

TENORS



2007 Cavaliers Percussion Audition Packet



2007 Cavaliers Percussion Audition Packets
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Welcome

Thank you for purchasing the 2007 edition of this sectional percussion audition packet for the Cavaliers drum and bugle corps. This will be the primary material used for the 2007 auditions. **For audition dates and requirements, visit the Cavaliers website at www.cavaliers.org.**

This electronic package includes audio and video files that can be played on your computer or iPod and will help in the developmental process of learning the music and technique. In order to play these files you should have a media player that can play MP3 audio and Quicktime video (such as Apple's iTunes).

We urge you to read and comprehend the technical descriptions as well as memorize all the music. We take pride in creating an educational atmosphere in our audition process, though **applicants who are most prepared will certainly have a better chance at being asked back.** We look for members who are mature, musically intuitive, technically proficient, teachable, humble, physically fit, who can afford the time and financial commitments and have a mature drive to be the best they can possibly be. Being a Cavalier is a big commitment, but it is an extremely rewarding and life-changing experience. Even if you aren't accepted as a member of the Cavaliers, the audition process will be a very enlightening and educational process. We encourage you to go for it and look forward to seeing you there!

Note: Errata (typos) and additions to this text may be found by visiting the "Errata" forum board on the Tapspace Forum at: www.tapspace.com/forums

– The Cavaliers Percussion Staff

For information on the Cavaliers, including audition locations, applications, and dates, visit the Cavaliers website at www.cavaliers.org.



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Foundations of this program

Music over matter

Music is probably what gave most of us our start and ultimately brought us to the Cavaliers. While it's true that drum corps has become something of a serious athletic sport, music is what drives the philosophy of the Cavaliers percussion program. So while we do require players with a lot of chops, **they need to be true musicians, not just technical players.**

Sometimes our musical education focuses on academia and the technical chores of becoming proficient on our instrument. These are important aspects to development, but we have to remember to stay in touch with why we're doing it all in the first place. This is why listening is so important. **Listen, listen, listen.** The more diverse your musical palette, the more intuitive you will be when playing music with the ensemble. **Spend as much time listening to music as you do practicing your instrument.** They are mutually beneficial.

Defining things as dictated by the music

As marching percussionists, we often have an overly analytical side to how we define the things we do. These details are part of the gig. However, don't let definitions such as stick heights or stick angles drive everything you do. They're merely reference points and need to be flexible in order to adapt to the needs of the music.

For example, a basic reference for stick heights would be:

The image shows a musical staff with a 2/4 time signature. It contains five measures, each with a rhythmic pattern of eighth notes. Above each measure is a stick height label: 3 inches, 6 inches, 9 inches, 12 inches, and 15 inches. Below each measure is a dynamic marking: *p*, *mp*, *mf*, *f*, and *ff*.

Music is flexible and, as musicians, we need to be flexible with it. For example, sometimes we may ask for mezzo piano to sound a little softer than what a 6-inch height would dictate. **Using definitions is fine for reference, but a musical ear will dictate how each phrase should be approached.**

Timing

This is a percussion program – timing is a very important aspect of what we do. Timing is important for our role within the musical ensemble and for maintaining the integrity of the rhythms we play. Remember: **Rudiments are rhythms!** Know your rudiments and know them well. But be sure you are playing them CORRECTLY – meaning, pay attention to how certain sticking patterns affect your rhythmic tendencies. Don't practice certain things at tempos that are faster than your hands can play, or you'll end up practicing bad habits.

Practice with a metronome to focus on good timing and rhythmic accuracy. To make it more enjoyable and realistic, play your various exercises along with music you like to listen to. It's generally the same thing as using a metronome, but it gives you a musical context on which to base your playing. This is the foundation of ensemble playing. Groove along with it, and enjoy it.

Chops

This is a drum corps drumline. You must have a certain amount of chops to get by. Your chops will be the basic building blocks of how well you contribute to the ensemble. This doesn't mean showing up to auditions with every hybrid rudiment and stick trick ever invented ready to whip out at the first chance. That stuff is a lot of fun and we don't mind seeing it, but it's not the basis for making music.

