

Welcome!

Dear Prospective Member,

Thank you for your interest in the 2022 Genesis Percussion Program, and congratulations on taking the first step toward becoming a member of Genesis!

The purpose of this audition packet is to provide you with the necessary materials to build a solid marching percussion foundation and improve yourself as a musician. These materials serve as a reference tool to all levels of players, from beginner to expert.

Our ultimate goal as a staff is to educate and motivate the membership, in order to allow for immaculate performances. To reach this level of achievement takes an enormous amount of talent, dedication, and mental fortitude. We are looking for performers who possess these qualities and whose norm is to go beyond what is expected.

Ask questions! The best way to get the most out of any audition experience is to ask questions and get clarification. We want to teach as much as you want to learn.

Have Fun! While this is an audition, ultimately we want to see you succeed and play your best, so relax; we're rooting for you!

Best of Luck!

~Your 2022 Genesis Battery Staff~

Audition Experience

Materials

- Pencil/ Notebook: to take notes on what is expected, and how to improve ●
- Sticks: Preferably Pro-mark Brand marching drum sticks
- Practice Pad/ Stand: so you may stand, mark time, and demonstrate performance posture when not on a drum
- Instrument of choice: Snare/ Tenor/ Bass, with stand if possible. More instruments, means more playing, and more teaching, so feel free to bring your own equipment but it is not required!
- Audition Packet: Memorized
- Knee Pads: these are a standard piece of equipment you will need for any indoor visual program

Purpose/ Expectations

- The purpose of the audition process is to both evaluate your current abilities, while also educating you on how to improve.
 - You will be evaluated on the following:
 - Preparation
 - Rhythmic Accuracy
 - Timing
 - Sound Quality
 - Touch/Flow
 - Presentation / Technique
 - Overall Musicianship

Process

- Sectional Audition: We will spend most of our time in sectional environments discussing technique and working on exercises to see how well you're able to respond and adapt. Mature and prepared performers will demonstrate the ability to take in information and correct individual skillsets (i.e. technique, rhythm, sound quality, etc.).
- Individual Audition: All individual auditions will consist of excerpts from the audition packet as well as a 1-2 minute solo (snare and tenors only). This should showcase your strengths as a player and overall musicianship.
- Visual Audition: We will spend a portion of our time exploring your visual skillset and will evaluate your technique and ability to learn quickly.

Approach

Posture

- Heels, hips, and shoulders are aligned- standing straight, with feet correctly positioned.
- Head is held up with eyes focused straight ahead.
- Shoulders are relaxed. Spine is extended. **Project Confidence.**
- Facial expression should project confidence and focus.

Technique

- Grip: Your hand should always be soft and relaxed, allowing the stick, head, and drum to resonate as much as possible. Tension will lead to inefficiency and poor sound quality. The stick should almost always rebound directly to the following dynamic level. The back fingers should act as shock absorbers and should stay engaged throughout all stroke types.
 - As a rule of thumb our priorities in terms of technique are **efficiency, resonance, and consistency of grip.**
 - Less variables in technique= Less variables in sounds/ rhythms
- Stroke Types:
 - Legato: the stick will begin and end at the same level.
 - Down Stroke: the stick will begin higher than it ends (making sure to still rebound up to the ending level- off of the drum head).
 - Up Stroke: the stick will begin lower than it ends. This often involves a bit more wrist work than other strokes.
- Motion:
 - Every stroke will begin with the beat, and breaking the wrist ○ The wrist will be used as the “motor” for all stroke types, although not exclusively
 - Our approach consists of a combination of velocity and weight. ▪ Depending on stroke type and tempo, the ratio of these two elements will vary- *keeping in mind our priorities of technique.*
 - Usually; more weight for open figures, and more velocity for dense figures
 - Priorities of motion include **sound quality** and **aesthetic clarity**
 - Note: Discussions will go into more detail throughout auditions

Dynamics

We use a numbered height system.

