



2019 FRONT ENSEMBLE
OREGON CRUSADERS
PERCUSSION
AUDITION PACKET

Expectations

- *Attendance/Commitment*

- The Drum Corps activity requires an extremely high level of commitment. If you are contracted, you are required to attend all camps and all of the move-in rehearsals. In addition to this, you will be asked to submit video assignments online that are designed to track your progress in the off season. **If you are a part of a winter percussion ensemble, you still must attend the January callback camp in Portland.**

- *Etiquette*

- At all OC rehearsals, you are expected to conduct yourself in a professional manner. As mature young adults and musicians, professionalism is vitally important to our success. A **Drum Corps rehearsal should not feel like a high school band rehearsal.** Always be attentive and aware to what others are doing at all times. Expect that you should never be talking while a staff member is talking and ask questions at the appropriate time.

- *Preparedness*

- At all rehearsals, you as a performer are expected to be more than adequately prepared. This means having all material (Exercises, show music, primers) memorized and well-rehearsed. Your goal should be to always be the most prepared individual at every rehearsal. What is expected of you should always be very clear. If there is ever a question as to what you should be practicing, you **MUST** ask someone. In short, **BE WORLD CLASS!**

Our values

As a member of the Oregon Crusaders, you will constantly be watched, judged, critiqued and celebrated as being among some of the best performers on the planet. Along with this, the people you march with will be some of your best friends for the rest of your life and the experiences you all share together will be ones that you will carry with you until your last days on earth. With this in mind, everything you do even outside of music has to be with your friends, corps, and staff in mind. You are expected to maintain the highest level of professionalism and carry a **WORLD CLASS** attitude at **all** times (this includes free days and days when you are not with the corps). Being world class should be a way of life, not just the way you rehearse.

Just a couple of things that makes us a world class percussion ensemble before we even play will be:

- Treating your friends and staff with respect and understanding that they are human beings that have feelings.
- Treating **YOURSELF** with respect and holding yourself to a high standard, not only as a musician but as a person.
- Making an effort to include everyone in social activities. Challenging yourself to learn everyone's names and not leave without having met and talked to everyone. The most successful Drum corps have the closest friends.
- Tour is long and Issues are bound to happen, go through the correct channels to resolve issues and make sure that you don't respond irrationally and aggressively.
- Be vulnerable!! Allow yourself to make mistakes!! We don't want to see a "fake" version of you. Understand that it takes courage to do what we do and always strive to give us 100% effort and don't be afraid to be bold and beautiful with your craft.
- Show up early and mentally prepare yourself for what you have to do for the day. Always remember.... "on time is late, and early is on time"
- Stay humble. Social media is everywhere now and everyone has an account. Don't brag and don't be an internet troll on social media because it ALWAYS comes back to harm your reputation and it is a bad look for you and everyone you work with. You never know what opportunities you ruin for yourself because of something that you posted!
- Be a good human being! Be compassionate, be a friend and a positive role model for everyone around you.
- Remember, every interaction with people in public **in and out of uniform** is an opportunity to sell your corps. You never know who is watching, so represent yourselves and the corps well. You have the power to either inspire people to take your place someday or to drive them away. How do you want to leave the corps for the next generation of performers??

These may seem like they don't have anything to do with music, and they don't... but they do have everything to do with how we **PLAY** the music. If you aren't friends with people around you and if you don't trust each other or your staff, we are doomed to fail and no amount of rehearsal can ever make you live up to our potential. It takes a great amount of courage to break out of your comfort zone and really try to address everything on this list everyday.

Performance expectations and guidelines

- *Muscle Efficiency*

- Here at the Oregon Crusaders Battery, we value efficiency of stroke, relative to tempo. This means that depending on what passage we are playing, we only use the muscle groupings that are required to play the passage efficiently, consistently, and with excellent quality. Most of the time, we will be building your smaller muscle groups at rehearsals. If the dynamic marking is forte or below, most likely, you will not be required to use any extraneous muscle groupings such as arm or shoulder. **You must be able to relax these larger muscles while you are playing.**

- *Using Your Body*

- This activity revolves around you being able to play everything on the move. You will be asked to do very demanding drill and choreography while playing your instrument. You must be able to demonstrate excellent separation of lower body vs. upper body. You must become an exceptionally coordinated person if you expect to achieve this at a World Class level. In addition, It is expected that if you are contracted, you must take it upon yourself to condition your body like the **professional athlete** you are!

- *Work Ethic*

- In order to achieve what is being asked of you at the Oregon Crusaders Percussion Ensemble, you must have a world class work ethic. You must be mentally and physically strong to do what we do. Understand that mental fortitude is a **SKILL**, and just like your musical abilities, it is a skill that can be trained and strengthened with proper training and preparedness. The summer will be long and trying at times, but we will always want you to focus and perform like a world class performer. Fix something every rep.

- **The Approach**

- Everything we do at the Oregon Crusaders percussion program is done with a definite sharpness and sense of aggression and urgency. The way you move your feet, bring your sticks up, transport to rehearsal zones, subdivide, and anything else pertaining to our end goal, is to be done with courage, purpose, and confidence. We must present ourselves how we see ourselves; as masters of our craft, and as the best marching percussionists in the world.

