

# 2008 Imperial Percussion Theater Batterie Audition Packet

\*\*\*Cymbal audition information will be provided at the audition camps.  
Be prepared to demonstrate the following: command of crashes/sound effects, marching technique, control of body movement\*\*\*

Snares and Tenors should plan on bringing your own instrument **and carrier** (you may **also** bring a stand for your instrument if you desire). Note: Snares will be tilted!!!

All candidates should provide their own sticks and/or mallets!!

Please make sure you come **prepared** to play the following:

- 6-8-7
- Thirteen
- Double/Triple Beat
- TAG
- Stick Control
- West Coast Choppers
- Roll Sequence 1
- Roll Sequence 2
- Parasnizzles
- Audition Excerpt
- Ike Turner

Memorization is not required at the first camp but **is** recommended ASAP!!!

## Playing technique:

We will be using a technique that employs a weighted stroke with a full rebound. The grip is constructed by cradling the stick with the back three fingers, placing the thumb directly in line with the stick (like you're making a thumbprint), and finally closing the index finger around the stick with minimal pressure (do not allow the index finger to point, however). The fulcrum will primarily be felt between the thumb and middle finger. By cradling with the back three fingers the entire hand should move with the stick, resulting in a heavier, fuller sound without any extra effort from the player. For a more detailed explanation of this technique, please see the book *Green Beats* and refer to recent video footage of the Cavaliers and Santa Clara Vanguard. Bass drums will use the same technique as the snares and tenors. We will **not** utilize a gravity-rotation stroke with the bass drums. More detailed explanation of the technique will be given at the audition camps.

If you have any questions, e-mail me at: [kerickson@imperialpercussion.org](mailto:kerickson@imperialpercussion.org)

# 6-8-7

## SNARE:

## TENORS:

## BASS: 1x: unison (alternate measures between RH and LH) 2x: split

### VARIATION 1: in each measure, 1st group forte, 2nd group piano

### VARIATION 2: crescendo each measure (Basses decrescendo)

### VARIATION 3: decrescendo each measure (Basses crescendo)

**TENORS (VARIATION SPLITS):** alternate measures RH/LH as before

**VARIATION 1:**

Musical notation for Variation 1, consisting of two staves of music. The first staff has a 4/4 time signature and a 7/8 time signature. The second staff has a 6/8 time signature and a 4/4 time signature. Dynamics include *f* and *p*.

**VARIATION 2:**

Musical notation for Variation 2, consisting of two staves of music. The first staff has a 4/4 time signature and a 7/8 time signature. The second staff has a 6/8 time signature and a 4/4 time signature. Dynamics include *p* and *f*. Includes a double bar line with a fermata.

**VARIATION 3:**

Musical notation for Variation 3, consisting of two staves of music. The first staff has a 4/4 time signature and a 7/8 time signature. The second staff has a 6/8 time signature and a 4/4 time signature. Dynamics include *f* and *p*. Includes a double bar line with a fermata.

**BASS DRUM EMBELLISHMENTS:**

16th Notes: *sim.*

16th Note Triplets: *sim*

32nd Notes: *sim.*



# THIRTEEN

2

Musical notation for the first system, consisting of three staves. The top staff has a treble clef and contains a rhythmic pattern of eighth notes with accents. The middle staff has a treble clef and contains a similar rhythmic pattern with accents. The bottom staff has a bass clef and contains a rhythmic pattern of eighth notes with accents. Below the staves are two lines of rhythmic notation: the first line is 'L R | R | r | r | L R | R | r | r | L' and the second line is 'R | r | R r | r | R | R | r | R | r | R | r | R | R | r'.

Musical notation for the second system, consisting of three staves. The top staff has a treble clef and contains a rhythmic pattern of eighth notes with accents. The middle staff has a treble clef and contains a similar rhythmic pattern with accents. The bottom staff has a bass clef and contains a rhythmic pattern of eighth notes with accents, including a triplet marked with a '3'. Below the staves are three lines of rhythmic notation: the first line is 'R | r | R | r | R | R | r | R | R | r | R | r | R | R | R |', the second line is 'L | L | L | L | L | L | L | L | L | L | L | L | L | L | L |', and the third line is 'R | r | R | L | R | L | r | L | R | L | R | L | R | R | L |'.

Musical notation for the third system, consisting of three staves. The top staff has a treble clef and contains a rhythmic pattern of eighth notes with accents. The middle staff has a treble clef and contains a similar rhythmic pattern with accents. The bottom staff has a bass clef and contains a rhythmic pattern of eighth notes with accents, including a triplet marked with a '3'. Below the staves are three lines of rhythmic notation: the first line is 'R | r | R | R | R | r | R | r | R | R | r | R | R | R | r |', the second line is 'R | r | R | R | R | r | L | L | R | r | R | r | R | r | L | L |', and the third line is 'R | RR | RR | RR | RR | RR | R | RR | RR | RR | RR | R | RR | RR | RR | RR | RR | R'.

