



2008 Cavaliers Percussion Audition Packet



2008 Cavaliers Percussion Audition Packets
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Welcome

Thank you for purchasing the 2008 edition of this sectional percussion audition packet for the Cavaliers drum and bugle corps. This will be the primary material used for the 2008 auditions. **For audition dates and requirements, visit the Cavaliers website at www.cavaliers.org.**

This electronic package includes audio 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 (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.



The Cavaliers Drum & Bugle Corps
P.O. Box 501
Rosemont, IL 60018
847-685-8412
847-685-8413 fax
info@cavaliers.org
www.cavaliers.org

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 different stick height and dynamic marking. The stick heights are 3 inches, 6 inches, 9 inches, 12 inches, and 15 inches. The dynamic markings are *p*, *mp*, *mf*, *f*, and *ff* respectively. Each measure contains a rhythmic pattern of eighth notes.

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 chops to get by. Your chops (technical strength and proficiency) are one of the basic building blocks of your contribution 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.



Photo: Lauren Ancona

Bass Drums

Contrary to some schools of thought, percussion technique does not have to be “forced” or “hard.” Just as it is possible to over-blow 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



The bass mallet should be held comfortably with the fulcrum placed towards the bottom portion of the fulcrum notch. The thumb should be on top of the mallet and should “point” to the mallet head. There should be no visible daylight between the thumb and first finger, and it is essential that no tension exists between the thumb and first finger.

Begin with both arms hanging down to your side with the thumbs on the top of the mallets and your hands by your legs. The mallet should point forward and down at a 35 to 40 degree angle. Next, bring your arms up (bending at the elbows) until the forearms are approximately parallel to the ground. The position of the hand, wrist, and mallet should not change. This playing position should feel very relaxed and natural. From this position, we will adjust the carrier and stand so the center of the bass head is lined up with the head of the mallet. It is important to adjust the drum to the player, not the player to the drum. Once the drum has been positioned to fit the player, bring your forearms toward the drum so they touch the bass drum rim. Memorize what part of your arm touches the rim so you will be able to always find the center of the bass head. The size of the drum will determine whether your forearm, wrist, or fingers make contact with the hoop.



In playing position, the mallets should be parallel to the drumhead. Your arms should hang naturally on both sides of your body. The amount space between your arms and your ribs depends on the size of your body frame. Your upper body needs to remain relaxed and free of tension at all times.

Stroke

All strokes initiate from the mallet head with primary movement coming from the breaking of the wrist. Let the weight of the mallet help with the rotation. This technique is similar to playing on a flat surface or practice pad. The motion we use for bass drumming is almost always legato. However, there are instances in which the music calls for a different type of sound and, accordingly, a different stroke style. Although some of the Cavalier bass drum sound comes from muffling and tuning, there is no substitute for consistent technique from player to player.



The path that the stroke takes while playing should be a straight line that matches the angle of the mallet. If you were able to draw a three-dimensional chalk line in the air with the mallet head, the profile view would look like a straight line that follows the angle of the mallet. Consistency is key when delivering an equal amount of energy from each stroke to the drum head.

The stick height system established for the snares and tenors has a somewhat different definition for bass drum because of the orientation of the playing surface. When in playing position with the mallets parallel to the bass head, the mallets are actually set at the 1" stick height. Rotate the forearms out (90 degrees) so the mallets are perpendicular to the head to establish the **forte** stick height. The **piano** stick height can be achieved with a one-third rotation from the playing surface. The **mezzo forte** stick height can be achieved with a two-thirds rotation from the playing surface. The **fortissimo** stick height is rotated another third beyond the forte position.

These measurements are merely a general guide as dynamics (heights) will always be dictated by the needs of the music.



piano



mezzo piano



mezzo forte



forte



fortissimo

In addition to playing in the center of the head, other playing areas for bass drum are also used. We will change to other playing zones such as “edge” (just below the foam), “wood” (on the actual bearing edge of the drum), and “halfway” (halfway between the center and the bearing edge). Each of these playing areas have different sound qualities and are usually played during softer passages.

