PIANO

2024 RPT PERCUSSION

FRONT ENSEBLE 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, rinsea nd 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

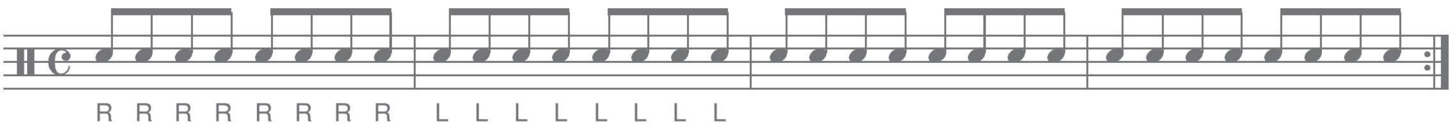
Use the proper muscles and parts of the hand for each tempo. Using the wrong muscle groups for the tempo in question will hinder your efficiency and hold back your progress. If you are uncertain about what part of your hand and how much arm to incorporate for the tempo, your instructor will be able to 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!

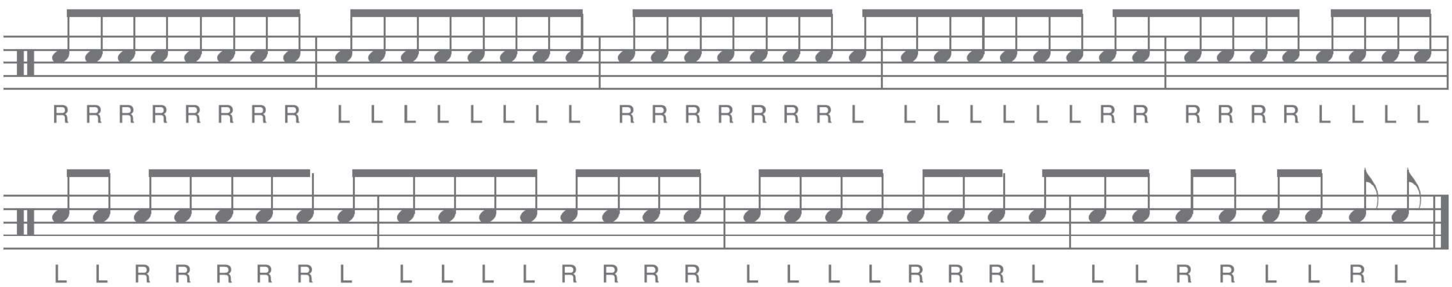
Now – ***GO PRACTICE and BE GREAT***!

