

# Paragon Competitive Arts

DRUMLINE – COLORGUARD – YOUTH WIND ENSEMBLE

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Dear Prospective Member,

Thank you for your interest in Paragon Competitive Arts! I would like to take a moment and share with you why our organization exists. All of our administrative and instructional staff has a common love for the arts and we all have the need to share our experiences and knowledge with today's youth.

Paragon Competitive Arts is a non-profit organization who's mission is to provide the youth of our community with an arts activity that is centered on cultivating personal and social responsibility, strong ethics and the development of life skills through teamwork, entertainment and competition. Our goal is to accomplish this through training our members to achieve high standards in performance and leadership, while encouraging them to share this knowledge with others. Our expectation for the members of this organization include giving back to the community that helps support them through volunteer activities. In turn, our members will have opportunities to entertain audiences by utilizing musical and visual elements gained through the top quality instruction guaranteed to each member all while supporting the competitive aspects of the activity.

We encourage all prospective members in high school programs to actively participate in those programs and make them the students' priority. If your high school offers an indoor drumline or colorguard program then the student is expected to actively participate with those ensembles before exploring the option of auditioning for Paragon. (Exceptions will be considered on a case-by-case basis.) We are also sensitive to high school programs that participate in concert, symphonic, and jazz band performances. As a member of Paragon, the expectation is to attend all high school functions and we pledge to work around these obligations.

Along with the rehearsal and performance expectations Paragon holds in high regard, there are other commitments that must be made in order to make this season successful. We will be going over the financial obligations each member will have during the audition process. Time is another commitment that must be followed through 100%. Please discuss these aspects with your parents, if necessary, and bring any questions and/or concerns to our attention at your earliest convenience.

From all of us at Paragon to you, our most important asset, we look forward to working with you this season and can't wait to get started!

Heather Kelch  
Executive Co-Director

Seth Woodard  
Executive Co-Director

Craig Winter  
Program Coordinator

William Meldrum  
Assistant Director

# Paragon

## Competitive Arts

### 2006-2007 Schedule

\*\*Tentative\*\*

#### October 2006

- 15<sup>th</sup> @ 12p – 6p Auditions (Sunday)
- 29<sup>th</sup> @ 12p – 6p Auditions (Sunday)

#### November 2006

- 17<sup>th</sup> @ 7p to 19<sup>th</sup> @ 3p Audition Camp (Friday through Sunday)

#### December 2006

- 1<sup>st</sup> @ 7p to 3<sup>rd</sup> @ 3p Camp (Friday through Sunday)
- 15<sup>th</sup> @ 7p to 17<sup>th</sup> @ 3p Camp (Friday through Sunday)

#### January 2007

- 5<sup>th</sup> @ 7p to 7<sup>th</sup> @ 3p Camp (Friday through Sunday)
- 20<sup>th</sup> @ 10a – 8p (Saturday)
- 26<sup>th</sup> @ 7p to 28<sup>th</sup> @ 3p Camp (Friday through Sunday)

#### February 2007

- 3<sup>rd</sup> – SHOW DAY @ Mountain Ridge
- 10<sup>th</sup> – SHOW DAY @ Mesquite
- 23<sup>rd</sup> @ 7p to 25<sup>th</sup> @ 3p Camp (Friday through Sunday)

#### March 2007

- 3<sup>rd</sup> @ 10a to 4<sup>th</sup> @ 3p Camp (Saturday through Sunday)
- 10<sup>th</sup> – SHOW DAY – Phoenix Regionals
- 17<sup>th</sup> @ 10a to 8<sup>th</sup> @ 3p Camp (Saturday through Sunday)
- 25<sup>th</sup> – SHOW DAY – SCPA (California Show)
- 31<sup>st</sup> @ 10a to 1<sup>st</sup> @ 3p Camp (Saturday through Sunday)

#### April 2007

- 7<sup>th</sup> @ 9a – 5p (Saturday)
- 14<sup>th</sup> – WGAZ Championships (Phoenix)
- 19<sup>th</sup> – 21<sup>st</sup> – WGI Championships (Dayton, OH)



# Dramatic 8's

Seth Woodard

Group 1 *mf*

Group 2 *mf*

9

1

2

17

1

2

24

1

2

30

1 *solo* *tutti*

2

*f*

*f*

35

1 *solo*

2

*p cresc.*

*p cresc.*



# Pyramid Warm-up

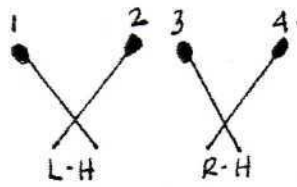
Seth Woodard

Deep, Full Sound

The first system of music consists of six measures. The first measure is in 3/4 time with a key signature of one sharp (F#). The second measure is in 2/4 time. The third measure is in 3/4 time. The fourth measure is in 2/4 time. The fifth measure is in 3/4 time. The sixth measure is in 2/4 time. The music is written for piano with a grand staff (treble and bass clefs). The notes are mostly chords and dyads, with some single notes in the treble clef.

