BATTERY AUDITION & WARMUP PACKET

2015/2016

Hello and welcome to this year's edition of Pioneer Indoor!

After another successful season, two consecutive silver medals, and four consecutive finalist appearances, we look at the 2015/2016 season as one of continued growth and transition for the Pioneer Indoor ensemble.

This will be my sixth season working with the group, and I've witnessed consistent evolution in all facets of our ensemble, whether that be through improved methods for administration and organization, the development of a talented and committed staff, and, most importantly, the surge of talent and year-to-year improvement in our membership. This upcoming season promises to be no different – the talent improves every year, our staff improves every year, and it pushes those of us who have been here for so long to improve ourselves every year.

Audition day is exciting – while it is very busy and sometimes nerve-wracking, it sets the tone for our season, and allows us to see all of the phenomenal talent that wants to be a part of our ensemble. This day is full of difficult decisions, but it is also a day for teaching and learning. It is our hope that everyone who auditions for the ensemble receives an educational and worthwhile experience. If at any point you feel you need more information, feel free to speak personally with your section staff, with me, or with our director, Adam Hill.

As it pertains to auditions – please learn ALL of the pieces in this packet at the recommended tempos, and come to the audition "performance-ready." If you have questions on a piece of music in advance of the audition, please email me at battery@pioneerindoordrums.org. Depending on section, there will be a solo audition as well as a group evaluation. Specifics of technique can be explained further at the audition day, but please come prepared with a comfortable, standard technique – traditional grip for snares – that will serve as a sufficient starting point to be detailed further.

I am thrilled to be back for another year to work with the outstanding staff we have assembled and the outstanding members that we have year after year. We promise to make our very best effort to provide a setting that is educational, competitive, and worthwhile for you, the member.

Andrew Dittrich, Battery Caption Head

Philosophy & Approach

While the respective sections will play their own techniques and approach the instrument with their own nuances, we are seeking to build a consistent approach to playing that both develops the individual player, and best serves the battery ensemble sound and the overall vertical timing for the group as a whole.

As an ensemble, we are seeking a relaxed but aggressive approach. While that may sound paradoxical, it can be achieved with the understanding that we seek relaxed hands and minds, but players with a willingness to be aggressive and confident with time and technique.

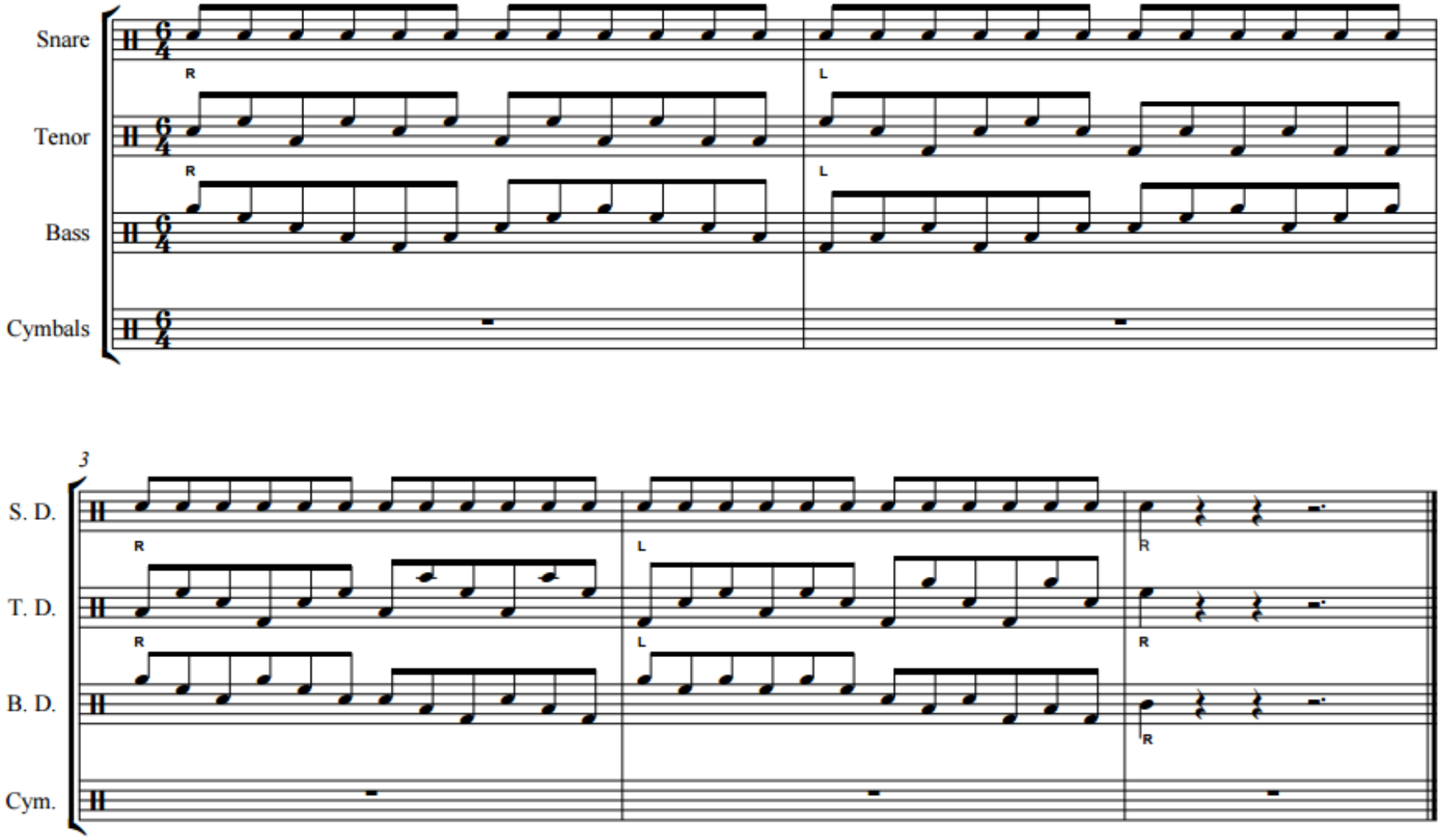
There are three key facets to this approach:

1. ***"Relaxation"** – We seek an approach to the drum that doesn't apply unnecessary muscle restriction, squeezing, or over-thought. This technique will allow for the most open and consistent sound, as well as the best applicability for the student outside of the indoor ensemble. A relaxed and natural approach will bring an open quality of sound while allowing for the speed and fast-twitch muscle manipulation required for advanced rudimental drumming.*
2. ***"Individual Achievement"** – Just based on listening to the sound of a top-flight battery, it could be assumed that listening and matching are the most important qualities, when in fact, the ability of each individual to produce quality sound, in time, with good technique will bring about the "clean" sound that we are pursuing. Awareness and listening are important qualities, but aggressive and accurate time, high quality of sound, and the correct technique are what achieves true cleanliness – and is repeatable by each player.*
3. ***"Awareness"** – While we don't want to be a solely "listen and match" drumline, it is important for players to remain musically aware – the sound of your own drum, your relationship to time, and the sound of the instruments around you – for the sake of remaining within the balance of the ensemble.*

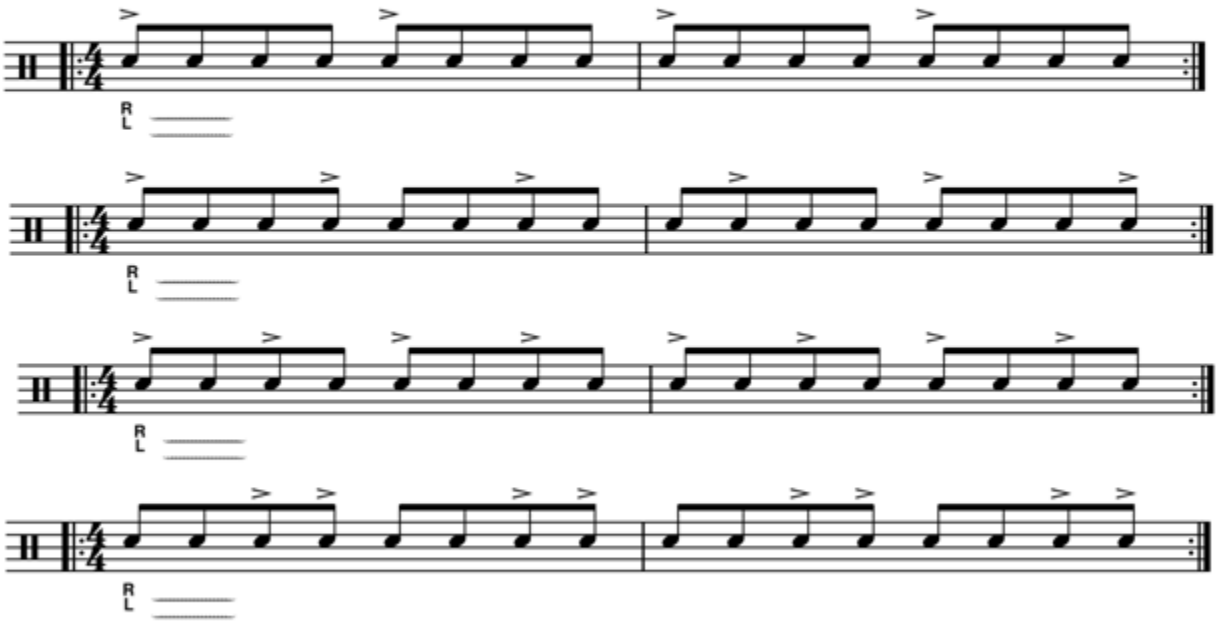
Recommended Tempos

- **8s** – 100-210 bpm
- **Accent-tap** – 100-160 bpm
- **Stick Control** – 90-180 bpm
- **Pats** – 100-220 bpm
- **Trip Rolls –** 124-200 bpm
- **Triplet Grid** – 104-160 bpm
- **Taps** – 86-100 bpm
- **Blenski's Challenge** – 144-176 bpm
- **Posh** – 100-112 bpm
- **Michi** – per rudiment demand, but between 116-132 bpm.

