



BASS DRUMS (5)

2024 RPT PERCUSSION

**BATTERY 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.

There will also be a visual component to evaluate auditionees' ability to combine musical and visual responsibilities.

PLAYING METHODS

*Snares will be playing traditional grip. *Quads, please make sure to learn each exercise on 1 drum first to focus on rhythms and sticking, and then work on playing the splits AFTER you have those down. This will make learning them much easier. *Bass drums should pick a part to learn splits for. Please be aware that we will most likely ask you to try other parts as well. *Cymbal auditions will be based primarily on the application of information provided by the cymbal tech at auditions.

AUDITION TIPS

The success of your performance at the audition will be directly related to the level of preparation of the audition material. • Drum in a mirror when you practice and record yourself with some type of electronic device. Listen critically to the recording and work to perfect your performance. • Always use a metronome, or music with a steady tempo when practicing. Be able to mark time to all material. • Keep in mind that you are always auditioning. Be professional! • Be sure to ask questions if you are confused about anything you are being asked. • Prepare yourself to be involved in a tedious and competitive process. Your ability to stay mentally engaged in the process throughout the audition will be crucial. • Strive to give off a sense of confidence in your audition. Everything is a performance, from 8 on a hand to WGI finals. Convince us you are comfortable with what you're doing.

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:** preferably Pro-Mark Mike McIntosh or Jeff Ausdemore Indoor for snares, Pro-Mark Sean Vega for tenors and Pro-mark James Wunderlich front ensemble mallets
- **Practice pad with stand:** That way you can still demonstrate mark time and performance posture when not on a drum. Instrument of choice: Snare, Tenor, Bass, with stand if possible. We will have limited equipment available during our audition camps.
- **Pencil/Notebook:** This will allow you to take notes and write reminders for yourself to improve upon.
- **Audition packet:** In a 3-ring 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!!!

TECHNIQUE

Contrary to some schools of thought, percussion technique does not have to be “forced” or “hard.” Just as it is possible to overblow a wind instrument, it’s also possible to overplay percussion instruments, distorting the sound quality. We take a very relaxed, real-world approach to playing the instruments that is applicable to many areas of percussion, not just marching. Essentially you should find a GROOVE in everything you play so it FLOWS.

Strive to stay completely relaxed from the neck, through the shoulders and arms, all the way down to the fingers. It is very easy to see and hear when a player is not relaxed. Tension affects sound quality and disrupts the flow of the music. However, relaxation and flow do not eliminate the need for chops— the two aspects complement each other. Chops are a necessity at the levels we strive for, IN ORDER to promote relaxed and efficient muscle movement

This packet will outline our approach to the technique of each battery instrument. Consistent, shared technique is what separates a good drumline from a group of percussionists who just happen to play together. A passion and care for technique will stand out at auditions. In order to achieve our goal of being the absolute best in the activity, we must simultaneously achieve exact uniformity in technique, touch, sound quality, rhythmic clarity, and dynamic clarity. Each individual in the line must be accountable for his or her individual performance and be aware of the accompanying responsibilities with regard to the percussion ensemble and full ensemble

How You Feel When You Drum

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. Achieve a full warm sound at all dynamic levels. Feel the sticks and beats in your hands. Do Not over grip.

Upper Battery: Snare and Tenor

The following section will deal with technique considerations common to both tenors and snares. There are later sections for specifics on each instrument.

GRIP

Heights are measured from the peak of the stroke. Seeing an entire drumline with consistent heights is a very cool visual effect that contributes to the overall impression of the group. Just as important as consistent heights is that when a hand is “off,”—not playing—it is COMPLETELY STATIONARY with the bead of the stick one inch off of the head. We will use the following heights.

Our goal is to be as relaxed as possible in every way. In the grip, this means that there is very little tension; if someone were to grab a stick from your hand, it should slide out. The stick should be allowed to breathe. In the context of actual strokes, this does not mean to play floppy, but it does mean that you should always be on the lookout for wasted energy. If accent-tap exercises are tiring and difficult for you to play, pay attention to how you are playing your strokes; maybe even video tape yourself! You will probably find that there is unneeded tension in your hands, some wasted motion such as a slice (the stick not traveling straight up and down), or that your strokes are not even performing their function (such as completely stopping the stick). EVERYTHING we play can be reduced to a combination of elemental strokes. These should be practiced alone and often to make sure that they perform their functions without any wasted energy.

