2015
Million Dollar Band
Front Ensemble Individual Audition Requirements
Marimba/Vibraphone/Synthesizer/ Rack

*For incoming freshmen or transferring students, the video audition requirements below also count as your Marching Band Scholarship Audition.

“Thank you” for your interest in auditioning for the 2015 Million Dollar Band percussion section. In order to qualify for consideration to be invited to our June pre-camp, that takes place from June 19 – 21, 2015, you are required to submit a video audition no later than April 1, 2015.

- In order to submit a video, you must have been accepted to the University of Alabama and received a CWID, campus wide identification number, or have been a member of the university marching band in 2014. Shelton State students will need to register for MUA 153 through the University of Alabama
- Both returning and prospective members need to go to bands.ua.edu, click on Million Dollar Band Audition Information, scroll down to Register Here, click on that link and then you will be able to register on the Charms Database.
- Once you get to Charms, there will be a link for prospective members and returning members. You must register on the Charms Database before submitting your video.

For your video audition:
- Please state your name, current grade and high school or year in school, (college) and the instrument for which you are auditioning.
- Please do not use a metronome.
- Your audition must be performed on either a marimba or vibraphone.
- If you are auditioning on synthesizer please use either a piano or synthesizer.
- Please play all of the exercises in the packet unless you are auditioning for rack.
- Please do not use an audible metronome or a metronome played through headphones.
- If you do not play four mallets please play all exercises with an alternating sticking, only doubling in either hand when necessary.

The Video:
- Please go to our Facebook page: 2015 Million Dollar Band Percussion Audition Info and request to be added to that page. You will upload your video to that Facebook page: https://www.facebook.com/groups/mdbpercussion2015/
- No DVD’s, Dropbox, or other means of uploading your video, please. Use the Facebook page mentioned in the previous bulleted item.
- You may record all exercises in one segment or each exercise separately.

Any Questions:
Please email or call Tim Heath at:
taheath@crimson.ua.edu
Grip

To hold the mallet you grip the mallet between the pad of your thumb and the second joint of your index finger. This connection is called the fulcrum and the mallet should hinge on this connection.

Next you wrap your remaining fingers around the shaft of the mallet. The fingers are meant to control the path of the mallet and not affix the mallet in your hand. There should be about an inch of the shaft extending from the base of the grip. The mallet should always have room to breath in your hand. Never over grip the mallet, this will cause a choked sound and may cause muscular problems such as carpal tunnel syndrome and tendonitis.

Stroke Types

The legato stroke is a basic and essential part of any good percussionist’s technique. It can be applied in almost any type of passage and in most situations you should strive to have a fluid legato motion to your stroke. The best way to think about this stroke is to think of how a basketball bounces. It starts in an upward position and is dropped onto the playing surface and rebounds almost automatically to the position it came from. Most strokes will start from a desired height and return to that height. Think of this stroke as a connection between point A and point B. The motion of the mallet is initiated from the head of the mallet, in other words the mallet head is the first part of the mallet to move. The motion of the mallet is generated by using the wrist to raise and lower the mallet to and from the playing surface. This is a wrist-generated stroke.

Other stroke types such as staccato, marcato, and dead strokes will be implemented and detailed as they are called for in a musical passage at our pre-camp in June.
Height System

A height system will be implemented to provide uniformity and musicality to our program. To properly achieve the height system, your hands will have to be set up correctly in relationship to the keyboard. The bottom of your palm should be about 2” above the board at all times. A proper setup to the keyboard will allow for every player to feel the height system in the same way.

The height system is as follows.

1” = PP Mallets head at a slight downward angle.
3” = P Hands parallel to keyboard.
6” = MP 1\4 turn of wrist.
9” = MF 1\2 turn of wrist.
12” = F 3\4 turn of wrist.
15” = FF Full wrist extension.

Guidelines For The Exercises

• All two-mallets exercises should be at the tempo quarter note = 120.

• The Green Scales should be performed with right hand lead and then left hand lead (quarter note = 120)

• The four-mallet portion of the video audition will be quarter note = 100-110.

• All four-mallet exercises are forte.
Green Scales

practice at different dynamics, different tempos, and moving from one key to another in the circle of 4ths (flats),
circle of 5ths (sharps), or chromatically C, C#, D, D#, etc.

C Major

\[
\begin{align*}
\text{KEY} & \quad R \quad L \quad R \quad L \\
& \quad L \quad R \quad L \quad R
\end{align*}
\]

F Major

B-flat Major

E-flat Major
C Major

G Major

D Major

A Major
Learn in all listed permutations

1-2-3-4 (4-3-2-1)
1-2-4-3 (4-3-1-2)
1-3-2-4 (4-2-3-1)
1-4-2-3 (4-1-3-2)
2-1-3-4 (3-4-2-1)
Blocks, 8-16, and the Rack Audition

Both of these exercises will be played in several variations. The provided parts are basic ‘grooves’ that would fit well with the keyboard music in each exercise.

The rack audition will be largely based on your ability to play in time with the ensemble and to create your own groove to the exercises as well as a sight-reading portion. In your individual audition, you can play a solo excerpt from any concert literature (i.e. a concert snare solo) and demonstrate knowledge and ability on drum set by playing in various styles (rock, funk, hip hop, Latin) or pre-prepare a multi percussion solo. Either way, we want to see your knowledge and ability of concert percussion and/or drum set percussion, so play whatever you feel most comfortable and capable playing.

Examples of a concert snare drum selection would be Mitchel Peters Intermediate or Advanced Studies for Snare Drum or Anthony Cirone’s Portraits in Rhythm.

Instrument Guide:

Top Line - Cymbal of Choice
Middle Line - Snare Drum
Bottom Line - Bass Drum