A Few Timing Tips

Good timing starts from the ground up. The feet are the most important asset to the success of marching percussion. It is important that the feet are the source of pulse and the hands “line up” with the feet, not the other way around. Always practice with a metronome or recorded music and always practice while moving your feet.

It is essential that all the players in a bass line understand their individual part, how it relates to their feet, how their part relates to other parts, and have the same interpretation of the space between all the notes.

On bass drum, all split parts can be simplified to some sort of “check” or “skeleton” pattern. **Before we can play 2’s, 3’s, and 4’s, we must be able to play the check pattern in time, with the feet.** Once the check pattern is well-established, any subsequent notes added must be evenly spaced (relative to the first note on each drum). It is imperative that bass drummers understand basic note groupings and are able to play any partial with either hand comfortably.

8th Note Warm-Down

Dustin Schletzer

This basic exercise is designed to keep the muscles flexible and limber. It can be used as an introduction to your full warmup or as a "warm down" exercise following a workout of more demanding technical material. If the arms ever start to feel tight, this is a good one to regain some relaxation and balance in your grip.

♩ = 110 - 130

f
R R R R R R L R L R L L L L L R L R L

5

p

8

r | r | r | l | l | l | l | r | r | r | l

11

f
R

Prep Timing

Dustin Schletzer

This is an important exercise to reinforce how we approach the drum. It's important on two primary levels. First, long series of single-handed notes in a row should have a sense of relaxation and perpetual motion. Second, hand-to-hand transitions take place with an accent, usually following a series of taps on the opposite hand. As a result, it's easy to stab or poke at these accents without allowing the "prep" motion to place the notes in the groove. Allow the "prep" stroke to remain relaxed, moving with enough time to come down when it's needed but not so much time that it's hanging in limbo. This takes maturity to do well. When in doubt, try to avoid being caught off guard with hurried, jerky motions as you transition from hand to hand.

Grip should remain intact but not tense, which may occur with the amount of two-height playing going on here. It's okay to incorporate some arm into the accents. Review the "stroke" technique section as this is where you put it to use! Also, this is a good exercise to practice marking time to, ensuring it's relaxed and comfortable.

♩ = 88 - 110



Prep Timing

17



Musical notation for measure 17, featuring a series of eighth notes with accents, starting with a double bar line and a repeat sign.

20



Musical notation for measure 20, featuring a series of eighth notes with accents, starting with a double bar line and a repeat sign.

23



Musical notation for measure 23, featuring a series of eighth notes with accents, starting with a double bar line and a repeat sign.

26



Musical notation for measure 26, featuring a series of eighth notes with accents, starting with a double bar line and a repeat sign.

28



Musical notation for measure 28, featuring a series of eighth notes with accents, starting with a double bar line and a repeat sign.

Stique Control 2007

Brian Perez

This is an update to our former Stick Control exercise and is again pretty self-explanatory. The purpose of this exercise is to keep a consistent sound and flow to all stickings without any breaks or distortion. This is probably one of the most difficult things to do well.

♩ = 106 - 130

The musical score is written for a bass drum in 4/4 time. It consists of six staves of music, each starting with a measure number (4, 7, 10, 13, 15) and a dynamic marking of *f* (forte). The notation is a continuous stream of eighth notes, with some measures containing beamed eighth notes. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *f*. The subsequent staves are marked with measure numbers 4, 7, 10, 13, and 15. The final staff ends with a double bar line and a fermata over the last note.

Bucky Diddles

Jim Casella

This starts off with your typical “bucks” type feel and then incorporates into a more mainstream usage within some basic paradiddle patterns. We’ve added some variations that will be particularly useful when applying some common phrasings in our music. Strive for a distinct contrast between accents and taps, and don’t allow your grip to tighten up after the accents. **Relaxation is the key throughout this exercise.** Accents and taps are a HUGE part of how we create rudimental percussion music, so the concept of relaxing through these two-height patterns is very important. Bass drums should play the snare part (unison) the first time through, then the written part the next time around.