8s

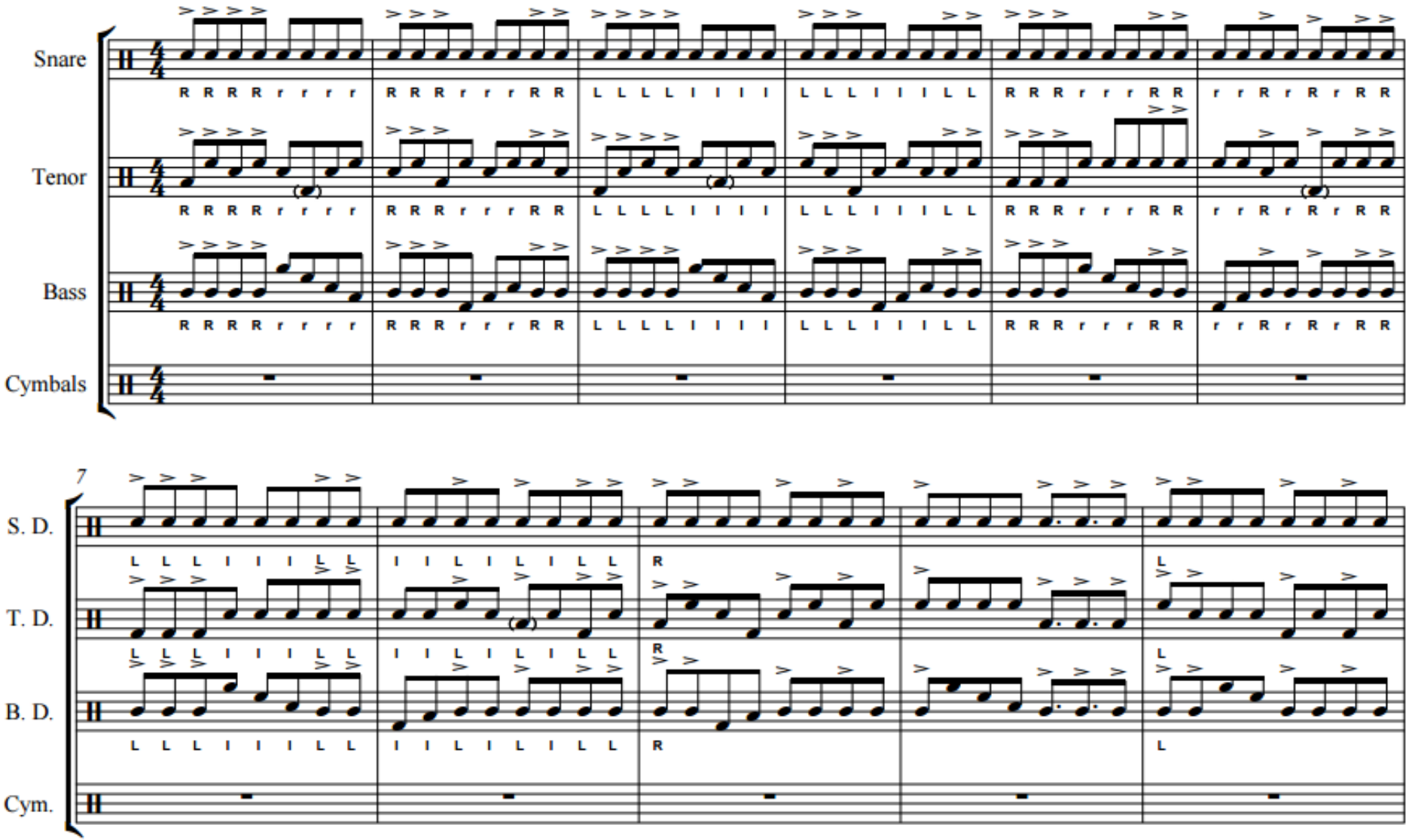


Accent Tap 101

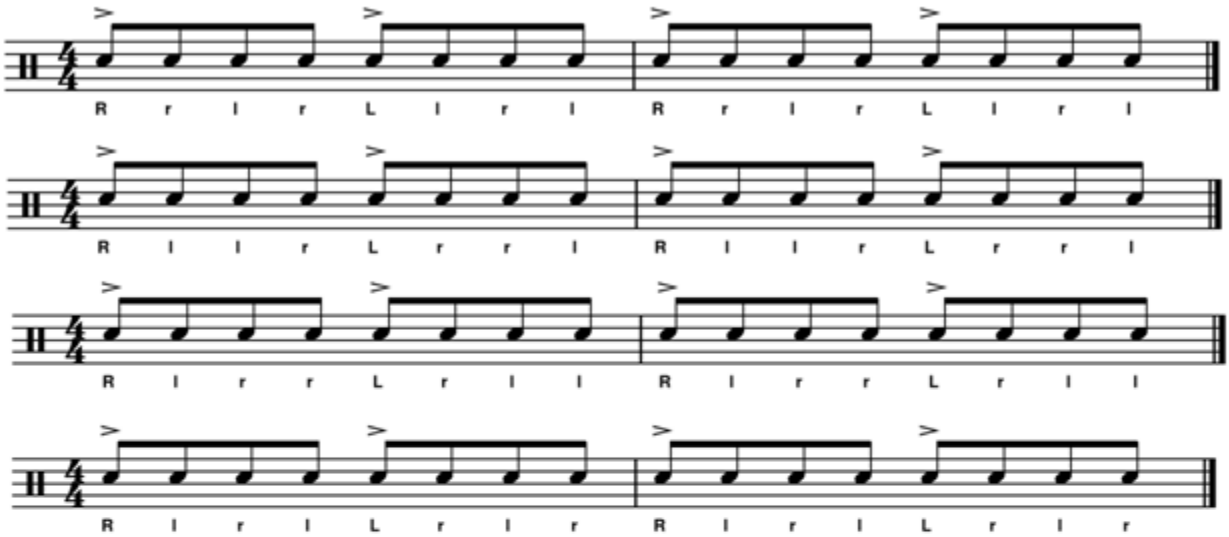


*Note: the last variation uses all stroke types – Full, Down, Tap, Up stroke

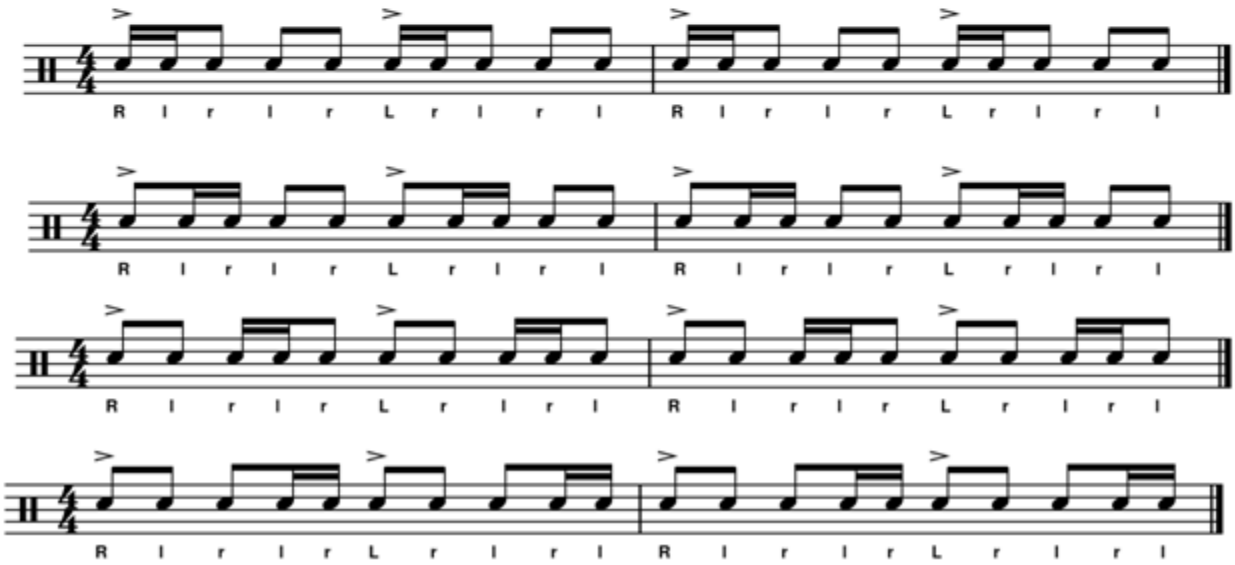
accent tap



8th Note Stick Control