1" or pp should be from tacet position.

Beads as close to drum head without touching and
2 fingers from the rim

3" or p will be our main tap height.

This will be at 0 degrees or flat to our playing surface

6" or mp will be our tenuto height.

This will be the opposite angle of tacet position.

9" or mf will be some of our accent heights

The stick will be at a 45-degree angle

12" or f will be some of our accent heights

The stick will be straight up and down or at a 90-degree angle

15" or ff will be our big impact notes

The stick will be straight up and down or 90-degrees with more arm

Listening

- Level I: Listening to your own sound production and adhering to proper rhythmic, timing and musical standards.
 - This should be a priority during personal practice time, rehearsal is meant to combine each individual's perfected achievements and improve ensemble balance
- Level II: Listening to your sub section- focusing on clarity and timing, continuing to adhere to musical standards
- Level III: Listening to your section, focusing on pulse control, clarity, and balance
- Level IV: Listening to the ensemble, understanding your role from a pulse control and balance perspective

Mental Approach

- How you think, will determine how you act.
 - Finding the proper headspace to achieve greatness is instrumental in achieving consistency.
 - Self-talk is one way to start engaging in this idea
 - For example, if you expect yourself to be great, you are more likely to take the actions necessary to be great. However if you expect yourself to fall short, you will not hold yourself to the proper standards.
 - In other words, "you are what you expect to be."
- Emotional Intelligence, or your ability to control your emotions, is directly tied to your mental headspace, and therefore, your actions.

- By improving your emotional intelligence, you will be able to better control your thoughts, and therefore perform more consistently. ○ Example; setting aside factors that are out of your control, in order to focus on factors within your control.

Priorities of Top Performers

- Pulse control
- Rhythmic Accuracy
- Sound *Quality*
- CLEAN
- Mental Consistency

Practice Tools and Habits of Exceptional Performers/Member Expectations

Great players use a few essential tools every time they practice.

Metronome

- ALWAYS use a metronome when practicing. Utilize rhythmic subdivisions for rhythmic accuracy as well as half notes and whole notes for pulse control. ● Practice fundamental rudiments and exercises slow-fast-slow; start uncomfortably slow, gradually increase the tempo until you reach uncomfortably fast, gradually decrease the tempo to its original place ○ Pushing slightly past your limits, small increments at a time, *while maintaining proper technique*, is how you will build the proper muscle groupings without building poor habits or causing injuries
 - Soreness is Good, Pain is Bad
- ***The Best Players, Play Slow***
 - Myelination:
 - Myelin is the chemical that we naturally produce to strengthen the axons and synapses in our brains. Every time you perform an action repeatedly, you are essentially wrapping myelin around your synapses and therefore building a physical habit. The only way to build the correct habits in your playing is to play things slowly in order to focus on perfecting motions and their resulting sounds (i.e., building up myelin around synapses that produce the *correct* habits). This is why poor habits become very difficult to correct- Too much myelin around them!

Mirror/ Video Camera

- Great players use a mirror and a camera at all times. The mirror allows for instantaneous visual feedback, while the video camera allows you to reflect on the performance you've just given. You'd be surprised at what you didn't

- catch yourself doing during the rep- even WITH a mirror!
- The benefit of everyone having a smart phone with them at all times is that you will never be without this tool. You are also able to take it one step further and send these videos to others for feedback on what you can improve upon.

Drum

- Practice pads are great, and becoming more and more high-tech with every new product, but the best practice tool remains the same- the actual drum.
 - o You are able to hear slight musical nuances and tones that a pad simply cannot replicate
- When using a drum, or pad, it is imperative that you are using a stand or preferably a carrier.
 - o This will allow you to more accurately align your practice sessions with your rehearsal environment.
 - Examples; marking time, performing choreography, marching while playing- putting movement into your practice.

