

Arizona State University

Sun Devil Percussion

Fall Auditions 2024

Welcome Percussionists! We would like to take this opportunity to welcome all students who are interested in auditioning for the Sun Devil Percussion section. This section has grown significantly in the past few years and we are excited to share that with you. Please read the following material, as this information will be critical for you. Any further questions regarding the percussion section can be directed to me.

Sincerely,

Roberto Paz
 Arizona State University
 rvpaz@asu.edu

| STEP 1 | |
|---|-----------|
| Fill out the Gold Form. | |
| https://sundevilband.wufoo.com/forms/20242025-sun-devil-marching-band/ | |
| STEP 2: Show up for Auditions | |
| Saturday May 11, 2024 | |
| 9:00am - 4:00pm | Auditions |
| Sunday May 12, 2024 | |
| 9:00am - 4:00pm | Auditions |

AUDITION PROCESS

The exercises provided are essential for a successful percussionist. Every musical passage should be carefully learned at any given tempo with a variation of heights for the musician. This will help the performer understand the exercise at a higher level. Every percussion section should be ready to play any of these to demonstrate their skillset and abilities to the staff.

Please prepare and expect to perform this music.

AUDITION LOCATION - Percussion Blockhouse

Directions to Percussion Blockhouse: From the University Drive and Rural Road intersection travel north on Rural Road. Take a right, going east, on E 6th Street toward the Verde Dickey Dome. Take an immediate left, going north again, once in the 59E parking lot. Follow the road as it travels north and then east again, soon opening up with a larger parking area on your right hand side. The Percussion Blockhouse will be on the south side of the parking lot.

OUT OF STATE STUDENTS

Out of State students interested in auditioning should contact Roberto Paz immediately at rvpaz@asu.edu. There is a video audition that can be submitted in lieu of an in person audition. This will help with any unnecessary costs for travel.

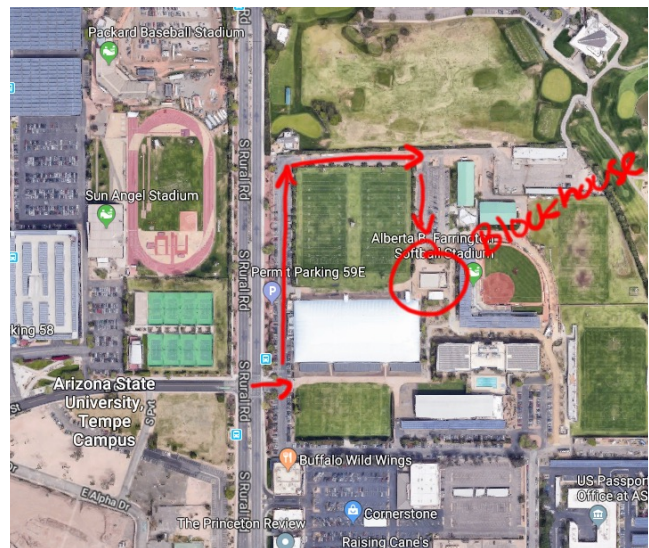
TECHNIQUE

Details about technique are to be taken with the thought in mind that everyone has slightly different hand sizes, shapes and musculature. There is a vast amount of information about our craft as percussionists that simply cannot, and will not, be written because the nature of percussion is not one derived from text. Learning the details and minutia of what will be expected of you, as a Sun Devil Percussionist, will be grounded in your experiences with the staff and your ability to respond to that experience.

Our approach is a relaxed approach with the goal of efficiency.

Our battery uses a rudimental/drum corps approach and the snares play with traditional grip.

Our front ensemble is expected to be able to play both two mallet as well as four-mallet Steven's grip.



EQUIPMENT

Please bring sticks or mallets to the corresponding instrument that you will audition on. We will provide snares, quads, bass drums, cymbals and keyboards.

All percussionists, should bring athletic clothes and water. Arizona is hot and we will be outside the entire time. The battery will be marching for part of the audition process.

