



# TENORS

*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 2<sup>nd</sup> 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)

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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

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

## TENOR DRUM TECHNIQUE

Sticks should begin with the right hand and the left hand over drum 2. Make sure to stay in the bottom 3rd of the drumheads as that is where you get the best resonance for tenors. Approach to the drum should be straight up and down, making sure not to slice out in either direction. Movement around the drums should be relaxed and smooth, making sure only to rotate from the shoulders, and not to move around your upper body.

### Grip

The grip that we use is the American matched grip. The fulcrum consists of two points of contact created by the thumb and the index finger gripping the implement approximately a third of the way from the butt of the stick. The fulcrum should be firm enough to keep the stick/mallet from moving but relaxed enough to allow the stick/mallet to resonate. The top of the hand should be slightly turned from flat to a 45-degree angle. The fingers should always maintain contact with the stick, cradling it in the “bed” of the palm



### Playing Zones

Playing zones will be on the inside third of each drum (aside from the spoc drum in which the playing zone is dead center.) The closer you get to the center of the drums or to the rim of the drums the more “dead” the sound will be.

The elbow should rest near the player’s body, but not touching. At no point should tension enter the arms, shoulders, neck, or face. When traveling from A to B, maintain an arc, never pulling the elbows back. When moving to the 6” & 10” drums, the elbows pull back while keeping the shoulders soft and low. Height of the drum must always facilitate the marching technique and free motion of the legs. Remember – relaxation is the key. Height of the drum is important to maximize relaxation and eliminate tension.



# 9/8 BUCKS

Tenor Line  
11/1/23

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9  
8

R L

5

R L

9

R L

13

12/8 9/8

R L *p* R

16

L R

20

L R

24

L R

28

L R L R



# Not Another Stick Timing Exercise - New Arounds Tenor Edition

NASTE' NATE

Tenor Line  
11/1/23

RPT Percussion 2024  
Battery Packet

*f* SKANK!

R r (L) r r l R RL LRL RLRLRLRLRLRLRL

4 R R R (L) R R R L R R R (L) R R R L R L R L R L R L R L R L R L R L R L

6 R L L L (R) L L L R L L L (R) L L L R L R L R L R L R L R L R L R L R L

8 R R R R L L L L R R R R L L L L R L R L R L R L R L R L R L R L R L R L

10 SKANK! R R (L) R R L (R) L R L R L R R B r l r l R r l l R l R l l

12 R R R (L) R R R L R L L L (R) L L L R R R R L L L L R R L L (R)(R) L L

14 R l R l l l r l r l r L r l R R R L R L L L R R R R L L L L R L R R L R L R R SKANK!

# Double Beat (A/B)

Tenor Line  
11/1/23

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(A)

RR RR RR RR R R LL LL LL LL L L RR RR R LL LL L

(B)

4

RR RR R LL LL L R RR RR RR RR R L LL LL LL LL L

7

R RR RR L LL LL R RR RR L LL LL R

(A)

RR RR RR (R)(R) R R LL LL LL (L)(L) L L RR RR R LL LL L

(B)

4

BB BB R/L BB BB L/R R RR RR (R)(R) RR R L LL LL (L)(L) LL L

7

R (R)(R) RR L (L)(L) LL B BB R/L R/L R/L R/L R/L BB B

# GALLUP

'TIL YOUR ROLLS ARE MORE BUTTERY THAN A SCALLOP

Tenor Line  
11/1/23

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Battery Packet

RRL RRL RRL RRL R LLR LLR LLR LL RRL RRL R LLR LL

4

RRL RRL R LLR LL RRL R LLRRL R LL RRL R LLRRL R LL

7

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

*OUTWARD SCRAPES*

RRL RRL RRL RRL R LLR LLR LLR LL RRL RRL R LLR LL

4

RRL RRL R LLR LL RRL R LLRRL R LL RRL R LLRRL R LL

7

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

*INWARD SCRAPES*

4/4

RRL RRL RRL RRL R LLR LLR LLR LL RRL RRL R LLR LL

4

RRL RRL R LLR LL RRL R LLRRL R LL RRL R LLRRL R LL

7

RRL LRRL LRRL LRRL RRL LRRL LRRL LRRL R

*OUTWARD / INWARD SCRAPES*

4/4

RRL RRL RRL RRL R LLR LLR LLR LL RRL RRL R LLR LL

4

RRL RRL R LLR LL RRL R LLRRL R LL RRL R LLRRL R LL

7

RRL LRRL LRRL LRRL RRL LRRL LRRL LRRL R

# Triplet Diddle

Tenor Line  
11/1/23

RPT Percussion 2024  
Battery Packet

Musical staff 1: Tenor line with triplet notation. The staff is in 4/4 time and contains 12 measures of music. Each measure consists of a triplet of eighth notes. The notes are G4, A4, and B4 in the first measure, and continue in a similar pattern with different intervals.

Musical staff 2: Tenor line with triplet notation and accents. The staff is in 4/4 time and contains 12 measures of music. Each measure consists of a triplet of eighth notes. The notes are G4, A4, and B4 in the first measure, and continue in a similar pattern with different intervals. The last four measures (9-12) have a '+' sign above the triplet bracket, indicating an accent.

Musical staff 3: Tenor line with triplet notation. The staff is in 4/4 time and contains 12 measures of music. Each measure consists of a triplet of eighth notes. The notes are G4, A4, and B4 in the first measure, and continue in a similar pattern with different intervals. The last measure (12) is a whole note G4.