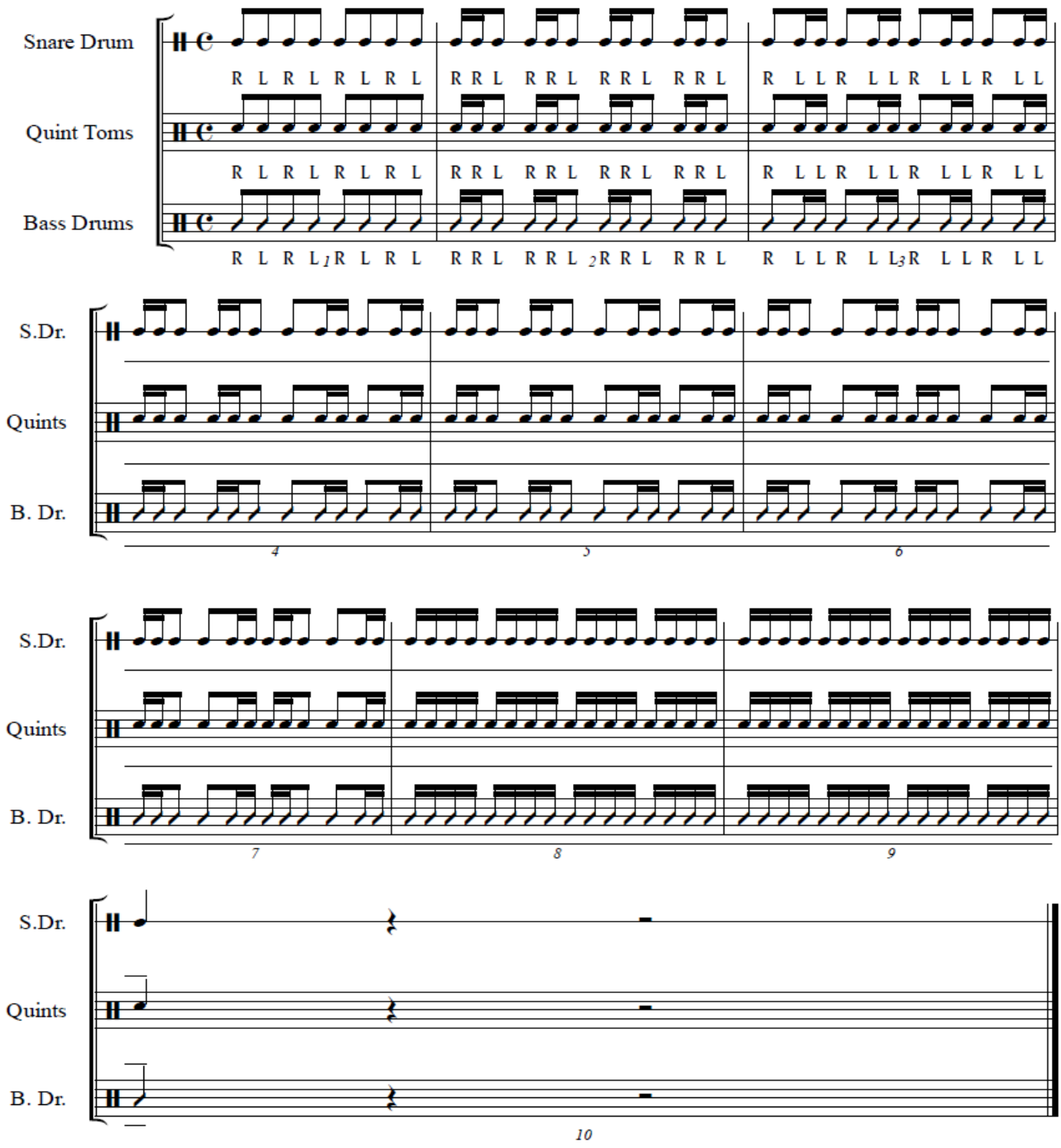
*Try and connect them all together. No pauses in between.



Score

Pats

Many



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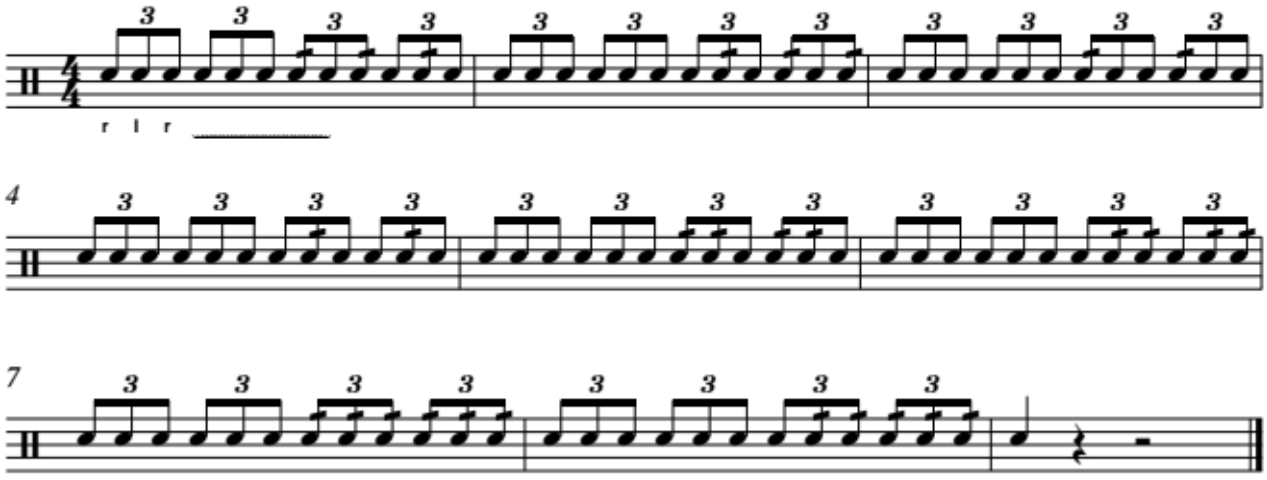
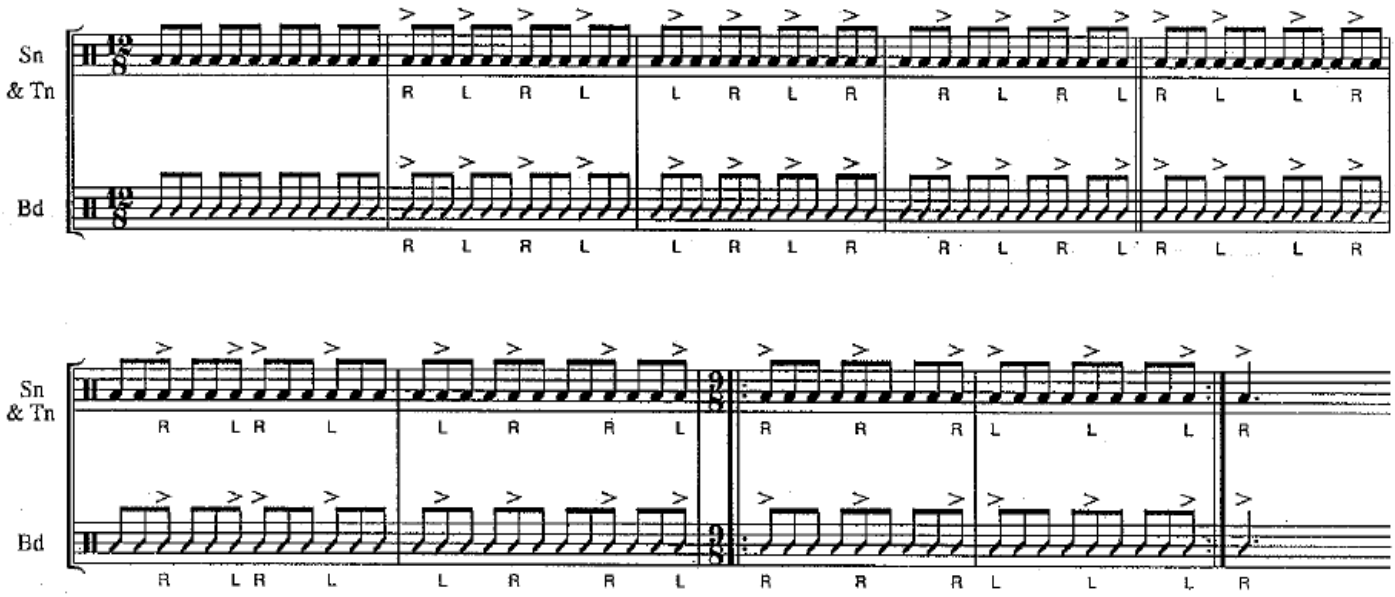
Trip Rolls



