



THE BLUE WAY

METHODS, TECHNIQUES AND AUDITION MATERIALS

TENORS



TENORS AUDITION BOOK

- Introduction.....pg. 3
- Audition Information.....pg. 4
- Methods & Techniques.....pg. 5
- Audition Material/Exercises:
 - I. Groove Sixes '11.....pg. 10
 - II. Alternatives '11.....pg. 11
 - III. Blooo Rolls.....pg. 12
 - IV. Paradiddles '11.....pg. 13
 - V. Twitch.....pg. 14

Thank you for your interest in the 2011 Bluecoats Tenor Line. This booklet is designed to help you become a better musician and to help you have a successful audition experience. Please read everything in this booklet carefully and prepare all of the required material to the best of your ability!

The Bluecoats will be hosting audition camps in Ohio, Texas and Southern California on separate weekends in November and December. Attending a camp gives us an opportunity to get to know you and allows you a chance to experience life as a Bluecoat member.

Audition Camp Dates and Locations

November 20-21 Austin, TX
November 27-28 Canton, OH
December 5 Mission Viejo, CA

Following the completion of your audition weekend, you will have a clear understanding of where you stand and whether or not you have been selected to continue in the auditions process.

The best way to find additional information about the Bluecoats and registration for an Audition camp is by visiting our website at: www.bluecoats.com. The website also contains history of the corps, audition information, and other information regarding the Bluecoats Drum and Bugle Corps. Please visit the website before attending your first camp.

If you have questions about any of the content in this packet, or there is anything that you need to make the staff aware of before auditions, please do not hesitate to contact:

Mike Jackson – mjackson@bluecoats.com

We look forward to seeing you at camp!

The Bluecoats Percussion Staff

Audition Process

The audition process will break down into two areas:

1. Individual evaluation
2. Ensemble performance

During the individual evaluation, you will also be asked to perform exercises from this packet as well as other basic rudimental skills. Expect to receive immediate and detailed feedback from an instructor during your individual evaluation.

In the ensemble environment, we will be looking for your ability to blend, balance, and adapt. As we work through the technique program as an ensemble, specific explanations of approach will take place. Your ability to keep an open mind and incorporate the Bluecoats way of doing things in your playing will be crucial.

Audition Suggestions

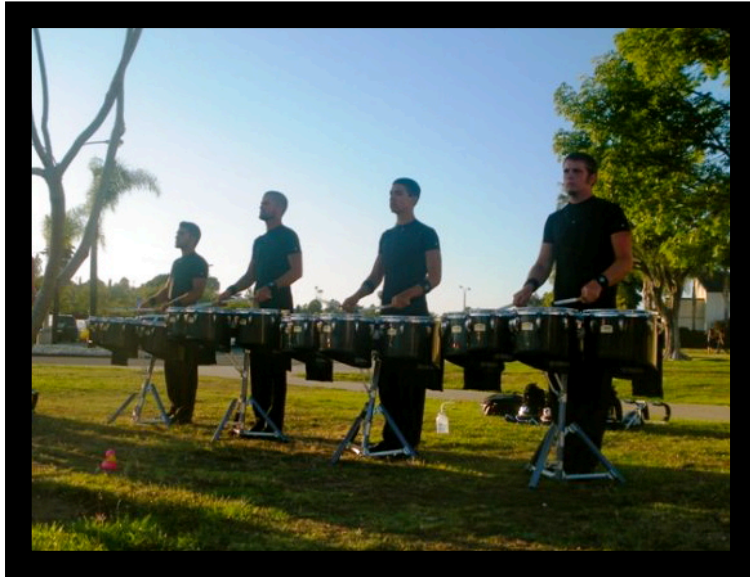
Preparation

- ❑ The success of your performance at the audition will be directly related to the level of preparation of the audition material
- ❑ If possible, meet with a private lesson teacher on a regular basis prior to the audition
- ❑ Record yourself with some type of electronic device. Listen critically to the recording and work to perfect your performance
- ❑ Use a metronome!
- ❑ Be able to mark time to all the audition material

