



IMPACT **PERCUSSION**

***Front Ensemble
Audition Packet
2020***

impactpercussion.org

**Thank you for your interest in auditioning for IMPACT Percussion.
We hope you are excited for a great season!**

*IMPACT Percussion is Washington State's only independent WGI percussion ensemble.
Our ensemble is run out of the Boys & Girls Clubs of Benton and Franklin Counties.*

We are pleased to announce the following administrative, design, and caption head staff for the 2020 season:

Josh Peterson – *Ensemble Director*
Esteban Zarate – *Assistant Director*
Chris Carrasco – *Program Coordinator / Visual Designer*
Matt Hahn – *Front Ensemble Arranger / Sound Designer*
Rudy Garcia – *Battery Arranger*
Eliud Ayala – *Battery Caption Head*
Luke DeDominces – *Front Ensemble Caption Head*
Kade McKeever – *Visual Caption Head*

Instructional staff will be announced as we get closer to the start of the season!

Audition Dates / Location

Auditions will take place on three Sundays: **September 22nd, October 6th, and October 20th**. All auditions will take place at the Pasco Boys & Girls Club: 801 N. 18th Ave, Pasco, WA 99301 (next to Edgar Brown Stadium). Auditions will take place from 10 am – 6 pm on all three days. We will take a lunch break from 1 – 2 pm (lunch will not be provided). Registration will begin at 9 am each Sunday.

Attendance

It is highly recommended that prospective members attend all three audition days. However, if you have a schedule conflict and cannot attend all three days, you may still audition for a spot. Please be sure to communicate any schedule conflicts with your prospective caption head as early as possible so we are aware of your situation. You may email: battery@impactpercussion.org / frontensemble@impactpercussion.org.

Audition Registration

Everyone planning to audition for IMPACT Percussion should register in advance online @ [impactpercussion.org/register](https://www.impactpercussion.org/register) so the instructional staff can be fully prepared to give you an outstanding audition experience. Prospective members who don't register online may still register for auditions in-person each audition morning. Audition registration will begin at 9 am each audition morning.

Audition Fee

The 2020 Audition Fee is \$50. This fee covers all three audition days, and all members who attend auditions will receive an exclusive IMPACT Percussion t-shirt. You can pay the \$50 audition fee online @ [impactpercussion.org/pay-audition-fee](https://www.impactpercussion.org/pay-audition-fee) or pay \$50 in person the morning of your first audition day. If you choose to pay at the door, we will accept cash, checks made out to "Boys & Girls Club", and credit cards.

Housing

If you are traveling to auditions from out of town and need housing Saturday night, we can make arrangements for you – just be sure to indicate that you need housing on the Audition Registration Page @ [impactpercussion.org/register](https://www.impactpercussion.org/register)

Video Audition

If you are unable to attend any of the three audition days, but are still interested in auditioning for IMPACT Percussion, you may submit a video audition. To submit a video audition, please make a video of yourself playing the instrument you would like to play with the ensemble. What you play and show in the video should be a good representation of where you are as a musician/percussionist. Feel free to play exercises from the audition packet at various tempos, excerpts from previous marching band, drum corps, or indoor shows you have been involved in, etc. Please upload the video online, and send the link to your prospective caption head. You may email: battery@impactpercussion.org / frontensemble@impactpercussion.org.

Who Can Audition

Auditions are open to musicians ages 14 – 22. According to WGI rules, members cannot be over 22 years of age as of 12:01 a.m. on April 1st of any given calendar year. Although our rehearsals will take place in the Tri-Cities, musicians from any location are welcome to audition for the ensemble.

What To Bring To Auditions

Please bring your own sticks and/or mallets if possible (depending on the instrument you are auditioning for). Those auditioning for the drum line should also bring a practice pad. Bring a water jug and wear clothes you can comfortably move around in, and wear athletic shoes. You will also need to bring a pencil, and a binder with sheet protectors for your music. There will be a one-hour lunch break during each audition day, and you will need to bring your own lunch or purchase lunch on your own during the break.

Exercises / Audition Process

Included in this packet are several exercises we will be going over during the audition process. Please be prepared to play these at various tempos, and you should strive to have these exercises memorized. **Please also prepare a short solo to play that will highlight your skills.** Overall, the purpose of the audition process is for you to show off what you are capable of and how well you respond to feedback - we want to see if you will be a good fit for the ensemble. Although we highly value humility, the auditions are your opportunity to show us what you've got.

