



2022 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 2022 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 days, GROUP and INDIVIDUAL audition. For the first day, we will have our CLINIC/GROUP portion. Potential members should prepare ALL exercises in the packet to get the most out of this experience. Members will be evaluated based on their ability to play within the ensemble as well as apply any information given by the instructors. There will also be a visual component to evaluate auditionees' ability to combine musical and visual responsibilities. At the end of the day, all those participating will get an "evaluation" sheet from the staff, giving you feedback to prepare for the second component.

The second component will be an INDIVIDUAL audition. This will happen at the 2nd audition. In this audition, we will ask you to play a couple exercises from the packet so we can more accurately evaluate your individual sound quality and timing. Members auditioning for snare or tenors are also asked to prepare a solo that best shows off your abilities. This can be anywhere from 30 seconds to 1 minute. For this we recommend members prioritize quality over quantity, we want to hear your best sounds

Snare will be playing traditional grip. Quads should first focus on one drum. Arouds will be added as the techs see fit. 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.

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.

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 Jeff Ausdemore or Scott Johnson Indoor for snares, Pro-Mark Sean Vega for tenors
- 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 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!!!

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.

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.

Heights

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

- **3”**: Three inches off the head. This is used for most unaccented notes, or “taps.”
- **6”**: Six inches off the head. This is used for accents at low dynamics and taps at high dynamics.
- **9”**: A 45-degree angle from the drum head. Any note marked with an accent is this height.
- **12”**: Also known as “vertical,” this should be a 90-degree angle from the drum head, and is played with just wrist. Any note marked with a “carrot-top” accent (marcato marking) is this height.
- **Full**: Also known as 15”, this height extends the reach from the peak of a 12” stroke straight upward by 3 inches. This is done though arm motion **Strokes**

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. When using this stroke, the player should allow the stick to rebound (bounce) off of 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.

Staccato/Down Stroke

A strong, aggressive motion the bead will be stopped down at the drum head involves playing ‘into’ the drum head in order to stop the bead, simply do not turn your wrist back upwards the grip remains relaxed

Marcato Strokes

We define a marcato stroke as a controlled rebound stroke. 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

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

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 . . . off the left . . . whatever you can do to expand your repertoire

Dynamic	Symbol	Height
Pianissimo	mp	1.5" This is grace note height and is used for all flams
Dynamic	Symbol	Height
Mezzo-piano	p	3"
Mezzo-forte	mf	6"
Forte	f	9"
Fortissimo	ff	12"
Triple Forte	fff	15"
BTW	fffffffff	20" +

**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.*

EST. 2009
LEESEBURG, 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

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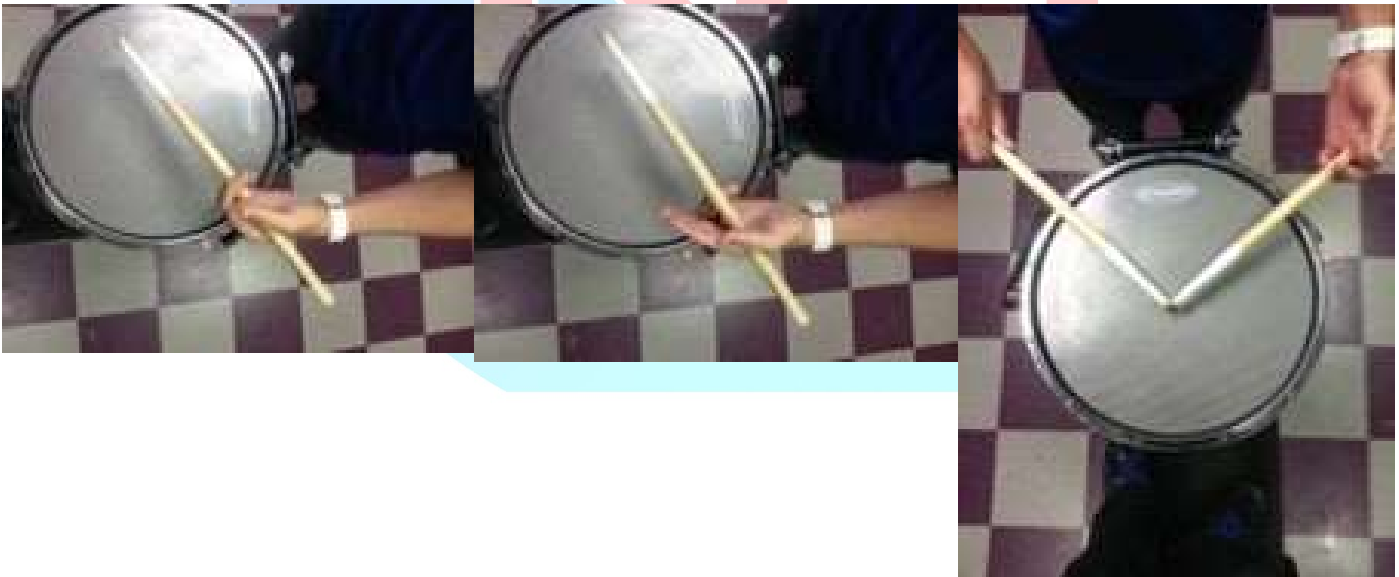
Snare Drum Technique

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 head 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.



