



DRUM SET/AUX PERC

2024 RPT PERCUSSION

**FRONT ENSEMBLE
AUDITION PACKET**



Welcome

Thank you for your interest in RPT PERCUSSION! We hope you're as excited as we are about the upcoming 2024 winter drumline season. Congratulations on taking the first step toward membership in our ensemble

First, 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 you're "not good enough." Our auditions are more than just that! They are a complete educational experience. These first two weekends are open to all ability levels, including those who are not planning on joining our ensemble this season. While there is 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 spread out over two weekends, GROUP, and INDIVIDUAL audition. For the first day, we will have our CLINIC/GROUP portion. Potential members should prepare ALL the exercises in the packet to get the most out of this experience. Members will be evaluated based on their ability to play within an ensemble environment. We will be looking at musical mastery of the warmup packet as well as your ability to blend, balance and adapt as well as apply any information given by the instructors. Your ability to keep an open mind and incorporate the RPT way of doing things into your playing will be crucial. At the end of the day, all those participating will get an "evaluation" sheet from the staff, giving you feedback to prepare for upcoming components.

You may be asked to perform an INDIVIDUAL audition. This will happen at the 2nd audition day. You will be asked to perform exercises from the packet as well as other basic rudimental skills so we can more accurately evaluate your individual sound quality and timing. For this we recommend members prioritize quality over quantity, we want to hear your best sounds. Expect to receive immediate feedback from an instructor during your audition.

It is expected that you will attend each audition prepared to play each scale based exercise in every major and minor key. Our staff will help you on notes as needed, but we cannot spend a lot of time on this. We expect you to come prepared. The technique we will use is broken down in the attached pages and each person should become familiar with the terms used to describe each one.

Please take every chance to ask questions and learn as much as possible during your time here. **Every spot is open at the beginning of the season and available to everyone that auditions. No spot is guaranteed. You must earn it.**

We will do our best to award you the spot you seek to audition for. But we will place you based on skill level and preparation. If you do not receive the first spot, we will offer you an opportunity based on skill level and what needs the ensemble needs to fill.

RELAX, ENJOY. You are about to embark on a wonderful journey/ Please do not hesitate to ask questions. We are here to help you learn and grow as a percussionist, musician and young adult.

Our staff and I look forward to meeting you!

Vic Kulinski – Director

Materials you will need to bring with you:

- Sticks: Mallets will be provided; But you can bring your own. We use Jim Wunderlich Pro-Mark Mallets
- Practice pad with stand: That way you can still demonstrate mark time and performance posture when not on a drum.
- Pencil/Notebook: This will allow you to take notes and write reminders for yourself to improve upon.
- Audition packet: In a 3ring binder and needs to be memorized.
- Clothing: Wear comfortable clothing, so you can move about comfortably, and sneakers.

Attitude: BRING A GREAT ATTITUDE! Ready to learn, work hard and have fun!!!

RYTHYM SECTION AUDITION INFORMATION

BASS GUITAR – Being able to produce good sound with correct intonation is the key. Prepare playing the bass part of each exercise and be able to play in different keys and modes. Please bring a bass guitar, amp and chord with you

DRUM SET - First and foremost, drum set players should be able to play all exercises and styles with rhythmic accuracy with a metronome. Candidates should be able to play all exercises as written as well as being able to improvise. We will provide the drum set as well as sticks, but your are free to bring your own sticks as well as a practice pad to play on when not playing with the ensemble.

PIANO/SYNTH – Synth positions at RPT Percussion are unique and integral part of the ensemble. While some parts are not as other instruments all musical passages that the synths play must be in time with perfect accuracy. We are looking for accuracy thru finger dexterity as well as rhythm precision and good timing. The piano/synth player may also be responsible for triggering many of the effects used throughout the show.

RACK/AUXILARY PERCUSSION – Rack positions are also a unique position in the ensemble. You must have great timing and be able to create great characteristic sound on all instruments that encompass the auxiliary percussion area. Observe all rests accurately and be able to transition smoothly from instrument to instrument. Please bring a practice pad with you to work on exercises and technique while not playing with ensemble.