(w/LH 8th-note clicks throughout)

THIRTEEN

3

First system of musical notation for 'THIRTEEN 3'. It consists of three staves. The top staff has a treble clef and a 3/4 time signature. The middle staff has a bass clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The notation includes eighth notes, slurs, and accents. Below the staves are letters 'R' and 'L' indicating fingerings.

Second system of musical notation for 'THIRTEEN 3'. It consists of three staves. The top staff has a treble clef and a 3/4 time signature. The middle staff has a bass clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The notation includes eighth notes, slurs, and accents. Below the staves are letters 'R' and 'L' indicating fingerings.

Third system of musical notation for 'THIRTEEN 3'. It consists of three staves. The top staff has a treble clef and a 4/4 time signature. The middle staff has a bass clef and a 4/4 time signature. The bottom staff has a bass clef and a 4/4 time signature. The notation includes eighth notes, slurs, accents, and triplets. Below the staves are letters 'R' and 'L' indicating fingerings.

# THIRTEEN

4

The first system of music consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing a sequence of eighth notes with accents (v) and fingerings: R r r R, r r r R, L | L | L | L | L. The middle staff is a bass clef with a 4/4 time signature, containing a sequence of eighth notes with accents (v) and fingerings: r R r r, R r R r, L | L | L | L | L. The bottom staff is a bass clef with a 4/4 time signature, containing sixteenth-note triplets with a '6' above them, and fingerings: R r r R, r r r R, L | L | L | L | L.

The second system of music consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing a sequence of eighth notes with accents (v) and fingerings: r R r r, R r R r, L | L | L | L | L. The middle staff is a bass clef with a 4/4 time signature, containing a sequence of eighth notes with accents (v) and fingerings: r r R r, r r R R, r | L | L | L | L | L. The bottom staff is a bass clef with a 4/4 time signature, containing sixteenth-note triplets with a '6' above them, and fingerings: R r r R, r r r R, L | L | L | L | L.

The third system of music consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing a sequence of eighth notes with accents (v) and fingerings: r r R r, r r R R, r | L | L | L | L | L. The middle staff is a bass clef with a 4/4 time signature, containing a sequence of eighth notes with accents (v) and fingerings: R r r R, r r r R, r | L | L | L | L | L. The bottom staff is a bass clef with a 4/4 time signature, containing sixteenth-note triplets with a '6' above them, and fingerings: R r r R, r r r R, L | L | L | L | L.

THIRTEEN

5

The musical score consists of three staves. The first staff contains rhythmic notation with accents (v) and fingerings: R r r L | l | l R r r L | l | l R r L | l. The second staff contains rhythmic notation with accents (v) and fingerings: R r R r r L | l | l l | l R r R | l L r. The third staff contains sixteenth-note runs with accents (v) and fingerings: 6 6 6 6 6 6, followed by L L and R. The score is divided into two measures by a double bar line.



# TAG

Kevin Erickson

1x - buzz rolls, 2x - as written

12/8

R R R R | R R R R | R R R R | R R R R |

R R R R | L R R R | L R R R | L R R R |

R L R L | L R L R | L R L R | L R L R |

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 |

R R R R | L R R R | L R R R | L R R R |

R L R L | L R L R | L R L R | L R L R |

R L R L | R L R L | R L R L | R L R L |

\* - Additional embellishments include: stutters, tap-drag, drags, tap-rolls, & tap-buzz rolls

# DOUBLE/TRIPLE BEAT

## SNARE:

R... L... R... LLRRLRR  
 L... R... L... RRLLRLL

R... L... R... LLLRRLLRRR R  
 L... R... L... RRLLLRLL

## TENORS:

R... L... R... LLRRLRR

L... R... L... RRLLRLL

R... L... R... LLRRLRR

L... R... L... RRLLLRLL R

## BASS:

# WEST COAST CHOPPERS

**SNARE**  $\frac{12}{8}$   
**TENORS**  $\frac{12}{8}$   
**BASS**  $\frac{12}{8}$

R r r L r r | R r r L r r | R r r L r r | R r r L r r | R r r L r r | R r r L r r | R r r L r r | R r r L r r |

R r r L r r | R r r L r r | R r r L r r | R r r L r r | RR || r LL r | RR || r LL r | R r r L r r | RR || r LL r | RR || r LL r |

R r r R r r | R r r R r r | R r r R r r | R r r R r r | RR || r RR || r RR || r RR || r

R r r L r r | R r r L r r | RR || r LRR || r LRR || r L | L r r R R r r L L r r R