Arizona State University uses Majestic Front Ensemble, Mapex Drums, Randall May International Carriers and Stands, Remo Drumheads, Vic Firth Sticks and Mallets, and Zildjian Cymbals.

AUDITION AND MEMBERSHIP FEES

There is a \$60 audition fee.

Upon acceptance, there is an instrument fee of \$100 for all members.

SEASON REHEARSALS

Our percussion rehearses at Arizona State University on Mondays from 4:30pm-6:30pm, Wednesdays from 4:30pm-8:00pm, and Fridays from 4:30pm-6:30pm. Game Days are typically all day. All rehearsals are mandatory. Prior to auditioning, this should be a clear expectation in your schedule in order to earn a spot.



MUSIC

The following pieces are required and should be memorized. The indicated tempi on each exercise should be prepared and ready to be performed.

SNARE - QUADS - BASS

16th Note Timing | Eights | Accent Tap | Triplet Partial | Paradiddles | Triplet Diddle | Devils' Race

CYMBALS

Business Time

Cymbal players should be prepared to be active throughout the audition process.

FRONT ENSEMBLE

*Octaves - All 12 Major Scales
Eights - All 12 Major Scales
Chromatic Runs Crossing
Speed - All 12 Major Scales
Double Lateral Strokes - All 12 Major Scales
Double Vertical Strokes - All 12 Major Scales
Single Alternating Strokes - All 12 Major Scales*

All keyboard players should prepare a 2-3 minute piece to demonstrate their skills.

Bass

Eights

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A ♩ = 132, 148, 180

First staff of section A, measure 1. It features a double bar line on the left, a common time signature 'C', and a dynamic marking 'f'. The staff contains a series of rhythmic slashes. Below the staff, the letters 'R ...' and 'L ...' are positioned under the first and second measures respectively.

Second staff of section A, measure 2. It continues the rhythmic slashes from the first staff. Below the staff, the letters 'L ...', 'R ...', 'L ...', 'L ...', and 'R' are positioned under the five measures.

B

First staff of section B, measure 1. It features a double bar line on the left. The staff contains rhythmic slashes with eighth notes. Below the staff, the letters 'R ...' and 'L ...' are positioned under the first and second measures respectively.

Second staff of section B, measure 2. It continues the rhythmic slashes with eighth notes. Below the staff, the letters 'L ...', 'R ...', 'L ...', 'L ...', and 'R' are positioned under the five measures.

C

First staff of section C, measure 1. It features a double bar line on the left and a dynamic marking 'f'. The staff contains rhythmic slashes with eighth notes. Below the staff, the letters 'R ...', 'R ...', and 'R ...' are positioned under the first, second, and third measures respectively.

Second staff of section C, measure 2. It continues the rhythmic slashes with eighth notes. Below the staff, the letter 'L ...' is positioned under the second measure.

Third staff of section C, measure 3. It continues the rhythmic slashes with eighth notes.

Fourth staff of section C, measure 4. It continues the rhythmic slashes with eighth notes and ends with a double bar line.

Bass

Accent Tap

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A ♩ = 132, 148, 180

Musical notation for section A, first staff. It features a single staff with a common time signature (C) and a key signature of one flat (Bb). The notation consists of a series of eighth notes with accents, grouped in pairs and then in groups of four. The first two notes are marked with 'R' and 'f', and the last two notes are marked with 'L'.

R.H. Rim
L.H. Drum

Musical notation for section A, second staff. It features a single staff with a common time signature (C) and a key signature of one flat (Bb). The notation consists of a series of eighth notes with accents, grouped in pairs and then in groups of four. The first two notes are marked with 'R' and 'f', and the last two notes are marked with 'L'.

B ♩ = 132, 148

Musical notation for section B, first staff. It features a single staff with a common time signature (C) and a key signature of one flat (Bb). The notation consists of a series of eighth notes with accents, grouped in pairs and then in groups of four.

