

2024 AUDITION MATERIALS

CYMBALS



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MUSIC CITY YOUTH IN THE ARTS, INC.

CONGRATULATIONS AND WELCOME!

By downloading this packet, you have taken the first step in a journey that could change your life. The drum corps activity continues to provide young people with a unique experience unlike other performing arts activities. Drum corps asks us to be the best versions of ourselves in pursuit of a common goal: connecting with others through performance. You will spend each day this summer training and improving your 11- minute show with more than 150 fellow performers, building lifelong friendships. No matter the path you choose in life, this activity will provide you with tools and leadership skills you can use beyond your time as a performer.

The mission and purpose of Music City Youth in the Arts shall be to provide experiential education in music and visual performance arts to young people through an immersive program emphasizing camaraderie, fitness, and leadership development. Music City Drum Corps is a youth performing arts organization based in Nashville, TN that participates in World Class competition in Drum Corps International. We are committed to providing a safe, educational, and growth-centered experience for our membership.

Whether you have aspirations to perform with Music City in 2024, or just want to see what drum corps is like, we sincerely thank you for joining us!

2024 AUDITION DATES

DECEMBER 8-10 | NASHVILLE, TN

JANUARY 12-14 | CALL BACK AUDITIONS | NASHVILLE, TN

CONTACT US

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Battery Packet

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Audition Process

Congratulations on taking your first step toward joining Music City 2024! The exercises in this packet will be played at camps and used to assess your playing ability.

Specific things the staff will be assessing:

- Knowledge of the exercises
- Ability to blend into the ensemble
- Individual sound quality
- Ability to learn music quickly, you will be asked to sight-read and learn by rote

Memorizing the exercises will allow you to play confidently and at the highest level possible.

Rehearsal Expectations

Rehearsal time is invaluable, and it is important that as a member you are constantly engaged in rehearsals and actively trying to make each rep more consistent. The staff will clarify what each rehearsal's goals will be. You should stay focused on those goals throughout the rehearsal.

It is equally as important to maintain a positive attitude in rehearsals and to be receptive to constructive criticism. Remember we are all on the same team working toward the same goal.

It is expected that you show up to rehearsals prepared with any music given to you prior to rehearsal. Rehearsals are for micro-adjusting what you have learned on your own time and incorporating everyone into the ensemble sound.

Arriving on time for rehearsal means arriving early enough to be set-up and ready to play at the start of rehearsal. Take into consideration equipment needs, travel time, etc. and plan accordingly so that we can be as productive as possible with what little rehearsal time we have.

TECHNIQUES

Set Position:

- Basic set position with the elbows flared out a bit more for better projection
- All fingers spread out evenly
- Head elevated to a level that the players thumb fits on his suprasternal notch and his pinky touches under his chin, if he has his hand in the Texas longhorn symbol.

Vertical Port Position:

- Standing with back straight, shoulders pulled back and down to push the chest out, as well as leaning slightly forward with all of your weight on your toes, you will hold the cymbals out in front of you with a 2 finger-width space between the cymbals.
- Keep your cymbals up to where the bells are at eye level and elbows at a 45* bend.
- Pull your elbows away from each other to where they form the shape of an Equilateral triangle. Keep all of your fingers spread out evenly and make sure just the fingertips of each finger are pressed against the cymbal.

Horizontal Port Position:

- Stand with back straight, shoulder blades engaged with a slight forward lean, with all of your weight on your forefoot and toes.
- The cymbals will be in front of you at med sternum level, mimicking how a seatbelt would run across your chest. The cymbals will have a 2 finger-width gap between them and your elbows will have a 45* bend.
- You will give a slight push on the palm edge of your left cymbal to help line your cymbals up for the upcoming crash.
- Keep all of your fingers spread out evenly and make sure only the finger tips are pressed against the cymbal.

Flip ups:

Starting from the Basic Set position the flip up will travel in a straight line path to the Vertical or horizontal playing position. This motion will initiate in the triceps and elbows as the rotation is created from thumb pressure and a flick of the wrist. The wrist roll should start, almost instantaneously as you start raising the cymbals up. The rotation of the cymbal should stop at the vertical playing position and there should be no excess movement.

Flip downs:

Starting from the Vertical Port Position, you will allow the cymbals to drop to roughly sternum level before initiating the outward motion of the flip down. The hands will continue in a straight line motion to the set position where the flip will end and there will be no excess motion

Holster downs:

The holster down will begin by lifting the elbows causing the cymbals to move apart at the bottom edges as if moving to an "A" position. The cymbals will follow through the wrist roll the same as with a flip up, except you will move your arms down to the set position.

