



Battery Packet 2023

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Thank you for your interest in auditioning for SM Independent. We hope you are excited for a great season! Who Can Audition?

Auditions are open to musicians ages 14 – to the max age required by WGI. Members interested in becoming a part of the indoor percussion activity, we invite you to audition for SM Independent Indoor Percussion.

There are lots of talented people that talk about going to auditions but never do because they are afraid of not making the ensemble. Our team is growing and there will be a lot of opportunities for you to learn and perform at the highest level. Please take every opportunity to ask questions and learn more about playing the instrument of your choice. EVERY spot in the ensemble is open and available each year to the people who audition. Absolutely no spot in the ensemble will be guaranteed to an individual until they have earned it.

Exercises / Audition Process Included in this packet are several exercises we will be going over during the audition process. Please come to the audition days prepared to play these at various tempos. We will not have time to “spoon-feed” notes throughout the audition or rehearsal weekends, so, **BE PREPARED**. You should strive to have these exercises memorized. Overall, the purpose of the audition process is for you to show off what you are capable of and how well you respond to feedback - we want to see if you will be a good fit for the ensemble. Although we highly value humility, the auditions are your opportunity to show us what you’ve got.

Audition Preparation While practicing and preparing for auditions, there are a few things to think about. Overall, the sound you get out of the drum is the most important thing to focus on when playing. The second most important thing is timing. Great sound quality and perfect timing is what we want to achieve. The technique we use is designed to help us get those two things.

Your sticks and mallets should move fluidly while playing, and it should feel and look natural. Stay as relaxed as possible (think legato, not staccato). If you are getting tense while playing something, try to stop, figure out what part of your body got tense, then try to play it again without having that happen. Remember, it’s OK to slow down and play comfortably, then build up to a good speed.

Above all, have a positive attitude and have fun. Come to auditions eager to learn and get better. Ultimately, YOUR efforts will decide how great this ensemble will be this year.

Approach

The approach that we will be utilizing here at St. Martin Independent is heavily emphasized by musicality. We are looking to achieve a sound that will give us the most possibilities with phrasing and dynamics, while also having the most ergonomic output to create our sound. We will be using different levels of velocity at various height and dynamic ranges, and exploring our touch with the instrument. Here at St. Martin Independent, we very much use soft, but heavy, hands. This is the foundation of what we will emphasize with creating a musical approach and sound from the instrument. With the nature of our instruments, the sounds are very short and articulate, but we strive for a legato “look and feel”. Velocity is a hot topic in the activity. We like to define our velocity by how fast we are throwing the sticks into the head, and achieving that velocity by determining the dynamic we are playing at. Louder dynamics will have more velocity, and softer dynamics will have a slightly lower velocity. Each stroke type will be initiated from the wrist with the bead of the stick moving first. Wrist turn will always exist. The arm may move because of the height being played, but its main job is to provide power and weight to the stroke. And with that, we are hoping to achieve these main points with our approach:

Presence:

- A confident presence is inherent in everything we do.
- We stand with an aligned body, activated core, full chest, and relaxed arms.

Our chins will be up, full of confidence.

- We will “dut” 4 counts before we play. This is to internalize tempo as well as create a unified approach to starting reps with the right mindset. Our duts should be articulate, but not so loud that it is overbearing to the metronome. You should be able to hear yourself, the people around you, and the metronome.

- A confident presence is inherent in everything we do. We stand with an aligned body, activated core, full chest, and relaxed arms. Our chins will be up, full of confidence.

- Awareness of your contribution to the whole is imperative. This extremely high level of awareness is the only way to create a cohesive ensemble approach.

EVERYONE should be always giving 110% effort, all the time.

Grip

Snare and Tenor

The hands are always relaxed — no tension!

The fingers are always in contact with the stick – SOFT but HEAVY

The sticks should not be parallel to the forearm. There should roughly be a 135-degree angle with the forearm and the stick

The sticks are held with a downward angle to the playing surface.

