MBI Indoor Percussion

2020

BATTERY AUDITION PACKET

Welcome

Thank you for your interest in Minnesota Brass Indoor! We hope you're as excited as we are about the upcoming 2020 winter drumline season. Congratulations on taking the first step toward membership in our ensemble! First of all, the most important thing to keep in mind when considering whether you should attend auditions is that the number one thing keeping people from joining our ensemble is thinking "I'm not good enough." Our auditions camps are more than just "auditions". They are a complete educational experience, open to all ability levels including those who are not necessarily planning on joining our ensemble this season. While there is absolutely an audition component to the weekends, the primary purpose is to help you grow as a performer on whatever instrument you choose. Our incredible staff is excited to meet you and help you reach your full potential!

Details

The audition process will have two components - a GROUP and an INDIVIDUAL audition. For the GROUP portion potential members should prepare ALL exercises in the packet to get the most out of this experience. Members will be evaluated based on their ability to play within the ensemble as well as apply any information given by the instructors. There will also be a visual component to evaluate potential members' ability to combine musical and visual responsibilities. The second component will be an INDIVIDUAL audition. In this audition we will ask you to play a couple exercises from the packet so we can more accurately evaluate your individual sound quality and timing. Members auditioning for snare or tenors are also asked to prepare a solo that best shows off your abilities. This can be anywhere from 30 seconds to 1 minute. For this we recommend members prioritize quality over quantity - we want to hear your best sounds!

Contact Info

Don't hesitate to contact us anytime with questions. We look forward to meeting you!

- Katy Matuzak - Director - katymatuzak@gmail.com
- Joel Matuzak - Program Coordinator/Battery Arranger - joelmatuzak@me.com
- Joe Jaeger - Battery Coordinator - joe.jaeger21@gmail.com
- Chris Judd - Front Ensemble Coordinator - chris.pjudd90@gmail.com

Exercise Info

Time: 160-170 bpm

This exercise allows you focus on relaxed and resonant legato strokes, while place unusual rhythms with your feet. Train your brain to focus through some of the challenging rhythmic patterns while keeping each stroke as fluid as possible, and placing each foot on the ground at the correct time. From a technique standpoint, each slower rebound or down stroke should be initiated with a combination of wrist and arm, and incorporate a smooth and consistent stick motion. For the faster rebound strokes, guide each note with the wrist.

AT 20: 120-170 bpm

Play two heights. Focus on mastering the motion of each stroke type (rebound, downstroke, tap, upstroke) and keeping each one as consistent as possible, regardless of the accent/tap pattern.

DEET: 130-180 bpm

For this exercise, keep your double strokes open and articulate while maintaining the flow and rebound that the music requires. This exercise should feel extra relaxed in the hands, but in order to place each rhythm correctly there should be a good amount of articulate wrist turn with each stroke.

Singles: 170-200 bpm

This exercise isolates the fast twitch muscles in the wrist. As you practice this, be aware of not only your wrists but your arms, shoulders, back, and chest. Let go of any tension you might be carrying in your upper body, and be sure to breathe! When the accents are added let the weight of your hands be your friend - both to create the sound and control the downstroke. Keep your approach the same in the singles. Remember; relax!

Hybrid: 110-130 bpm

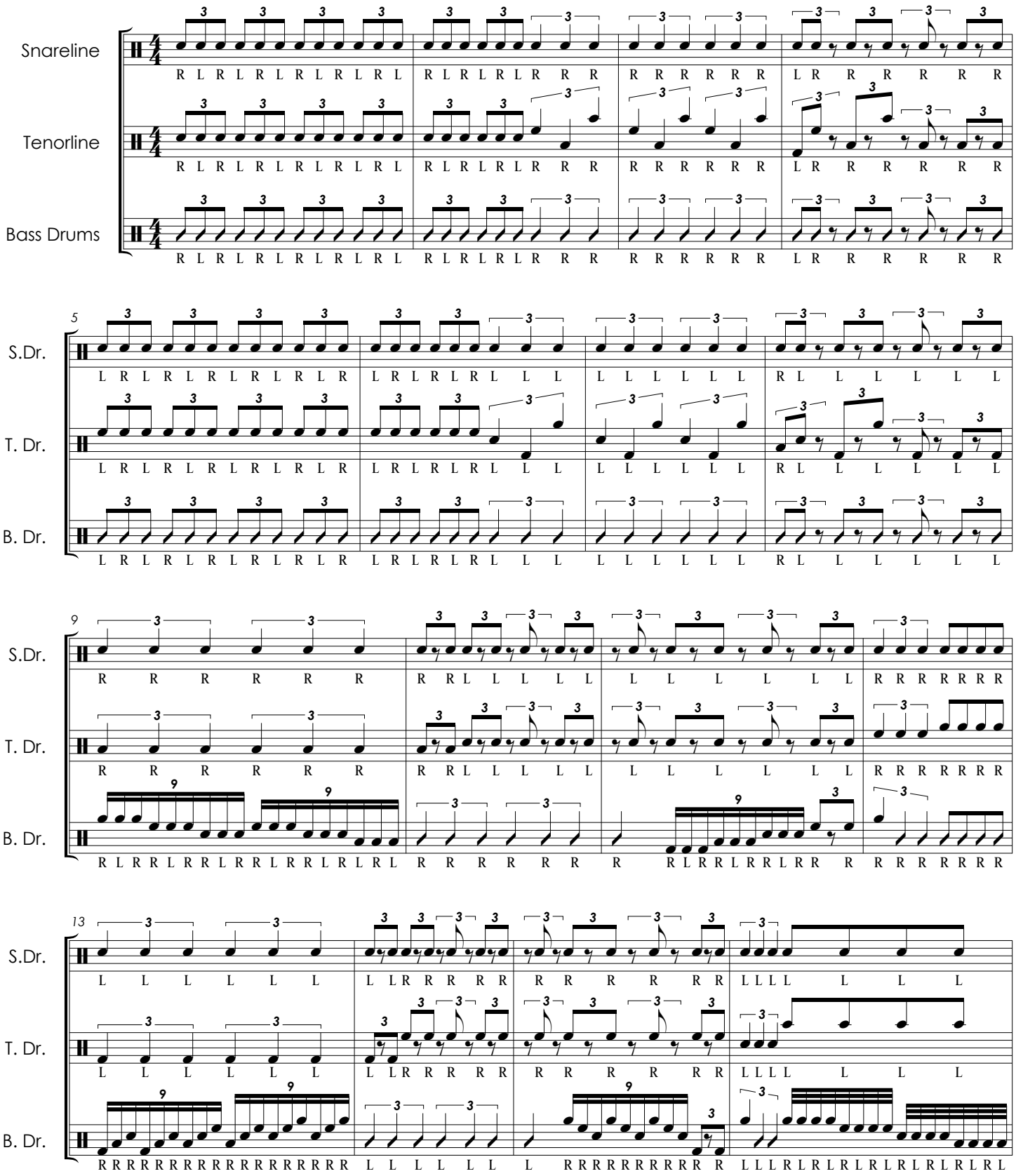
The shuffle feel of this exercise and unusual diddle stickings are meant to focus on being aware of the placement and sound quality of the second note of diddles. Use the upbeat to help place some of the trickier rhythms correctly. The 24th note rhythm should be the same regardless of sticking, and of course an even sound quality is extremely important.

Wheels: 150-200 bpm

ROLLS! Work to achieve a relaxed and full quality of sound between triplet check, 8th note check, space, and diddle patterns. As you play, be sure to keep the grip and fulcrum as constant as possible throughout the exercises, regardless of what is being asked of the hands. Bass drummers should be focused on accurate timing of triplet rhythms.