R r r L r r | R r r L r r | RR || r LRR || r LRR || r L | L r r R R r r L L r r R

R r r R r r | R r r R r r | RR || r LRR || r LRR || r L | R r r L r r L R r r L

R r r r r r | R r r r r r | R r r r r r | R r r r r r | R

R r r r r r | R r r r r r | R r r r r r | R r r r r r | R

r r r r | R

# ROLL SEQUENCE 1



## ROLL SEQUENCE 2



# Audition Excerpt 1

♩ = 168

5

Snare Drums

Tenor Drums

Bass Drums

*f* *mf* *f* *mf*

(skank)

7

9

SD

Quads

BD's

*f* *mf* *f* *mf* *f* *mf*

13

SD

Quads

BD's

*mf* *f* *ff* *mf* *f* *ff*

split

16

SD

Quads

BD's

*ff* *mf* *f* *ff* *f* *p*

Audition Excerpt 1

20 24

SD

Quads

BD's

*f* *mf*

*mp* *mp*

SD

Quads

BD's

*mf* *mp* *f* *mp*

30 34

SD

Quads

BD's

*f* *mp* *ff* *mf* *f* *mp*

SD

Quads

BD's

*ff* *f* *ff* *f*

Audition Excerpt 1

3

39

SD  
R R L R L R || rr || rr || R R L R L R rr | r r | r r | R R L R r || rr || rr || R | R L r r | R L r r |

Quads  
R R L R L R r R L R L R r r | r r | R R L R r R L R r | R L R r | R L r r | R L r r |

BD's  
6 6 mp f ff

SD  
R | R | r r | R | R | r r || rr || rr || r | r | R R || rr |

Quads  
R | r | | R | r | | r | r | R | r | r | r | R | r | r | R | r | r |

BD's  
f mp f

47 (full-height diddies)

SD  
R || rr | R L R L L ff mp ff

Quads  
R | r | | R L R L L ff mp ff

BD's  
L R L R L R R R mf ff



# PARASCHNIZZLES

Kevin Erickson

♩ = 172

Snare Drums

Tenor Drums

Bass Drums

*f*

SD

Quads

BD's

*f*

SD

Quads

BD's

*f*

*mf* *ff* *mf*

SD

Quads

BD's

*ff* *f*

Paraschnizzles

2

SD  
Quads  
BD's

*f*

SD  
Quads  
BD's

*f*

SD  
Quads  
BD's

*f*

SD  
Quads  
BD's

*ff*



# IKE TURNER

Kevin Erickson

$\text{♩} = 132$


Snare Drums  $\text{H} \frac{15}{16}$   
Tenor Drums  $\text{H} \frac{15}{16}$   
Bass Drums  $\text{H} \frac{15}{16}$


SD's  $\text{H} \frac{4}{4}$   
Quads  $\text{H} \frac{4}{4}$   
BD's  $\text{H} \frac{4}{4}$


**A**

SD's  $\text{H} \frac{4}{4}$   
Quads  $\text{H} \frac{4}{4}$   
BD's  $\text{H} \frac{4}{4}$


**B**


SD's  15/16

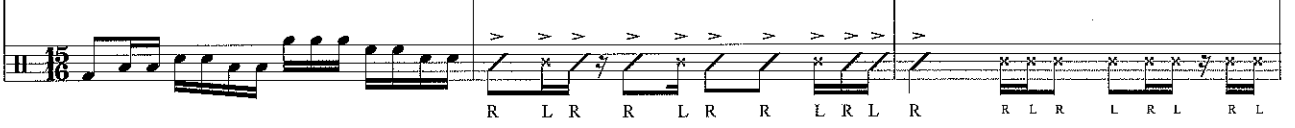
Quads  15/16

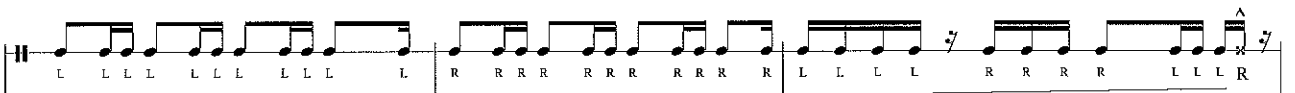
BD's  15/16


**C**


SD's  15/16 *mp*

Quads  15/16 *mp*

BD's  15/16

SD's  L L L L L L L L L L R R R R R R R R R R L L L L R

Quads  L L L L L L L L L L R R R R R R R R R R L L L L R

BD's 

SD's  
f  
Quads  
f  
BD's

SD's  
Quads  
BD's

**D**

SD's  
Quads  
BD's

**E**

*f p f*  
*f p f*  
*mp f*

5:3 5:3 6  
6