- ***The Information***

- During the course of the season, you will receive massive amounts of information from your staff and peers. It is crucial that you take in this information with a positive attitude. Your staff is a highly trained team of professionals with many years of experience doing what they do. The information you receive from them WILL help you reach your goals. You as a member, must always be respectful of your staff and peers. After all, 90% of what makes this ensemble successful is the information being given from the staff. Trust the process!

- ***Your Role in This***

- You as an individual, are a single part of a multi-layered performance. While at times you may feel you need to take control of another person's or the ensemble's performance, know that you are only directly responsible for your own show. You must master YOUR performance responsibilities before worrying about others. And understand that there is ALWAYS something more you can be doing to better your own individual season. **Do your own gig, to the best of your own ability.**

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2019 Front Ensemble Warm-Up Packet

Oregon Crusaders Drum and Bugle Corps

7/8 Octaves

♩ = 60 - 180

Play 3x's in all 12 keys,
major, minors

Marimba

Bass Guitar

Drumset

*piano plays marimba line with both hands

Chromatic Octaves

4 ♩ = 80 - 200

Mar.

B. Guit.

Dr.Set

*piano plays marimba line with both hands (or in 4 octaves)

10

Mar.

B. Guit.

Dr.Set

16

Mar.

B. Guit.

Dr.Set

22

Mar.

B. Guit.

Dr.Set

25

Mar.

B. Guit.

Dr.Set

Green 1 Play in all 12 major keys, major and minors

29

♩ = 60 - 180

Mar.

B. Guit.

Dr.Set

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

32

Mar.


B. Guit.

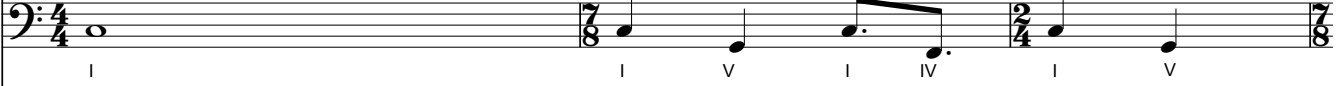
Dr.Set


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

Green 2

35 ♩ = 60 - 120 Play in all 12 keys, major and minors


Mar. 

B. Guit. 

Dr.Set 

*piano plays marimba and bass lines

38


Mar. 


B. Guit. 


Dr.Set 

Green 3

42 ♩ = 50 - 100 Play in all 12 keys, major and minors

Mar. 

B. Guit. 

Dr.Set 

*piano plays marimba and bass lines

45

Mar. 


B. Guit. 


Dr.Set 


Green 4

49 ♩ = 50 - 100

Play in all 12 keys, major and minors


Mar. 


B. Guit. 


Dr.Set 

*piano plays marimba and bass lines


52

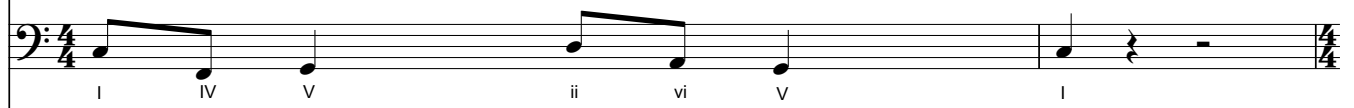
Mar. 


B. Guit. 

Dr.Set 

54

Mar. 

B. Guit. 

Dr.Set 


Mallet Control

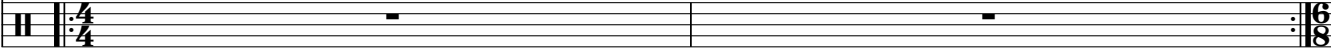
69

♩ = 60 - 130

Mar. 

*piano version A: play bass line in octaves
 *piano version B: play marimba and bass lines

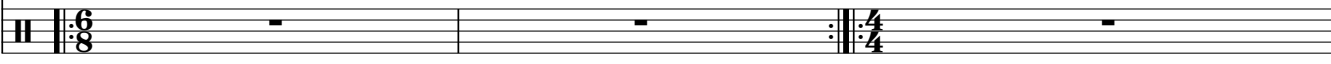
B. Guit. 

Dr.Set 

71


Mar. 

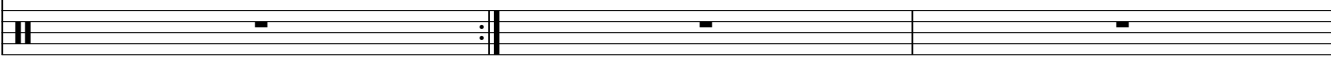
B. Guit. 

Dr.Set 

74

Mar. 

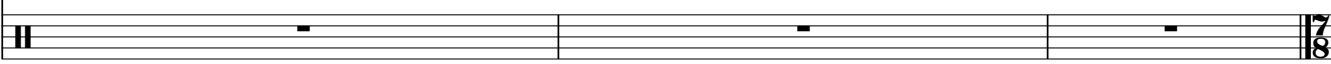
B. Guit. 

Dr.Set 

77


Mar. 