Triplet Accent Grid

♩. = 104, 112, 120, 128, 136, 144, 152, 160



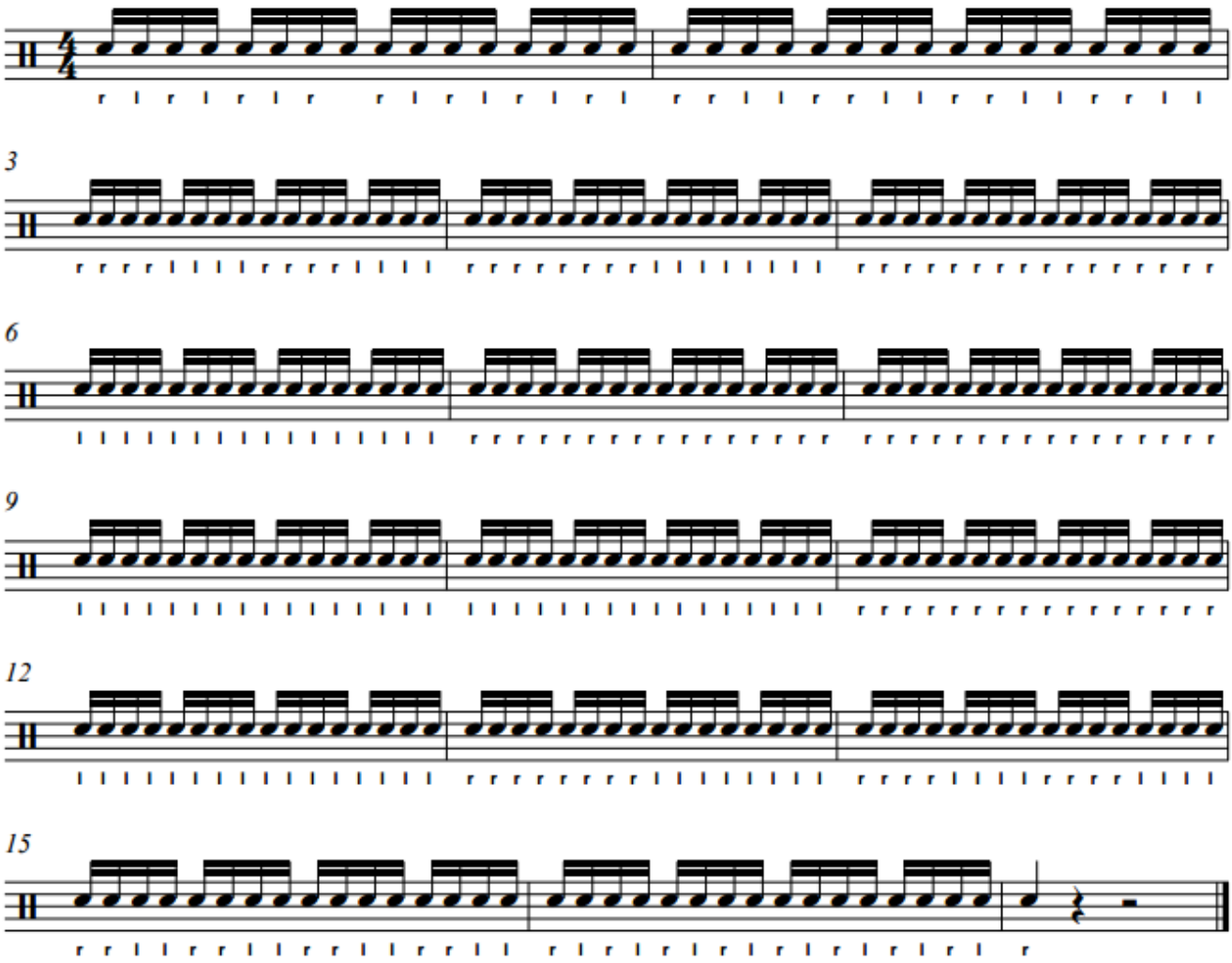
Variations:

1. Independence - Tacet Hand on downbeats, play the accent pattern
2. Left Hand Lead
3. Accent pattern backwards

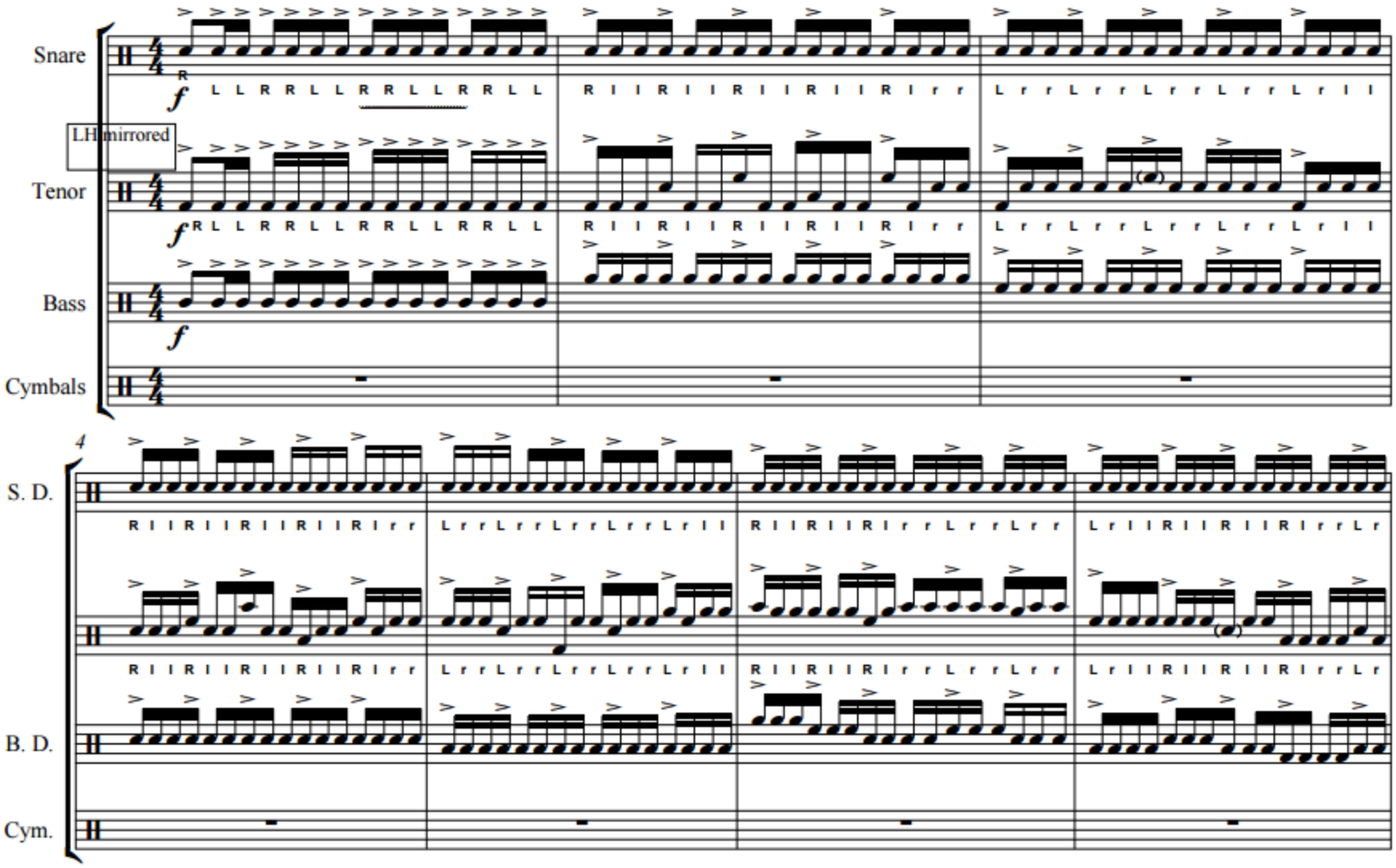
Rudimental Variations

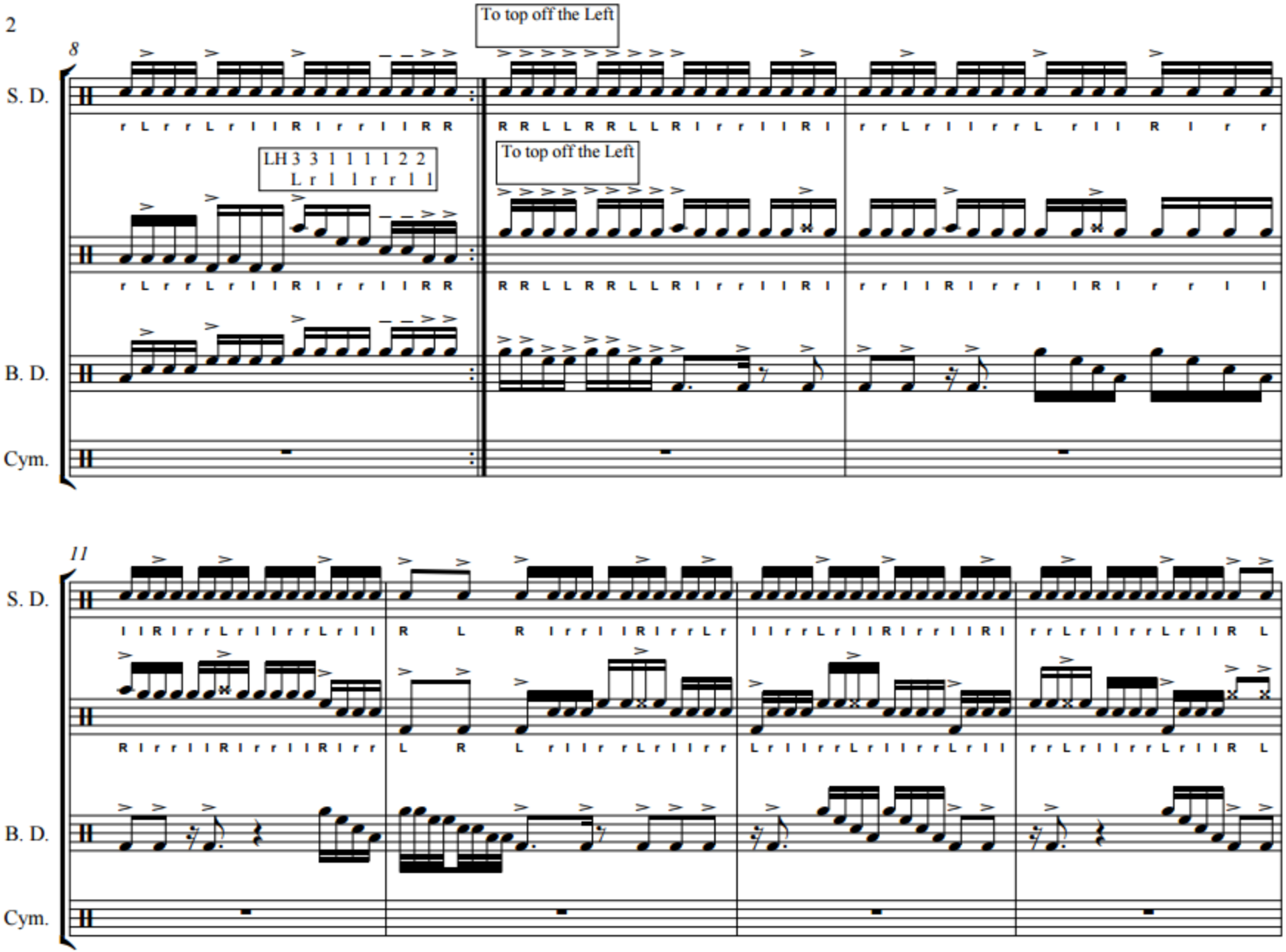
1. Accent downbeats/Move the Diddle
2. Diddle on downbeat/Move the Accent