PADexercises

Eights

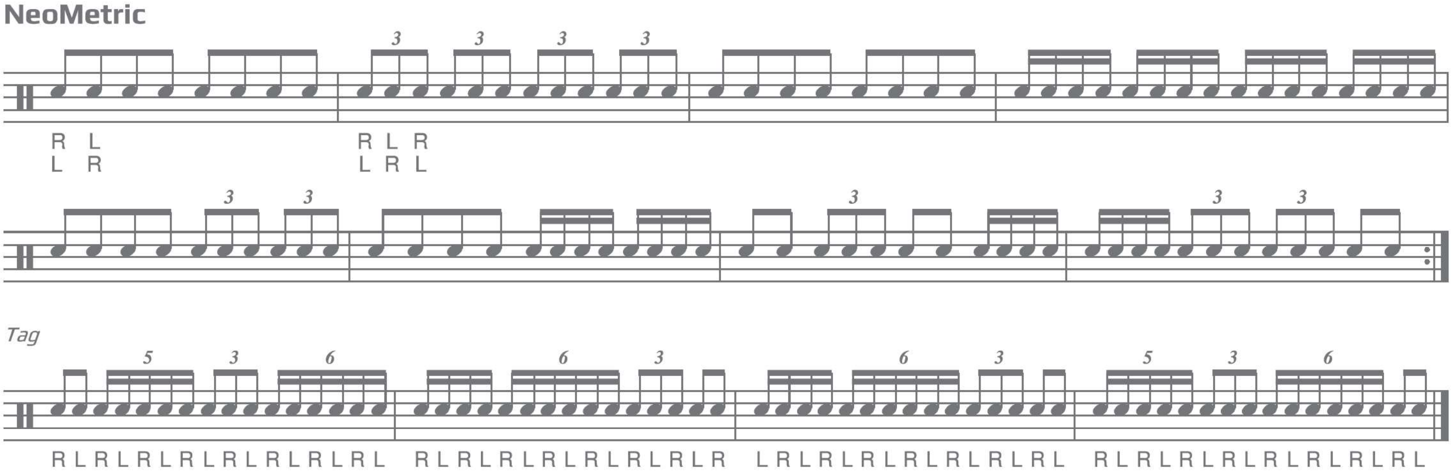


8 to 1

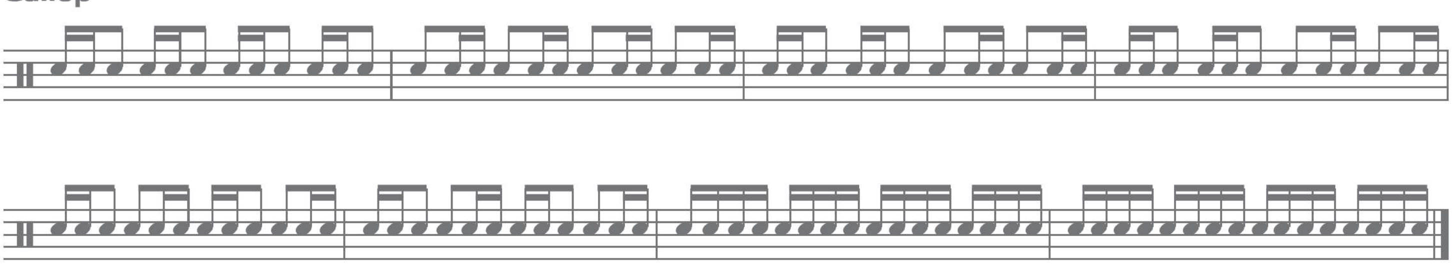


8 and 16

NeoMetric

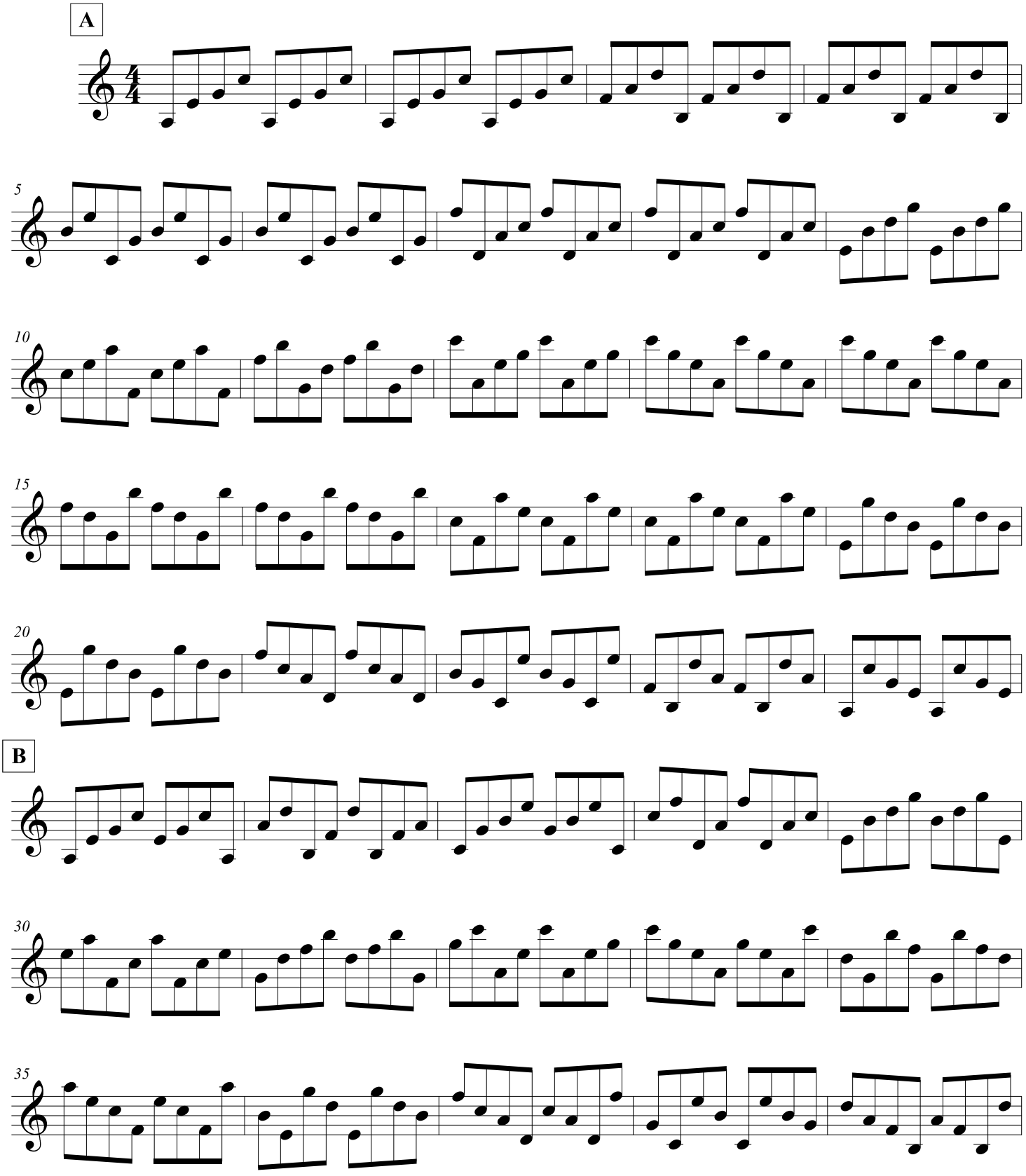


Gallop



Mallets

Stickers



