



2027 Riptide Percussion

**TENOR AUDITION
PACKET**

Welcome

Thank you for being so interested in RIPTIDE PERCUSSION! We hope you're as excited as we are about the upcoming 2027 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 not planning to join 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!

Day 1: Clinic / Group Portion

- **Preparation:** Potential members should prepare **all exercises** in the packet to ensure you get the most out of the experience.
- **Evaluation Criteria:** Instructors will evaluate your ability to play cohesively within the ensemble and apply given feedback in real-time.
- **Visual Integration:** There will be a dedicated visual evaluation to test auditionees' ability to successfully combine musical and visual responsibilities.
- **Feedback:** At the conclusion of the day, all participants will receive an evaluation sheet from the staff with personalized feedback to help you prepare for the second component.

Day 2: Individual Audition

- **Focus:** Conducted during the second audition date, this component asks you to play a select couple of exercises from the packet.
- **Individual Assessment:** Staff will accurately evaluate your individual sound quality and timing.
- **Section Solos:** Members auditioning for **snare** or **tenors** must prepare a solo lasting **30 seconds to 1 minute** that best highlights your abilities. We strongly recommend prioritizing quality over quantity—we want to hear your best sounds.

Instrument-Specific Guidelines

- **Snares:** Required to play using traditional grip.
- **Quads:** Should focus primarily on one drum to start; rounds will be added as techs see fit.
- **Bass Drums:** Should pick a part to learn splits for, while remaining aware that you will most likely be asked to try other parts as well.
- **Cymbals:** Auditions will be based primarily on your application of information provided by the cymbal tech during auditions.

Details

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

Vic Kulinski – Executive Director

Tom Bebee – Ensemble Director

Materials you will need to bring with you:

- **Sticks**: For 2027, we will be endorsed by Salyer Percussion for the battery and front ensemble
- **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 wear sneakers. NO JEANS

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, 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 concerning the percussion 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 to 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 drumhead. Any note marked with an accent is this height.
- **12”**: Also known as “vertical,” this should be a 90-degree angle from the drumhead, and is played with just the 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 through 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 videotape 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 where the bead will be stopped down at the drumhead involves playing ‘into’ the drumhead 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 a 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	ffffffff	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.*

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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Diligent Patient Consistent Accountable Observant Meticulous Receptive Committed

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 to rotate only 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 spok 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. The 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.

OPUS 8

Tenor Line
11/1/23

RPT Percussion 2024
Battery Packet

♩ = 110

4/4

f

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

5 9/8

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

9 4/4

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

13 7/8

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

17 4/4

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

21 2/4

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

25 4/4

B B B B B B B B B B B B R L R L R L

9/8 BUCKS

Tenor Line
11/1/23

RPT Percussion 2024
Battery Packet

9/8

R L

5

R L

9

R L

13

12/8 9/8

R L R

16

L R

20

L R

24

L R

28

L R L R

NASTE' NATE

RPT Percussion 2024
Battery Packet

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1928

1932

1936

1940

1944

Double Beat (A/B)

Tenor Line
11/1/23

RPT Percussion 2024
Battery Packet

(A)

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

(B)

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

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)

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

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

RPT Percussion 2024
Battery Packet

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

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

RLRLRRL RLRLRRL RLRLRLRL RLRLRLRLRLRLRLRLRLRL

OUTWARD SCRAPES

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

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

RLRLRRL RLRLRRL RLRLRLRL RLRLRLRLRLRLRLRLRLRL

INWARD SCRAPES*OUTWARD/INWARD SCRAPES*

Triplet Diddle

Tenor Line
11/1/23

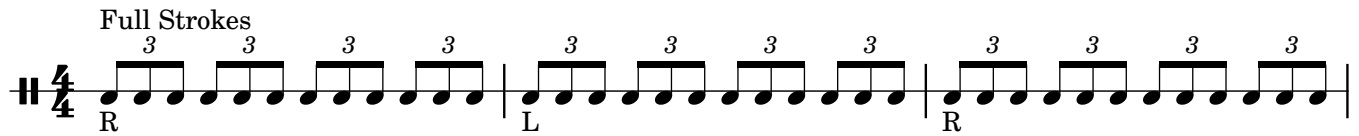
RPT Percussion 2024
Battery Packet

The musical score for 'Triplet Diddle' is written for a Tenor Line and consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains 12 measures of music, each featuring a triplet of eighth notes. The second staff begins with a treble clef and a 4/4 time signature, and contains 12 measures of music, also featuring triplet markings. The third staff begins with a treble clef and a 4/4 time signature, and contains 12 measures of music, with the final measure being a whole note. The score is written for a Tenor Line and is part of a Battery Packet for RPT Percussion 2024.