Time

Joe Jaeger



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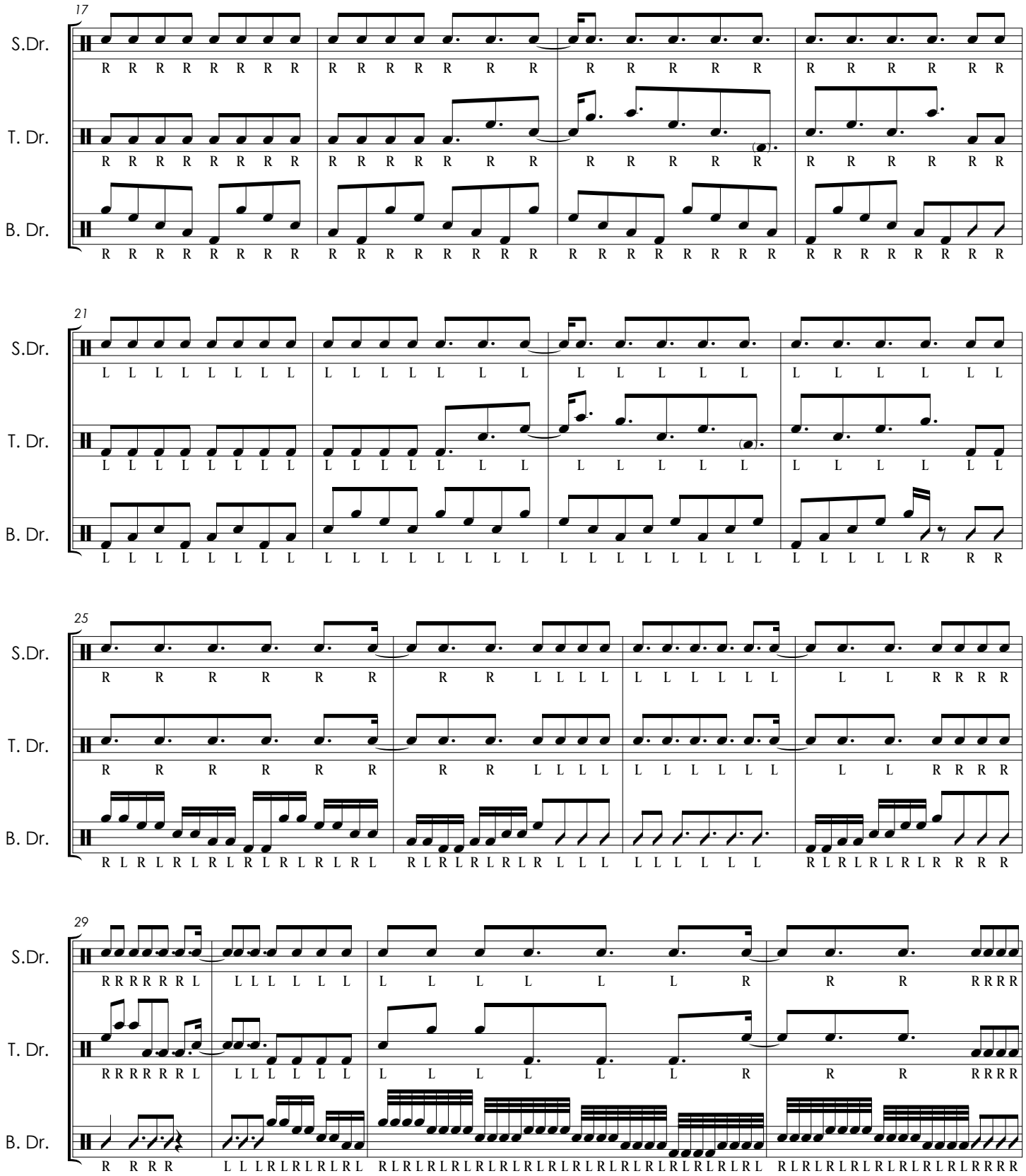
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S.Dr.
T. Dr.
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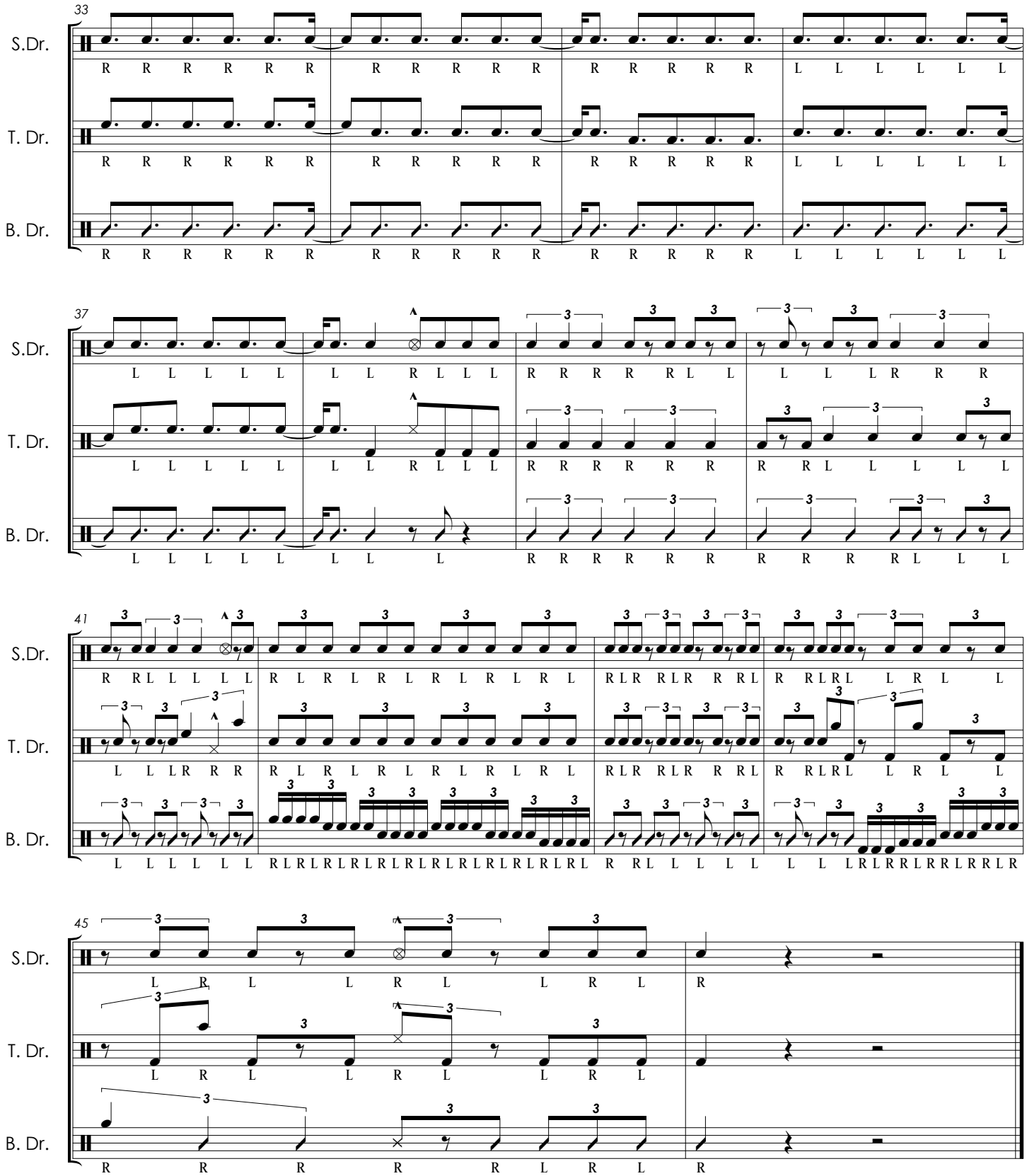
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B. Dr.