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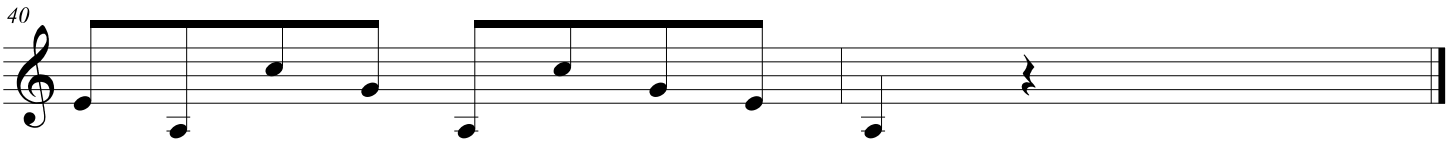
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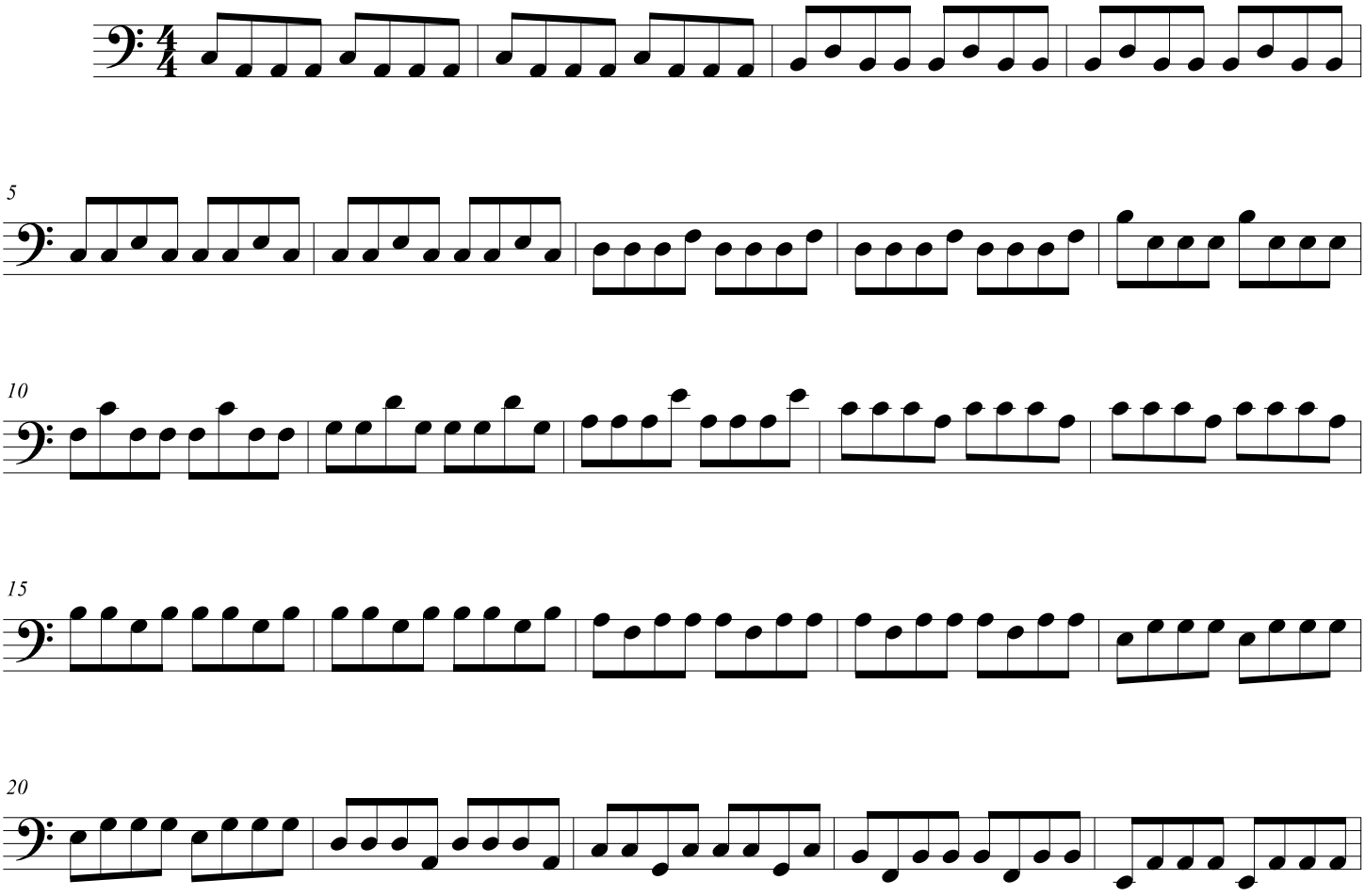
Electric Bass