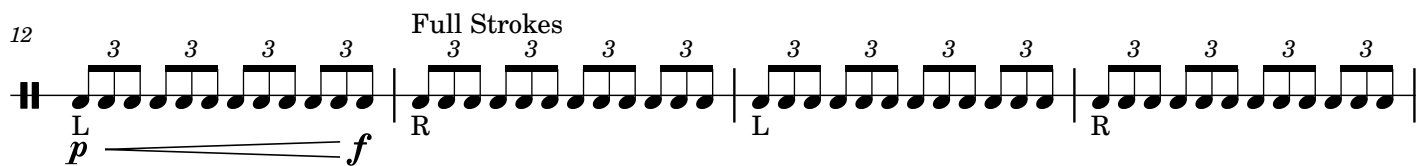
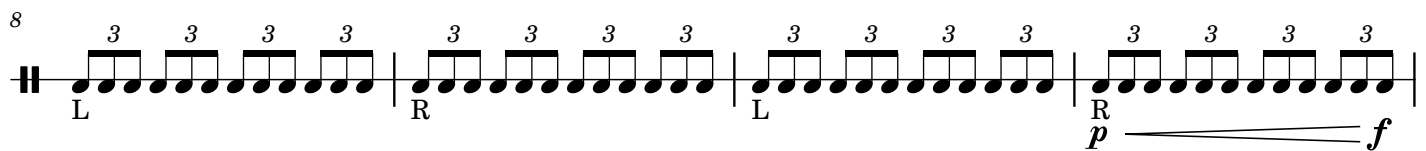
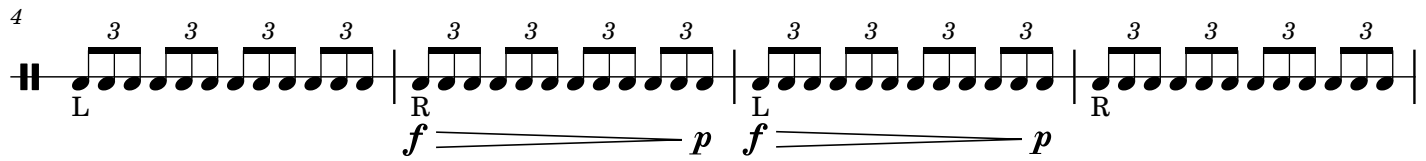
12 on Hand

Full:>:tap:<:Full

Arr. Joshua Nagel



Double Stop Variation: R-DS-L-DS->R->DS-tapL-tapDS-tapR-tapDS-<L-<DS-R-DS-L-DS-R downbeat



Tenor Drums

Breakfast

Breathe in . . . Breathe out . . .

Arr. Joshua Nagel

[illegible]

Repeat Section A with Inverted Sticking
Repeat Section A with Inverted Sticking

35

R l lr Rl r l R l R l R r r R l lr Rl r l R l R R

f

NASTE' NATE

RPT Percussion 2024
Battery Packet

[illegible]

Tenor Drums

Triple Double Shuffle

Arr. Joshua Nagel

♩ = 72

1 2 3

4 5 6

7 8 9

10

Tenor Drums

Pressure

LPE 2026/27

Joshua Nagel

$\text{♩} = 140$

R r R r r l r ll r l rrl l r L r l r l r l . . .

5

9

13

17

21

25

R L R L R

8's...

ERHS

Snare

4/4

4

R

L

R

Quads

4/4

R

L

R

Basses

4/4

R

L

R

Snr

7

R

L

R

Qds

R

L

R

Bds

R

L

R

Snr

L

L

R

Qds

L

L

R

Bds

L

L

R

RPT Percussion 2015
Battery Packet
Page 4

(A)

Snare

4/4

R R R R

L L L L

R R L L

Tenor

4/4

R R R R

L L L L

R R L L

Tenor Split

4/4

R R R R

L L L L

R R L L

Bass

4/4

R L R R

R L L

R L

(B)

4

(B)

Snare

R R L L R R L L

Tenor

R R L L R R L L

Tenor Split

B B B B R R L L

Bass

R R L R R L R L

7

The image shows a musical score for the drum part of 'The Sound of Silence' by Simon & Garfunkel, measures 1 through 3. The score is written for five parts: Snare, Tenor, Tenor Split, and Bass. The notation uses standard musical symbols for notes, rests, and bar lines, with additional letters (R, L, B) indicating specific drum sounds or techniques. The Snare part features a repeating pattern of eighth notes and rests. The Tenor part has a similar pattern. The Tenor Split part uses a combination of eighth notes and rests, with some notes marked with 'R' and 'L'. The Bass part features a pattern of eighth notes and rests, with some notes marked with 'B'. The score is divided into three measures by vertical bar lines.

Snare

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

Tenor

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

Tenor Split

R R R L L L B B B B B B B

Bass

L R