



**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 & 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 with 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](mailto: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.*

# Pioneer Indoor Percussion

## *Cymbal Line 2016*



# Zildjian

*The following material is for all interested in becoming a member of Pioneer Indoor's Cymbal Line. By choosing to become a member of the cymbal line you are deciding to set sail on an epic journey!*

*Members of the cymbal line must be determined to possess an attitude and a physical strength unparalleled in other sections of the ensemble. As a cymbal player you are both a part of the audio/musical aspect of the show as well as an integral part within the visual portion.*

## **Sound Production**

The single most important aspect of cymbal playing is sound production. The visual effect the cymbal creates, while extremely important, is secondary. At the point of attack using a standard crash, the cymbals should NOT meet exactly together “edge to edge.” This will result in what is called an “air-pocket” which is a momentary vacuum that locks the cymbals together and kills most of the sound. To create a full crash, apply a ‘flam’ concept. At the instant of attack, the outer edges of the cymbals meet first, followed by the inner edges. Unlike an actual flam, there should be no audible “grace note.” Using this sound quality technique, the cymbals should resonate to their fullest quality.

### **Approach:**

Playing position will be explored from two planes: Horizontal (Position 2) and Vertical (Position 3 or Port). We will focus on the horizontal plane and slowly work in the vertical plane as the season progress.

From the horizontal playing position, the cymbals should be parallel to each other, right over left, but at a 45 degree angle from the ground at height of your sternum. The cymbals should be in line with the center of your body with the arms slightly extended, allowing the cymbals to be a comfortable distance away. The edges of the cymbals should be 1-2 inches apart.

Our basic crash will be “push crash”. To prepare for the crash, simply pull both elbows out until the outer edges of the cymbal are 1-2 inches part with the inner edges of the following the line of the arm creating a “V”. Next, push the outer edge of the top cymbal in the bottom cymbal. This is where the first crash or “grace note” happens. Continue to push the palm flat allow the top cymbal to make full contact with the bottom cymbal. To finish, pull the top cymbal back to set (1-2 inches apart) immediately following the crash.



## **Visual Applications**

The cymbal player is a big contributor to the overall visual program. Good posture is a necessity for playing and executing visuals well. The set position is to be the starting position (Position 1). Start by letting your arms hang down at your sides. Slightly bend your elbows and set your palms so that they are facing your thing. In this position, the cymbals must remain flat at all times. Look in a mirror to make sure you only see the edges of the cymbals facing forward. Keep the cymbals parallel to each other and approximately 2 inches from your sides. It is important to NEVER allow the cymbals to rest on your body. Keep your back straight, shoulders back and relaxed, and head up with your focus and weight slightly forward.

## **Flips**

For cymbal players, the most basic visual element is the quarter flip. To execute a “flip up” you must start with your cymbals at set position. A cymbal “flip” involves one simple rotation of the wrist: the thumb pushes back behind you and rotates the cymbal around to the front. Allow your arms to take a straight pathway up. Upon completion of the flip, you will be in playing position. A “flip down” is the exact reverse of the “flip up”. Practice these two elements slowly and work your way faster. We will work on whole and double flips as the season progress.

## **Physical Conditioning**

Playing cymbals is one of the most physically demanding assignments in the marching percussion ensemble. In order to perform comfortably, it is important to develop strength and flexibility in those muscles that are most frequently used. We will apply basic dance maneuvers in addition to our standard marching program to enhance and explore the visual elements of the cymbal line.

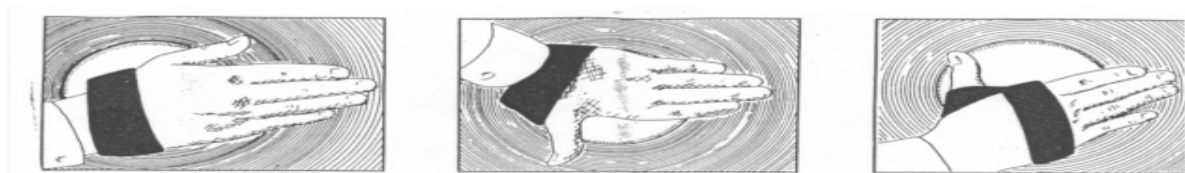
Please know that the journey to becoming a member of an amazing cymbal line is a tough and painful journey. This will not be easy. A commitment to at-home strengthening exercises is essential to your/our success. Help prevent muscle cramps, wrist sprains, tendonitis and other injuries by stretching and applying strength training to your preparations for rehearsals. Remember, while push-ups are an excellent way to develop cymbal strength, no exercise compares to actually holding and playing the cymbals for extended periods of time.