B. Guit. 

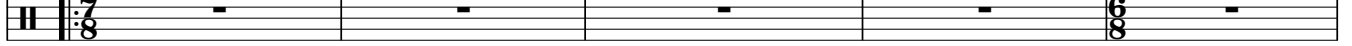
Dr.Set 

Advanced Double Verticals

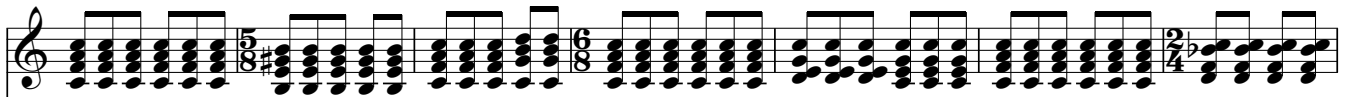
80 ♩ = 80 - 140

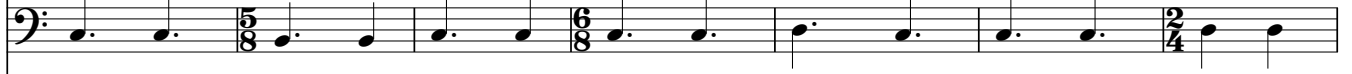
Mar. 
 *piano plays marimba line with both hands

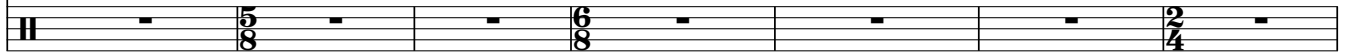
B. Guit. 

Dr.Set 

85

Mar. 

B. Guit. 

Dr.Set 

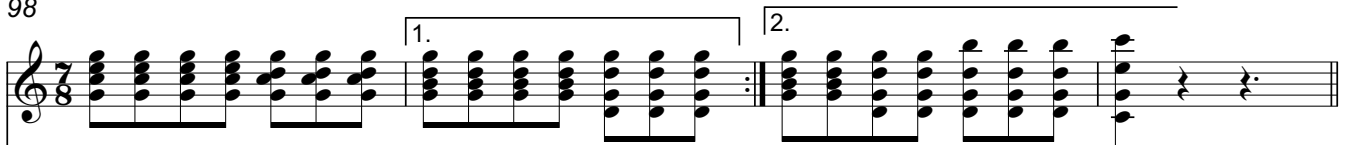
92

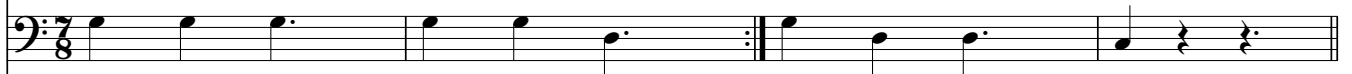
Mar. 

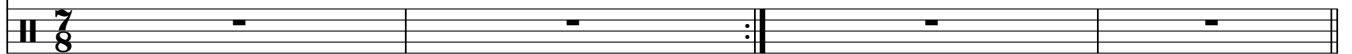
B. Guit. 

Dr.Set 

98

Mar. 

B. Guit. 

Dr.Set 

Advanced Up

(groupings of 2 or 4 = 1-2-3-4, groupings of 3 = 1-2-3-2-3-4)


Advanced Down

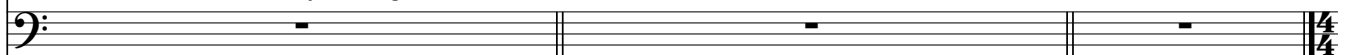
(groupings of 2 or 4 = 4-3-2-1, groupings of 3 = 4-3-2-3-2-1)

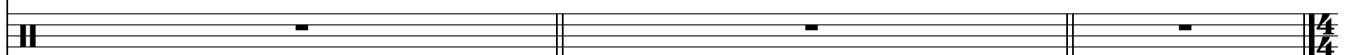
Advanced Floats

(blocks in groupings of 2 or 3 based on meter)

102

Mar. 

B. Guit. 

Dr.Set 

Play through Advanced Double Verticals with the 3 variations written above

Broccoli chords

105

Mar.

B. Guit.

Dr.Set

Bridges

113 ♩ = 80 - 150

Mar.

B. Guit.

Dr.Set

118

Mar.

B. Guit.

Dr.Set

121

Mar.

B. Guit.

Dr.Set

Bridges variations in A

124 13-24

14-23

Mar.

1-3-2-4

Mar.

4-1-3-2

Mar.

Bridges variations in C

1-2-3-4

Mar.

4-3-2-1

Mar.

4-3-1-2

Mar.

2-1-3-4

Mar.

Bridges variations in Eb

L-3-4

L-4-3

Mar.

R-2-1

R-1-2

Mar.

Bridges variations in Bb

148 R-hand 3/2

L-hand 3/2

Mar.

Triple Laterals (1-2-3-4-3-2)

Mar.

Q3 Blocks

Mar.

Mar.

Stocktaves

164 ♩ = 110 - 220

Mar.

*piano plays marimba line with both hands

B. Guit.

166

Mar.

B. Guit.