We're more interested in making sure you have a strong foundation of all the standard rudiments at a variety of tempos. **This includes very slow tempos!** As mentioned above, practice physically demanding parts CORRECTLY and do so for extended periods of time. Chops aren't something you're going to build in a week. It's a progressive and continual process.

Confidence

Performance must be authentic. At the levels we strive for, you can't fake it. It is important that you play with a high degree of confidence and authority so you can be in charge of what you are doing. This doesn't mean putting on the "mean face" and acting tough. In fact, it's just the opposite. Confident players play with a level of calmness and relaxation that should "feel good" to both the player and the listener. True confidence is a powerful thing and will help you fit into the line.

TENOR DRUM TECHNIQUE GUIDELINES

Contrary to some schools of thought, percussion technique does not have to be “forced” or “hard.” Just as it is possible to overblow a wind instrument, it’s also possible to overplay percussion instruments, distorting the sound quality. We take a very relaxed, real-world approach to playing the drum which is applicable to many areas of percussion, not just marching. Essentially you should find a GROOVE in everything you play so it FLOWS. Not just “groovy” music but even more sparse, abstract music has checkpoints that allow you to find some form of “pocket” if you approach it the right way.

Strive to stay completely relaxed from the neck, through the shoulders and arms, all the way down to the fingers. It is very easy to see and hear when a player is not relaxed. Tension affects sound quality and disrupts the flow of the music. Although chops are a necessity at the levels we strive for, sound quality is primary.

Grip

1) The grip follows the line of the forearm. The top of the hand is slightly sloped outward. This is the most natural position for the hands. Forcing the top of the hands to face straight up isn’t natural and results in tension.



2) The butt end of the stick/mallet can be seen. It is not hidden under the forearm.

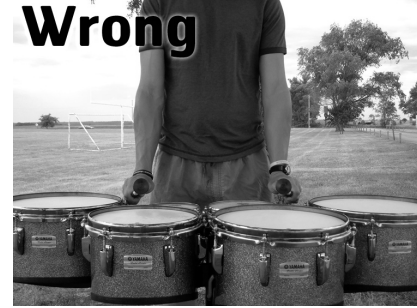
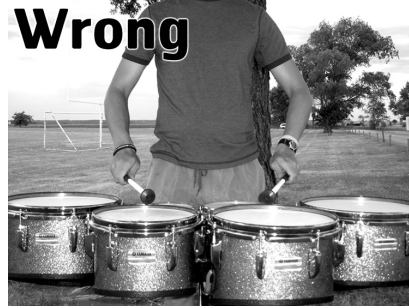
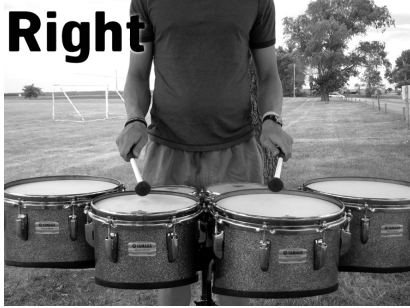
3) The fulcrum is created by placing the thumb directly along the side of the stick. The forefinger wraps around the stick and is even with the thumb.

4) The stick is cradled by the middle, ring, and pinky fingers. All fingers are in contact with the mallet/stick and should remain free of tension.

Playing Position

1) The head of the stick/mallet should rest as close to the head as possible without touching it.

2) Arms should rest comfortably and naturally at the sides so that the shoulders are relaxed. Elbows should not be pushed away from the body, nor should they be unusually tight against the body.



When in this position, sticks/mallets will create a natural angle of the sticks that is close to but not quite parallel to the floor.

Stroke

Our strokes are primarily made with the wrist; however, they aren't isolated to JUST the wrist. The forearm does play a role in contributing weight to the stroke, and fingers need to come into play during certain sticking patterns, like doubles. Don't worry yourself with how much arm or how much wrist to use. The primary goal is to make it a natural motion that uses a harmony of wrist, forearms, and fingers. The music will dictate how much of each is necessary at any given time.