♩ = 136 - 200

1x:R _____
2x:L _____

5

Variation 1

9

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

12

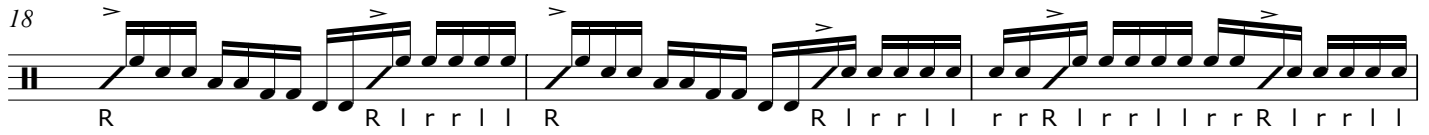
R | l | R | l | l | R | l | R | l | l
L | r | L | r | r | L | r | L | r | r


15


R R R R R

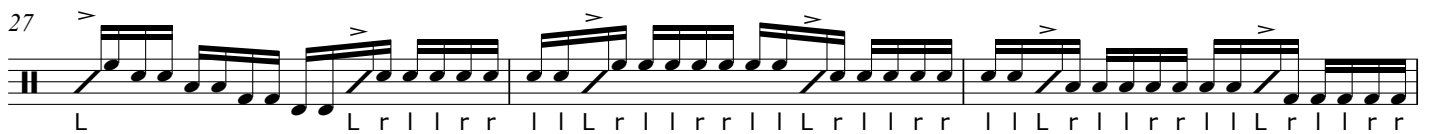
Bucky Diddles '07

Variation 2

18 

21 

24 

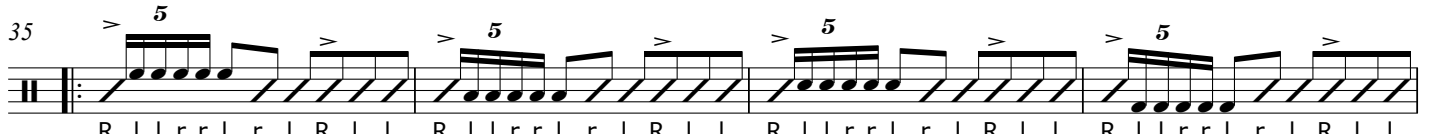
27 


30 


32 

Variation 3

2nd time also leads with RH

35 

39 

41 

2nd time, count 4 = quarter note

DeeJay Diddles

Brian Perez

Diddle figures are some of our favorite meat and potatoes. This exercise uses several common diddle stickings and arranges them in a groovy pattern that should be a lot of fun to play. Remember to allow your grip to continue to breathe but without letting your fingers off the sticks. Don't let the flow of syncopated accents be interrupted (particularly on the "e" of the beat) and strive to feel a good quarter note pulse against the accent pattern you're playing. You should sense the backbeat here, so for fun you might try marking time on 2 and 4 as well as on each beat.

♩ = 100 - 144

Musical notation for the first line of the exercise, starting with a treble clef, a 4/4 time signature, and a double bar line. The staff contains a series of eighth notes with accents, grouped in a way that suggests a 2/4 feel. Below the staff is the sticking: R l r r L r l l R l r r L r l l R l r r L r l l R l r r L r l l R l r r L r l l R l l R l r r L r l l R l r r L r l l

4 Musical notation for the second line of the exercise. The staff continues with eighth notes and accents. Below the staff is the sticking: R r r L l l R r r l R l l R l r r L r l l R l r r L r l l R l r r L r l l R l r r L r l l R l r r l R l l

7 Musical notation for the third line of the exercise. The staff continues with eighth notes and accents. Below the staff is the sticking: R l r r L r l l R l r r L r l l R r r L l l R r r l R l l R R

10 Musical notation for the fourth line of the exercise. The staff continues with eighth notes and accents. Below the staff is the sticking: R R R R R L R L R

13 Musical notation for the fifth line of the exercise. The staff continues with eighth notes and accents. Below the staff is the sticking: R l r r L r l l r L r r L r l l R L r l l R l r r L r l l R l

15 Musical notation for the sixth line of the exercise. The staff continues with eighth notes and accents. Below the staff is the sticking: R l r r L r l l r L r r L r l l R L r l l R l r r L r l l R l

DeeJay Diddles

17

BD 5 = muffled

20

R L L

23

R I I R I I R I I R R r L r r L r L r r L r r L R L R

Latin Lover-er 2007 (excerpt)

Brian Perez

“Latin Lover-er 2007” is the enhanced sequel to the popular original from 2006. It’s a battery ensemble piece inspired by Afro-Cuban rhythms. This is a great exercise to focus on flow and groove. There are repetitive patterns which should feel completely comfortable to play with a continuous sense of flow. Pay special attention to accents during parts that are split between the rim and the drum. A good sense of independence is required in the hands, and it’s also important to consider the dynamic balance between various sections as the melodic and accompanimental roles are passed through the ensemble.

