



2027 Riptide Percussion

**FRONT ENSEMBLE
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

R.P.T. Front Packet

Lockjaw

Musical notation for the 'Lockjaw' exercise, consisting of three staves. The first staff contains measures 1 through 4. The second staff begins with a measure number '5' and contains measures 5 through 8. The third staff begins with a measure number '9' and contains measures 9 through 12, ending with a double bar line and the text 'continue...'. The notation includes various rhythmic patterns and key signatures changes.

- Exercise shown in chromatic progression
- Prepare in all major keys

Dirt

Jack Mizutani

Musical notation for the 'Dirt' exercise, consisting of three staves. The first staff contains measures 1 through 4, with the letters 'R L R L' written below the first measure. The second staff begins with a measure number '5' and contains measures 5 through 8. The third staff begins with a measure number '8' and contains measures 8 through 10, ending with a double bar line. The notation includes various rhythmic patterns and key signatures changes.

- Set on 3
- Prepare in all major keys

Summertime

Jim Ancona

6s

1st- *mf*
2nd- *p*
3rd- *ff*

This musical staff contains measures 1 through 5 of the piece. It begins with a treble clef and a 6/8 time signature. A repeat sign is placed at the start of the first measure. The melody consists of eighth notes, with some measures containing beamed eighth notes. The key signature changes from one flat (Bb) to two flats (Bb, Eb) at the end of the staff.

6

3s

This musical staff contains measures 6 through 10. It continues the melody from the previous staff, maintaining the 6/8 time signature and the key signature of two flats.

11

2s

This musical staff contains measures 11 through 15. At measure 12, the time signature changes to 2/4. The melody continues with eighth notes and beamed eighth notes.

16

This musical staff contains measures 16 through 20. The time signature remains 2/4. The melody continues with eighth notes and beamed eighth notes. The staff ends with a double bar line and a repeat sign.

21

1s

This musical staff contains measures 21 through 25. It begins with a treble clef and a 6/8 time signature. The melody continues with eighth notes and beamed eighth notes. At measure 24, the time signature changes to 4/4. The staff ends with a double bar line and a repeat sign.

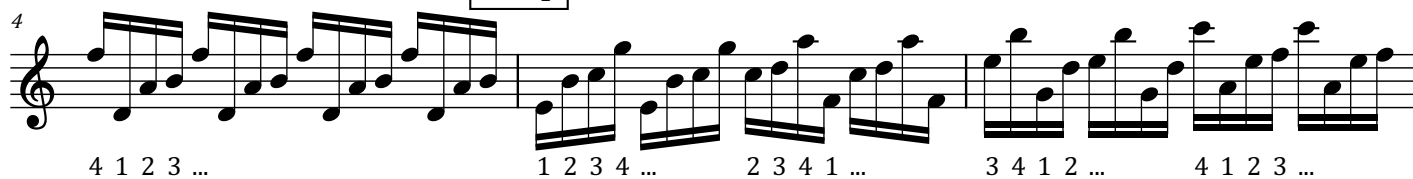
- Set on 3

Broccoli

4s Up



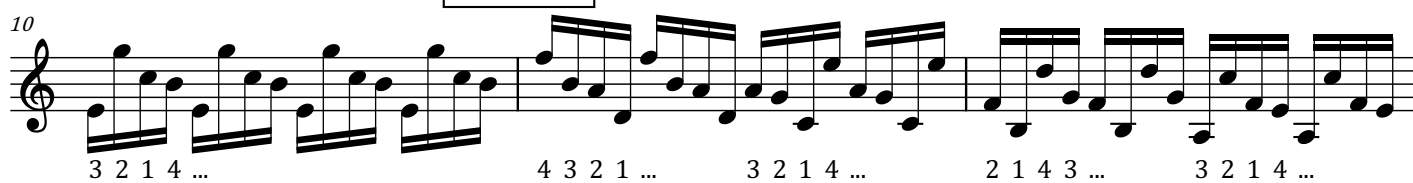
2s up



4s Down



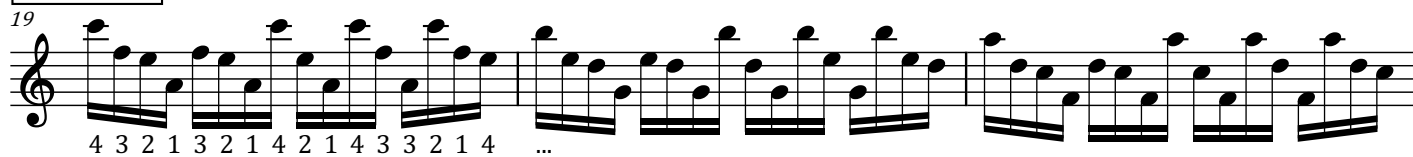
2s Down



1s Up



1s Down



8-16/Laterals

A

1 2 3 4

5

9

13

B

17

21

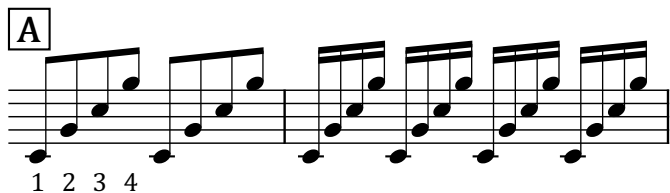
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29

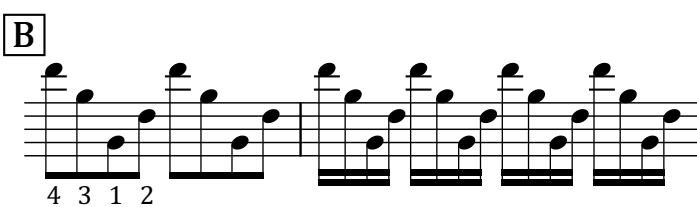
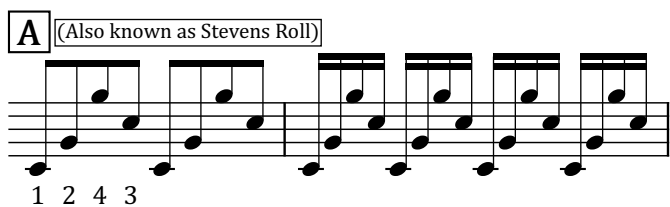
32

8-16 Variations

As Written



1st Variation



2nd Variation



3rd Variation