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L L L L L L L R L L L R R R R R L L L L L R R R
T. Dr.
L L L L L L L R L L L R R R R R R R R L L L L L
B. Dr.
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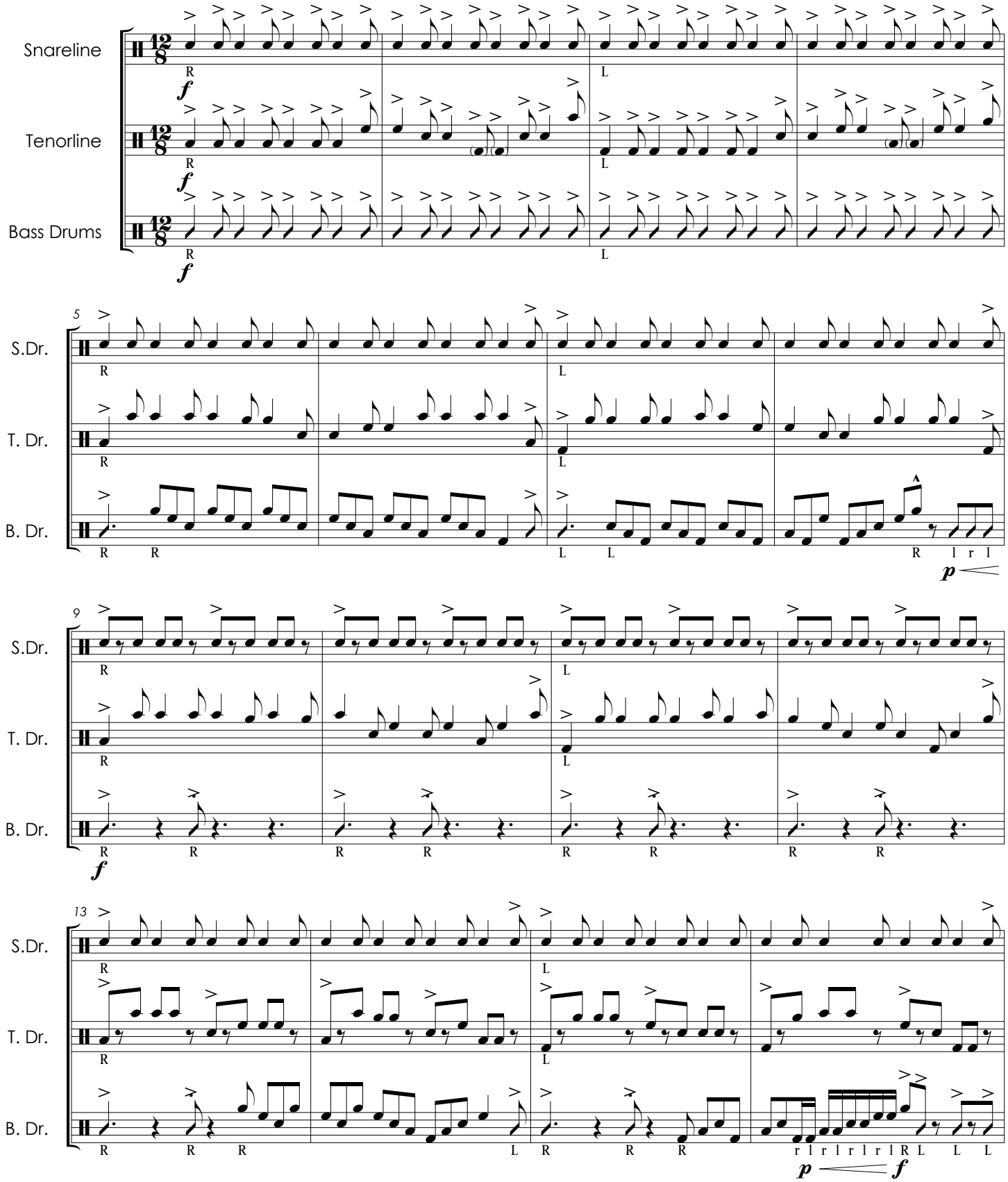
S.Dr.
R R L L L L L R L R L R