How You Feel When You Play

As you play, you should always strive for a relaxed physical sensation. The stronger a player you are and the more chops you possess, the more efficient you become, hence, the more relaxed you are. A relaxed hand allows the stick to “resonate” and produce a pitch conducive to a relaxed, open sound. Physical relaxation also pertains to your brain and state of mind. No matter what the musical or physical responsibility at any given time, through practicing GOOD habits and utilizing the descriptors above, you are setting yourself up for success by having peace of mind and a strong mental approach to your playing. This approach allows you to be more consistent as a player and musician. When you play, try and breathe comfortably. By learning to breathe naturally while playing, you will achieve a more relaxed, healthy sound and approach, regardless of the difficulty level.

The Exercises

The attached exercises are the main bulk of material we will draw from for the 2022 season. You are expected to learn and be able to play all the exercises in the packet. The individuals that can perform the most material at the highest possible level will be given the greatest consideration for a spot within the ensemble.

We expect that you are here to **MAX THIS OUT**. Mastering as many skills as possible will make you a better player as well as give the writers a wellspring of techniques to draw from in the design process.

Do the work. Practice each exercise slowly with a metronome until it is mastered. Bump it up a few clicks, rinse and repeat. Do not increase the tempo until you are confident that you have the material down cold at each tempo and have gotten some reps to build quality muscle memory.

Muscle Groups and Tempo

Use the proper muscles and parts of the hand for each tempo. Using the wrong muscle groups for the tempo in question will hinder your efficiency and hold back your progress. If you are uncertain about what part of your hand and how much arm to incorporate for the tempo, your instructor will be able to make this clear for you at rehearsals. It is then your job to reinforce this diligently at home and in the practice room.

“Don’t use a bulldozer to move a marble!”

The Audition

Use the proper muscles and parts of the hand for each tempo. Using the wrong muscle groups for the tempo in question will hinder your efficiency and hold back your progress. If you are uncertain about what part of your hand and how much arm to incorporate for the tempo, your instructor will be able to make this clear for you at rehearsals. It is then your job to reinforce this diligently at home and in the practice room.

FAST...SLOPPY... and OUT OF CONTROL should never be part of your game. We look forward to working with each of you!

Now – **GO PRACTICE and BE GREAT!**

Octave Jump

26

Musical staff 1: Treble clef, 4/4 time signature. Measures 26-30. The melody consists of eighth-note chords. Measure 26 starts with a C4 octave jump. Measure 27 has a Bb4 octave jump. Measure 28 has a Bb4 octave jump. Measure 29 has a Bb4 octave jump. Measure 30 has a Bb4 octave jump.

30

Musical staff 2: Treble clef, 4/4 time signature. Measures 30-34. The melody continues with eighth-note chords. Measure 30 has a Bb4 octave jump. Measure 31 has a Bb4 octave jump. Measure 32 has a Bb4 octave jump. Measure 33 has a Bb4 octave jump. Measure 34 has a Bb4 octave jump.

34

Musical staff 3: Treble clef, 4/4 time signature. Measures 34-38. The melody continues with eighth-note chords. Measure 34 has a Bb4 octave jump. Measure 35 has a Bb4 octave jump. Measure 36 has a Bb4 octave jump. Measure 37 has a Bb4 octave jump. Measure 38 has a Bb4 octave jump.

38

Musical staff 4: Treble clef, 4/4 time signature. Measures 38-42. The melody continues with eighth-note chords. Measure 38 has a Bb4 octave jump. Measure 39 has a Bb4 octave jump. Measure 40 has a Bb4 octave jump. Measure 41 has a Bb4 octave jump. Measure 42 has a Bb4 octave jump.

42

Musical staff 5: Treble clef, 4/4 time signature. Measures 42-46. The melody continues with eighth-note chords. Measure 42 has a Bb4 octave jump. Measure 43 has a Bb4 octave jump. Measure 44 has a Bb4 octave jump. Measure 45 has a Bb4 octave jump. Measure 46 has a Bb4 octave jump.

46

Musical staff 6: Treble clef, 4/4 time signature. Measures 46-50. The melody continues with eighth-note chords. Measure 46 has a Bb4 octave jump. Measure 47 has a Bb4 octave jump. Measure 48 has a Bb4 octave jump. Measure 49 has a Bb4 octave jump. Measure 50 has a Bb4 octave jump.