The sticks travel in a straight-line path away from the playing surface.

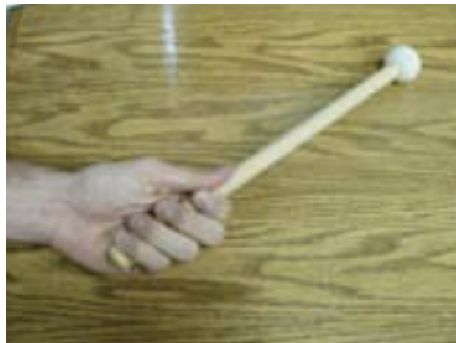
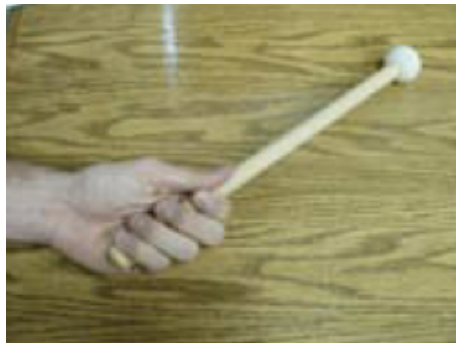
The beads are confined to the correct zone of the drumhead.

Bass

The bass drums use the same grip in both hands. This is similar (but not completely identical) to “Matched Grip.”

Thumb is parallel with the stick (runs along the side of the mallet).

Middle, ring, and pinky fingers are all wrapped naturally around the mallet, while never completely leaving the stick when in motion.



Achieving “The Sound”

- Soft, but heavy, hands.
- Adequate velocity at every height and dynamic level.
- Controlled low end strokes.
- Having rebound even at the low-end tap heights.
- Let every stroke have a linear path.
- Maintaining a consistent hand shape throughout.

Stroke Types

Rebound Stroke (or Tap Stroke)

- A stroke that starts and stops in the same position
- Has a smooth, ‘pendulum’-like motion, without any interference
- Can be performed at any height
- Is allowed to rebound fluidly
- Constant motion throughout the stroke

Down Stroke

- A stroke that stops lower than its starting position
- Allow a natural stroke to occur until the stick strikes the head, includes subtle pinky engagement (Middle finger for Snare’s LH)
- Use the wrist and a heavy hand to stop the stick at a lower height
- **The grip must remain relaxed!**

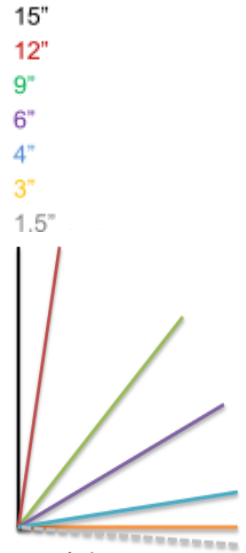
Up Stroke

- A stroke that stops higher than its starting position
- Same quality of sound as the full and down strokes
- Allow natural rebound to occur
- The fingers are relaxed, but remain on the stick

Dynamic Definitions

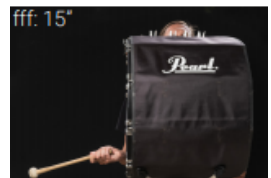
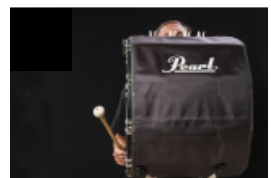
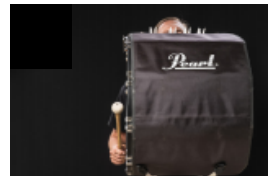
Snare & Tenor

- pp 1.5" simply drop the sticks down from the set position. (Grace Notes)
- p 3" A fully-rebounded, Sticks will be parallel to the drumhead.
- 4 4" Fuller taps
- mp 6" Beginning to be angled up. Produces a very subtle accent. Opposing angle to set position.
- mf 9" Sticks are at a 45 degree angle away from the drum.
- f 12" Wrist turn with some arm support. Slightly below vertical.
- ff 15" Vertical. Natural arm movement is included.