Legato Strokes

The legato stroke is often referred to as the rebound stroke (think 8 on a hand). When using this stroke, the player should allow the stick to rebound (bounce) off the drumhead. The player is responsible for the initial effort of quickly moving the stick toward the head. From here, the drum naturally rebounds the stick back to the upstroke position. The key to playing legato is to not restrict the motion of the stick. The motion should never stop – it is always moving either toward or away from the drumhead. All fingers should always remain on the stick, but they should not inhibit the rebound by holding the stick against the palm. The arms, hands, and fingers remain relaxed, naturally moving with the motion of the stick.

Marcato Strokes

We define a marcato stroke as a controlled rebound stroke (think 8 tap accents). When playing marcato, the fingers stop the stick to keep it from rebounding fully instead of traveling with the natural rebound motion of the stick after striking the playing surface. The marcato stroke is exactly like the legato stroke until after contact with the playing surface. The fingers simply do not allow the stick to rebound back up. Don't make the mistake of applying the brakes on the way down, as the sound will be choked. Instead, concentrate on what your fingers do immediately after contact with the playing surface. Try and use only the exact amount of energy needed to stop the stick. We will use a variety of strokes, but mastering the legato and marcato strokes is crucial to your success as a member of this ensemble.

Taps

Taps will be played primarily with a wrist stroke, albeit smaller than full strokes. Taps are an extension of a full stroke. They will rebound just like a legato stroke and they will be played by only initiating downward and not pulling back up. The rebound, however, will not have the same velocity as a “full stroke”. To remain fluid, and not have awkward pauses at the top or bottom of our strokes, the velocity will be slower. We don't think about playing “into the head”, but instead having smooth rebound that fills the musical space with consistent motion through the physical space. • The grip is slightly more “closed” than the “openness” felt at higher heights for full strokes. The hand must stay relaxed and heavy without being tense to ensure a controlled rebound and quality sound.

Set yourself up for SUCCESS !!!

Correct practice is crucial to your development as a rudimental percussionist. We can define practicing correctly as

- **Practicing with a plan/setting goal**
- **Practicing those things, you can't play perfectly**
- **Practicing on a drum**
- **Practicing with a metronome**
- **Practicing in front of a mirror**
- **Constant evaluation of your quality of sound/efficiency/tempo control**
- **Marking time while you practice**

Practicing those things, you can't play perfectly

HEIGHTS

It is very easy to play things that feel good and sound good. At your level, you need to become disciplined to play things you can't play perfectly. Make everything you play sound perfect and feel good! Your job is to be a master of all motions at all tempos, so practicing things you don't feel completely comfortable with is key. Play things slow . . . Play off both the left and right. Whatever you can do to expand your repertoire.

Heights are measured from the peak of the stroke. Seeing an entire drumline with consistent heights is a very cool visual effect that contributes to the overall impression of the group. Just as important as consistent heights is that when a hand is "off,"—not playing—it is COMPLETELY STATIONARY with the bead of the stick one inch off of the head. We will use the following heights.

**The height in inches is approximate. We will not get a ruler out at rehearsal. All heights will be demonstrated and balanced player to player by the technical staff.*

Approximate Heights: •

- pp** - 1" (For incredibly soft passages, played from resting playing position) •
- p** - 4" (Taps and grace notes, sticks slightly above parallel with the ground) •
- mp** - 6" (Back of hand about parallel with the ground, sticks ~22.5°) •
- mf** - 9" (Sticks ~45° from ground) •
- f** - 12" (As far as wrist can comfortably turn without arm, sticks ~67.5°) •
- ff** - 15" (Sticks vertical, start to "use" arm) •
- fff** - Huge" (Sticks vertical, add additional arm for visual effect)

EST. 2009
LEEBSBURG, FLORIDA

The packet will allow us to evaluate you on the following:

- Sound Quality
- Rhythmic Accuracy
- Timing
- Touch & Flow
- Preparation
- Presentation
- Overall Musicianship

The skill sets above are very important, but what we value most above and beyond your playing ability is, how you think and act. Below are traits that we look for in each member. Confident Adaptive Creative Skillful Attentive Persistent Insightful Thoughtful
Diligent Patient Consistent Accountable Observant Meticulous Receptive Committed

Confident	Adaptive	Creative	Skillful	Attentive	Persistent	Insightful	Thoughtful
Diligent	Patient	Consistent	Accountable	Observant	Meticulous	Receptive	Committed