Horizontal crash:

We will be using a "half prep" technique where the right hand cymbal will prep into the forearm and only pull halfway back to the chest/armpit like you would for a "full prep" crash. The left hand cymbal will be prepped upwards using the full finger pressure of the left hand and an upwards bend of the left wrist. The crash will only make contact with the back half of the right hand cymbal, we want to avoid the "flammed" or double contact of the front edge of the right cymbal contacting the left hand cymbal creating a grace note effect. The fingers will release on the attack of the crash and stay released on the reset. The follow through will be to extend the right arm perfectly straight in a slightly downward angle. The reset will be sharp and articulate. Snapping immediately back into the horizontal position. Finger pressure will be reapplied when you prep for the next technique.

Taps:

The Vertical Tap is produced by tapping one cymbal on the edge of the other cymbal. The starting position is set in a basic "A" formation with the bell of the right cymbal at eye-level and the bell of the left cymbal at chin level. The prep movement consists of lifting the edge of the right cymbal about 2 inches up and slightly away from the left cymbal, by rotating your forearm and not bending your wrist. Then tap the right cymbal against the outer edge of the left cymbal to produce your open tap sound. There will be minimal bounce off the cymbal but no after-flow.

The Horizontal Tap is produced by tapping one cymbal on the edge of the other cymbal. The starting position is set with both cymbals at belly level in an "A" formation with the top edge of the A pointing away from you. The prep movement consists of moving the edge of the right cymbal about 2 inches away from the left cymbal, by externally rotating your shoulder not your forearm and not bending your wrist. Then tap the right cymbal against the

outer edge of the left cymbal to produce your open tap sound. There will be minimal bounce off the cymbal but no after-flow.

The Bell Tap is produced by tapping the edge of the Right cymbal across the outer edge of the underside bell of the Left cymbal. Use a fluid circular motion as if you are lifting the note out of the cymbal.

Tap Chokes:

The Vertical Tap Choke starts at Vertical Port. To prep; without changing the height/level of your arms, both wrists will snap to the right to create a 45° angle where the cymbals are parallel to each other. The cymbals should be 2 finger widths apart, and the outer edge of the left cymbal should be in line with the edge of the bell of the right cymbal. To play the note; both cymbals will move down towards the body simultaneously. In a continuous motion, the left just moves straight down with no change in angle. Use your wrist only to move the right cymbal into an A shape as both arms move down. the right cymbal will make contact with the left at eye level on the outer edge. Fingers on both hands should be relaxed off the cymbal at the moment of contact. As contact is made, both cymbals will be brought into the body at the armpit level, keeping straight lines in both wrists, and using the forearm and fingers to dampen the sound. The ending position should be the same A shape as where the note is played, with elbows in a strong outward rotation, straight wrists, and fingers spread/making contact with the cymbal.

The Horizontal Tap Choke starts with both cymbals at belly level in an "A" formation with the top edge of the A pointing away from you. For the prep you will snap both cymbals away from your body. The Left cymbal just moves straight forward and the Right cymbal turns out to a position where it is parallel to the Left cymbal with about a 2 inch overlap at the edge closest to

your body. You will then bring the Right cymbal back towards center making contact with the outer edge of the Left cymbal as they both move into your belly area. Both cymbals should be pressed tightly against your forearms and against your belly for maximal muffling effect.

Belly taps:

Start with your cymbals in an A position with point of the A away from you. Both of your forearms should be touching on their respective cymbals and your cymbals should be pressed against your belly. The prep for the Belly Tap consist of lifting your Right cymbal out to perpendicular to your body, then attack the Left cymbal with minimal rebound.

Slams:

For our version of the slam you will start in the Horizontal position. There will be no prep, you will instead quickly and controllably slam the cymbals together then reset with a slight punch out.

Vacuums:

The prep consists of moving the Right cymbal out to where the bottom edge is at the bell of the Left cymbal with only about an inch of space between them. Once you are positioned correctly, you forcefully bring the Right cymbal down to the left and pull it back towards you, while keeping them pressed together until you catch the vacuum at the end. If you are playing another vacuum in succession just push the cymbal back to the starting position and repeat.

EXERCISES

[Flip A](#)

[Flip B](#)

[Crash Breakdown](#)

[Gripz](#)

[Contact Exercise](#)