Bass

- pp 1.5" From the playing position, with a light touch.
- p 3" Parallel to the drum head, engage back fingers to achieve a full sound.
- 4 4" Fuller taps
- mp 6" Slightly less than a 45 degree angle
- mf 9" 45 degree angle, you should be able to see your mallet head
- f 12" Parallel to the ground with a little arm.
- ff 15" 2" past parallel to the ground, your arm will naturally be involved



Snare Positions



Right Hand

With the right hand, the apex of the hand should be the index finger's last knuckle. Focus on having the hand shape be almost an American grip type shape. If the index finger does not curl around the stick, that is acceptable.

Left Hand

The left hand should be as relaxed as possible. A main goal is to strive for the same, consistent, handshape throughout all of your playing; without bending the wrist. The back palm of the left hand should be in line with the forearm. The index and middle finger be as relaxed as possible, letting a natural curve occur.

Shots

Pings: should be an inch from the bead

Shoulder: 3.5 inches from the bead.

Gock: an inch from the fulcrum.



Front Edge: Simply take the set position and move it to 12 o'clock.

Gut Edge: The left stick should overlap the right stick at 2 o'clock. This gives the sticks the same sound. The left arm will have to push out just a bit. The right arm will need to come back slightly.

Tenor Positions and Zones

Set Position:

- Sticks should rest over drums 1 & 2
- The crease between your thumb and index should be at a 45-degree angle (Pointing towards the center of your chest)
- Sticks slightly angled in and down
- Beads are placed right outside the center of the drum



Outside Drums:

- Beads move in a straight line path outwards
- WRIST DOESN'T BREAK FROM FOREARM!**
- Sticks are angled slightly to the outside
- Move from the elbow leaving the wrist and forearm unaltered

Spike (6") and Spook (8") Zones:

- Elbows pull backward towards the player



Outside drums:

- Inside hand should be lower on the head than the outside hand



Stick Cross:

- Sticks cross just in front of the fulcrum
- Happens when playing on two drums that are touching one another.



Wrist Cross:

- Forearms cross just past the wrist
- Leave enough room for the butt of the stick to pass your other hand
- Happens anytime you are crossing on drums that are not connected



Motion (Flow):

-X Axis (Left to Right) Move in a straight line from point A to B. This is primarily a Forearm motion allowing the from the wrist down to stay engaged

-Y Axis (Up and Down) What the hands are playing.

-Flow is a mature and consistent balance between X and Y axis, and is vital to quality tenor drumming

Scrape Zones:

- smallest distance from drum to drum
- 1.5 inches from the rim nearest the neighboring drum
- used to play scrapes with tighter/faster diddles

Bass

Playing Position

Start with your arms relaxed down at your side; be sure your mallets are parallel to your legs and not angled in toward your toes. Next, raise your arms up from the elbow ensuring your shoulders, chest, and arms remain fully relaxed. The forearms will remain parallel to the ground at all times. We won't always use a true 45-degree angle for the mallets, but we also will not play flat. There is some leeway with the angle to account for anatomical differences in the player to an extent. The goal is to achieve a natural product by attaining more physical comfort and reduced restriction by eliminating indirect tension.



Stroke

The bass drum stroke is exactly the same concept as matched grip on snare drum. The stroke, like snare and quad drumming, is initiated by breaking the wrist. Breaking at the wrist is more ergonomic and gives the player greater range of motion and more opportunity for velocity.

The head of the mallet moves first by engaging at the fulcrum and moving the wrist. The mallet head moves on a straight pathway with no circular motion. If the mallet at set position were a diagonal plane, the mallet should never leave that plane. There is slight lateral movement of the the forearm away from the drum that pivots at the elbow (i.e. The elbow moves little in relation to the body). This movement occurs naturally as the stroke is executed and helps to create velocity.