Focus on allowing the stick to vibrate in the hand. Squeezing the stick too tightly will choke off the sound and diminish sound quality. If you notice yourself wanting to squeeze or choke off the stick, consider eliminating pressure from the forefinger and shifting a little bit of fulcrum control to the middle finger. **This will help to maintain a natural stroke.**

There should be a weight to your strokes which will produce a big, full sound. **Make the sticks feel heavy in your hands.** To achieve this, it's important to realize that higher volumes will typically require a higher stroke velocity. This is partly to ensure you're producing a big sound, but also to propel the stick so that it rebounds back to its full stroke position. A little bit of arm in your stroke isn't a bad thing. Watch professional players from any area of the percussion world (Steve Gadd, Stanton Moore, Evelyn Glennie, Peter Erskine, Bob Becker, just to name a few), and you'll see plenty of arm contributing to their sound. We aren't looking for our players to manhandle the drums or beat them senseless. Aim for achieving a big, full, round sound at all dynamic levels.

The stroke should move vertically up and down. This may sound like an obvious point to make, but with multiple-drum tenor configurations, it's easy for tenor drummers to slice certain strokes. When moving from drum to drum, the upper arms (above the elbow) should remain free to move in conjunction with the forearm. The upper arms should remain controlled, but still relaxed as you travel around the drums.

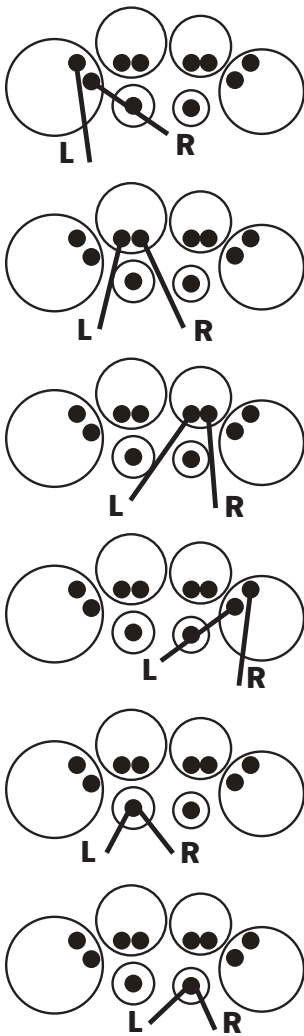
During the up-and-down motion of the stroke, **focus on creating a CONSTANT MOTION with the sticks**. When stopping the sticks (i.e., during accent/tap patterns), don't squeeze the stick or choke it off. This is one area where marching drummers have a tendency to tighten up. Make a point of practicing accent/tap patterns slowly, focusing on eliminating tension from the grip.

It is very important for tenor drummers to have full control of a natural stroke and good sound on ONE DRUM before applying it to split parts around the drums.

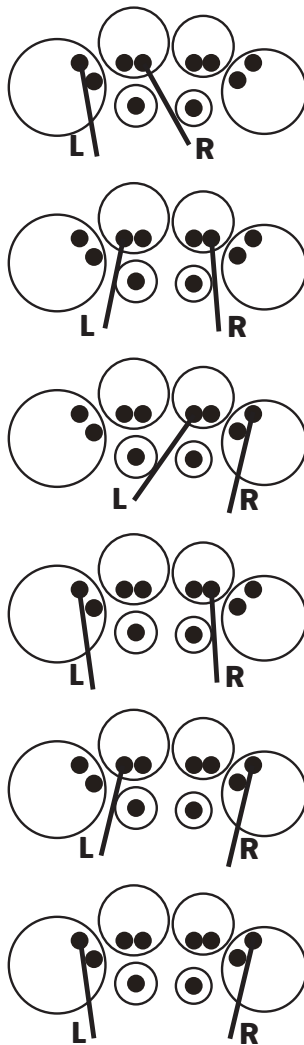
Playing Zones

Playing zones are a very important part of creating a good sound on tenors. Each drum has a particular "target" for each particular stick to shoot for. This gives each stick the least amount of distance to travel in any given pattern around the drums. Refer to this general zone diagram to view different sticking scenarios. It's very important to practice patterns around the drums **SLOWLY**, striving for accurate zones before increasing tempos.