Stickers

A



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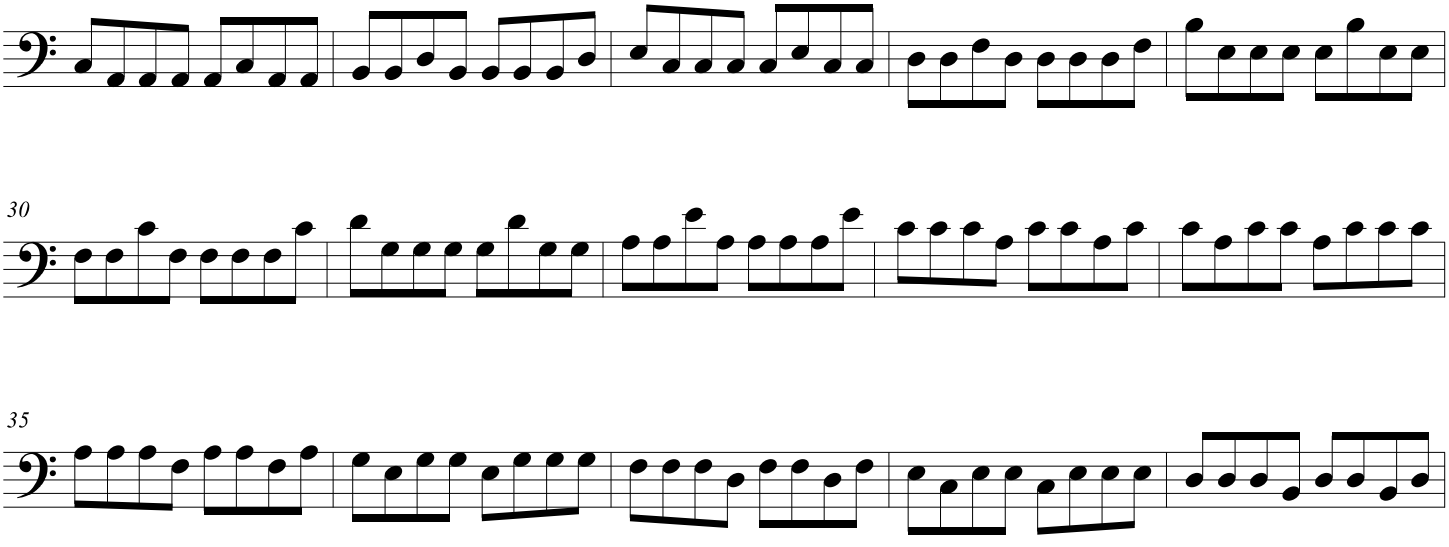

