



2027 Riptide Percussion

**BASS DRUM 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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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 sides 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.



OPUS 8

RPT Percussion 24
Battery Packet $\text{♩} = 110$

5

f 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 L L

9

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 L L

14

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 L L

18

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

21

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

26

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

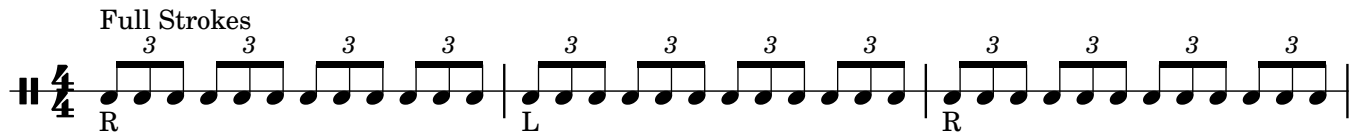
30

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

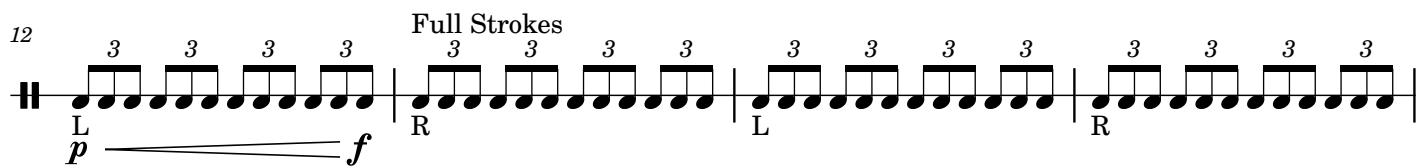
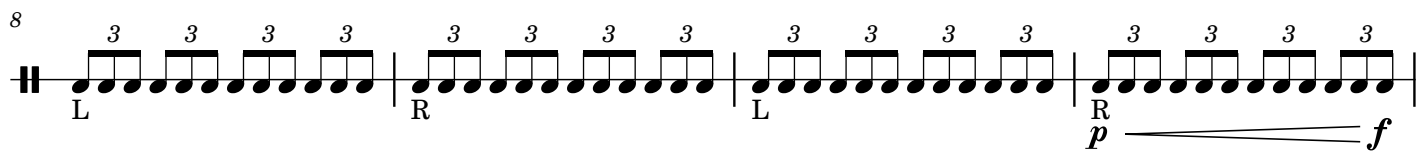
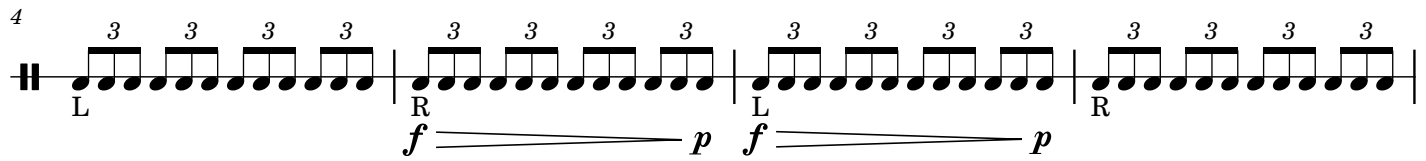
12 on Hand

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



Bass Drums

Breakfast

Breathe in . . . Breathe out . . .

Arr. Joshua Nagel

A ♩ = 70
Accents 12" - Taps 3" relaxed with contact to back fingers

3

5

7

9

B

11

15

19

21

2

23

r r r r r r r r r r r r r r r r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l

25

r r r r r r r r r r r r r r r r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l

27

r r r r r r r r r r r r r r r r r r r R r r r r l R r r r r

f

31

R r r r r l R R r L R r L R r L l R r L l R R R r r r r r r r r r r r r r r

f *p* *mf*

34

r r r r r r r r r R r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l

36

R r r r r L R R R R R

Repeat Section A with Inverted Sticking

1

Bassline
07/11/23

Not Another Stick Timing Exercise

NASTE'