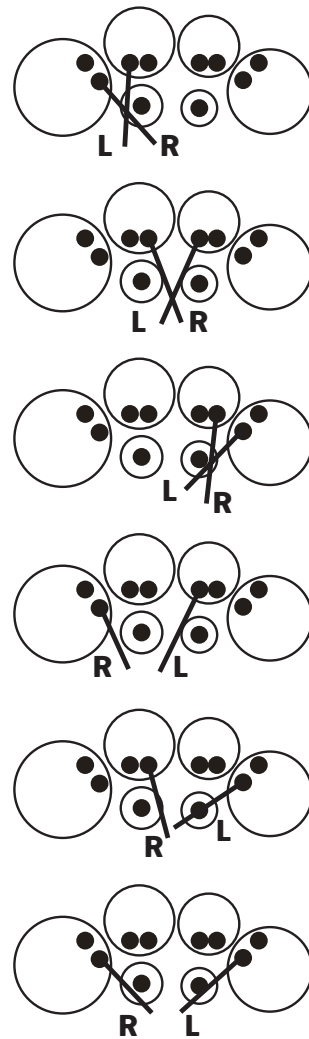
Hands on same drum



Hands on different drums



Crosses



B RH - rim
LH - drums

18 shot

ff

20

22

C

25

fp *ff*

R | R R L L r | R R | R R L R L R L R L R L R | rr || r |

28

fff *p* *ff*

R | r L r | R | r r L r | R L R L R L R | L R | rr || rr || rr || rr || R

Three Camps

Traditional

This is a traditional rudimental drum solo that may date back as far as the 18th century. Every drummer should know it. For our purposes today, it's a great exercise to build consistency and chops. We primarily use this as a roll exercise, so be sure to focus on flow, strong and even roll quality, and accurate diddle rhythms at slow and fast speeds.

In 2006, we played a few variations of this which included the full length of the piece (including repeats) with **Buzzes** (all strokes buzzed), **Tap Buzzes** (all unaccented notes buzzed - accents are played with single hit), **Two-heights** (simple accents and taps, no rolls or buzzes), and **Tap Rolls** (accents are single hits; everything else is open roll).

Running this full sequence can take a long time - which is part of the point. Keep a good consistency going with your rhythm and push your chops. Tenors and basses should simply play this in unison. Rhythmic accuracy and sound quality are the focus here rather than splits.

♩ = 130 - 180

The musical score for 'Three Camps' is written for a drum set in 12/8 time. It consists of seven staves of music. The tempo is marked as quarter note = 130 - 180. The notation includes eighth notes, sixteenth notes, and rests, with accents and dynamic markings. The score includes first and second endings for several sections. The final staff ends with a double bar line and repeat dots.

Drag'n Roll

Jim Casella

This exercise is designed to focus on drag and roll combinations within two-height patterns which are some of the most commonly encountered instances of these rudiments. The first four measures set up the basic pattern. After that, the accent/drag patterns begin at which point a strict system of two-heights should be employed. This is a great exercise to practice very slowly, focusing on accurate 16th to 8th note rhythms so diddles don't become slurred. **Be able to mark time to dotted quarters (4 steps per bar) as well as dotted half note pulses (2 steps per bar).**

♩ = 120-190

R L R L R L etc...
mf

strict 2 heights

R | l | r | r | L | r | r | l | l

f *p* *f*

Machine Age (Excerpt 1)

Jim Casella

This excerpt is from the beginning of our 2006 fourth movement called "Machine Age." starts with the tenors being featured in a quirky ostinato rhythm which emphasizes a clear distinction with height definition. Once the mechanics of the tenor part are learned, tenor players should really focus on the sense of "flow" during measures 5-8. Once the basic parts have been learned, there should be a flow that streams it all together. 14 and 15 offer some very fast singles. To accomplish these, it is important to stay relaxed and try not to play the accents too high.

5 ♩ = 138

10

14

15

16

17

Machine Age (Excerpt 2)

Jim Casella

The following excerpt features a good counterpoint between all three battery elements and establishes (hopefully) a driving beat with a groove to it. Looking at the notes themselves can be a bit deceiving. When performing the correct stickings and accent patterns (at the indicated tempo), it can be pretty challenging to “drive” through. But when done well, it should feel very continuous and “in the pocket.” With the bright tempo, it’s important not to let the flow of these rhythms stop when you encounter eighth notes. Let the sticks keep moving and be ready to push through it.

♩ = 184 72

72 *p* *mf*

75

78 *molto rit.* *fff*