DEET

Joe Jaeger



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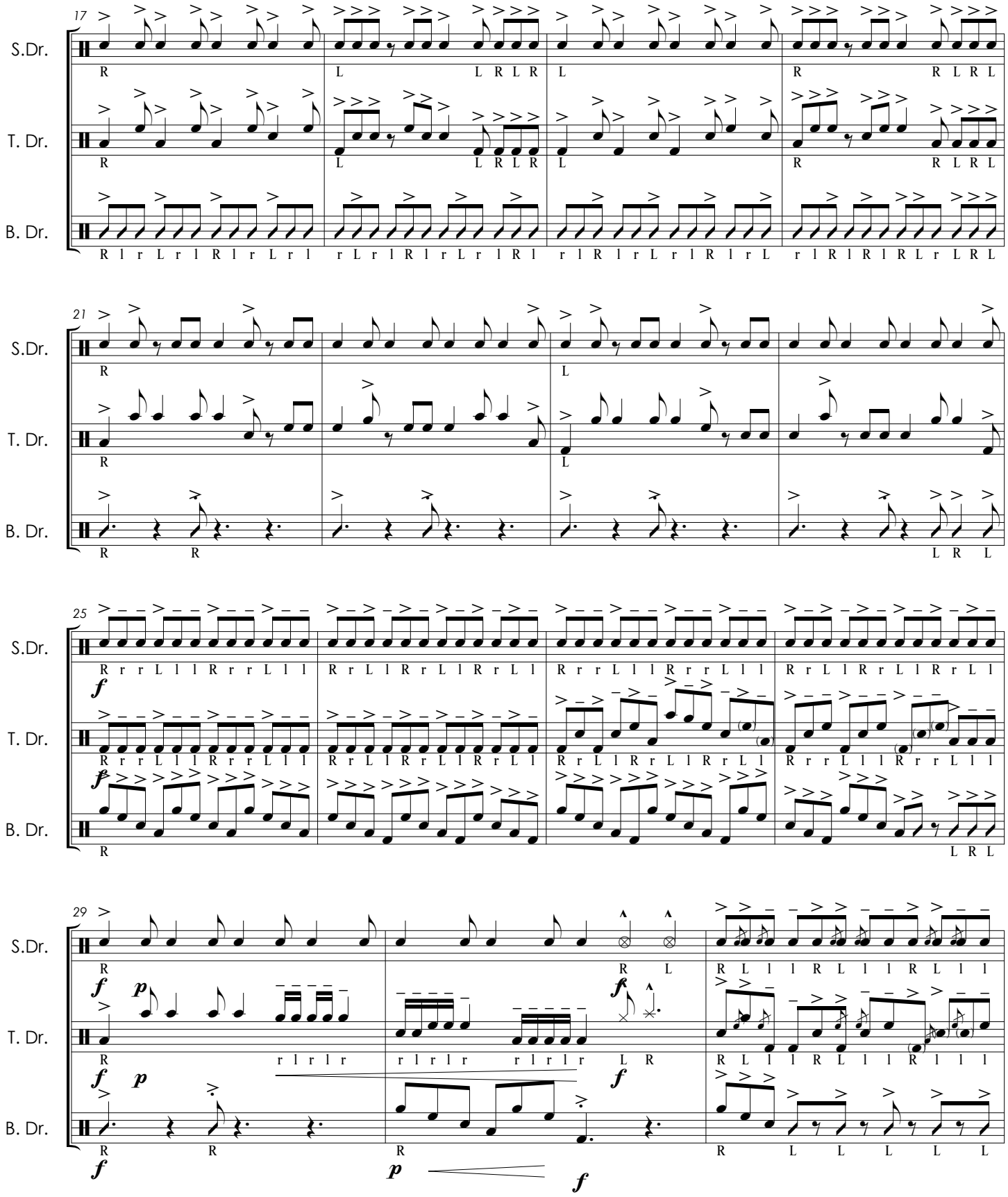
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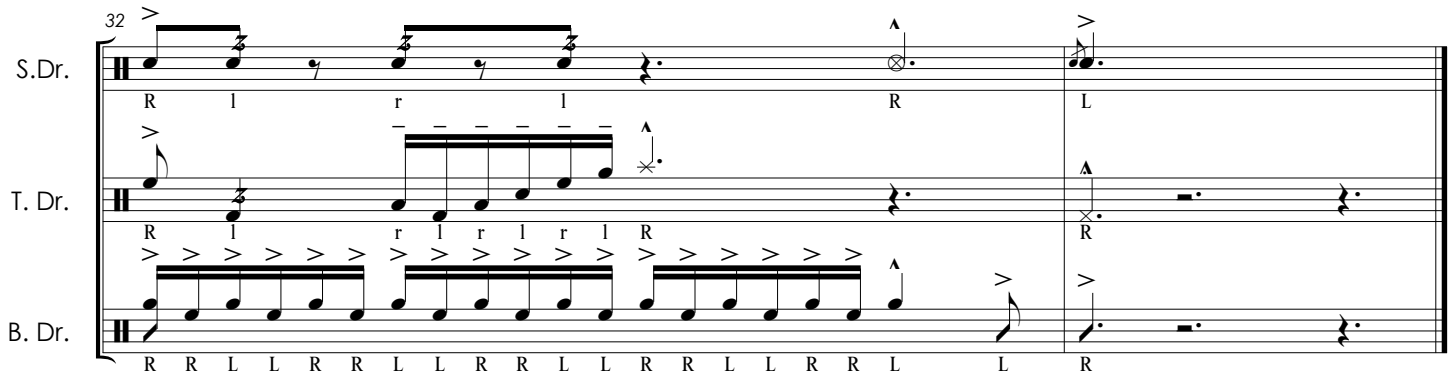
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R l r l R L
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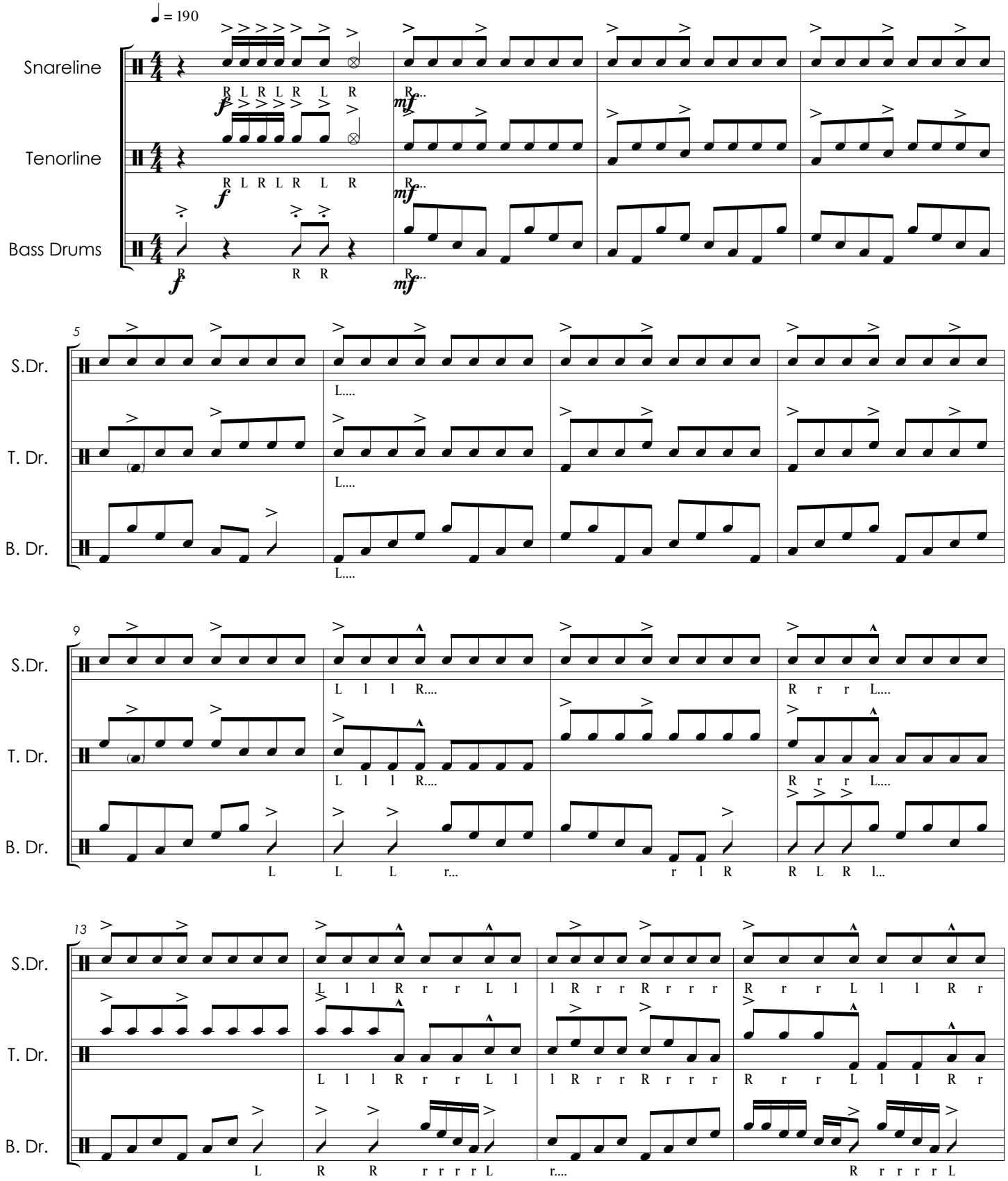
R R L L R R L L R R L L R R L L R R L L R