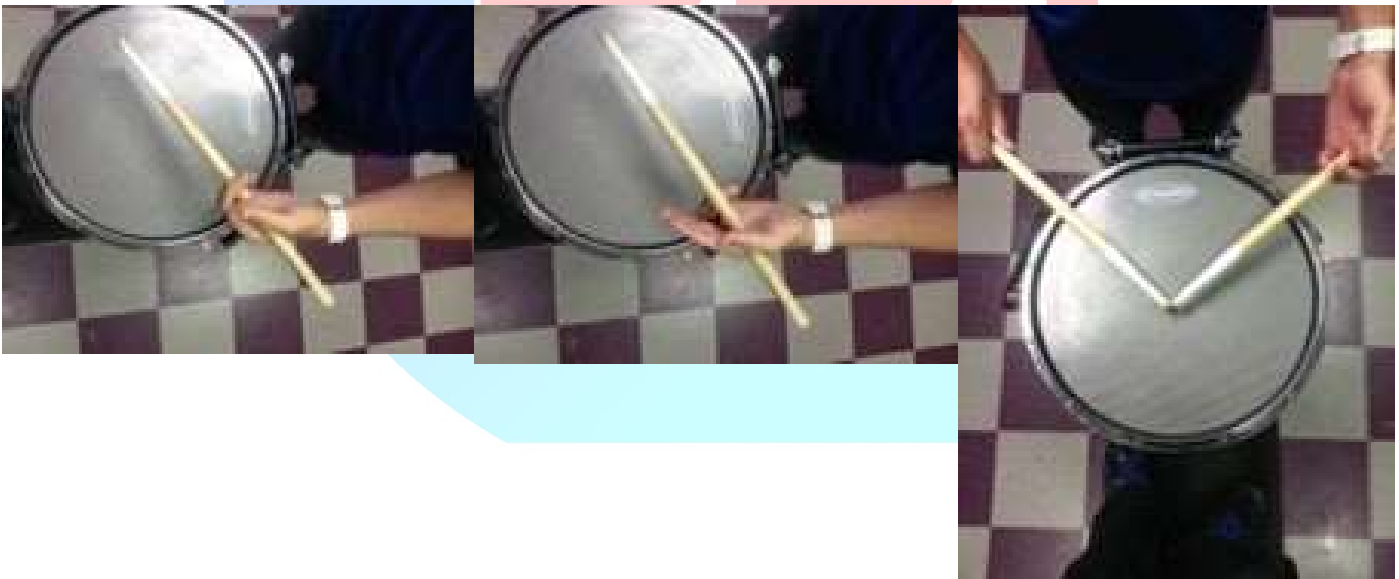
Snare Drum Technique

Sticks should form a 90-degree angle over the center of the drum. Arms should be relaxed while sticks should not be higher than 2 finger distances from the rim of the drum. Approach to the drum should be straight up and down, making sure not to slice out in either direction.

- Place L.H. stick in-between thumb and forefinger.
- Wrap forefinger around stick and connect the pad of your thumb to your first knuckle.
- Wrap middle finger around the stick directly next to forefinger
- Place ring finger directly under the stick so it rests on your cuticle
- Place pinky finger underneath ring finger to provide support.
- Movement for hands should be relaxed, and moved straight up and down
- Make sure not to squeeze the stick when contact with the drum is made.
- Always keep all fingers on the stick.

STROKE

Every stroke will initiate from a wrist turn with the bead of the stick moving first. This wrist turn is essential in every stroke played. However, do not restrict your arms and try to use only wrist. As your wrist turns, your arm should naturally move. Use all three muscle groups – arms, wrists, and fingers – for your advantage to produce every stroke. The arm, wrist, and finger muscles must all be present to allow you to execute any type of stroke at any time with ease.



Bass Drum Technique

Sticks should come up comfortably from the bottom of the drum, NOT the side, and heads should reach the center of the head. Arms should remain relaxed, loose, and high on the drum. Grip of the mallet should be the same as the tenors above. Approach to the drum should be straight out on either side, with 15" being parallel to the floor. No less, no more.

Begin with both arms hanging down to your side with the thumbs on the top of the mallets and your hands by your legs. The mallets should point forward and down at a 45-degree angle. Next, bring your arms up (bending at the elbows) until the forearms are approximately parallel to the ground. The position of the hand, wrist, and mallet should not change. This playing position should feel very relaxed and natural. From this position, we will adjust the carrier and stand so the center of the bass head is lined up with the head of the mallet. It is important to adjust the drum to the player, not the player to the drum. Once the drum has been positioned to fit the player, bring your forearms toward the drum so that they touch the bass drum rim. Memorize what part of your arm touches the rim so that you will be able to always find the center of the bass head. The size of the drum will determine whether your forearm, wrist, or fingers make contact with the hoop.