7

The second system of music consists of five measures. The first measure is in 3/4 time with a key signature of one sharp (F#). The second measure is in 2/4 time. The third measure is in 3/4 time. The fourth measure is in 2/4 time. The fifth measure is in 3/4 time. The music is written for piano with a grand staff (treble and bass clefs). The notes are mostly chords and dyads, with some single notes in the treble clef.



# RACETRACK

Heather Kelch

1 2 3 4 3 2      1 2 3 4

1    2    3    4    -----

Play this exercise chromatically - starting on C (as written).

Do not take a break between key changes. Only observe the rest on beat 2 of the last measure between changes.

# REDLINE

Heather Kelch

1 2 3 4 *smile* -----

----- 1 2 1 2 -----

3 4 3 4 ----- 1 2 3 4 *smile* -----

# 4th DEGREE

Heather Kelch

The image displays six systems of guitar tablature. The first system is a single staff with a treble clef and a 'V' symbol, followed by a tremolo symbol. The next five systems each consist of two staves. The top staff of each system has a treble clef and a 'V' symbol. The tablature uses numbers 0-9 to indicate fret positions and brackets to group notes. The piece concludes with a double bar line and a repeat sign.

# Up & Down

Starting in C Major - move this pattern through the Circle of Fourths in the following register placement...



C Major - FULL PATTERN



## CIRCLE OF FOURTHS



F Major

B-flat Major

E-flat Major



A-flat Major

D-flat / C-sharp Major



G-flat / F-sharp Major

C-flat / B Major



E Major

A Major



D Major

G Major

Begin this exercise on the **RIGHT** hand and alternate (R L R L . . .) throughout.

\* Transposed for a 4.3 marimba

# Excerpt 1 - "Land"

T Muramatsu

*Arioso* ♩ = 74

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a long, sweeping slur that spans across the first two measures and then continues with a more active eighth-note pattern in the final two measures. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern in the first two measures, followed by a more complex texture in the final two measures.

The second system of the musical score continues from the first system. It also consists of two staves in treble and bass clefs. The key signature and time signature remain the same. The upper staff continues the melodic line with a slur that encompasses the first two measures and then continues with a more active eighth-note pattern. The lower staff continues the rhythmic accompaniment with a steady eighth-note pattern in the first two measures, followed by a more complex texture in the final two measures.

# EXCERPT # 2

J. DRUCKMAN

pp

Musical notation for the first system of the excerpt, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth notes and quarter notes, with a dynamic marking of *pp* (pianissimo) at the beginning.

3  
4

Musical notation for the second system of the excerpt, continuing the melodic line with triplet and quartet markings. The dynamic marking *m* (mezzo) is present at the end of the system.

*mp* ————— *pp* ————— *ppp* ————— *pp*

Musical notation for the third system of the excerpt, showing a dynamic range from *mp* (mezzo-piano) to *ppp* (pianississimo) and back to *pp*. The notation includes a series of eighth notes and quarter notes.

4 3 2 3 1

*pp* *pppp* (*pp*) (*pp*)

Musical notation for the fourth system of the excerpt, featuring a dynamic range from *pp* (pianissimo) to *pppp* (pianississimo). The notation includes a series of eighth notes and quarter notes, with a dynamic marking of *pp* at the end.

4 3 2 4 1

*pp* *pppp*

Musical notation for the fifth system of the excerpt, featuring a dynamic range from *pp* (pianissimo) to *pppp* (pianississimo). The notation includes a series of eighth notes and quarter notes, with a dynamic marking of *pp* at the end.

*pp* *pppp*

Musical notation for the sixth system of the excerpt, featuring a dynamic range from *pp* (pianissimo) to *pppp* (pianississimo). The notation includes a series of eighth notes and quarter notes, with a dynamic marking of *pp* at the end.