RPT Percussion 2023 Battery Packet

[illegible]

Bass Drums

Triple Double Shuffle

Arr. Joshua Nagel

♩ = 72

3

5

7

R r r R r r
L

R r r L l l R L R
L l l R r r L R L

The musical score is written for bass drums in 4/4 time. It consists of four staves of music. The first staff begins with a tempo marking of ♩ = 72. The notation uses eighth notes, with many groups of three eighth notes beamed together and marked with a '6' and an accent (>), indicating triplets. The first staff has a drum key below it: 'R r r R r r' for the right hand and 'L' for the left hand. The second and third staves continue the triplet pattern. The fourth staff ends with a double bar line, a key signature change to 2/4, and a final triplet of eighth notes. Below the fourth staff is a drum key: 'R r r L l l R L R' for the right hand and 'L l l R r r L R L' for the left hand.

Bass Drums

Pressure

LPE 2026/27

Joshua Nagel

$\text{♩} = 140$

12/8

R r R r r l r ll r l rr ll r L *mf* r l r l r l r l r l r l r l r l r l r l r l

5

r r r r r r r r r r r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l

8

r ll r ll r ll r ll r ll R r r r r r r r r r R r l r l r l r l r l r l r l r l r l

11

R l r L r l R l r L r l R l rr L r ll R l rr L r ll R l r L r l R l r L r l

14

R ll r L rr l R ll r L rr l R l r L r l R l r L r l R ll rr L rr ll R ll rr L rr ll

17

R l r l r L R l r l r L R l rrl rr L R l rrl rr L R l r l r L R l r l r L R ll r ll r L R ll r ll r L

21

R l r l r L R l r l r L R ll rr ll rr L R ll rr ll rr L *f* r l r l r l r l r l r l r l r l r l r l r l

24

R l r ll rr L R l r ll rr L R r l l r r l l r r l l R L R L R

BATTERY EXERCISES

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Double Beat (A/B)

(A)

The image displays a musical score for a 5-piece drum set in 4/4 time. The score is organized into four staves, each representing a different drum part: Snare, Tenor, Tenor Split, and Bass. The time signature is 4/4, and the key signature is one flat (B-flat). The score is divided into three measures, with a repeat sign at the end of the third measure. The notation includes various drum symbols (e.g., snare, tenor, bass drum, cymbal) and rests, with some notes marked with 'R' for right hand and 'L' for left hand. The Snare part features a consistent pattern of eighth notes. The Tenor and Tenor Split parts play a similar pattern of eighth notes. The Bass part plays a pattern of eighth notes, with some measures featuring a double bass drum (two eighth notes beamed together). The score is presented in a clean, black-and-white format, suitable for a music book or a digital score display.

4

(B)

Drum notation for 'The Sound of Silence' featuring Snare, Tenor, Tenor Split, and Bass. The notation is organized into four staves, each with a label on the left. The music is divided into three measures by vertical bar lines. The first measure shows the initial drum pattern, the second measure shows a continuation with some rests, and the third measure shows the final pattern, including a double bass drum roll at the end. The notation uses standard drum symbols: a vertical line for the snare, a horizontal line for the tenor, a double line for the tenor split, and a vertical line with a horizontal bar for the bass. The labels 'R' and 'L' indicate right and left hand patterns, and 'B' indicates bass drum. The notation is presented in a clean, black and white format.

Snare

Tenor

Tenor Split

Bass

7

The musical score is for a 5-piece drum set, consisting of Snare, Tenor, Tenor Split, and Bass. The piece is in 3/4 time, with a key signature of one flat (B-flat) and a common time signature. The score is divided into four measures, each containing a staff for the Snare, Tenor, Tenor Split, and Bass. The notation includes various drum symbols (R for Right, L for Left, B for Bass) and rests. The first measure is marked with a key signature change (one flat) and a common time signature. The second measure is marked with a key signature change (one flat) and a common time signature. The third measure is marked with a key signature change (one flat) and a common time signature. The fourth measure is marked with a key signature change (one flat) and a common time signature.