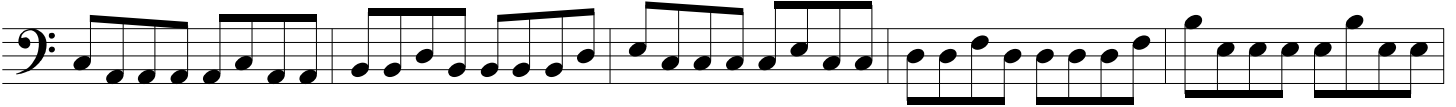
The musical notation consists of a single staff in treble clef. It begins at measure 40. The first two measures are grouped by a thick black bracket above the staff. The notes in these two measures are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter) in the first measure; and C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter) in the second measure. The third measure contains a single quarter note on G3. The fourth measure contains a quarter rest. The piece concludes with a double bar line at the end of the fourth measure.

Stickers

A



B



40



Octave Jump

26

30

34

38

42

46

50

Bucks & Chicken in a Wheat Roll

Marimba 1

Bucks

4/4 time signature. The first system consists of two staves (treble and bass clef). The melody is primarily eighth-note patterns with some chords. The bass line consists of eighth-note chords.

4

4

The second system continues the 'Bucks' piece. It features more complex rhythmic patterns, including sixteenth-note runs in the treble clef.

8

8

The third system concludes the 'Bucks' section. It ends with a final chord in both staves.

Chicken in a Wheat Roll

12

12

The 'Chicken in a Wheat Roll' section begins with a melody of eighth-note chords in the treble clef and a bass line of eighth-note chords.

16

16

The second system of 'Chicken in a Wheat Roll' shows a continuation of the eighth-note patterns, ending with a final chord.

Bucks & Chicken in a Wheat Roll

Marimba 2

Bucks

Musical notation for the "Bucks" section. The piece is in 4/4 time and G major. It consists of a single melodic line for Marimba 2. The notation is spread across five staves, with measures 1, 3, 6, and 9 indicated at the beginning of each staff. The music features a rhythmic pattern of eighth and quarter notes, often beamed together in groups of four or six. There are several sharp signs (#) indicating accidentals in the key signature.

Chicken in a Wheat Roll

Musical notation for the "Chicken in a Wheat Roll" section. The notation is spread across three staves, with measures 12, 15, and 17 indicated at the beginning of each staff. The music features a rhythmic pattern of eighth and quarter notes, often beamed together in groups of four or six. There are several sharp signs (#) indicating accidentals in the key signature.

Marimba 1

mallet control

Joshua Mathis

♩ = 130

6

10

15

17

19

Marimba 2

mallet control

Joshua Mathis

♩ = 130

6

11

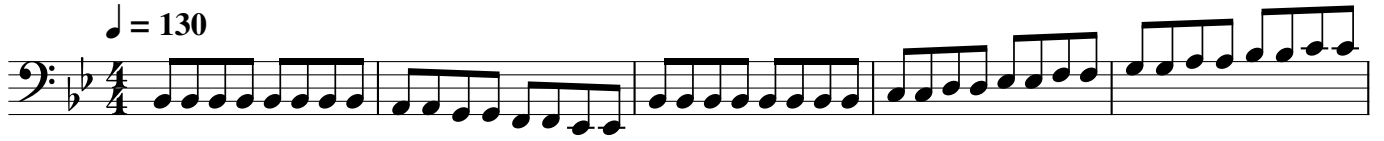
8

Marimba 3

mallet control

Joshua Mathis

$\text{♩} = 130$



Laterals

Alan Miller

<u>Variations</u>	<u>First 16 bars</u>	<u>Second 16 bars</u>
Written	1234	4321
1st Variations	1243 (Stevens roll)	4312
2nd Variations	1324	4231
3rd Variations	1423	4132

Goals

- Execute single independent strokes on the eighth notes and double lateral strokes on the sixteen notes.
- Trun the wrist strongly and produce a tone equal to that of the first.

50-150 bpm



1 2 3 4



4 3 2 1

21

Musical notation for measures 21-24. The staff begins with a treble clef and a common time signature. The melody consists of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. This pattern repeats across the four measures, with the final note of each measure being a half note.

25

Musical notation for measures 25-28. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes in a descending sequence: G4, F#4, E4, D4, C4, B3, A3, G3. This pattern repeats across the four measures, with the final note of each measure being a half note.

29

Musical notation for measures 29-32. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes in a descending sequence: G4, F#4, E4, D4, C4, B3, A3, G3. This pattern repeats across the four measures, with the final note of the last measure being a half note followed by a bar line.

Double Stop Ex.

Summer time

♩. = 60-132



Marimba

4 Mallet Exercise

Marimba

5

9

12

15

19

Riptide

for Percussion Ensemble

Noah Mathenia

♩ = 153

4

A

mp *f* *mp*

11

p *mf*

17

B

f

23

f

29

C

mp

35

40

D

46

52

58

63

E **F**

16 **48**

16 **48**

mf

Riptide

for Percussion Ensemble

Noah Mathenia

♩ = 153

4

A

mp *f* *mp*

11

p *mf*

17

B

f

22

f

27

33

C

mp

38

43

p

D

48

mf

53

mf

58

Musical score for measures 58-63. The piece is in A major (three sharps). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a rhythmic pattern of eighth notes and quarter notes. Dynamic markings are indicated by slurs: *p* (piano) and *mf* (mezzo-forte). The dynamics alternate between *p* and *mf* in a sequence: *p* (measures 58-59), *mf* (measures 60-61), *mf* (measures 62-63), *p* (measures 64-65), and *mf* (measures 66-67).

64

Musical score for measures 64-67. The piece is in A major. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a rhythmic pattern of eighth notes and quarter notes. Chord boxes are present above the treble staff: **E** above measure 64, **F** above measure 65, and **F** above measure 66. The numbers 16 and 48 are placed below the treble staff in measures 64, 65, 66, and 67 respectively. The dynamics *p* and *mf* are also indicated.

Riptide

for Percussion Ensemble

Noah Mathenia

♩ = 153
7

A

Musical notation for section A, measures 1-14. The score is written on a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 153. There are two '7' symbols above the first staff and one below the first staff. The dynamics are marked as *mp* and *p*.

15

B

Musical notation for section B, measures 15-21. The score is written on a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamics are marked as *f*.

22

Musical notation for section B, measures 22-28. The score is written on a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

29

C

Musical notation for section C, measures 29-38. The score is written on a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamics are marked as *mp*.

39

Musical notation for section C, measures 39-48. The score is written on a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamics are marked as *mf*.

D

46

Musical notation for system 46-52. The system consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The music features a melodic line in the treble clef and a bass line in the bass clef. Both staves are marked with a forte (*f*) dynamic. The notation includes various rhythmic values and articulation marks.

53

Musical notation for system 53-58. The system consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The music features a melodic line in the treble clef and a bass line in the bass clef. The dynamics are marked with forte (*f*) and piano (*p*), with hairpins indicating crescendos and decrescendos.

59

Musical notation for system 59-64. The system consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The music features a melodic line in the treble clef and a bass line in the bass clef. The dynamics are marked with forte (*f*) and piano (*p*), with hairpins indicating crescendos and decrescendos. The system concludes with a double bar line and the number 16, indicating a repeat sign.

E

82

Musical notation for system 82-87. The system consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). Both staves are marked with a forte (*f*) dynamic. The notation includes a double bar line and the number 48, indicating a repeat sign.

F