Audition

- ❑ Keep in mind that you are auditioning at all times. Be professional!
- ❑ Be sure to ask questions if you are confused about anything you are being asked to play
- ❑ Prepare yourself to be involved in a tedious and competitive process. Your ability to stay mentally engaged in the process throughout the weekend will be crucial to your success

2011 Bluecoats Tenor line



Methods & Techniques

- In order to achieve our goal of being the absolute best in the activity, we must simultaneously achieve exact uniformity in technique, touch, sound quality, rhythmic clarity, and dynamic clarity
- Always strive for a BIG, STRONG, uniform quality of sound as you play--- quality of sound is everything
- Always strive for a relaxed physical sensation
- Allow the stick to resonate naturally within the hand, don't suffocate it
- Efficient Motion/Use of energy while maintaining rhythmic accuracy at all times
- Create presence behind the instrument---“big upper body” while maintaining relaxation
- When practicing, don't be afraid to check yourself...Practice as often as possible on a drum, with a met, marking time, in front of a mirror to encourage absolute consistency
- Although not hand-technique related, ALWAYS strive for perfect rhythms, sound quality, and consistency

Implement Grip

- Thumb/Index finger connect approx. 1/3 from the bottom of the stick
- Thumb is parallel with the stick (runs along the stick)
- Middle, ring, and pinky fingers are all wrapped naturally around the stick, while never completely leaving the stick when in motion



- The butt of the stick should be slightly visible out the back of the hand



NO



YES

Playing Position

Key Points:

- In order to achieve an ideal positioning over the drum, work from the beads of the stick backwards up to the shoulders
- Generally, drum height should be about level with the waistline, but will be adjusted on a case-by-case basis
- The shoulders should be very relaxed to avoid translating tension while still maintaining correct posture (“soft shoulders”)

Stick Positions:

- Home Position is defined as the hands over drums 1 and 2
- Beads are 1/2” above the drumheads, and approximately 1 ½” from the bearing edge
- Sticks should be angled slightly inward, almost perpendicular to the shoulders
- Movements to the outer drums (3 and 4) should come from a horizontal pivot, starting from the elbow. Never allow the elbows to move behind the plane of the shoulders, unless playing on the spock drums

Hand Positions:

- The hands should be rotated slightly outward in relation to the drum, (The hand should not be completely flat to the drum [German grip], nor rotated completely vertical [French Grip], as these tend to hinder use of finger motion and wrist motion respectively)
- The arms should be naturally draped down, not resting against the body---avoid pushing the elbows up or out, creating unnecessary tension in the upper body

Strokes

Key Points:

- Described in this section are the Full (Legato) and Down (Marcato) Strokes
- The hands should move in hinging motion (rest your arm on a table and knock on it without picking up your arm; this is the primary motion of the wrists)
- The main focus is a wrist turn, but allow the wrist, fingers, and arms to work together to create a full/relaxed sound
- When playing, the weight of the stick generally sits in the middle of the hand (between the middle and ring fingers)
 - Having the weight/rotation points further back in the hand (rather than the front finger fulcrums) enables us to achieve a fuller sound while focusing on the proper wrist rotation
- Minimize the amount of “human interference,” allow each stroke to be as efficient as possible
- If the stick is held tightly, the natural vibrations and resonance of the stick are “choked off,” resulting in a very thin quality of sound
 - Consequently, the shock of an improper stroke into the drum will be transferred directly into the player’s hands and forearms---potentially resulting in unnecessary injury
 - Always let the stick “breathe” in the hands

Legato/Full Stroke:

- Think “8 on a hand”
- Sticks start and stop at the same point, letting the stick “bounce” back naturally
- Goal is to allow the rebound to “do the work”
- Rebound should be the same speed as the initial movement (don’t stop it!)
- Avoid letting the stick hit the back of the hand, which stops the motion

Marcato/Down Strokes:

- Think “tap accents”
- Should **sound the same** as full strokes, and **feel the same prior to hitting the drum**
- Once contact is made with the drum, the difference between full and down strokes is the stopping of the wrist motion, which prevents the stick from rebounding to the initial height
- Avoid squeezing the fingers to stop the motion