Musical notation for section B, second staff. It features a single staff with a common time signature (C) and a key signature of one flat (Bb). The notation consists of a series of eighth notes with accents, grouped in pairs and then in groups of four.

Musical notation for section B, third staff. It features a single staff with a common time signature (C) and a key signature of one flat (Bb). The notation consists of a series of eighth notes with accents, grouped in pairs and then in groups of four. The last two notes are marked with a triplet bracket and the number '3'.

Bass

Triplet Partial

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♩. = 148, 162

R ...

L ...

R.H. on Rim
L.H. on Drum

R R ...

L L ...

R L

R L R L

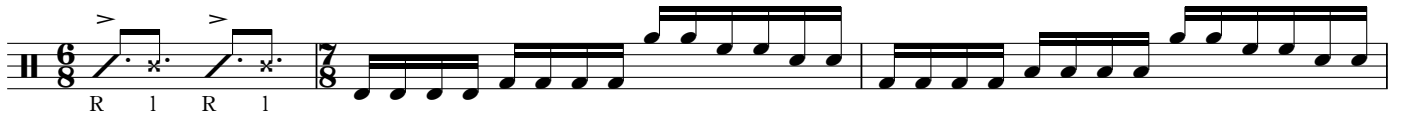
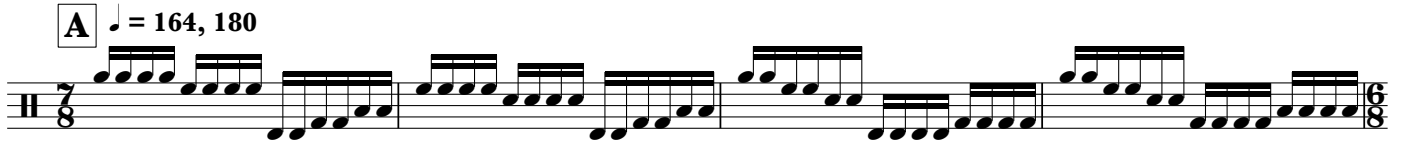
R

Bass

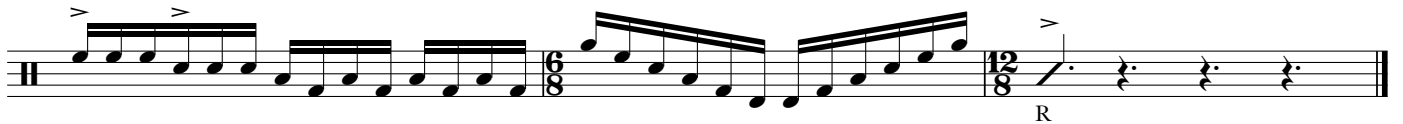
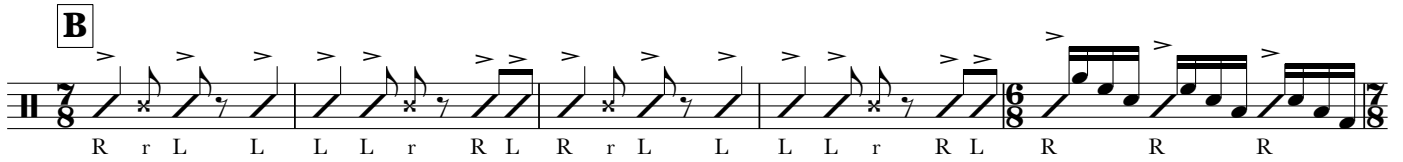
Paradiddles

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A ♩ = 164, 180



B



B

First musical staff with a double bar line at the beginning. It contains a sequence of eighth notes with accents. The first note is marked with a forte *f* dynamic.

Second musical staff with a double bar line at the beginning, continuing the eighth-note sequence with accents.

Third musical staff with a double bar line at the beginning. It features eighth notes with accents, followed by a rest and then a triplet of eighth notes. Below the staff, the letters "R R R" are written under the triplet.

Fourth musical staff with a double bar line at the beginning. It contains a sequence of eighth notes, followed by a quarter note and three dotted quarter notes.