The stroke is described as “fast” and “through the drum.” The goal is not to have the loudest sound, but the fullest sound. The mallet should resonate as well as the entire shell of the drum, not just the drum head. This sound is achieved through a fast, relaxed stroke.

In the marching bass ensemble, relaxation is key. Relaxed approach to the drum by all members creates a uniform sound and increases the ability to flow as a bassline



Rim Clicks

The purpose of rim clicks is only to aid in timing, not to be heard as a color. We will approach all rim clicks at 6” unless otherwise stated.

Quad Knowledge

SMI Q

Chef

Apply these to any accented exercise

Up Down West In East In West Out East Out West Crossed East Crossed

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

Slow Fast Patterns

Use these around over exercise to separates X & Y axis (X= quad motion, Y = exercise)

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

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

8's Arounds

Mirror arounds on the left hand

Triangles Out

R... L... R...

Triangle In

R... L... R...

Across the Drums

R... L... R...

Z's

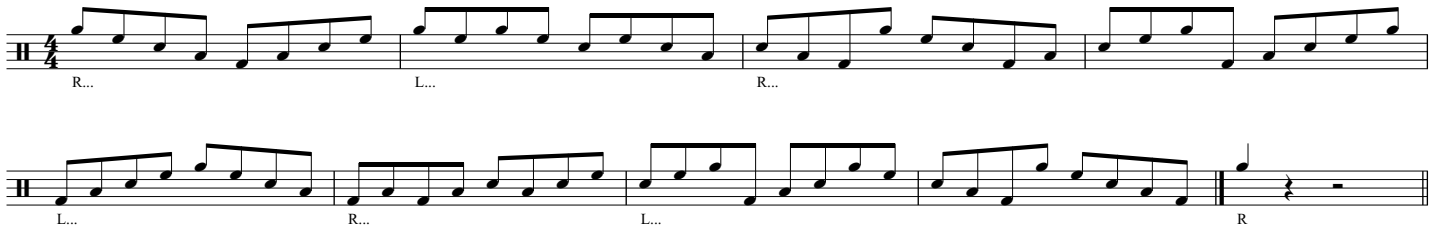
R... L... R...

Bass Knowledge

SMI Bass

Chef

Legatos



Musical notation for Legatos exercise, consisting of two staves. The first staff contains four measures of eighth-note runs, with the first, third, and fourth measures labeled 'R...' and the second measure labeled 'L...'. The second staff contains four measures of eighth-note runs, with the first, second, and third measures labeled 'L...' and the fourth measure labeled 'R'. The piece concludes with a double bar line and a final note.

Be able to play as:

8ths - 1's

16th - 2's

Sextuplet - 3's

32nds - 4's

Parrot



Musical notation for Parrot exercise, consisting of a single staff with five measures of eighth-note runs. The first four measures are marked with a double bar line at the end of each measure. The piece concludes with a double bar line and a final note.

Be able to play as:

-RH or LH

-Bottom to Top

Splitting Sextuplets



Musical notation for Splitting Sextuplets exercise, consisting of a single staff with six measures. The first four measures each contain a triplet of eighth notes, with a '3' above each group. The last two measures each contain a sextuplet of eighth notes, with a '6' above each group. The piece concludes with a double bar line and a final note.

Be able to play as:

-RH, LH, Or Alternating

-Apply any variation blow



Musical notation for Splitting Sextuplets exercise, consisting of a single staff with four measures of triplet eighth notes, each marked with a '3' above the group. The piece concludes with a double bar line and a final note.



Musical notation for Splitting Sextuplets exercise, consisting of a single staff with four measures. The first two measures contain triplet eighth notes (marked with '3'), and the last two measures contain sextuplet eighth notes (marked with '6'). The piece concludes with a double bar line and a final note.