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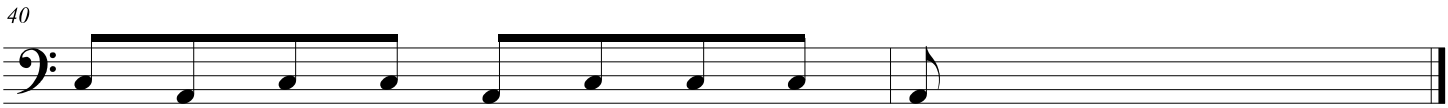
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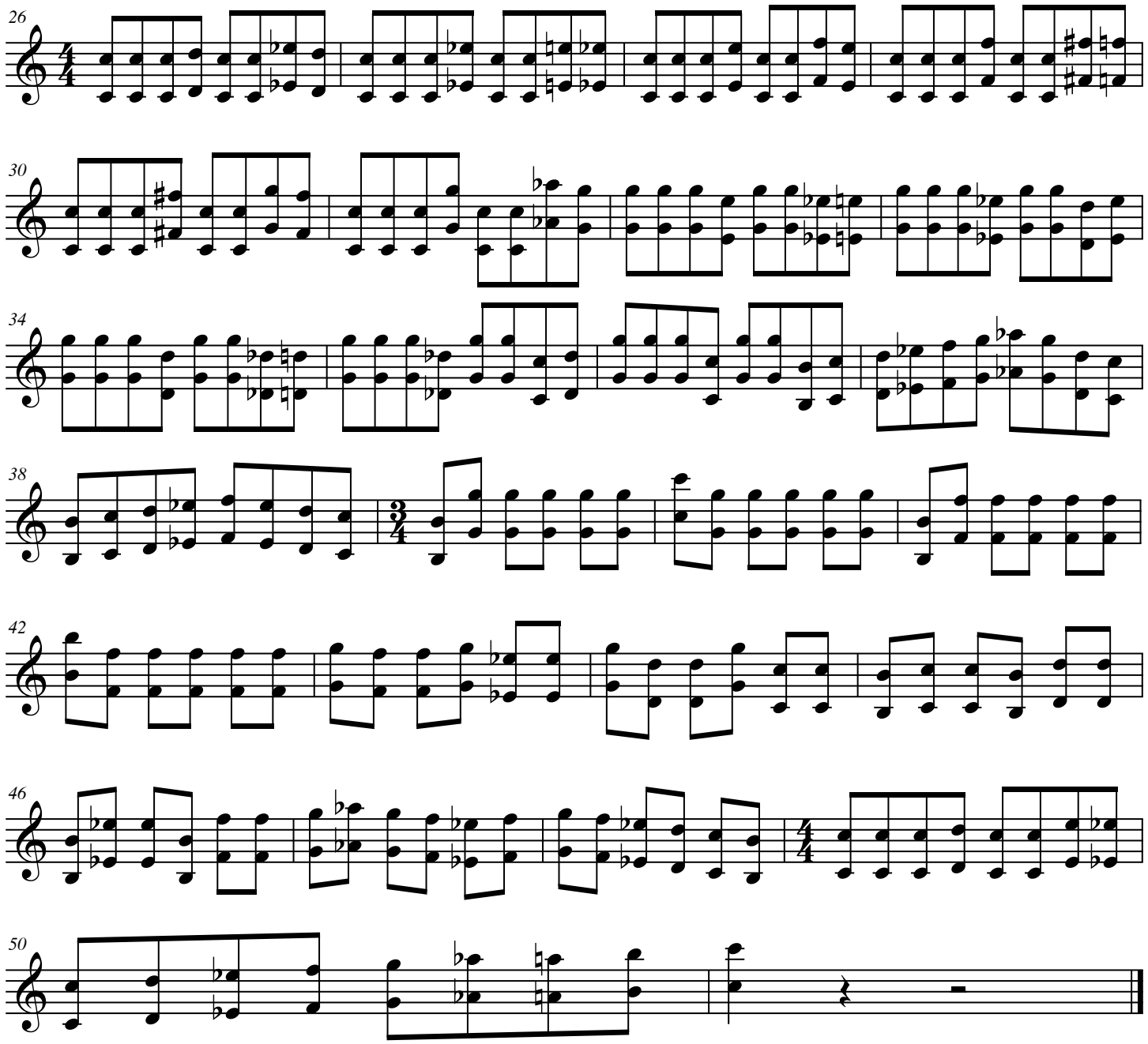
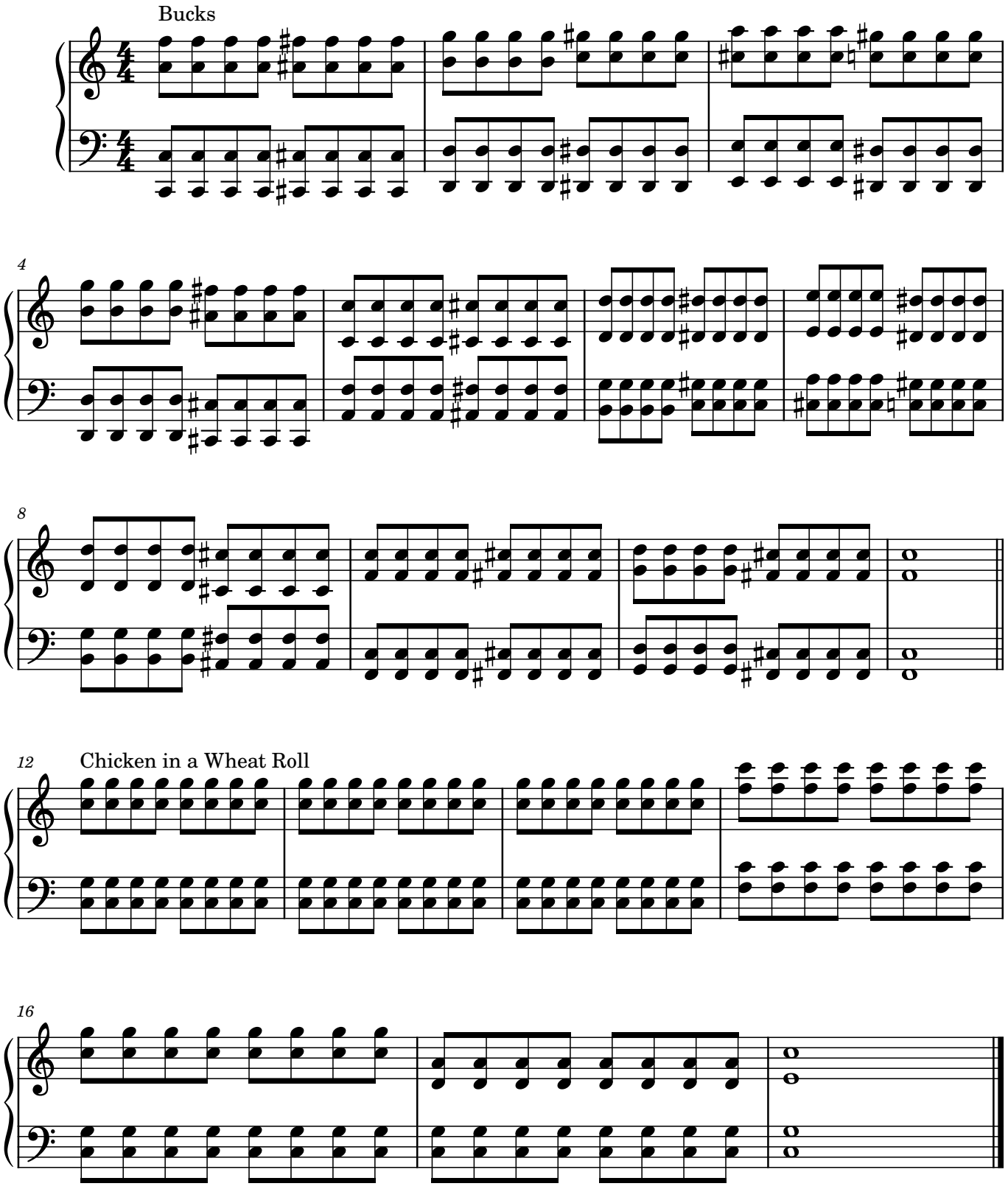
Octave Jump