Anticipated Season Schedule After Auditions

November 2019

Saturday, 2nd – Sunday, 3rd – Camp: Saturday 10 am – 10 pm / Sunday 10 am – 6 pm (first camp)
Friday, 8th – Sunday, 10th – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm
Friday, 22nd – Sunday, 24th – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm

December 2019

Friday, 6th – Sunday, 8th – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm
Friday, 20th – Sunday, 22nd – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm
Thursday, 26th – Sunday, 29th – Winter Break Camp: Thursday – Saturday 10 am – 10 pm / Sunday 10 am – 6 pm

January 2020

Friday, 10th – Sunday, 12th – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm
Friday, 24th – Sunday, 26th – Camp: Friday 7 – 11 pm / Saturday 10 am – 10 pm / Sunday 10 am – 6 pm

The rest of the schedule for the 2020 season is still being finalized. We will have two local performances for friends and family. We are planning to go to three weekend competitions in the Portland area (competitions typically start late February / early March). **We will also travel to Dayton, OH April 14th – 19th for the WGI Percussion World Championships.** More information on the Dayton trip can be found @ impactpercussion.org/dayton-trip-info

School Conflicts

We understand you may be involved in other school music programs and may not be able to make a rehearsal due to a music festival or a similar event. Attendance at every IMPACT rehearsal is critical to our success. However, your school commitments come first, and we can be flexible to ensure your success in multiple programs. Please communicate with your caption head about any scheduling issues at the beginning of the season so we are aware of them and so we can try to work around them if possible.

Cost For The Season

The membership fee for the 2020 season is \$1,000 - the fee can be paid through multiple installments throughout the season. Members who pay in full by January 12th, 2020 will receive a \$50 discount. Members will also be responsible for booking their own flight to Dayton, OH for the WGI World Championships. The membership fee helps pay for costumes, props, staff, music, drill, equipment, instruments, competition registration fees, food, housing, travel, and transportation while at competitions, and much more. IMPACT Percussion will organize fundraisers for members to help pay off this fee, and scholarship opportunities are available. Please speak with the director if you are interested in applying for a scholarship.

Mallets

The IMPACT Percussion Front Ensemble generally uses the following mallets:

Marimba: Innovative Percussion IP1003 (Jim Casella)

Vibraphone Innovative Percussion AA25 (Anders Astrand)

Xylophone Innovative Percussion IP4004 (Sandy Rennick)

*Although extremely helpful, it is not required to purchase these mallets for auditions, but it is important for you to know what we will be playing with.

Stay In The Know

As more information about the 2020 season and auditions is released and finalized, it is important to stay in the know. All prospective members are encouraged to join our Facebook Interest Group for the 2020 season: bit.ly/2020impactinterestgroup. We also encourage you to follow us on Facebook [@impactpercussion](https://www.facebook.com/impactpercussion), and visit our website to stay up to date: [impactpercussion.org](https://www.impactpercussion.org).

Audition Preparation / Practice Tips

While practicing and preparing for auditions, there are a few things to think about. Overall, the sound you get out of your instrument is the most important thing to focus on when playing. The second most important thing is timing. Great sound quality and perfect timing is what we want to achieve.

At IMPACT Percussion, we teach both 2-mallet and 4-mallet techniques. The primary 4-mallet grip that we use is **Stevens Grip**. Leigh Howard Stevens' *Method of Movement* is a great resource to utilize if you have any questions on how to grip and move the mallets.

Mallets

Be prepared to play on all keyboard instruments throughout the audition process (Marimba, Vibraphone, Xylo, Glock).

Percussion (Rack, Drumset)

Have knowledge of the keyboard exercises and be ready to play "groove" rhythms and improvise with the mallet warm-ups. Having an understanding of the basic rudiment structures and interpretations will help.

Synth/Electronics

Piano experience will be beneficial as you support the mallets, as well as an understanding of rhythmic accuracy and being able to adapt to the ensemble.

Standard Body Set Positions

When you first approach the instrument, the instrument should be at a comfortable height. Simply rotating your arms upward towards the board would leave you in a comfortable (almost 90° angle); parallel with the board. Your arms should feel like they are at a natural “falling” point.

Your stance should be shoulder width apart with toes pointed slightly out from your body, while maintaining about a hand’s width away from the board. Take some time in front of a board and find a relaxed natural position based around this description.

Mallet Strokes (2 Mallets)

Using the basic idea of match grip (Including a flat back of the hand, 45° mallet set position, elbows balanced around center of the body, etc.) our fulcrum point varies a bit since the forefinger is not placed directly under the thumb position, but rather placed just above the thumb. This moves the fulcrum point further out from the center of your fingers and allows for the forearm to be more engaged with full legato strokes. It might take some getting used to but don’t stress, everything will be explained in thorough detail during the audition camps. For now, if this seems a bit confusing, practice with whatever match grip style you are used to and be open to our style.

We understand performers come from all kinds of different backgrounds in terms of technique, musical interpretation, and total experience, and with this in mind, do not be afraid to come prepared with what you have been taught throughout your musical trainings. We want you to come engaged and ready to develop new ideas and approaches to playing.