2

39 40 41 42 43

Musical notation for measures 39-43. Measure 39: L L L L L L L L. Measure 40: L L L L L L L L. Measure 41: R R R R R R R R. Measure 42: L L L L L L L L. Measure 43: R R R R R R R R.

44 45 46 47 48

Musical notation for measures 44-48. Measure 44: L L L L L L L L. Measure 45: R R R R R R R R. Measure 46: R R R R R R R R (triplets). Measure 47: L L L L L L L L. Measure 48: L L L L L L L L (triplets).

C

50 51 52 53 54

Musical notation for measures 50-54. Measure 50: R R R R R R R R. Measure 51: R R R R R R R R (5ths). Measure 52: L L L L L L L L. Measure 53: L L L L L L L L (5ths). Measure 54: R R R R R R R R (5ths).

55 56 57

Musical notation for measures 55-57. Measure 55: L L L L L L L L. Measure 56: L L L L L L L L (5ths). Measure 57: R R R R R R R R (3rds).

58 59 60 61

Musical notation for measures 58-61. Measure 58: L L L L L L L L (3rds). Measure 59: R L L L L L L L. Measure 60: L R R R R R R R. Measure 61: R.

2

39 40 41 42 43

Musical notation for measures 39-43. Measure 39: L L L L L L L L. Measure 40: L L L L L L L L. Measure 41: R R R R R R R R. Measure 42: R R R R R R R R. Measure 43: L L L L L L L L.

44 45 46 47 48

Musical notation for measures 44-48. Measure 44: L L L L L L L L. Measure 45: R R R R R R R R. Measure 46: R R R R R R R R. Measure 47: L L L L L L L L. Measure 48: L L L L L L L L.

C

50 51 52 53 54

Musical notation for measures 50-54. Measure 50: R R R R R R R R. Measure 51: L L L L L L L L. Measure 52: L L L L L L L L. Measure 53: R R R R R R R R. Measure 54: R R R R R R R R.

55 56 57

Musical notation for measures 55-57. Measure 55: L L L L L L L L. Measure 56: L L L L L L L L. Measure 57: R R R R R R R R.

58 59 60 61

Musical notation for measures 58-61. Measure 58: L L L L L L L L. Measure 59: R L L L L L L L. Measure 60: L R R R R R R R. Measure 61: R.

Eighty Eight

JD Dunklee/Spencer Davis

Three Camps
♩ = 130+

1 2 3 4
5 6 7 8
9 10 11 12
13 14 15 16
17 18 19 20
21 22 23 24
A 26 27 28
29 30 31 32

mp *mf*

V.S.

B

34 35 36 37 38

ff R R R R R R R R L L L L L L L L R R R R R R R R R R R R R R R R L L L L L L L L R R R R R R R R

39 40 41 42 43

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

44 45 46 47 48

L L L L L L L L 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

C

50 51 52 53 54

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

55 56 57

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

58 59 60 61

L L L L L L L L L L L L L L *ff* L L L L L L L L L R R R R R R R R R

Snares

J.D. Dunklee

Loose

♩ = 104

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18

19 20 21

R

Tenors

J.D. Dunklee

Loose

$\text{♩} = 104$

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18

19 20 21

R

L

R

L

R

R

Basses

J.D. Dunklee

Loose

♩ = 104

2

1 2

R

3 4 5

L

6 7 8

9 10

11 12 13

14 15 16

L

17 18

19 20 21

R

K.W.H

JD Dunklee

SMI 2021

$\text{♩} = 126$

6 **f** 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 *Solo* 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46

A **B** **C** *Tutti* right hand on edge *p* *ff*

The score consists of 46 measures of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and frequent triplets. Fingerings are indicated by numbers 1-3 above notes. Dynamics range from forte (f) to fortissimo (ff). Section A (measures 20-22) and Section B (measures 28-30) are marked with boxed letters. Section C (measures 32-34) includes the instruction 'Tutti right hand on edge'. The piece concludes with a dynamic shift from piano (p) to fortissimo (ff) at measure 46.