Bucks & Chicken in a Wheat Roll

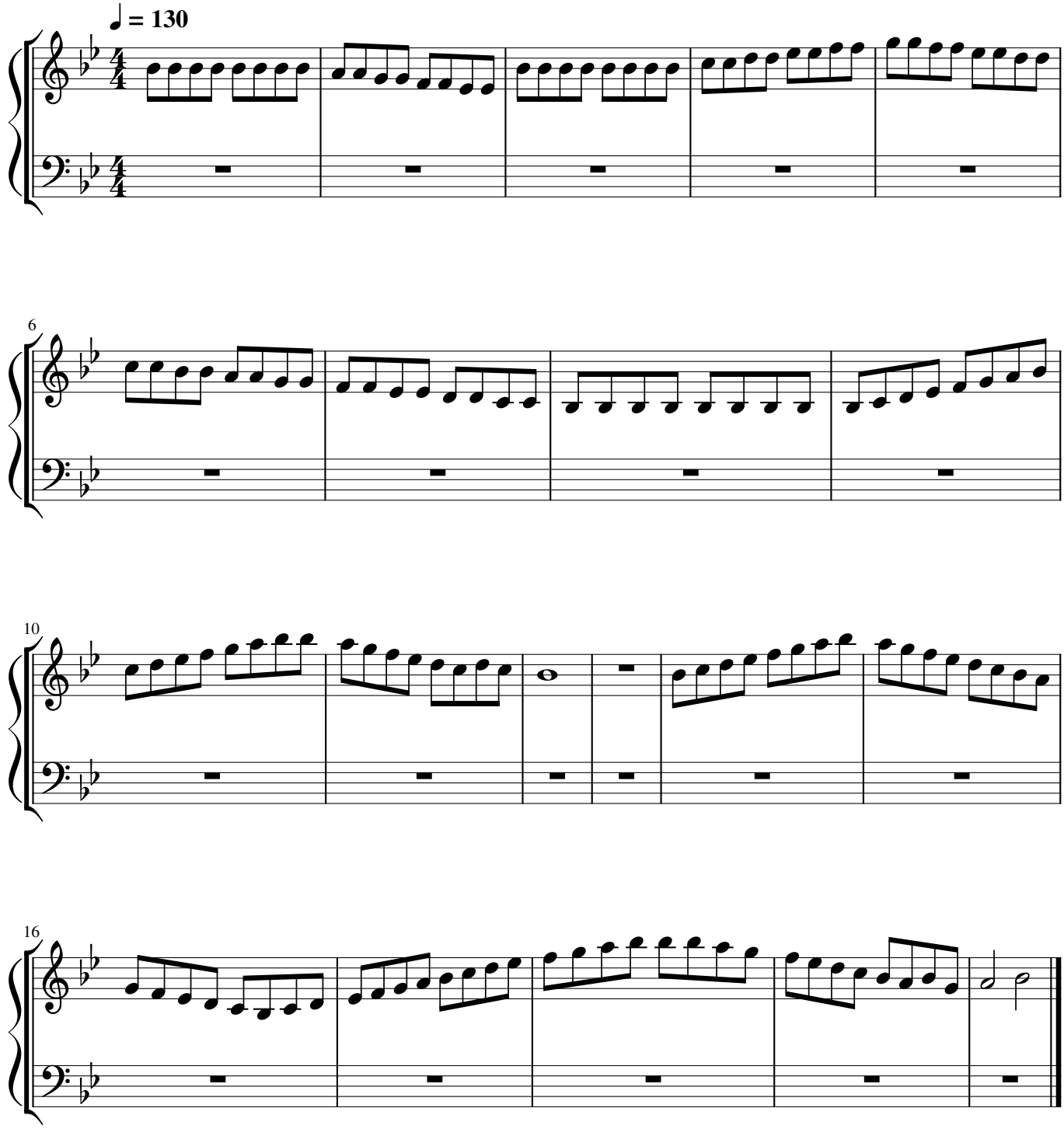
Grand Piano



Electric Piano

mallet control

Joshua Mathis



Laterals

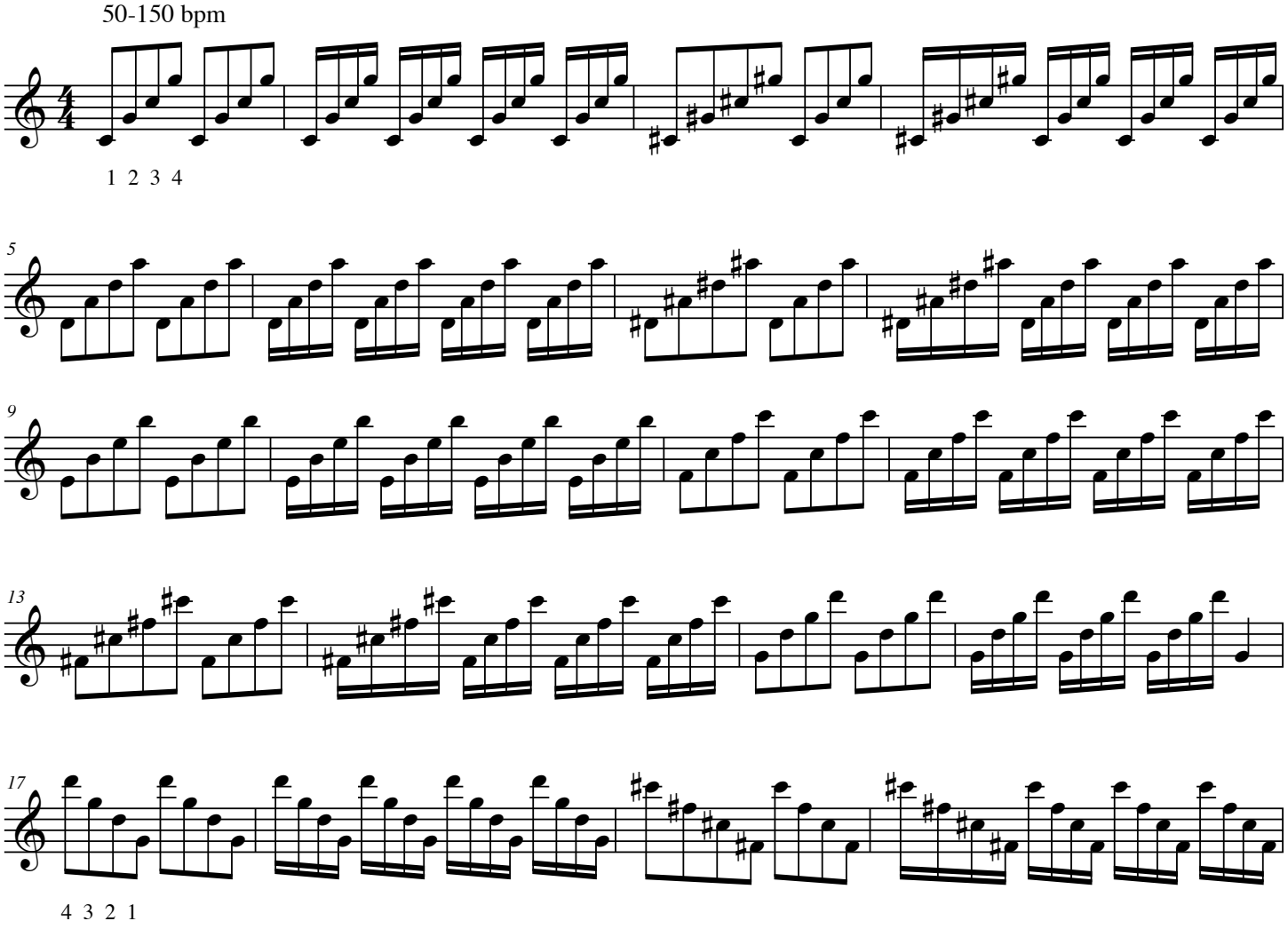
Alan Miller

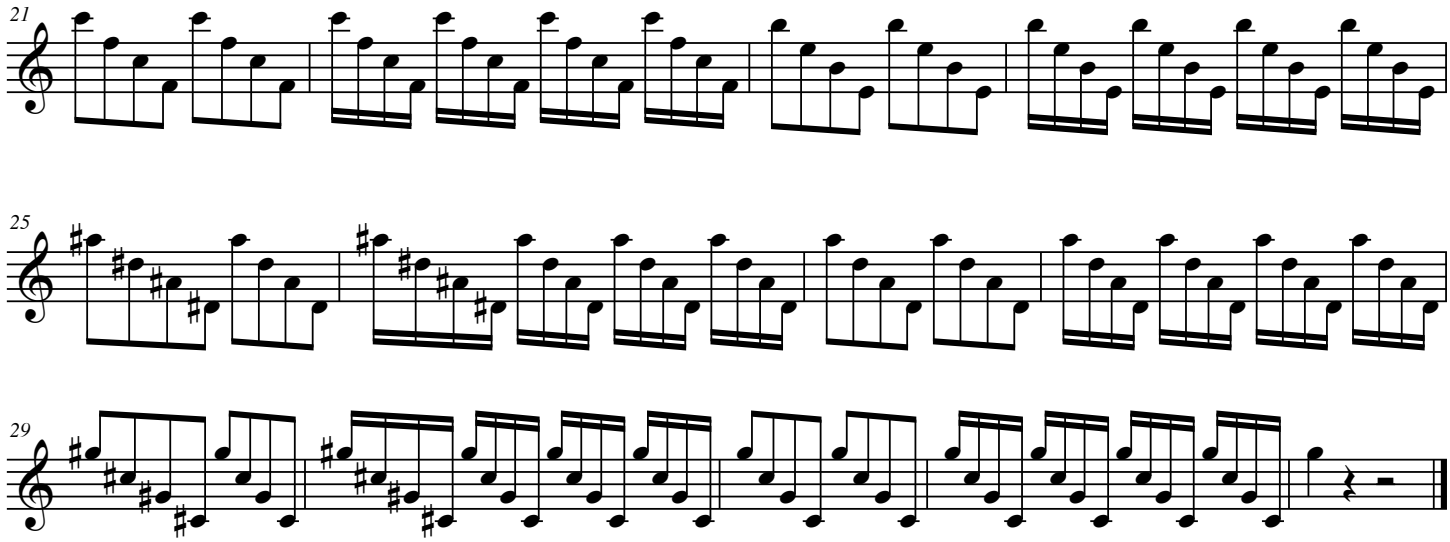
Variations	First 16 bars	Second 16 bars
Written	1234	4321