50

Musical staff 7: Treble clef, 4/4 time signature. Measures 50-54. The melody continues with eighth-note chords. Measure 50 has a Bb4 octave jump. Measure 51 has a Bb4 octave jump. Measure 52 has a Bb4 octave jump. Measure 53 has a Bb4 octave jump. Measure 54 has a Bb4 octave jump.

Stickers

A

Musical notation for section A, measures 1-20. The piece is in 4/4 time and G major. It consists of a continuous eighth-note melody. Measures 1-4: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter). Measures 5-8: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter). Measures 9-12: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter). Measures 13-16: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter). Measures 17-20: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter).

B

Musical notation for section B, measures 21-35. The piece is in 4/4 time and G major. It consists of a continuous eighth-note melody. Measures 21-24: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter). Measures 25-28: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter). Measures 29-32: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter). Measures 33-35: G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter).

Stickers

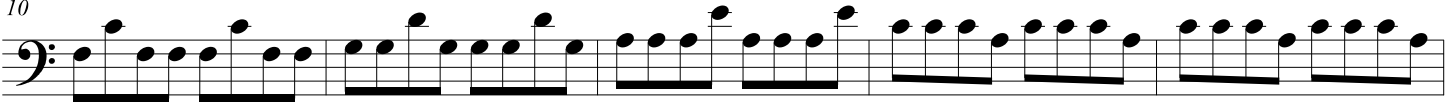
A



5



10



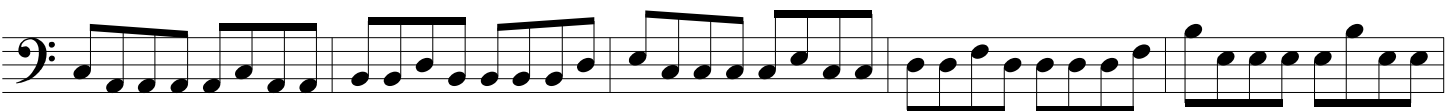
15



20



B



30



35



40



Octave Jump

26

30

34

38

42

46

50

Drumset

mallet control

Joshua Mathis

♩ = 130

Musical notation for measures 1-4. The top staff features a series of 'x' marks representing mallet hits on a snare drum. The bottom staff shows a bass drum pattern with eighth and quarter notes.

Musical notation for measures 5-7. Measure 5 includes a snare drum pattern with 'x' marks. Measure 6 features a sixteenth-note triplet on the snare drum, indicated by a '6' above the notes. Measure 7 shows a snare drum pattern with 'x' marks.

Musical notation for measures 8-10. Measure 8 contains a sixteenth-note triplet on the snare drum, marked with a '6'. Measure 9 features a snare drum pattern with 'x' marks. Measure 10 shows a bass drum pattern with eighth notes.

Musical notation for measures 11-12. Measure 11 features a sixteenth-note triplet on the snare drum, marked with a '6'. Measure 12 shows a snare drum pattern with 'x' marks.

Musical notation for measures 13-14. Measure 13 contains a sixteenth-note triplet on the snare drum, marked with a '6'. Measure 14 features a snare drum pattern with 'x' marks.

Musical notation for measures 15-17. Measure 15 features a snare drum pattern with 'x' marks. Measure 16 shows a bass drum pattern with eighth notes. Measure 17 features a snare drum pattern with 'x' marks.

Musical notation for measures 18-20. Measure 18 features a snare drum pattern with 'x' marks. Measure 19 contains a sixteenth-note triplet on the snare drum, marked with a '6'. Measure 20 shows a snare drum pattern with 'x' marks.

Auxiliary Percussion mallet control

Joshua Mathis

♩ = 130

Musical notation for measures 1-12. The staff is in 4/4 time. Measures 1-2 contain eighth notes with accents. Measures 3-4 contain eighth notes with accents and a fermata. Measures 5-12 contain quarter notes with accents. A double bar line with repeat dots is at the end of measure 12.