Singles

Pfau/Jaeger



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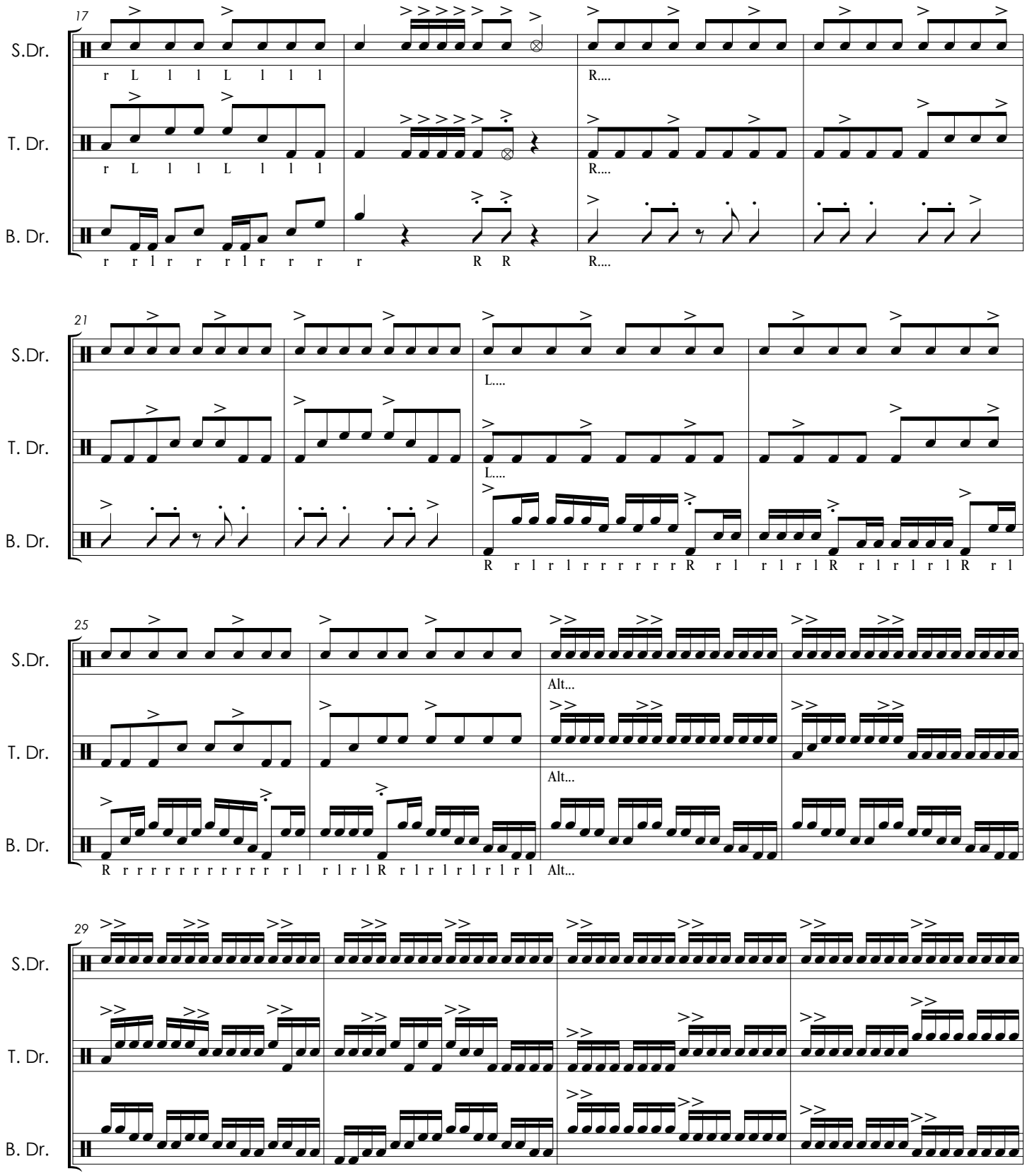
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S.Dr.
Alt...
T. Dr.
Alt...