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 drum heads 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.

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 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

We will work through this audition material and break down concepts at the audition camps. You will be given a sheet that will outline what our criteria is, and we will listen to everyone individually. Again – you are expected to be able to play everything in this packet. That is always the goal. It is not meant to scare you. Everything we do at OC is designed to take and the group to the next level. We are looking for solid fundamentals as well as mastery and control of advanced skills.

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!***

7

S. Dr.

Quints

B. Dr.

Cym.

The image shows a musical score for four instruments: S. Dr., Quints, B. Dr., and Cym. The score is divided into two systems. The first system has a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The second system has a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The S. Dr. and Quints parts have a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The B. Dr. part has a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The Cym. part has a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The S. Dr. and Quints parts have a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The B. Dr. part has a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The Cym. part has a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The S. Dr. and Quints parts have a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The B. Dr. part has a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures. The Cym. part has a 7-measure introduction, followed by two 4-measure measures, and then four 8-measure measures.

13

S. Dr. 7/8 4/4 3/4

Quints 7/8 4/4 3/4

B. Dr. 7/8 4/4 3/4

13

Cym. 7/8 4/4 3/4

S.Dr.

Quints

B. Dr.

Cym.

[illegible]

31

S. Dr.

Quints

B. Dr.

31

Cym.

37

S. Dr.

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

Quints

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

B. Dr.

3 3 R L R L R L R L R L R L R

37

Cym.

Score

Cookie Monster

By: Jon Otero

Tenors: You will need to learn exercises on drum 2 and then with rounds.
Bass drums: You need to learn the unison part to all exercises and then split.

$\text{♩} = 100-130$

SnareLine

TenorLine

BassLine

7

Snare

Tenors

Bass Dr

11

Snare

Tenors

Bass Dr

14

Snare

Tenors

Bass Dr

Funk Accent

Score

Vic Kulinski

RPT

$\text{♩} = 134$

Snare

Tenors

Bass Dr

Cymbals

6

S.Dr.

T

BDr.

Cym.

6

S.Dr.

T

BDr.

Cym.

11

Cym.

Cym.

Cym.

3

Cym.

Cym.

Cym.

Gallup

Traditional

Snare/Tenors/Bass

Bass Split

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 R RL LRRL LRRL LRRL R

16th Note Check It

Arr. Chris Romanowski

"Check" A B C

Snare

D E F G

5

H

9

These are to be played with a "check" in between
this should be played: "check"-A-"check"-A-etc.
and also played: "check"-A-"check"-B-etc.
at all heights and tempos, without any accents

10

(R L R L) →

(R L R L) →

14

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

17

R L L R L L R

Snare

TripleStick Control 2022

RPT

Vic Kulinski

$\bullet = 120$


First staff of music, 4/4 time signature. The melody consists of eighth notes, with groups of three notes beamed together. The notes are: R, R R, R R, R R R, L, L L, L L, L L L, R, R R, R R, R R R, L, L L, L L, L L L. The staff ends with a 3/4 time signature change.

9

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

[illegible][illegible]

21



$\text{♩} = 120$

1

f

5

9

13

17

21

TripleStick Control 2022

RPT

Vic Kulinski

♩ = 120

f

5

9

13

17

ff

Vic Kulinski

[illegible]

SNARE

JELLY ROLLERS

VIC KULINSKI

♩ = 120

4

7

10

13

16

JELLY ROLLERS

$\text{♩} = 120$

VKORUM 2002

Jelly Rollers

Vic Kulinski

♩ = 120

5

9

13

17

21

25

29

Hey Diddle Diddle

Snareline

Chris Romanowski

Musical score for Snareline, 4/4 time signature. The score consists of five staves, each representing a measure of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with accents (>) and dynamic markings (*mf*, *mp*, *mf*). The first staff starts with a 4/4 time signature and a *mf* dynamic. The second staff begins with a measure number '4' and a *mp* dynamic, which then transitions to *mf*. The third staff begins with a measure number '7'. The fourth staff begins with a measure number '10'. The fifth staff begins with a measure number '13' and features a single eighth note followed by a rest for the remainder of the measure.

Hey Diddle Diddle

Tenorline

Chris Romanowski

4

7

10

13

mf

mp

mf

Hey Diddle Diddle

Bass Drums

Chris Romanowski

The image displays a musical score for bass drums in 4/4 time, consisting of four staves. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together in groups. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano), with a crescendo line connecting them. Accents (>) are placed over specific notes. The score is divided into measures by vertical bar lines, with measure numbers 4, 7, and 11 indicated at the start of their respective staves. The piece concludes with a double bar line.