13

Musical notation for measures 13-18. The staff is in 4/4 time. Measure 13 starts with a double bar line and a fermata. Measures 14-17 contain quarter notes with accents. Measure 18 contains two half notes. A double bar line is at the end of measure 18.

Laterals

Alan Miller

<u>Variations</u>	<u>First 16 bars</u>	<u>Second 16 bars</u>
Written	1234	4321
1st Variations	1243 (Stevens roll)	4312
2nd Variations	1324	4231
3rd Variations	1423	4132

Goals

- Execute single independent strokes on the eighth notes and double lateral strokes on the sixteen notes.
- Trun the wrist strongly and produce a tone equal to that of the first.

50-150 bpm



1 2 3 4



4 3 2 1

4 Mallet Exercise

RPT Percussion 2024
Front Ensemble

Xylophone

Marimba

Vibraphone

Glockenspiel

This system of music is for the first system of the exercise. It consists of four staves. The top staff is for Xylophone, featuring a complex rhythmic pattern of eighth notes in a 4/4 time signature. The second and third staves are grouped together for Marimba and Vibraphone, with the Marimba part showing a melodic line of eighth notes and the Vibraphone part showing a similar rhythmic pattern. The bottom staff is for Glockenspiel, with a melodic line of eighth notes. A rehearsal mark '8' is placed above the first measure of the Xylophone staff, and a rehearsal mark '15' is placed above the first measure of the Glockenspiel staff.

Xyl.

Mrm.

Vib.

Glk.

This system of music is for the second system of the exercise. It consists of four staves. The top staff is for Xyl. (Xylophone), featuring a complex rhythmic pattern of eighth notes in a 4/4 time signature. The second and third staves are grouped together for Mrm. (Marimba) and Vib. (Vibraphone), with the Marimba part showing a melodic line of eighth notes and the Vibraphone part showing a similar rhythmic pattern. The bottom staff is for Glk. (Glockenspiel), with a melodic line of eighth notes. A rehearsal mark '4' is placed above the first measure of the Xyl. staff, and a rehearsal mark '15' is placed above the first measure of the Glk. staff.

7 8

Xyl.

Mrm.

Vib.

15

Glk.

12 8

Xyl.

Mrm.

Vib.

15

Glk.

15 8

Xyl.

Mrm.

Vib.

15

Glk.

20⁸

Xyl.

Mrm.

Vib.

15
Glk.

This musical score consists of four staves, each representing a different instrument: Xyl. (Xylophone), Mrm. (Maracas), Vib. (Vibraphone), and Glk. (Glockenspiel). The notation is written in treble clef. The Xyl. staff begins with a measure number of 20 and a rehearsal mark of 8. The Glk. staff begins with a measure number of 15. Each instrument part features a series of chords, primarily consisting of octaves of a single note, with some chords including a second octave. The notation includes stems, beams, and accents. The Mrm. and Vib. parts are grouped together with a brace on the left. The score concludes with a double bar line at the end of each staff.

Drumset

Riptide

for Percussion Ensemble

Noah Mathenia

$\text{♩} = 153$
4

A

13 *f*

p *ff*

21

C

28 *f*

36

D

45 *pp* *ff*

52 *ff*

58 *p* *ff* *ff* *p* *ff*

64 **E** **F**

2 16 48

Electric Bass

Riptide

for Percussion Ensemble

Noah Mathenia

♩ = 153
7

A

Musical staff A, measures 1-15. Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melodic line starting with a whole rest, followed by eighth and quarter notes. Dynamics include *mp* and *p*. A fermata is placed over the final measure.

16

B

Musical staff B, measures 16-23. Bass clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes. Dynamics include *f*.

24

Musical staff C, measures 24-31. Bass clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes. Dynamics include *f*.

32

C

7

Musical staff D, measures 32-38. Bass clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes. Dynamics include *mp*.

47

D

Musical staff E, measures 47-54. Bass clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes. Dynamics include *f*. A fermata is placed over the first measure.

55

Musical staff F, measures 55-63. Bass clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and quarter notes. Dynamics include *f > p < f*.

64

2

E

16

F

48

Musical staff G, measures 64-102. Bass clef, key signature of three sharps, 4/4 time signature. The staff contains a single whole note chord sustained throughout the piece.