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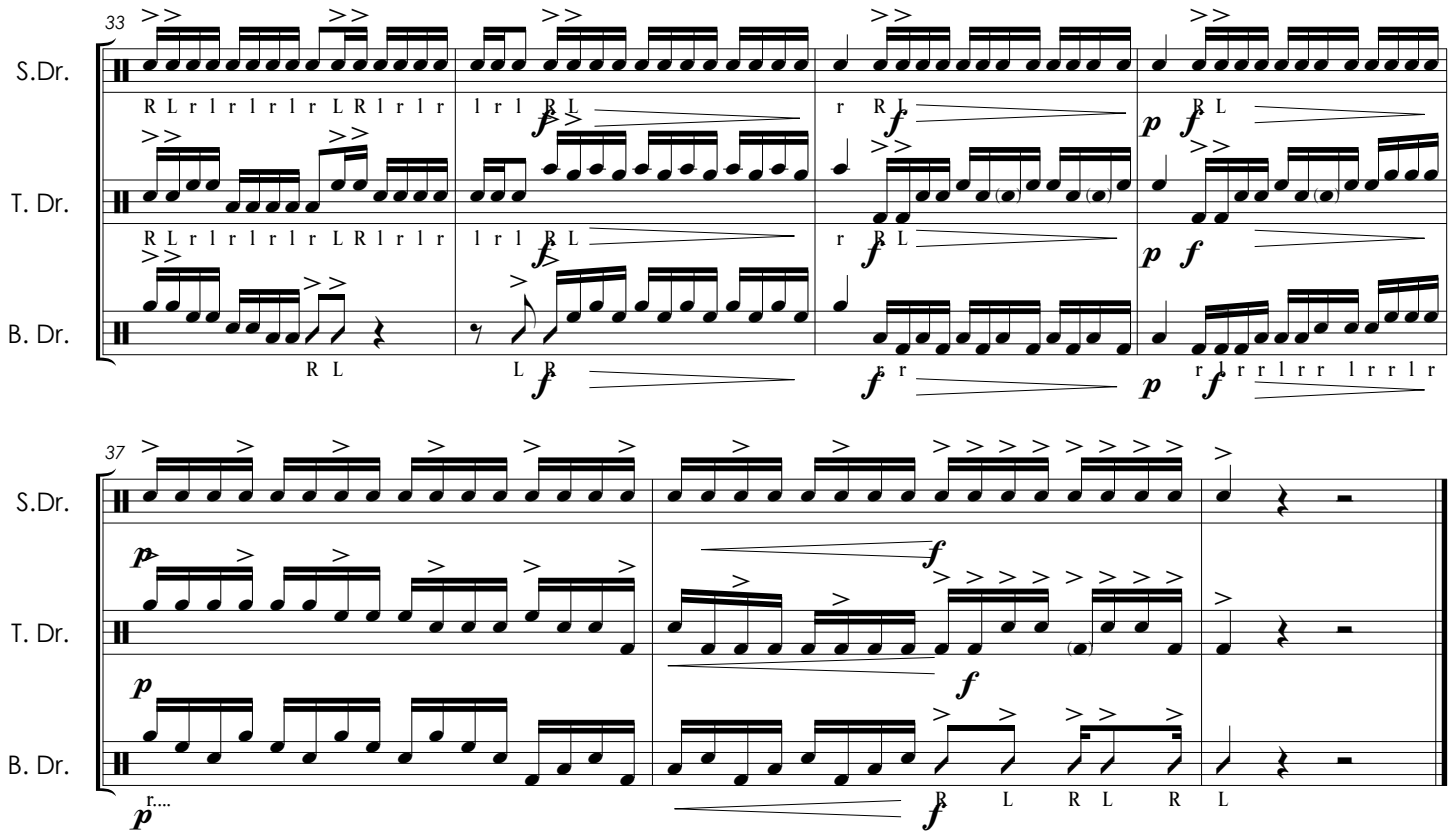
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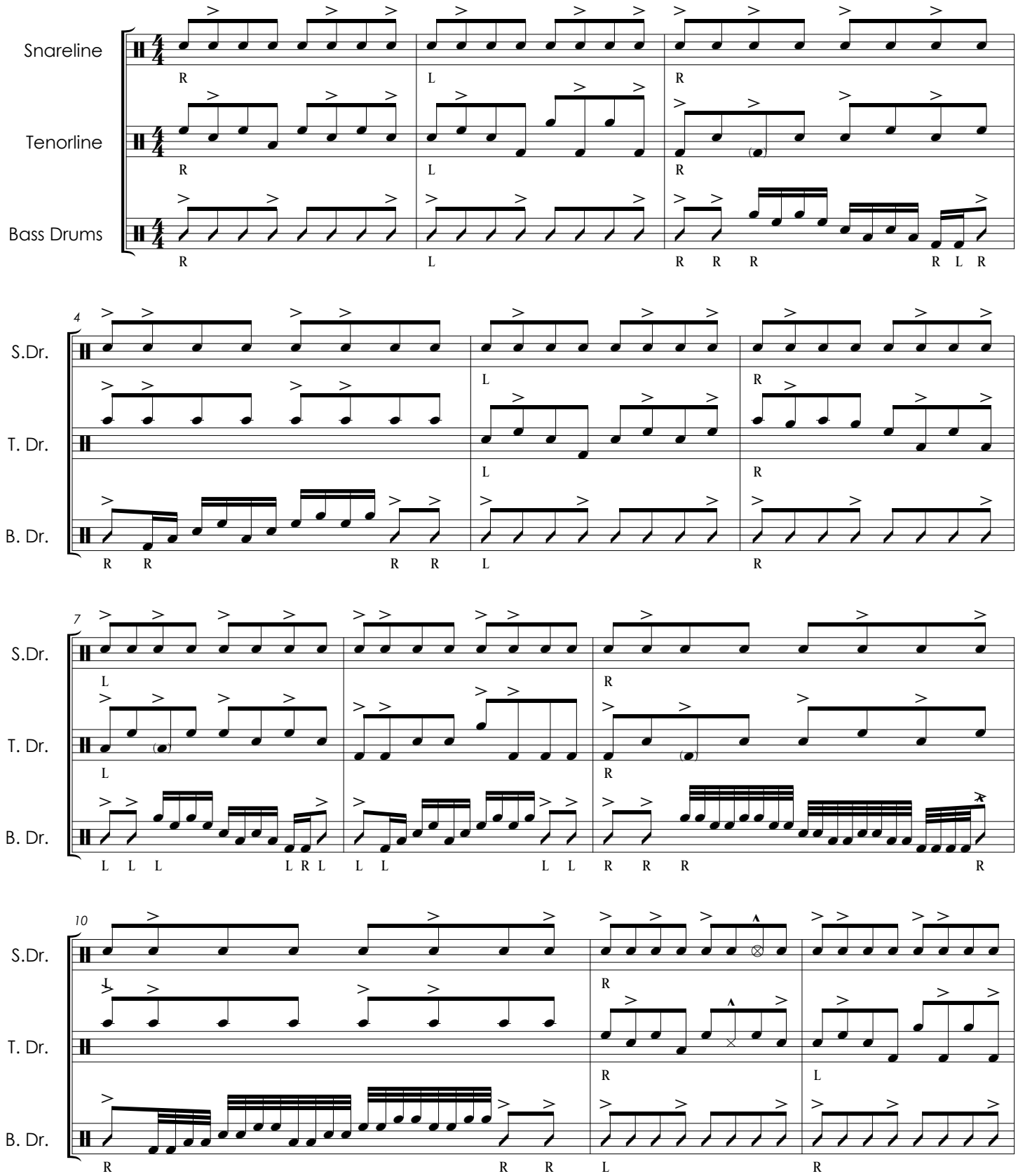
AT20