Great Players Set Goals

- Goal setting is a common practice among nearly every top achiever in any industry.
- The ability to define your purpose, to set your ultimate goals, and to create a plan in order to hit checkpoints along the way, will be absolutely crucial to your personal success, as well as the ensemble's success.
- We will delve more deeply into goal setting through the implementation of purpose/goal workshops throughout the season.

Physical Preparation

The Marching Arts have progressively become more physically challenging. It is of the utmost importance that you are being responsible and proactive with your health, wellness, and fitness.

Diet

- Proper nutrition is equally as important as exercising.
- Cutting out things like fast-food, pop, fried foods, and prepackaged goods and replacing them with things like fresh fruits and vegetables will greatly increase your attentiveness and stamina

Exercise

- Focus on endurance and core muscle groupings (i.e.; core abdominal, lower-back, oblique, and leg muscles). You don't need a gym membership to

exercise!

- Running, biking, or swimming, are all great ways to work on building your endurance and stamina.
- There are many bodyweight-based exercises to focus on core muscle groups (planks, sit-ups, cherry-pickers, etc.).
 - *Note: we will discuss and perform more examples throughout auditions and the season*
- It's not enough, and unacceptable, to only exercising during the weekend at rehearsal. Health and physical fitness is an every day commitment, and will prevent even the best players from achieving unparalleled performances if not taken seriously.

In Conclusion

This program should be used as a guideline and starting point. Each of these concepts will be discussed in more detail throughout the audition process and throughout the season.

Know that the challenges you are choosing to face will be difficult. It will require an extreme amount of preparation, perseverance, and self-discipline. You are ultimately the only one responsible for your actions and decisions. These will have a profound impact on the entire group's success or failure.

However, know that by adhering to the program and principles above, you WILL be successful, and your experience will ultimately be positive, educational, and rewarding.

G22 Buzz Warm up

Triplet buzz warm up
 Center snare starts everyone adds in
 we repeat forever until final cue is given
 Battery will follow what center snare cues

Kevin Levandoski

♩. = 156

Snare
 Quad
 Bass

p

Center snare will play this during variations
 to cue going back to all low buzz

This is the bar up above,
 only the center snare will play the accent

Battery

potential cues or variations we will play
 each bar is a separate cue
 variations could be without buzz as well

Battery

Battery

Battery

Battery

16" 6" 9" 12"

mp *mf* *f*

Battery

Battery

what ever you can imagine we might do

Battery

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

Center Snare cue for getting out of the warm up

G22 Eights Cycle

Battery

Everyone else will play this

G22 Eights Cycle

Battery

19

Snare

Quad

Bass

p *f*

23

Snare

Quad

Bass

f *p*

27

9" 3" 3" 3" 9" 12"

Snare

Quad

Bass

mf *p* *mf*

34

3" 3" 9" 3" 3" 9" 3" 12"

Snare

Quad

Bass

39

3" 12" 3" 9" 3" 9"

Snare

Quad

Bass

G22 Three Note

♩ = 110 - 200

Kevin Levandoski

Snare

Quads

Bass Variations

5

Snare

Quad

Bass Dr

Variation: 2 accent

Variation: Paradiddleiddles

2 Bars 2 Bars 2 Bars 2 Bars

10

Snare

Quad

Bass Dr

G22 Strokes

Snare and Quad Variation :
 Triple beat Natural decay from accent(1e+ 2 + 3 + 4 +)
 Triple beat on tap after accent(1 +a2 + 3 + 4 +)
 Buzz accents, Buzz taps

Kevin Levandoski

♩ = 110 - 200

Musical notation for the first system (measures 1-6). It includes parts for Snare, Quads, and two Bass Variations. The Snare and Quads parts feature a complex rhythmic pattern with accents and natural decay. The Bass Variations include a 'Mute unmute groove' and '2s 3s and 4s' patterns. The notation includes rhythmic stems, notes, and rests, with corresponding letter-based notation (R for right, L for left) below the staff.