K.W.H

JD Dunklee

SMI 2021

$\text{♩} = 126$

Hand drum score for K.W.H SMI 2021. The score is written on a single staff with a treble clef and a 3/4 time signature. The tempo is marked as 126 beats per minute. The score consists of 47 measures, divided into sections A, B, and C. Section A (measures 1-22) features a complex rhythmic pattern with many triplets and accents. Section B (measures 23-33) includes a 'Spank' instruction at measure 29 and continues with triplets and accents. Section C (measures 34-47) features a series of triplets and accents, ending with a dynamic change from *p* to *ff*. The score includes various rhythmic notations such as eighth notes, quarter notes, and rests, along with dynamic markings like *f* and *ff*.

1 2 3 4 5

6 *f* 7 8 9 10

11 12 13 14

15 16 17 18

A 20 21 22

23 24 25 26 27

B 29 *Spank* 30 31 **C** 33

34 35 36 37 38

39 40 41 42 43

44 45 46 47

p *ff*

K.W.H

JD Dunklee

SMI 2021

$\text{♩} = 126$

2 3 4 5

6 *f*

7 8

9 10 11 12

13 14 15 16

17 18 **A** 20 21

22 *p* 23 24 25 *f* 26 27

29 30 31

B *fff* *f*

the fattest knuckle shot ever

C 33 34 35 36

37 38 39 *ff* 40

41 42 43

V.S.

Tenors

Rolls

Spencer Davis

$\text{♩} = 160 +$

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19

20 21 22 23 24

B 26 27 28 29

30 31 32 33

C 35 36 37 38

v.s.

Paradox

Tempo ♩ = 180 +



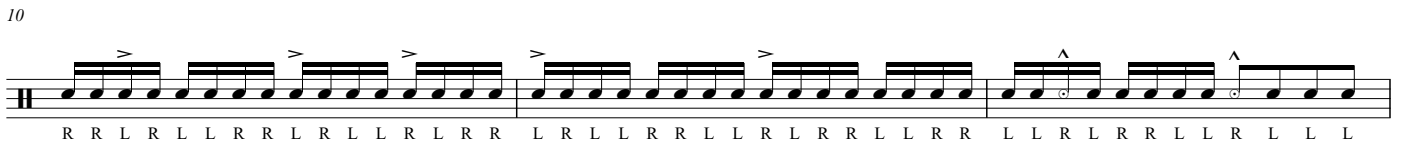
R R L R L L R L R L R L L R L L R R L L R L R R L R L R L L R L R L L R R L L R L R R L R R L L R L R R L R L R L L R L

6



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

10



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

A



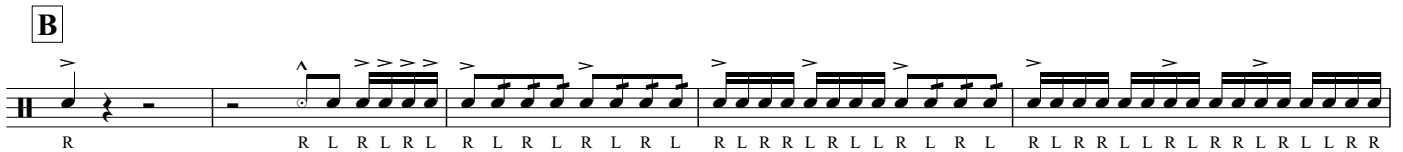
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17



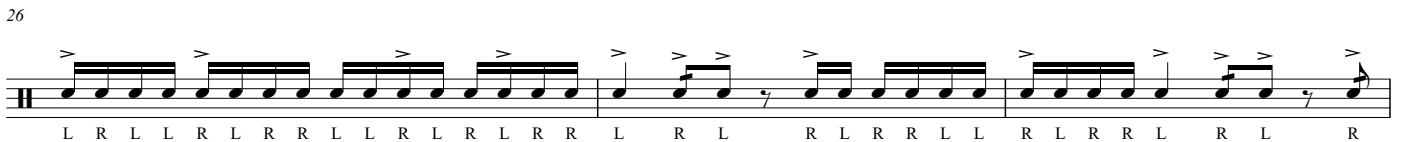
R L R R L L R L R R L L R R L R L R L L R R L L R R L R L L R R L R L L R L L R L L R R L