Jaeger/Pfau



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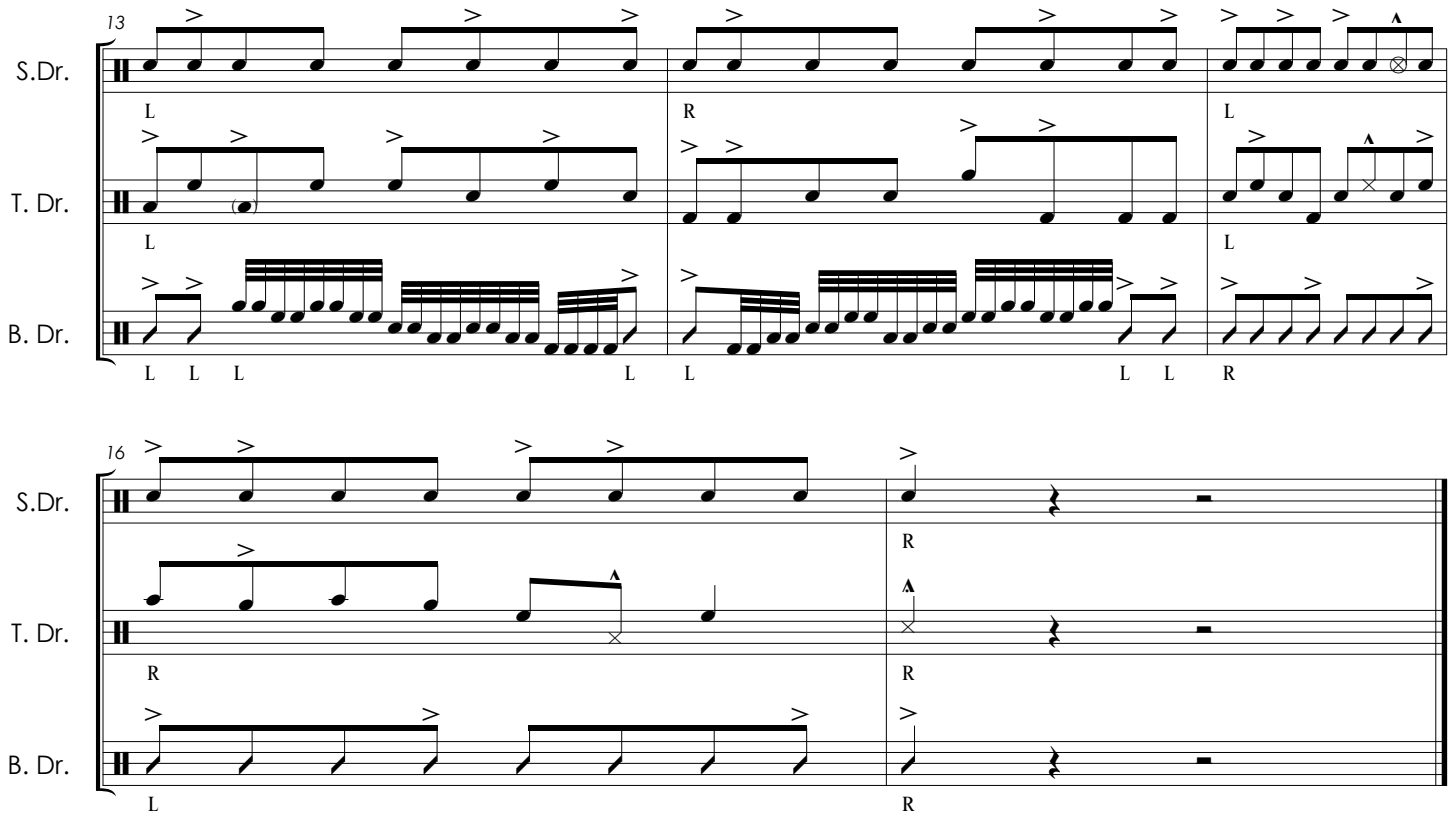
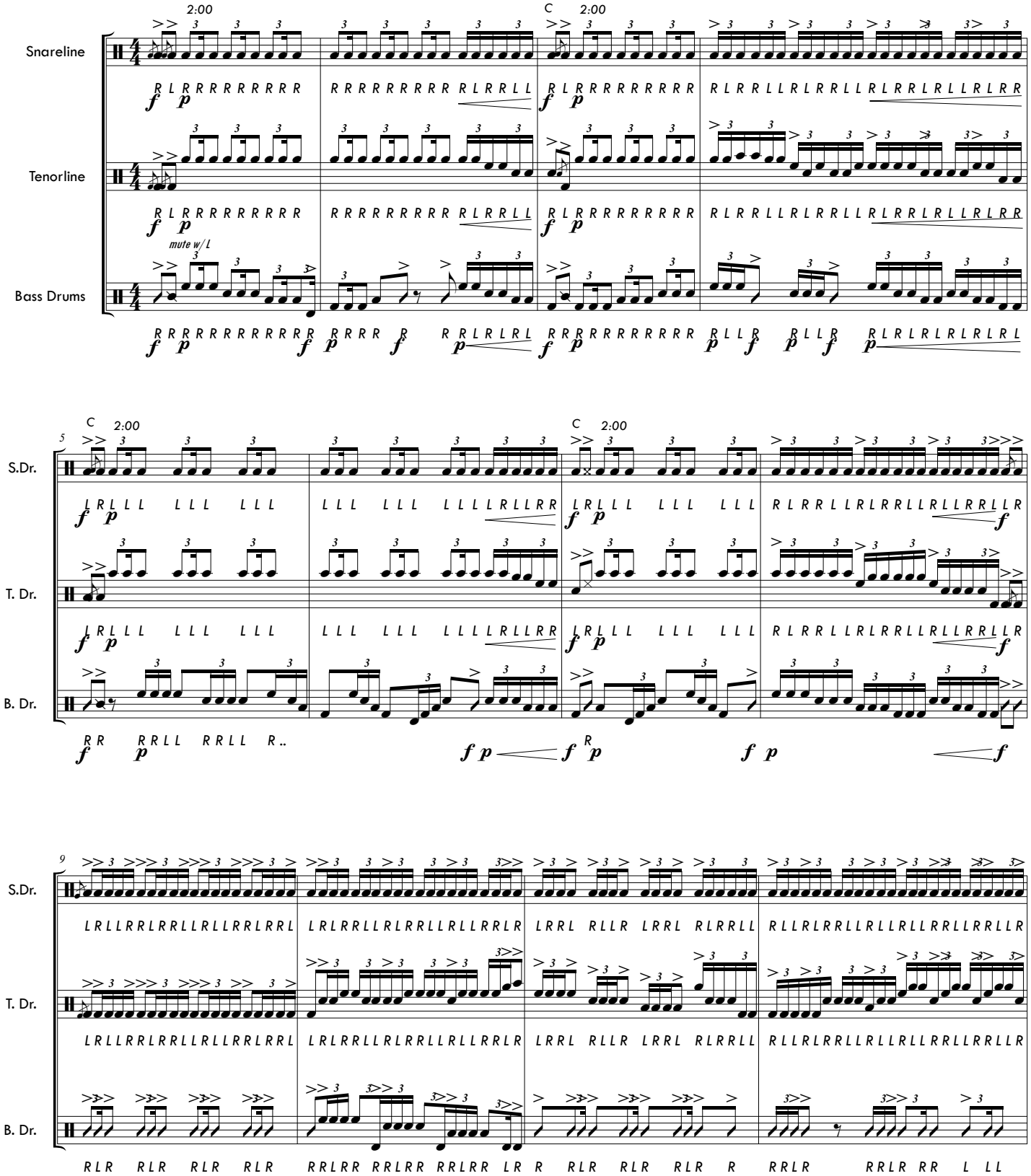
AT20