In playing position, the mallets should be parallel to the drumhead. Your arms should hang naturally on both sides of your body. The amount of space between your elbows and ribs depends on the size of your body frame. Your upper body needs to always remain relaxed and free of tension.



BASS DRUM TECHNIQUE

Rotation

All strokes are initiated from a simple rotation of the forearm. Let the weight of the mallet help with the rotation. As bass drummers, we play AGAINST gravity. You can practice this by sitting with your arms resting on a table, as if in playing position. The motion we use for bass drumming is almost always legato. However, there are instances in which the music calls for a different type of sound and, accordingly, a different stroke style. Although some of the bass drum sound comes from muffling and tuning, there is no substitute for consistent technique from player to player.

The path that the stroke takes while playing should be a straight line that matches the angle of the mallet. If you were able to draw a three-dimensional chalk line in the air with the mallet head, the profile view would look like a straight line that follows the angle of the mallet. Consistency is key when delivering an equal amount of energy from each stroke to the drumhead.

The stick height system established for snares and tenors has a somewhat different definition for bass drums because of the orientation of the playing surface. When in playing position, with the mallets parallel to the bass head, the mallets are actually set at the 1" stick height. Rotate the forearms out 90 degrees so that the mallets are perpendicular to the head to establish the forte stick height. The piano stick height can be achieved with a one-third rotation from the playing surface.

The mezzo forte stick height can be achieved with a two-thirds rotation from the playing surface. The fortissimo stick height is rotated another third beyond the forte position. These measurements are merely a general guide as dynamics will always be determined by the needs of the music.



IF YOU ARE AUDITIONING FOR BASS OR TENORS

Please make sure to learn each exercise on 1 drum first to focus on rhythms and sticking, and then work on playing the splits AFTER you have those down. This will make learning them much easier.

The Exercises

The attached exercises are the main bulk of material we will draw from for the 2023-24 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!

Every spot is open at the beginning of the season and available to everyone that auditions. No spot is guaranteed. You must earn it. But, we will ALWAYS find you a spot based on your skills that best help you to grow as a musician and performer and help the ensemble’s needs.

Now – **GO PRACTICE and BE GREAT!**

Battery Exercises

9/8 BUCKS

RPT Percussion 2023

Battery Packet

1

R L

5

R L R

10

L R L *p*

14

R L

18

R L R

23

L R

28

L R L

BATTERY EXERCISES

Double Beat (A/B)

(A)

Musical score for section (A) of the Double Beat exercise. It consists of five staves: Snare, Tenor, Tenor Split, and Bass. The time signature is 4/4. The score is divided into three measures. The Snare and Tenor parts play a consistent eighth-note pattern. The Tenor Split part plays a similar pattern with some rests. The Bass part plays a pattern of eighth notes and quarter notes. Hand indicators (R for right, L for left) are placed below the notes to indicate which hand plays each note.

4

(B)

Musical score for section (B) of the Double Beat exercise. It consists of five staves: Snare, Tenor, Tenor Split, and Bass. The time signature is 4/4. The score is divided into three measures. The Snare and Tenor parts play eighth-note patterns. The Tenor Split part plays a pattern with some rests. The Bass part plays a pattern of eighth notes and quarter notes. Hand indicators (R for right, L for left, B for bass) are placed below the notes to indicate which hand plays each note.

7

Musical score for section (C) of the Double Beat exercise. It consists of five staves: Snare, Tenor, Tenor Split, and Bass. The time signature is 4/4. The score is divided into three measures. The Snare and Tenor parts play eighth-note patterns. The Tenor Split part plays a pattern with some rests. The Bass part plays a pattern of eighth notes and quarter notes. Hand indicators (R for right, L for left, B for bass) are placed below the notes to indicate which hand plays each note.


Duple Rolls

"The Essentials: Approach & Technique for Marching Percussion"

Bass (5)

Jared Mola

- Performance Notes:

This exercise works on double stroke rolls in a duple feel. It is very important to distinguish the difference between duple rolls and triplet rolls. The interpretation of the double stroke is so important when you playing any roll or diddle passage. Strive to achieve a clear and open diddle when you play through this exercise. The goal here is to make sure that you are clearly hearing the rhythm even though you are playing a diddle. Diddles are rhythms with a "RR" or a "LL" sticking. All diddles in this exercise should be low and controlled, yet still clear and articulate. Be careful to not over squeeze or become over relaxed when placing the diddles. They are exactly double the speed of the check pattern that is played before you add the diddles.  = 80-200 BPM

A **B**

7 **C**

12 **D**

16 **E**