A ♩ = 124

Measures 1-4 of section A. The notation shows a series of rhythmic patterns on a snare drum. The first measure starts with a dynamic marking of *f*. The patterns consist of various combinations of eighth and sixteenth notes, often grouped in pairs or fours, with accents (>) placed above the notes.

Measures 5-8 of section A. The notation continues the rhythmic patterns. There are dynamic markings of *mf* and accents (>) throughout. The patterns are consistent with the previous measures.

Measures 9-12 of section A. The notation continues the rhythmic patterns. There are dynamic markings of *mf* and accents (>) throughout. The patterns are consistent with the previous measures.

B

Measures 1-4 of section B. The notation shows a series of rhythmic patterns on a snare drum. The first measure starts with a dynamic marking of *p*. The patterns consist of various combinations of eighth and sixteenth notes, often grouped in pairs or fours, with accents (>) placed above the notes. A dynamic marking of *mf* appears in the second measure. The text "Bass 5 muffled" is written below the notation.

Measures 5-8 of section B. The notation shows a series of rhythmic patterns on a snare drum. The patterns consist of various combinations of eighth and sixteenth notes, often grouped in pairs or fours, with accents (>) placed above the notes. A dynamic marking of *mf* is present.

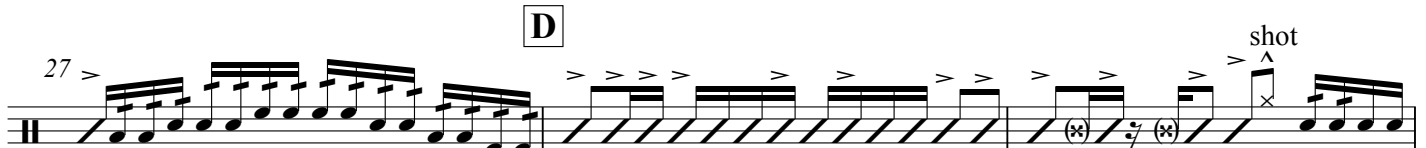
Measures 9-12 of section B. The notation shows a series of rhythmic patterns on a snare drum. The patterns consist of various combinations of eighth and sixteenth notes, often grouped in pairs or fours, with accents (>) placed above the notes. A dynamic marking of *p* is present at the end of the section.

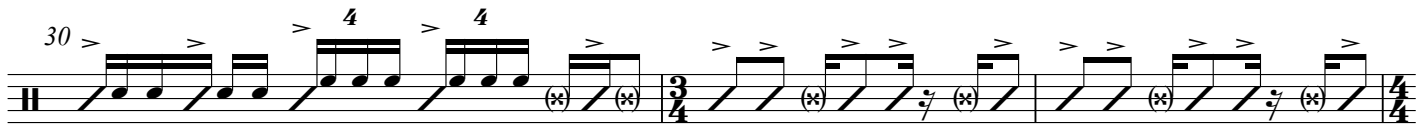
Latin Lover-er 2007 (excerpt)