Mallet Strokes (4 Mallets)

The main idea of our 4-mallet playing will be heavily covered during the audition camp and not in this description; however, with reference to *Method of Movement*, here are a few tips in mind:

-Keep a lightly stressed thumb on mallets 2 and 3 and understand how the outer mallets move in relation to the inner mallets

-Becoming comfortable with / conscious of the weight of all the mallets when playing independents, laterals, and double laterals

Above all, have a positive attitude and have fun. Come to auditions eager to learn and get better. Ultimately, YOUR efforts will decide how great this ensemble will be this year.

This program is designed for you to learn, grow, have fun, and pursue excellence. The staff is here for you. If you have a question, ask us - we want to see you succeed. We are here because you are here, and our goal is to make you greater musicians and human beings by the end of the season.

If you have any questions about auditioning, or the season, or anything else, you can contact Luke DeDominces, Front Ensemble Caption Head: frontensemble@impactpercussion.org or Josh Peterson, IMPACT Percussion Director: director@impactpercussion.org.

Enjoy!

Front Ensemble Exercises

IMPACT Percussion 2020

arr. by Luke DeDominces

7/8 Octaves

♩ = 60 - 160

Play in all major and minor keys

Repeat 3 times each scale

Keyboards

*piano plays keyboard line with both hands

Bass Guitar

Rack

Chromatic Octaves

4

♩ = 60 - 180

Keys.

B. Guit.

Rack

Version 1: Full out

Version 2: Accent-tap (forte on every note change, piano on the "taps", fp crescendo last 2 bars)

Version 3: Natural Dynamics (start piano, crescendo to the top, decrescendo to the bottom)

Version 4: Forte-piano (fp crescendo on every note change, accent-tap on the 2's, fp crescendo last 2 bars)

Version 5: Crescendo-decrescendo (crescendo C, decrescendo C#, crescendo D, decrescendo D#, etc)

9

*Can be played with 2 mallets and 4-mallets (insides, 1&3, 2&4, 1&4)

Keys.

B. Guit.

Rack

***DRUM SET:** Utilize the given meters/parts/information for each exercise to create both basic and more intricate grooves.

14

Keys.

B. Guit.

Rack

R R R R R R R R R L L L L L L L L L R R R R R L L L L R R R R L L L L R R R R L L L L

19

Keys.

B. Guit.

Rack

R R R R L L L L R R R R L L L L R R R R L L L L R R L L R R L L R R L L R R L L

24

Keys.

B. Guit.

Rack

R R L L R R L L *fp* R L R L R L R L R L R L R L R L R L R L

27

Keys.

B. Guit.

Rack

R L R L R L R L R L R L R L R L R

Green Scales

29 ♩ = 60 - 180 Play in all major and minor keys

Keys. *piano plays keyboard and bass lines

B.Guit. I V I V I V ii V

Rack R L R R L R R L R R L R R R L R R L R R L R R L R R L

31

Keys.

B.Guit. ii V ii V I V ii V I

Rack R L R L R L R L R L R L R L L R L L R L L R L L R L R

Neon Scales

34 ♩ = 50 - 100 Play in all major and minor keys

Keys. R *piano plays keyboard and bass lines

B.Guit. I I V I IV I V

Rack R 3 3

37

Keys.

B.Guit. ii V ii 3 V 3 ii V

Rack

39

Keys.

B.Guit. I IV V ii vi V I

Rack

Archipelago

41 ♩ = 60 - 132

Play in all major and minor keys

Keys.

B. Guit.

*piano plays first 2 bars of bass line in both hands, then play keyboard & bass lines for bars 3 & 4

Rack

43

Keys.

B. Guit.

Rack

Belly Button

45 ♩ = 70 - 150

Keys.

*piano plays keyboard and bass lines

B. Guit.

Rack

Variations: accent/tap, crescendo 1 bar decrescendo 1 bar, 13-24, 14-23, etc.

50

Keys.

B. Guit.

Rack

55

**mallet #2
DOES NOT move**

Keys.

B. Guit.

Rack

Pumkin Spice Laterals (PSL)

61

$\text{♩} = 50 - 100$ Dm7/F

Keys.

1 2 3 2 3 4 1 2 3 4

*piano plays marimba line

B. Guit.

Rack

R RRR L LLL R RRR L LLL R RRL LLR RRL LLR RRL LL

63

Em7/G FM7/A Gm7/Bb Am7/C BbM7/D C7/E FM7

Keys.

continue the 2 bars of permutations above with this chord progression,
then flip the permutations (4-3-2-3-2-1) and do the chord progression backwards

B. Guit.

Rack

Variations for the 1st bar:

up down
1-2-3-4-3-2 / 4-3-2-1-2-3

1-3-2-3-2-4 / 4-2-3-2-3-1

+ any other 6-note permutation

Variations for the 2nd bar:

up down
1-3-2-4 / 4-2-3-1

1-4-3-2 / 3-2-4-1

1-2-3 / 4-3-2

1-2-4-3 / 3-4-2-1

+ any other 3 or 4-note permutation