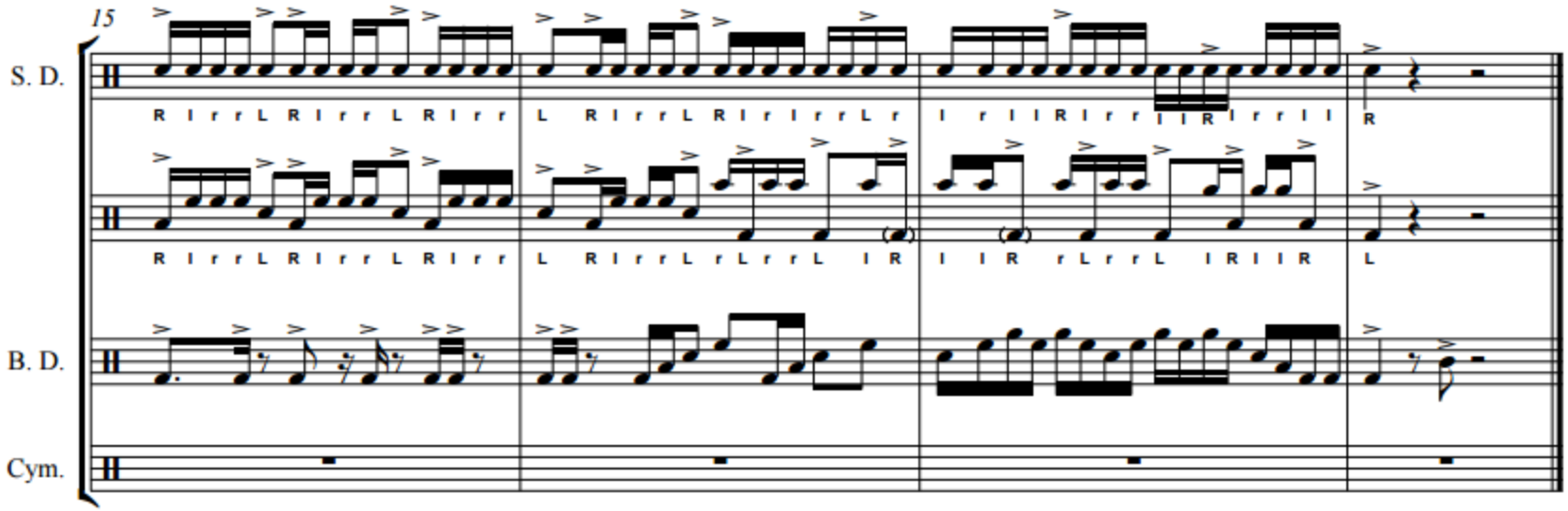
Taps



Blenksi's Challenge



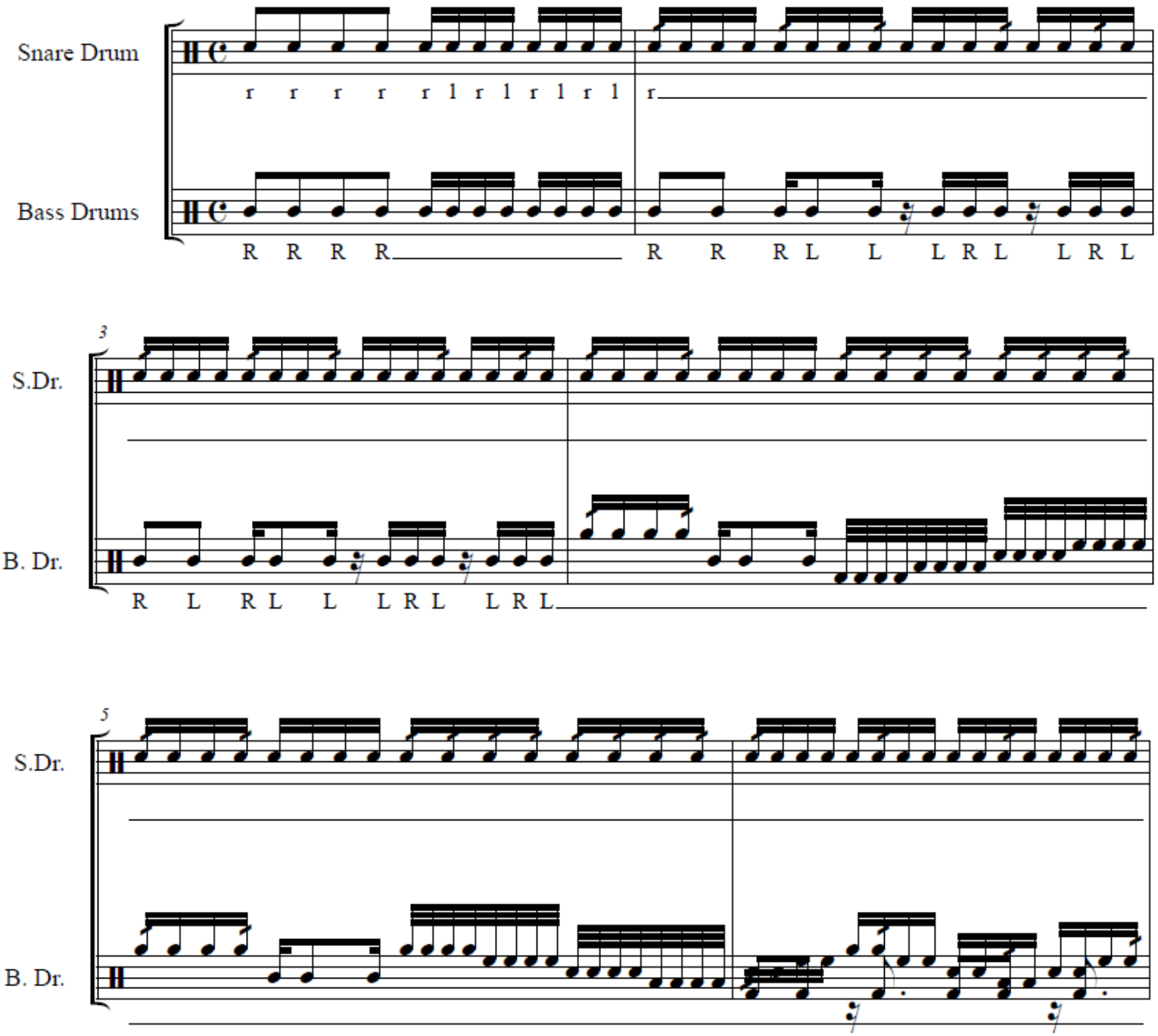

8
To top off the Left
S. D.
LH 3 3 1 1 1 1 2 2
L r l l r r l l
To top off the Left
B. D.
Cym.
11
S. D.
B. D.
Cym.

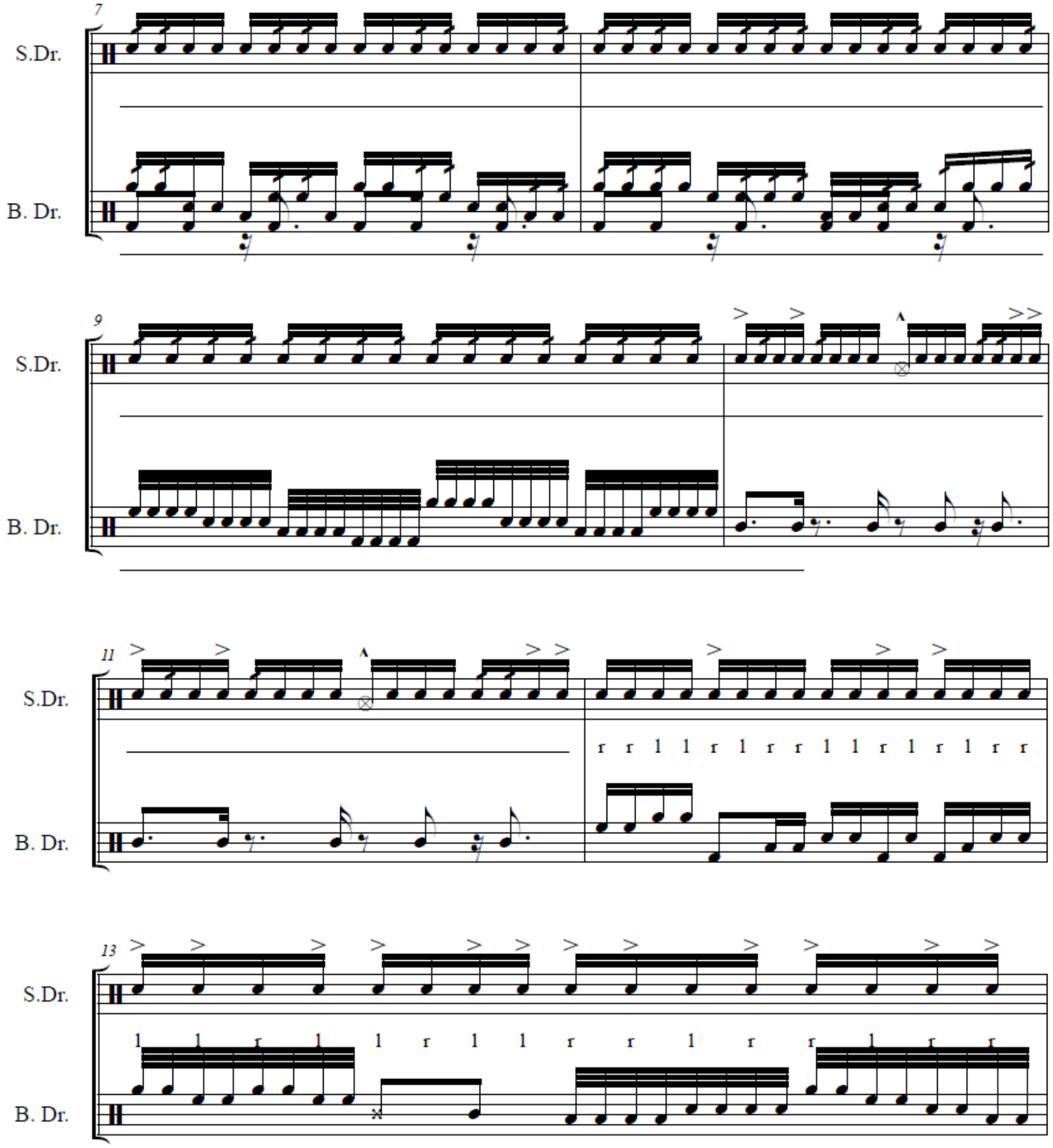

15
S. D.
B. D.
Cym.

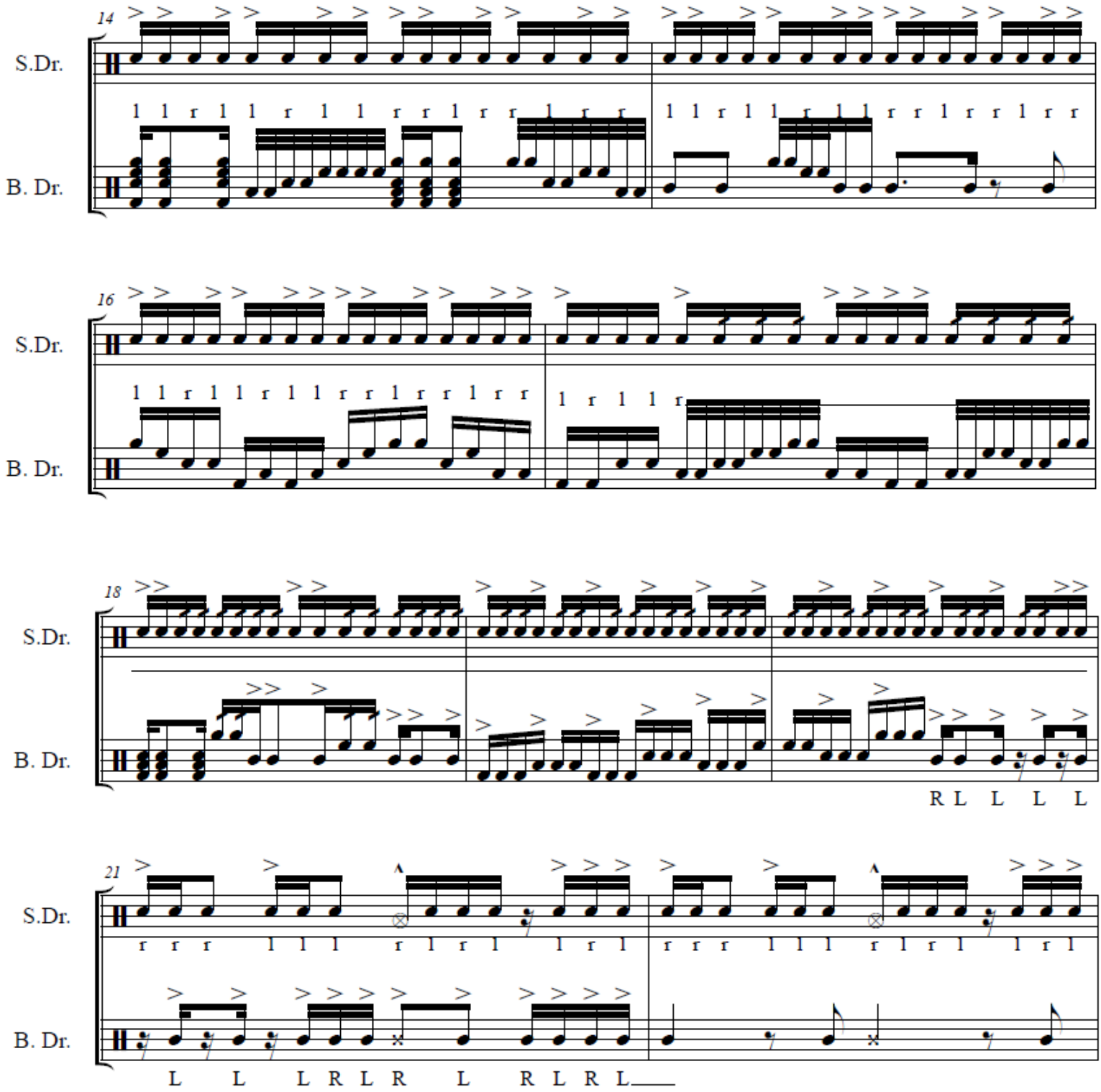
POSH

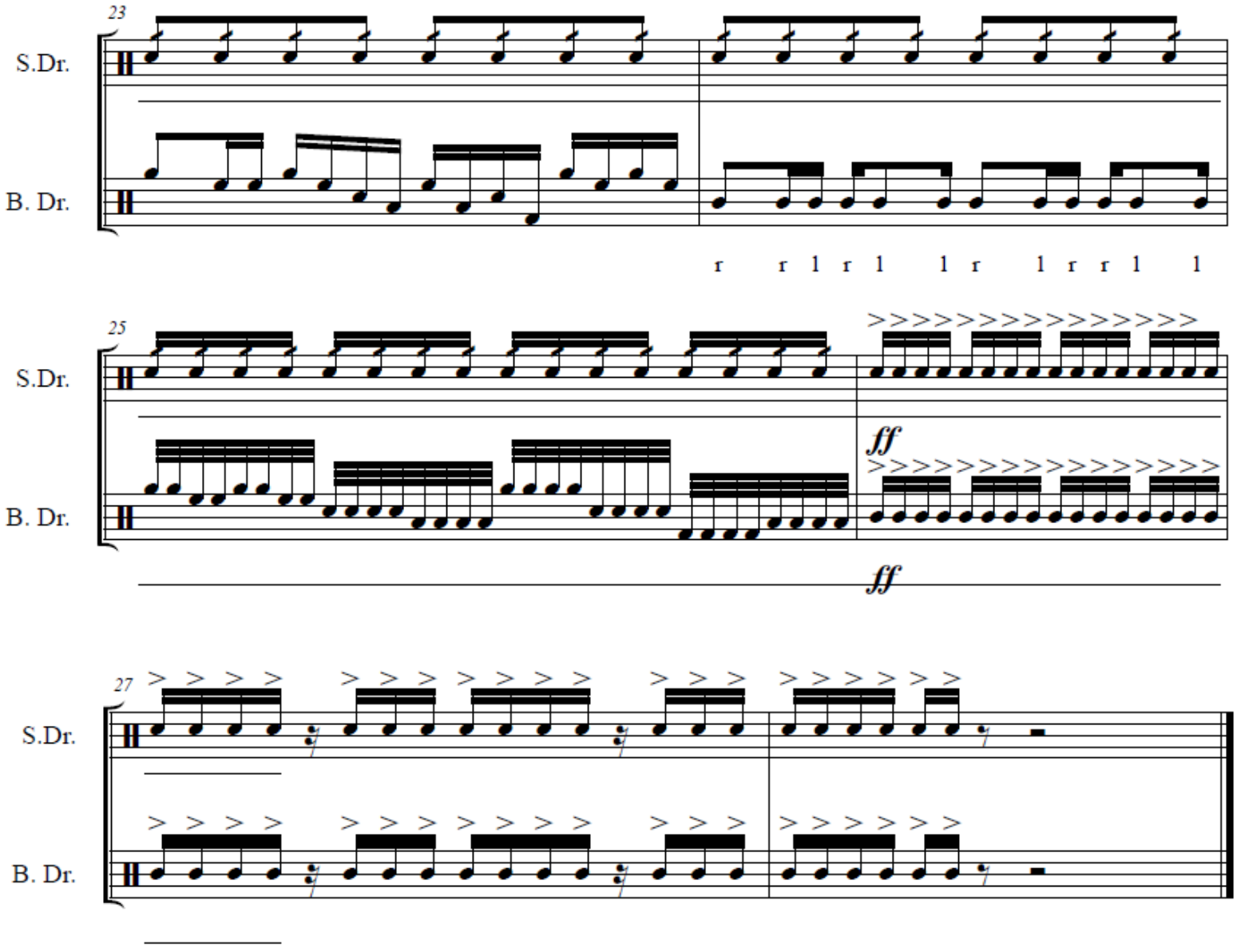
Score

ADH



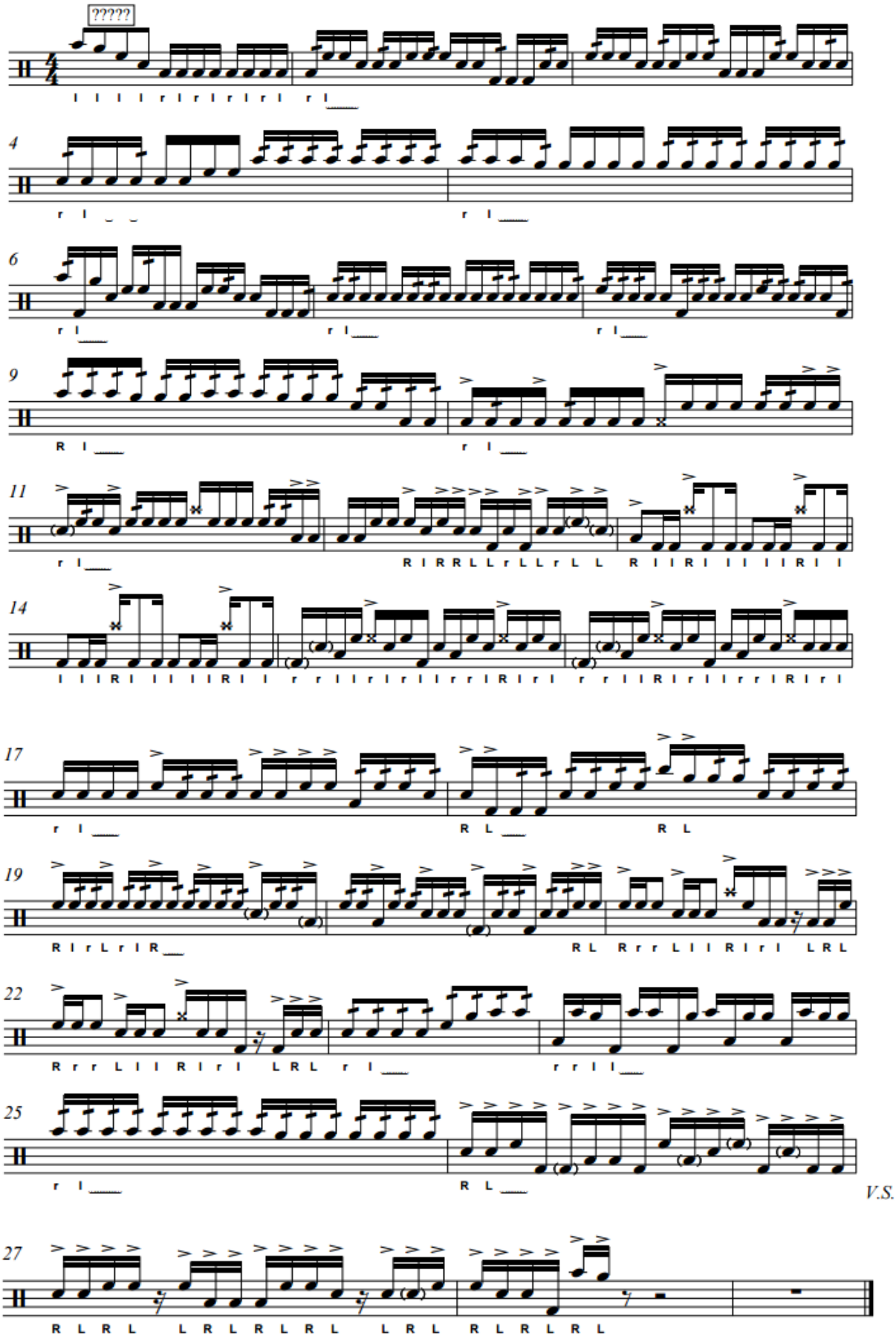

7
S.Dr.
B. Dr.
9
S.Dr.
B. Dr.
11
S.Dr.
B. Dr.
13
S.Dr.
B. Dr.


14
S.Dr.
B. Dr.
16
S.Dr.
B. Dr.
18
S.Dr.
B. Dr.
R L L L L
21
S.Dr.
B. Dr.
L L L R L R L R L R L


23
S.Dr.
B. Dr.
r r l r l l r l r r l l
25
S.Dr.
B. Dr.
ff
ff
27
S.Dr.
B. Dr.

