

DRUMLINE 2019

AUDITION CLINICS / AUDITIONS

Audition Clinics for new and returning students interested in auditioning for the 2019 “Sound of the Wildcats” Marching Percussion:

Front Ensemble

Snare Drum

Bass Drum

Tenor Drum

Audition Clinic Dates

Wednesday, April 3, 5:00 p.m. – 7:00 p.m.

Wednesday, April 10, 5:00 p.m. – 7:00 p.m.

Wednesday, April 17, 5:00 p.m. – 6:00 p.m.

(Incoming 9th grader Ice-Breakers/Parent Informational Meeting to follow 7:00 PM – 9:00 PM)

Attendance at clinics is not mandatory, but strongly recommended.

All clinics are held in the Winter Park High School Main Campus Band Room.

*Audition packet is available now on
www.winterparkhsband.com or through your Band
Director!!*

AUDITIONS

Wednesday, May 8, 5:00 p.m. – 7:00 p.m.

Auditions held in the Winter Park High School Main Campus Band Room.

Have Questions?

Contact Mr. Clemente at michael.clemente@ocps.net



Front Ensemble Expectations and Technique Packet

Compiled by Matt Malhiot

Welcome! It's going to be a great season for the Winter Park High School Band! This packet lays-out our expectations of you and will provide you with all the skills necessary for you to develop throughout the season. Through the utilization of this packet, you will become a strong individual contributor to the overall success of the ensemble.

Definitions of techniques and their corresponding exercises have been included as a formal introduction to the kind of music we will be playing this year.

At a minimum, students must have a basic ability to read music and demonstrate rhythm control. We will teach you everything else you need to know. All new techniques will be defined throughout this packet and more formally explored over the course of the months ahead.

Expectations: What you will need during every rehearsal

Music: You will need to purchase a 3-ring binder where you will keep all of your music. Any paper or exercises in this packet should be placed in the binder and with you at all times during rehearsal. Within the binder, you will need sheet protectors. Sheet protectors help keep your music from ripping or getting wet. You cannot learn or effectively rehearse without your music!

Pencil: You must have a pencil at every rehearsal. It is our responsibility to know where the page numbers correlate with our music, so we are never guessing where we are starting. As changes are made to the music, these must be notated in our parts so a rep never goes wasted. Once something is addressed, it is expected to stay that way. There should never be any reminders needed regarding changes that were previously addressed.

Water Bottle: Marching Band is an outdoor activity. In the summer, we spend much of the day outside rehearsing. The days get very hot and you will need to stay hydrated. You must bring water, in a bottle, to be kept close to you during rehearsal. Students will not be allowed to go get a drink from the water fountain inside the school when we are rehearsing outside in order to keep the pace of rehearsal moving. We will only take water breaks when the entire band takes a water break, so we show respect to all of our peers.

Rehearsals:

Early is on time, and on time is late. Rehearsal begins and ends at the time that is noted in the schedule. This means that we start playing when rehearsal begins and we stop playing when rehearsal ends. There is a great deal of set up and tear down that is needed for rehearsals. The expectation is to be set up and ready to play when rehearsal is supposed to begin. You should come early to help set up and start warming up before rehearsal begins so that you can start rehearsal already a little bit warmed up. The style of music we will be playing will test our physical abilities. A thorough warm up is needed in order to prevent injury and perform at the highest level possible. Arriving early will help you prepare yourself mentally and physically to have a productive rehearsal. It is also important everyone wears the proper rehearsal attire. **We require athletic shorts, a light colored (preferably white) shirt, and sneakers.**

Etiquette: This will be described in detail during rehearsals. Etiquette will change depending on the rehearsal setting. Students are expected to take care of the band room, and the equipment in it. If you drop something, pick it up. If you use something, put it away. All practice rooms, ensemble rooms, and the locker room should remain clean. Abuse of these rooms will result in students not being allowed to use them. In years past, the equipment has not been treated properly. Treat all equipment with respect. We will all do our fair share in equipment maintenance throughout the season.