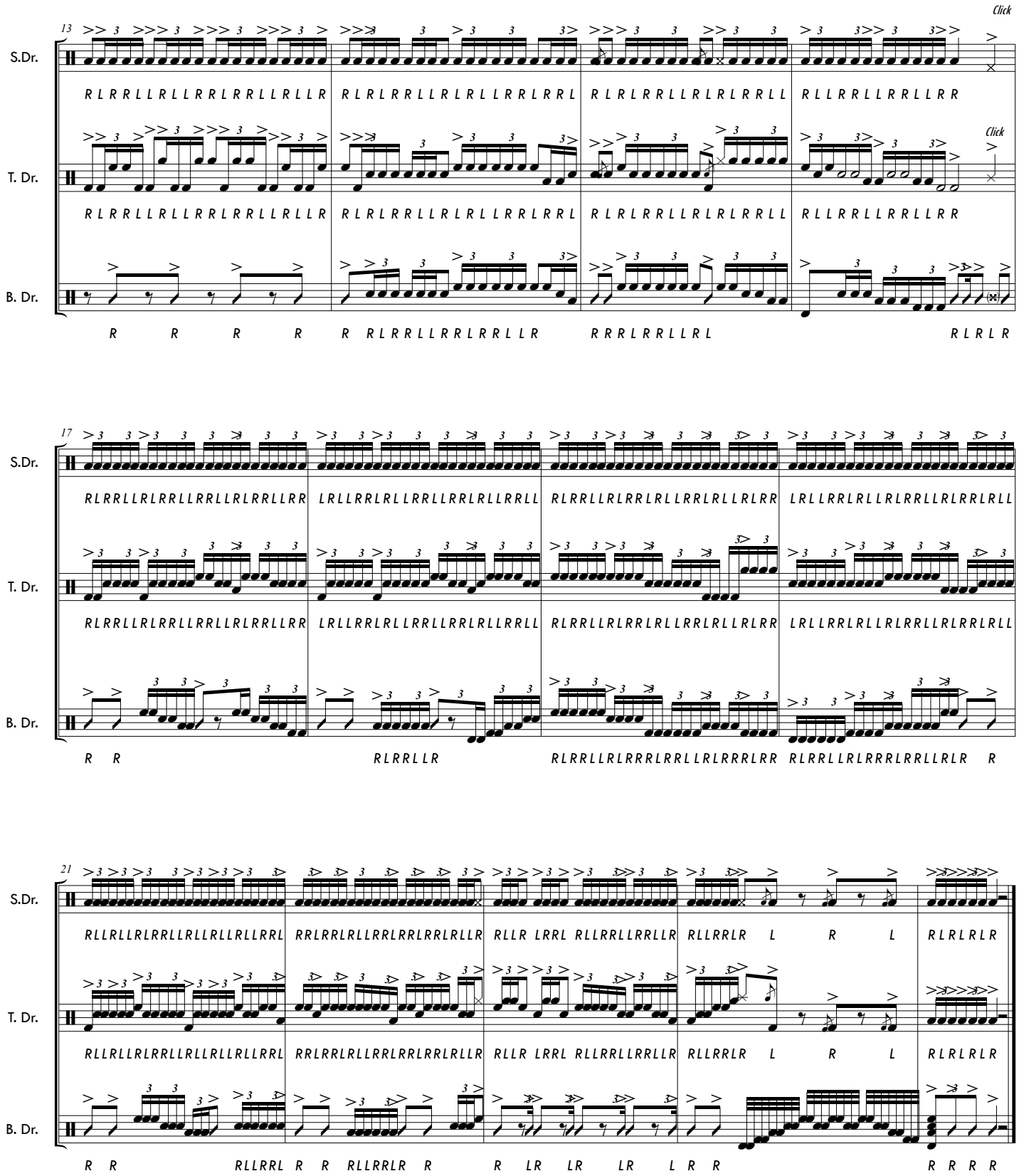


Score

Hybrid '18

MBI 2018

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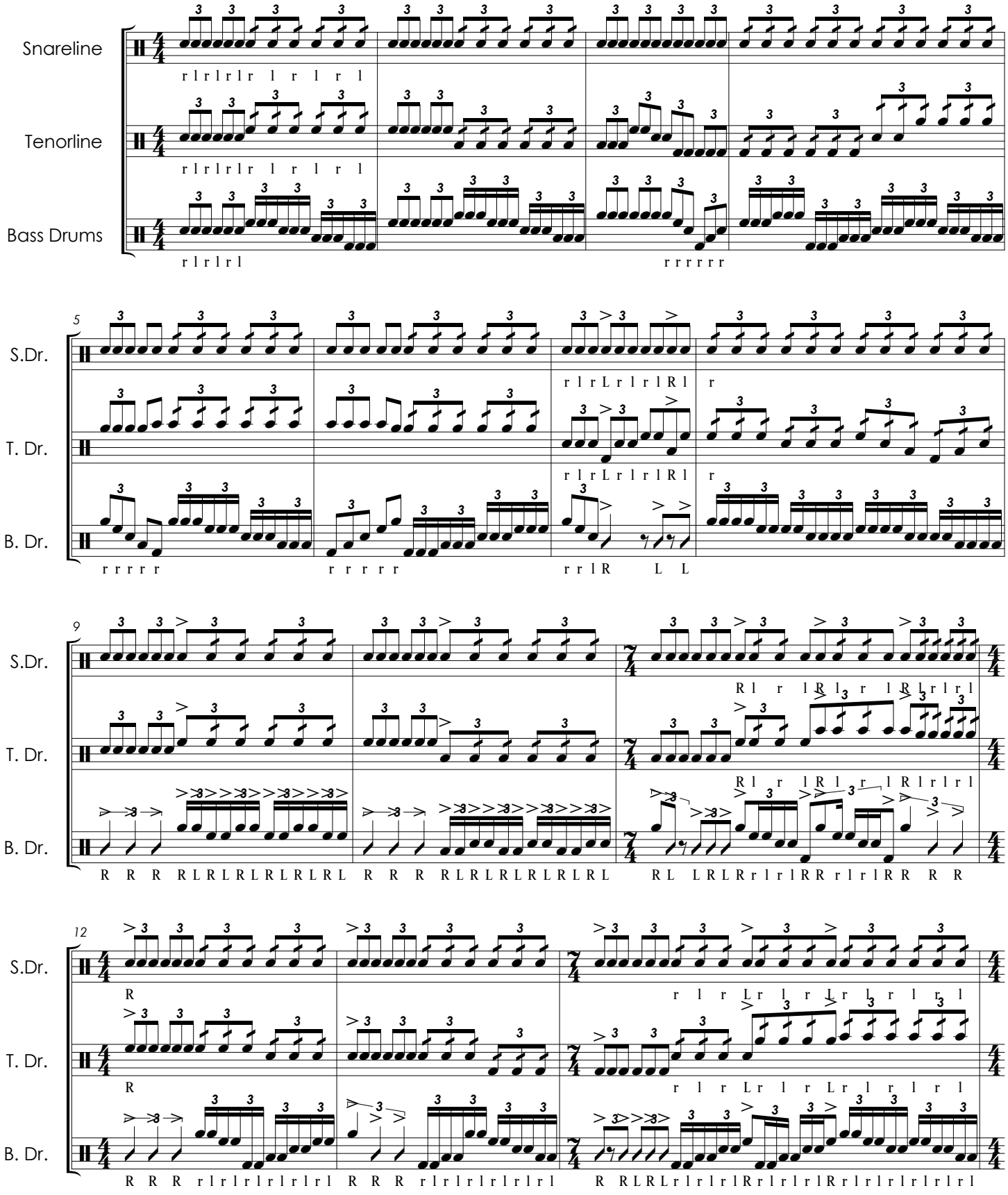
Wheels

Jaeger/Lawson



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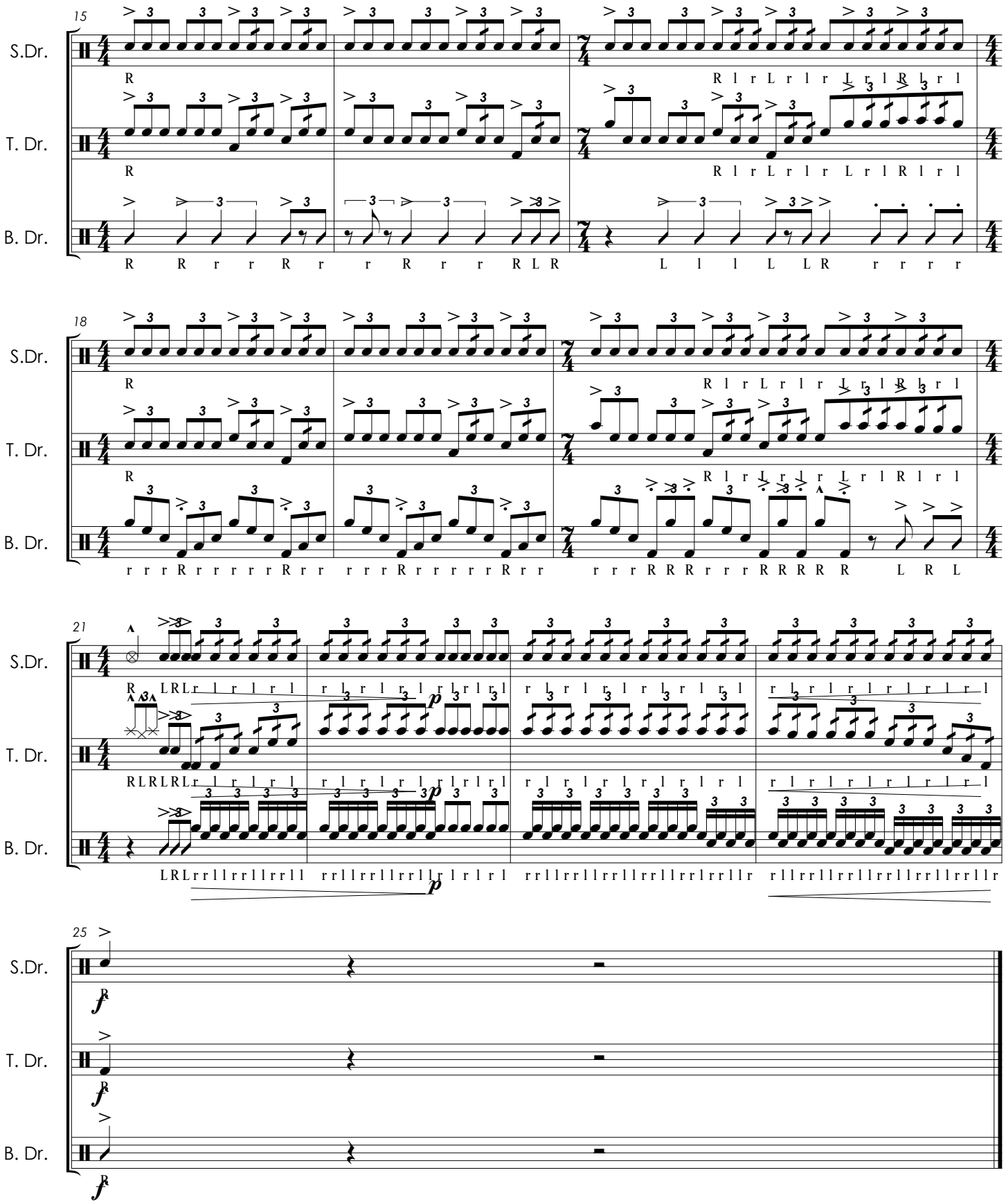
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