1st Variations	1243 (Stevens roll)	4312
2nd Variations	1324	4231
3rd Variations	1423	4132

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.

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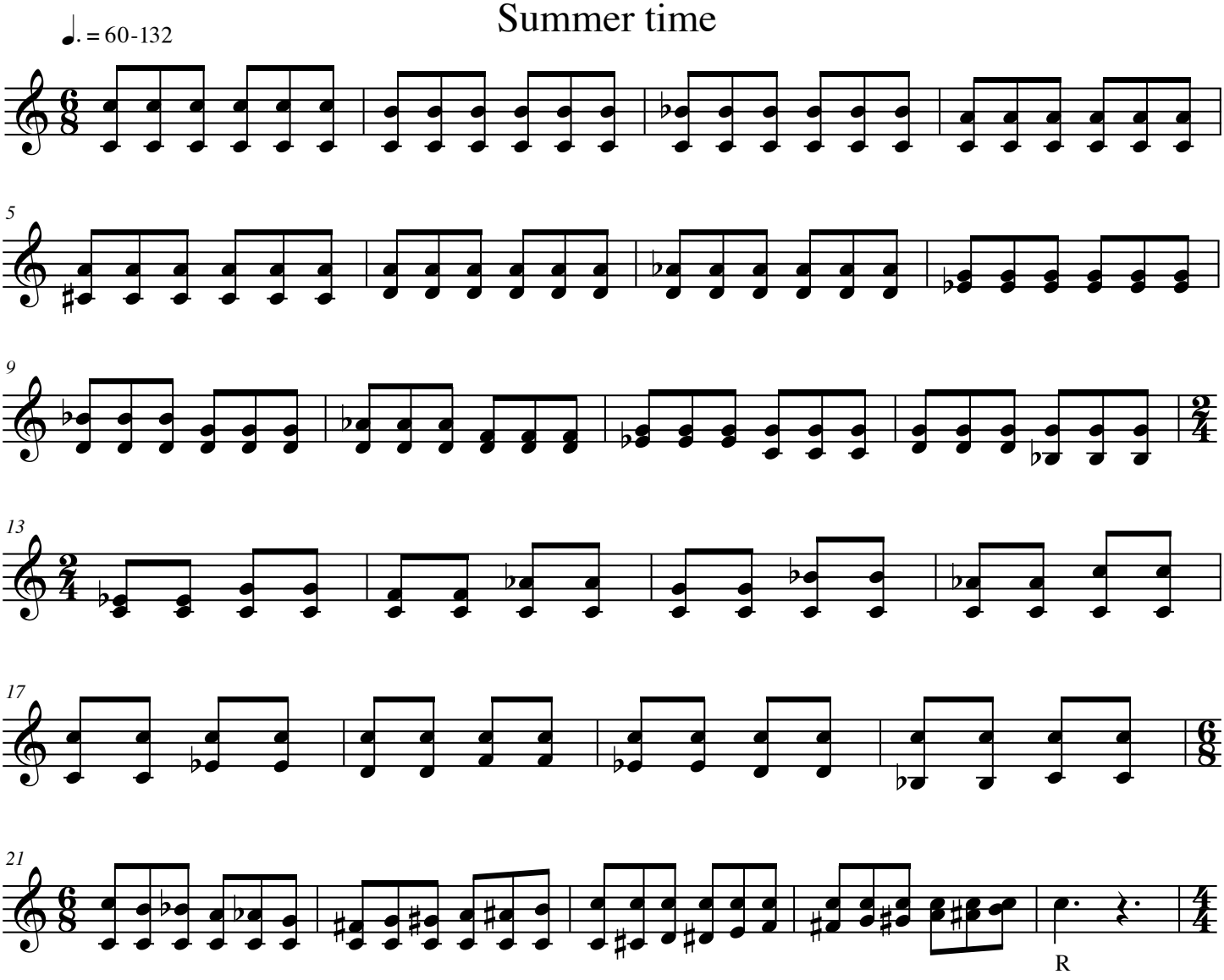
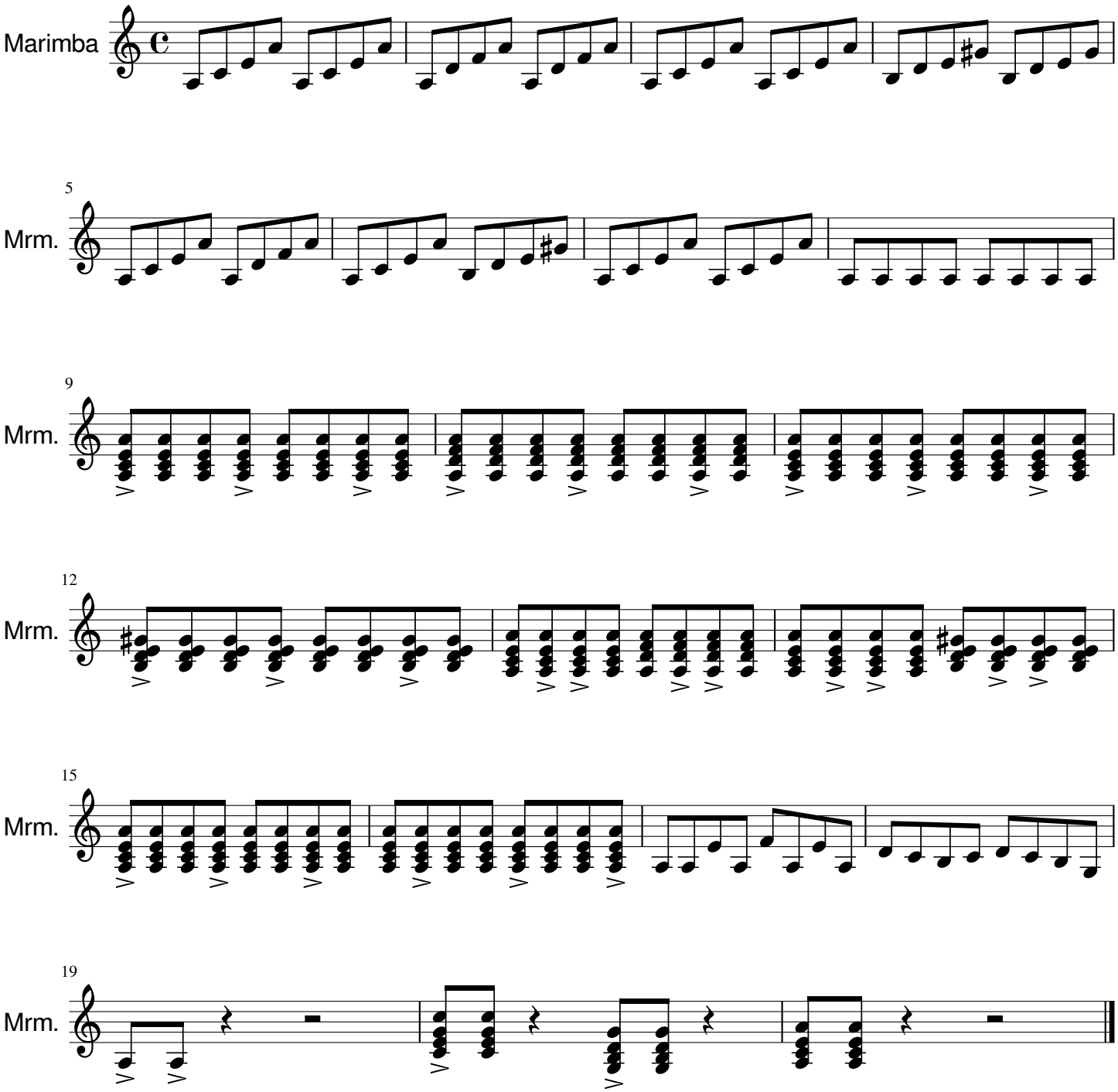
29