No talking during rehearsals - Especially when a staff member is talking. Just because a comment isn't being directly given to you, does not mean you cannot learn from it.

No hacking - Hacking is playing by yourself during rehearsal or playing when someone is talking. Playing while a staff member is talking is disruptive and stops the flow of rehearsal.

Awareness - Always be aware of what is going on in rehearsal. Be self-sufficient in learning new things. If someone isn't speaking directly to you, still pay attention, as the material will probably apply to something that you need to know.

No phones during rehearsal - Students are not allowed to use their phones during rehearsal.

Know the segment- It is our responsibility to know where the page numbers correlate with our music, so we are never guessing where we are starting. In addition, we must stop at the end of the segment. If we go on, band members can get hurt as they are moving around with instruments.

Approaching the Instrument:

Our approach to the keyboard is the one of the most essential parts of our overall appearance. When standing behind a keyboard instrument, we want a tall, confident, and experienced look. Our posture behind the instrument is the first impression that we give our audience.

Posture: To start off our body should be set around the notes we are about to play with feet shoulder width apart and knees relaxed (not “locked”). This is all pretty standard posture; there should just be no walking behind the instrument while we are playing. Our shoulders are back and our head is held high. (No Slouching!)

Vibraphones: The top portion of your right foot will be on the pedal. This is to ensure that your right foot/heel will be providing balance for you as you move behind your keyboard with your left foot.

Set Position: Both mallet heads sharing the space over the key where you are starting from with mallets at the height you need to start from. In most cases, this will be from a full extension, or roughly 9 inches from the keyboard to your mallet head. This is also true with four mallets. When a metronome is on, you are to be s

Two-Mallet Technique and the Piston Stroke

Step 1: Divide the mallet shaft into thirds with your eyes.

Step 2: You will place the lowest third (opposing the mallet head) in the palm of your hand gripping the mallet with your bottom three fingers. Your pointer finger and thumb should line up directly on the third division of the mallet leaving 1" of the mallet sticking out of the back of your hand. All of our stroke will come from the wrist, with some sympathetic movement in our forearms. A marimba or a vibraphone played with mallets does not have rebound so this approach allows us to create our own rebound for the Piston Stroke.

The piston stroke is when our mallets start and end in the up position. This technique is great for the uniformity of the ensemble, and to ensure proper timing. If we all have the same technique, it is easier for us to play in time. If we lift or "prep" before each individual stroke, we might be late to our downbeat.

We will utilize the American Grip, which means our thumbnails will be comfortably facing towards the side. At ALL times, our thumbnails will be facing one another. If we had a laser attached to both of our thumbnails, they should be aligned at all times.

A top view is on the left and a side view is on the right.



Four-Mallet Technique – Stevens Grip

We will use Stevens grip on the Marimba and the Burton Grip on Vibraphone, Bells, and Xylophone. From left to right, mallets are numbered 1-2-3-4.

The following process is the same for both hands.

First: Grip a mallet with your pinky and ring finger. There should be minimal excess mallet protruding from the bottom of your pinky. These fingers should be locked but not squeezing. Tension in these fingers causes poor technique, eventual fatigue and medical problems.

Second: Place the back of another mallet in the palm of your hand just under your thumb muscle. Your middle finger is holding the mallet into your palm/thumb muscle. Your pointer finger acts as a perch for the inside mallet (2 or 3) and the mallet should be able to rest without any pressure in your hand. Your pointer finger should never be tucked away, as it should be curved out. This is what I call your “perches.”

Third: Place your thumb on the inside mallet (2 or 3) directly over your pointer finger perch. The thumb should sit flat, directly on the mallet at the first knuckle of the pointer finger pointed down toward the mallet head. This will allow you to freely change interval.

A top view is on the left and a side view is on the right.