B



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

26



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

29



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

BassLine

C



Musical notation for section C, measures 1-37. The notation is on a single staff in treble clef with a common time signature. The melody consists of eighth and sixteenth notes, often grouped in pairs. Fingerings are indicated by numbers 1-5 and 'x' for natural harmonics. Rhythmic patterns are indicated by 'R' and 'L' below the notes.

R L R R R RLRLRLRL RLRLRLRLRL RRR RRR RRRRRR LRL RLRLRLRLRL RRR

38

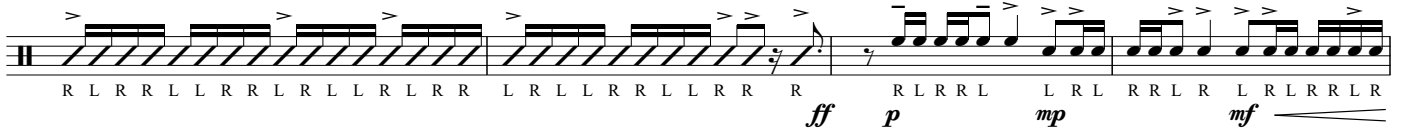
D



Musical notation for section D, measures 38-42. Similar to section C, it features eighth and sixteenth note patterns with rhythmic patterns 'R' and 'L' below.

RRR RRRRRR RL RLRLRLRLR R RLRLRLR RLRLRLR LRLRLRLRLRL

43



Musical notation for section D, measures 43-46. This section includes dynamics: *ff*, *p*, *mp*, and *mf*. The notation features more complex rhythmic patterns, including some with slurs and accents.

RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL
ff p mp mf

47

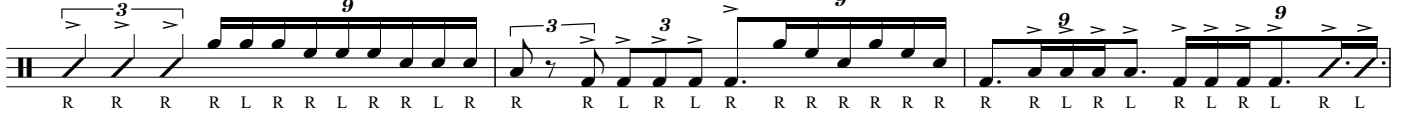
E



Musical notation for section E, measures 47-51. This section features a variety of rhythmic patterns, including triplets and sextuplets, with a *f* dynamic marking at the end.

LLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL
f

52



Musical notation for section E, measures 52-54. This section includes triplet and nonuplet (9) markings over groups of notes.

RRR RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL

55



Musical notation for section E, measures 55-58. This section includes sextuplet (6) markings and a 'Knuckle!' instruction with an accent (^) over the final notes.

RRR RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL
f Knuckle!

Paradox

Tempo ♩ = 180 +

HiHat Sizz - Suck Taps

ALL 1 2 3 4

9 A

12 34 4 3 2 1 4 34 12 13 24 1 2 3 1 2 3 1 4 3 2 4 3 2 4

15

1 2 3 1 2 3 4 3 2 4 3 2 14 23 14 2 3 4 2 3 4 2 3 2 1 3 2 1 3 2 3 4 2 3 4 2 13 24 13

B

13 24 13 24

29 C

2 Vis 3

13 24 13 24

D

4 3 2 1 4 2 3 4 1 2

E

Bell

123 123 4 123 123 123 4 123 123 4 123 123 123 4 1

4 *ff*