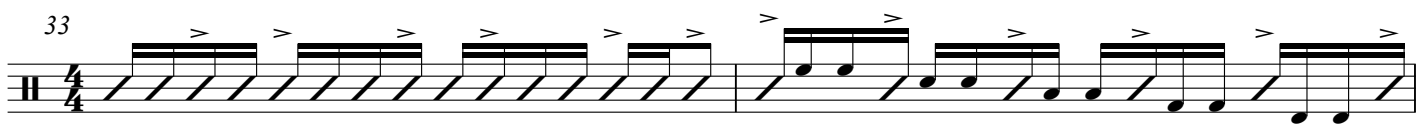
18 


B
f
C
20 
R L R L R L R L
ff

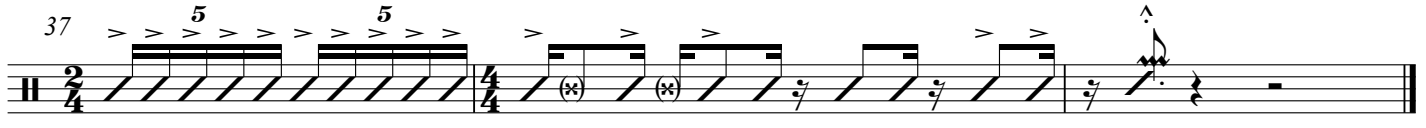
24 

D
27 
fp R R L R | r L r L r | R L R I R R R r | r I
shot

30 
R I r L r | R I r r L r | I r L r R R I R R I R R R I R R I R
<

33 
r I R I R I | R I R I R I R I R I R I R I R I R I R I R
fff

35 
I I R I I R I I R R L R r r L r L r r L

37 
R L R L R L R L R L R I R I R I r I R L B
fff

Flam I Am 2007

Brian Perez

This is a good “meat and potatoes” exercise to sink your choppers into. As with many of the things we play, it’s important to establish a good groove with this exercise. The accent pattern will dictate this for you, but it’s very syncopated and can be a little tricky to learn up front. Start slow and be sure you can mark time to it.

We like to rotate this exercise between “flams only” and “flams with drags.” Written here is the “drags” version. So on the first time through, just eliminate any written drags. On the second time through, play the part as written (with drags). Repeat this cycle.

♩ = 122

4/4 **f**

4

7

10

13

15 **ff**

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 section sets up a basic flow and check 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).** Also, at rehearsal "A" all players should be prepared to play with no accents and at all dynamics.

♩. = 120-190

4

7

10

A strict 2 heights

13

15

Drag'n Roll '07

17

R L R L

20

R R I R R I R

23

R I R R I R R L R L R L R

26

L R l l r r R l l r r *f*

28

p *f*

2007 Battery Excerpt No. 1

Jim Casella

This short excerpt from the 2007 show "And So It Goes..." is how the battery introduces the mood of the show in the opening minute. While the tempo is a modest 104 beats per minute, when marched in double-time, it's quite fast. When the 12/8 hits, this is the "hello" of the show and should have somewhat of a "down and dirty" feel to it. It's notey, so it'll rely on a good sense of check pattern accuracy and not allowing yourself to tense up on the speedier rolls or left-hand rim shots.

11 16th rock feel
(march to 8th note)

♩ = 104

16 *mf* *mp* *mf*

18

20 *f* *fp*

22 R R L R R I I R R I

24 *f* *mp* *ff*

2007 Battery Excerpt No. 2

Jim Casella

This excerpt is taken from the end of our opening 2007 production. Tempo is fast, and musical excitement is reaching its apex. One way to create musical tension is through the syncopated accents and bass line in the opening section. Feeling a strong quarter note against this will make the music feel the way it should. Bass drums have a long “4’s” run leading into a dramatic moment in the show. These should be low and zippy. After the huge buzz roll culmination, the battery lets loose with our “rock and roll” ending. Even though it’s “just” 16th notes, the stickings and phrasings over the barline should give this section a sense of masked tempo and drumset-style conclusion.

88

♩ = 204

mp

92

mp

96

f

100

mp

mp

mp

108

f

Excerpt 2

Conduct in half time

111 *ff* **ALL UP** *f*

115 *fff* *fff*

120
120 *f*

124 *ff* *fff* *fff*

2007 Battery Excerpt No. 3

Jim Casella

The following excerpt is taken from a section near the end of the third movement of our 2007 show. It's a good example of how we commonly weave through several types of check patterns using duples, triplets, and more to create an interesting flow to the music. These metric shifts should not sound unnatural as if "trying" to sound difficult. They are difficult; this is true. However, they are written to complement each other and flow along with the brass music they accompany. Be sure to have a solid sense of what these metric shifts feel like in the hands so they don't catch you off guard when you arrive at them.

117

♩ = 208

ff *f*

121

125

f *mf*

125

f *fff*

L R L R L R

130