Dynamics

- We use a dynamic system that **includes** specific heights---this makes it easier to understand visually, while helping to create uniformity
- We strive to have a consistent approach to the drum regardless of heights/dynamics
- In general, consistency of heights dictate volume, however the music is the ultimate factor in defining volume (there will be situations in which players are asked to play a phrase stronger or lighter than normal for musical expression)
- Additional arm is added above 20"
- The sticks will never travel past vertical but will be higher in the air because of the arm extension above 20"
- Height definitions may also be affected by movements around the drums that require varying touches

Approximate Heights

- ppp 1" (grace notes)
- pp 2" (For more delicate passages)
- p 4" (common inner beat height)
- mp 8"
- mf 12"
- f 16"
- ff 20" (sticks vertical)
- Above 20" will be specifically defined

How you feel when you drum

- Relaxed
- Strong
- Confident
- Let the sticks feel "heavy" inside your hands---let the weight do the work
- The stronger a player you are and the more chops you possess, the more efficient you become, hence the more relaxed you are
- Learning to breathe naturally while playing anything regardless of difficulty will result in a more relaxed, healthy sound and approach
- If in doubt, **listen** to what you are playing in order to correct issues

TENORS

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Groove Sixes '11

$\text{♩} = 160$

Measures 1-5: Tenor part. Dynamics: *p*, *f*. Articulation: accents, slurs.

7

Measures 6-10: Tenor part. Dynamics: *p*, *f*, *p f*. Articulation: accents, slurs.

11

15

Measures 11-15: Tenor part. Dynamics: *f*, *p*, *p f*. Articulation: accents, slurs.

19

Measures 16-19: Tenor part. Dynamics: *f*, *p*, *pp*. Articulation: accents, slurs.

Measures 20-24: Tenor part. Dynamics: *p*, *f*. Articulation: accents, slurs.

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Alternatives '11

♩ = 152

Musical staff 1: Tenor drum part, measures 1-4. It begins with a 3-measure rest, followed by eighth-note triplets. Percussion notation below includes 'L', 'R', and 'SIM.' with a dynamic marking of 'f'.

Musical staff 2: Tenor drum part, measures 5-8. Continues with eighth-note triplets. A box containing the number '8' is placed above the staff.

Musical staff 3: Tenor drum part, measures 9-12. Continues with eighth-note triplets. A box containing the number '12' is placed above the staff. A dynamic marking 'p' transitions to 'f' with a wedge.

Musical staff 4: Tenor drum part, measures 13-16. Continues with eighth-note triplets. Percussion notation below includes 'L' and 'R'.

Musical staff 5: Tenor drum part, measures 17-20. Continues with eighth-note triplets. Percussion notation below includes 'R', 'L', and 'SIM.' with a dynamic marking of 'p'.

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Bloo Roll

♩. = 170

Musical staff 1: Tenor part, measures 1-5. Includes dynamics *mf*, *p*, and *mf*. Includes left and right hand markings (L, R).

Musical staff 2: Tenor part, measures 6-10. Includes dynamic *mf p*. Measure 6 is boxed.

Musical staff 3: Tenor part, measures 11-15. Includes dynamics *mf*, *p*, and *mf*. Measure 10 is boxed.

Musical staff 4: Tenor part, measures 16-19. Includes dynamic *mf*. Measure 13 is boxed.

Musical staff 5: Tenor part, measures 20-23.

Musical staff 6: Tenor part, measures 24-29. Includes dynamic *mf*. Measure 17 is boxed.

Musical staff 7: Tenor part, measures 30-34. Includes dynamic *mf*.

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Paradiddles '11

$\text{♩} = 180$

f

6

10

12

16

19

p

TENORS

2011 Bluecoats Battery Percussion Ensemble Audition Materials

THE BLUE WAY

Twitch

♩ = 105

4

p

6

7

p

9

11

f

p *mf*

15

p

19

21

p *ff*