## **Grip**

Below is an example of the Garfield Grip. This is the grip we will utilize. Step 1: Hold the cymbals in a vertical position and put the entire hand through the strap up to the wrists.






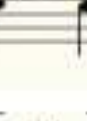



Step 2: Turn the hand so the palm is facing away from the pad of the cymbal.

Step 3: Rotate the entire hand downwards until the palm touches the pad of the cymbal. The straps should rest comfortably in the web of your hand between the thumb and forefinger.





## Cymbal Sounds, written notation, musical notation and description

<b>CRASH</b>	CR		Basic cymbal crash, attach with sustain.
<b>CRASH CHOKE</b>	CH		Crash, with muffling of the sustain immediately after.
<b>TAP</b>	TP		Cymbals at 90-degree against the body, hit left cymbal edge with the right cymbal. Cymbals should be muffled with arms during attack.
<b>TAP CHOKE</b>	TC		Same as Tap, but the attack is not muffled. The sustain is choked immediately following the initial attack (similar sound to crashing a cymbal and immediately choking the sound)
<b>SIZZLE</b>	SZ		Cymbals at 45 degrees in air and parallel to each other. Lightly attack the cymbals but keep them together as they sustain.
<b>SIZZLE CHOKE</b>	SC		Sizzle sustain, but you use your palm and fingers to squeeze the cymbal together, creating a hi-hat sound.
<b>SLIDE CHOKE</b>	PS		Same as Sizzle Choke, but you push the right cymbal out until inner edge is parallel to left cymbal outer edge on the sustain. Pull right cymbal in while slightly pushing left cymbal up to create a suction, creating a hi-hat sound.
<b>TBONE</b>	TB		Left cymbal at 45-degree in air. Right cymbal edge perpendicular to left cymbal knots.
<b>TING</b>	T		Cymbals at 90-degree angle in the air (at eye level), lightly tap right cymbal on left cymbal edge.
<b>HI-HAT</b>	HH		Basic Hi-hat sound, put both cymbals horizontal, slightly off-centered. Inner edge tucked into belly. Move outer edges up and down to produce sound. Squeeze bell to muffle sound
<b>ZING</b>	Z		Cymbals at 90-degree angle in the air (at eye level), left cymbal brushes edge against right cymbal body. Goes from the bell area to off of the cymbal completely.

## Cymbal Splits 16

SEQUENCE: CR, CH, SZ, TC



AB SPLIT: TP, HH, TB, T



GROOVE SPLIT



DUPLE SPLIT



TRIPLET SPLIT





## BBBBasic



## Blenski's Challenge

Musical score for Blenski's Challenge, measures 1-15. The score is written in treble clef, 4/4 time. Measures 1-4 are marked with a '4' at the beginning. Measures 5-8 are marked with an '8' at the beginning. Measures 9-12 are marked with a '9' at the beginning. Measures 13-15 are marked with a '13' at the beginning. The music features various note values, rests, and articulation marks (accents, slurs, and ties).

# POSH

4 counts RH move to table top counts 1-2/lock on 3

4 counts RH unload to cradle

4 counts RH reload to table top

4 counts RH unload to hammer

4 counts RH reload to table top/ switch hands on count 3/LH now at table top.

4 counts LH unload to cradle

4 counts LH reload to table top

4 counts LH unload to hammer

4 counts LH reload to table top/add down to side on 3

8 counts  flip up on 1/prep2. Down to table on 4,second measure

2 counts Both hands unload to cradle

2 counts Both hands reload to table top

2 counts Both hands unload to hammer

2 counts Both hands reload to table top

8 counts RH unload to cradle/pancake 3-4/pancake out 5-6/ pancake in 7-8

8 counts LH unload to cradle/pancake 3-4/pancake out 5-6/ pancake in 7-8

4 counts RH bucket dip

4 counts LH bucket dip

4 counts Both hands bucket dip

16 counts  (Add you own visuals.)

Ending: 