Double Stop Ex.



Marimba

4 Mallet Exercise

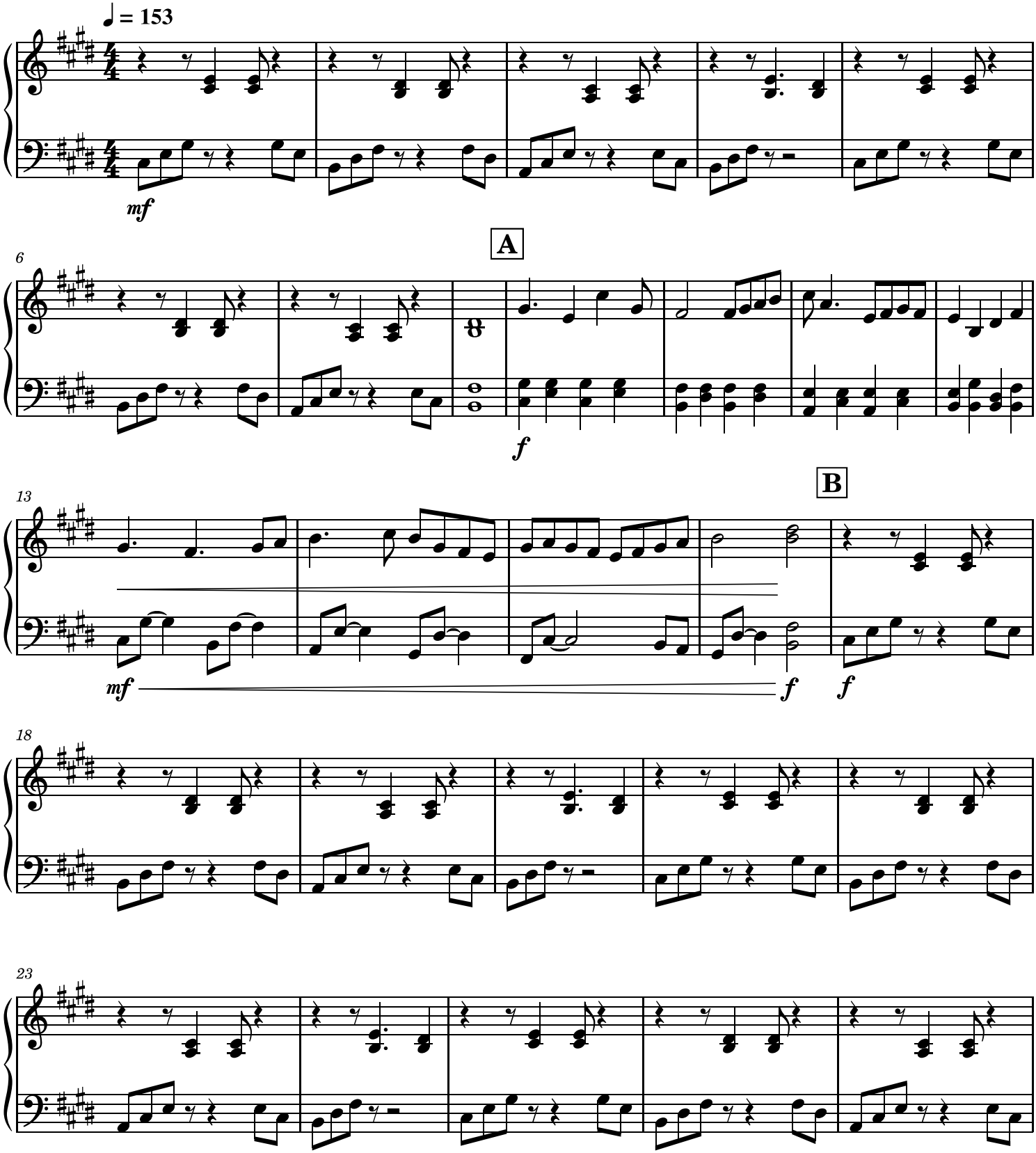


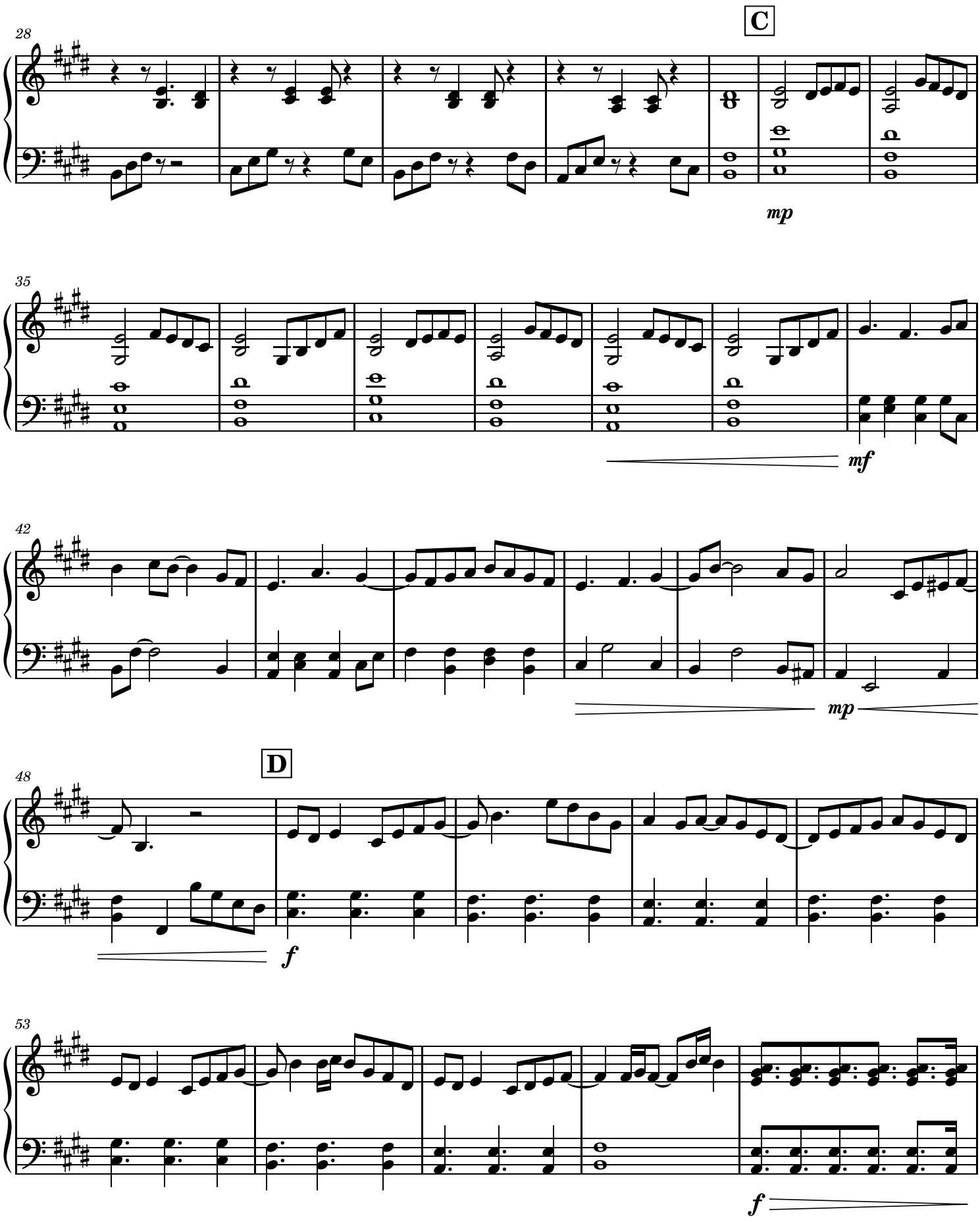
Piano

Riptide

for Percussion Ensemble

Noah Mathenia

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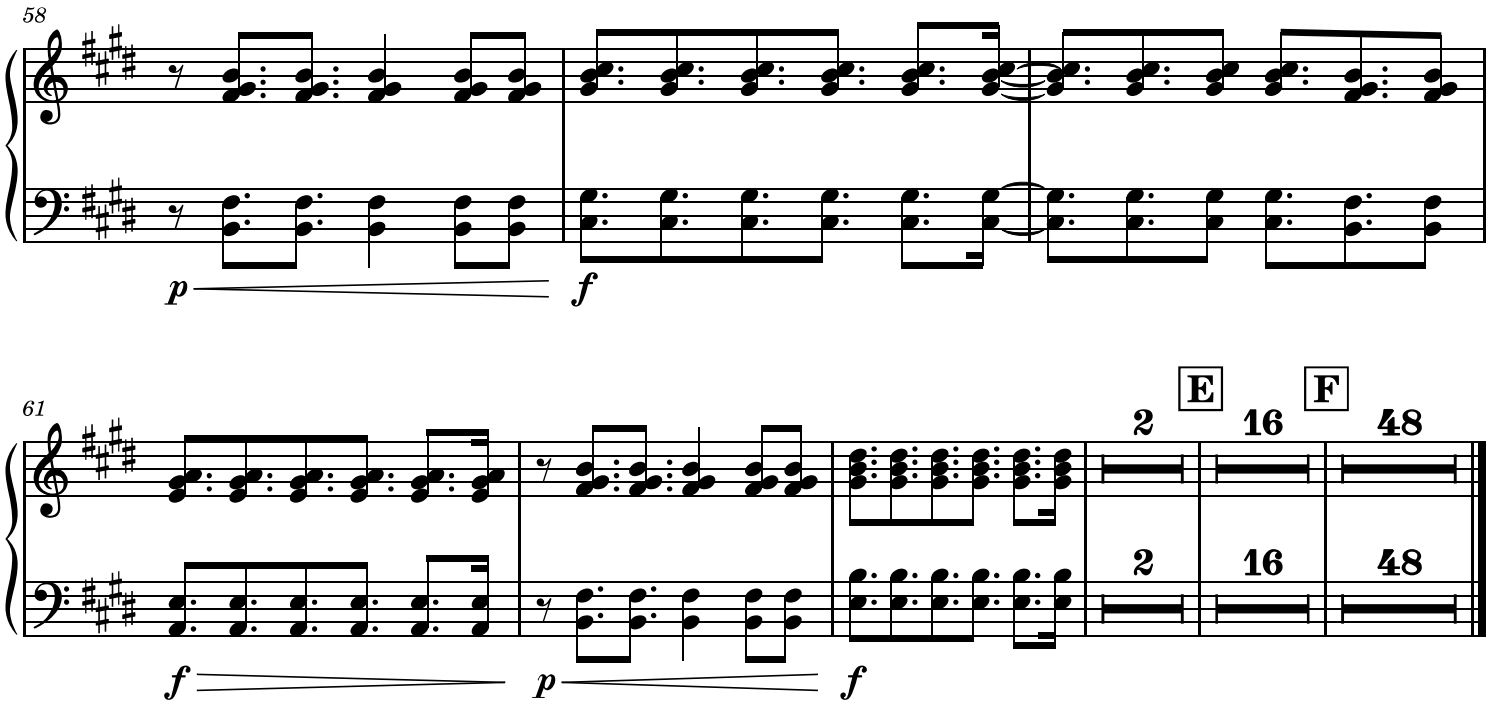
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