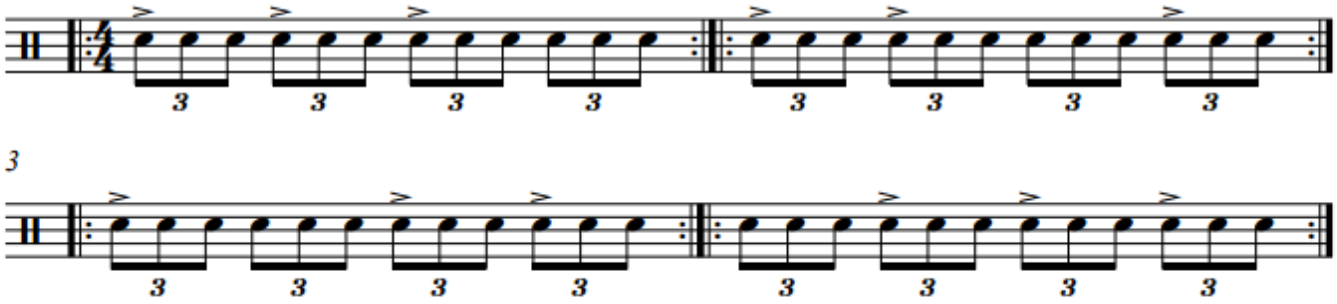
Posh

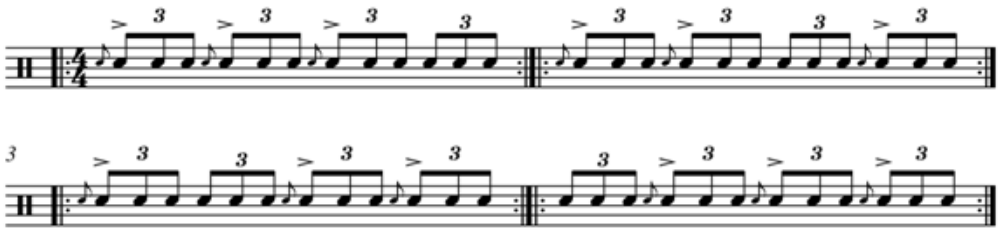
Tenor



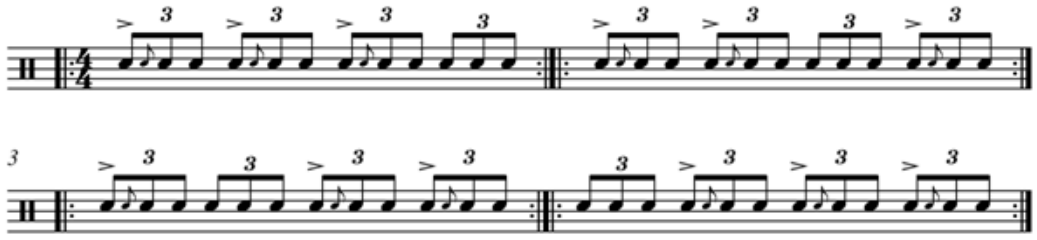
Michi

Snare

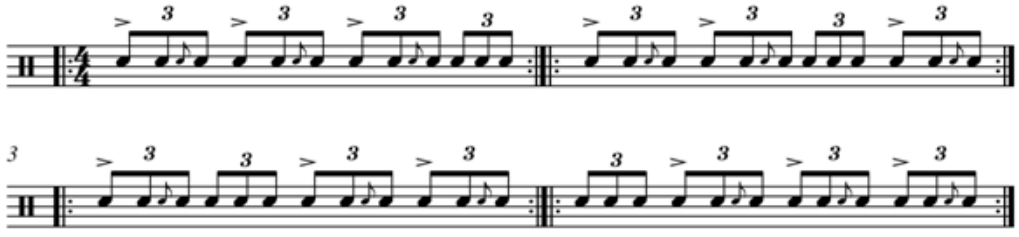




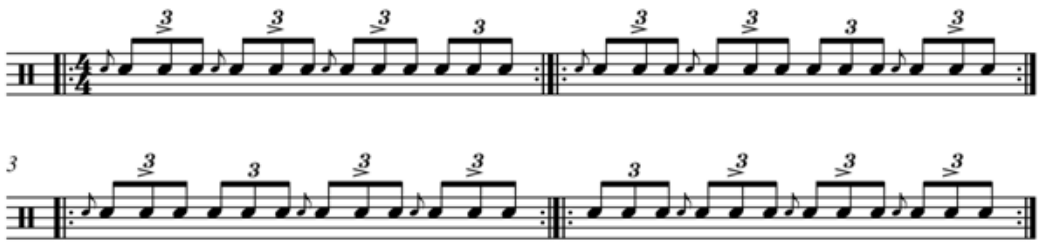
-You typically will start off gridding Flams or Diddles with Michi. Start with the first partial, repeat back to the top, moving the Flam or Diddle to the second partial. As seen below



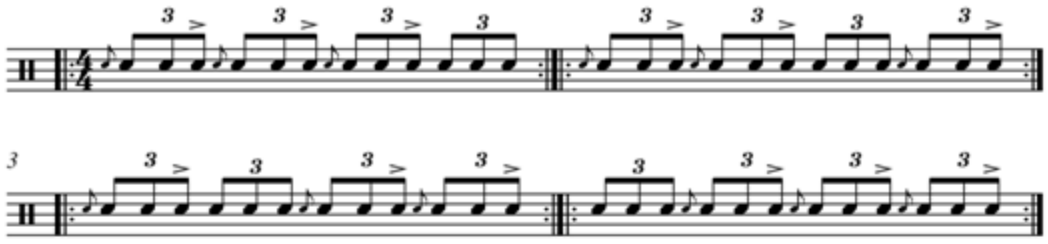
-3rd Partial



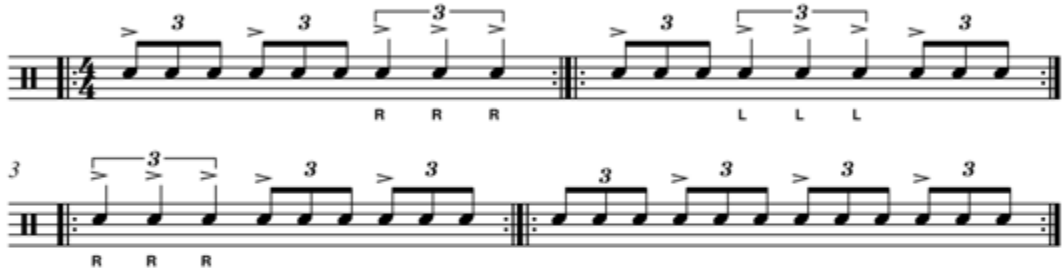
Or, move the accent



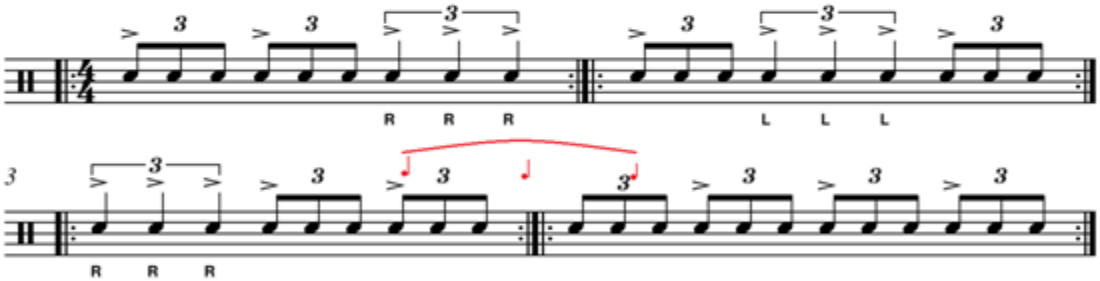
-Moving accent 3rd partial



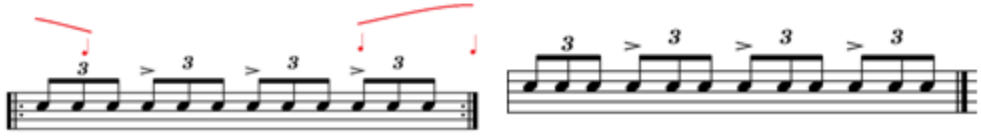
-You can also use rhythms, such as quarter note triplets, to fill in the 2 count space between each transition



-It gets tricky on the last two. The transition between the 3rd and 4thaccent pattern go over the barline. After repeating the 3rd accent pattern, the quarter note triplet for the 4th pattern starts on count 4 and continues through count 1



-Into the 4th accent pattern, the quarter note triplet still continues to fill in counts 4 and 1. On the repeat, finish it as written with accents on counts 2, 3, and 4.



*The "beginning" of the 4th accent pattern, starts on count 4 of the 3rd measure

*If you were to start ON the 4th bar, you would be starting on the 3rd partial of the first quarter note triplet, of the 4th pattern