Musical notation for the second system (measures 7-11). It includes parts for Snare, Quad, Bass Dr, and Bass Dr. The Snare and Quad parts continue the rhythmic patterns from the first system. The Bass Dr parts feature a 'Mute unmute groove' and '2s 3s and 4s' patterns. The notation includes rhythmic stems, notes, and rests, with corresponding letter-based notation (R for right, L for left) below the staff.

Musical notation for the third system (measures 12-16). It includes parts for Snare, Quad, Bass Dr, and Bass Dr. The Snare and Quad parts continue the rhythmic patterns from the first system. The Bass Dr parts feature a 'Mute unmute groove' and '2s 3s and 4s' patterns. The notation includes rhythmic stems, notes, and rests, with corresponding letter-based notation (R for right, L for left) below the staff.

G22 16th Grid

Snare Variations- diddles, flams, bucks version, tap version, only accent

Quad Variations- (just about any round pattern) diddles, flams, bucks version, tap version, only accent

Bass Variations- only accents, everything but accents, flam and diddles

The image displays a 16-measure drum grid for G22, organized into five systems of three staves each (Snare, Quad, and Bass). Each system contains rhythmic notation with accents and corresponding R/L patterns below the notes. The grid is divided into four measures per system, with measure numbers 4, 7, 10, and 12 indicating the start of each system.

System 1 (Measures 1-4): Snare and Quad parts feature a continuous eighth-note pattern with accents. Bass part features a pattern of eighth notes with accents. R/L patterns are: Snare (R L R L R L R L R L R L R L R L R L), Quad (R L R L R L R L R L R L R L R L R L), Bass (R L R L R L R L R L R L R L R L R L).

System 2 (Measures 5-8): Similar to System 1, with consistent rhythmic patterns and accents. R/L patterns are: Snare (R L R L R L R L R L R L R L R L R L), Quad (R L R L R L R L R L R L R L R L R L), Bass (R L R L R L R L R L R L R L R L R L).

System 3 (Measures 9-12): Similar to System 1, with consistent rhythmic patterns and accents. R/L patterns are: Snare (R L R L R L R L R L R L R L R L R L), Quad (R L R L R L R L R L R L R L R L R L), Bass (R L R L R L R L R L R L R L R L R L).

System 4 (Measures 13-16): The Snare and Quad parts end with a final note and a rest in the 16th measure. The Bass part also ends with a final note and a rest. R/L patterns are: Snare (R L R L R L R L R L R L R L R L R L), Quad (R L R L R L R L R L R L R L R L R L), Bass (R L R L R L R L R L R L R L R L R L).

G22 Triplet Grid

Snare Variations- diddles, flams, only right, only left, only accent

Quad Variations- (just about any round pattern) diddles, flams, only right, only left, only accent

Bass Variations- only accents, everything but accents, flam and diddles

Musical notation for measures 1-4. The score is in 12/8 time. It features three staves: Snare, Quad, and Bass. The Snare staff contains rhythmic patterns with 'R' and 'L' markings below the notes. The Quad staff contains rhythmic patterns with accents. The Bass staff contains rhythmic patterns with accents. The measures are grouped by a brace on the left.

Musical notation for measures 5-8. The score is in 9/8 time. It features three staves: Snare, Quad, and Bass. The Snare staff contains rhythmic patterns with 'R' and 'L' markings below the notes. The Quad staff contains rhythmic patterns with accents. The Bass staff contains rhythmic patterns with accents. The measures are grouped by a brace on the left.

Musical notation for measures 9-12. The score is in 9/8 time. It features three staves: Snare, Quad, and Bass. The Snare staff contains rhythmic patterns with 'R' and 'L' markings below the notes. The Quad staff contains rhythmic patterns with accents. The Bass staff contains rhythmic patterns with accents. The measures are grouped by a brace on the left.

♩ = 120-210

G22 Rolls

Kevin Levandoski

play 2 times through. 1st time 1 inch, Snare gut edge, Tenor high spock drum. Bass drum edge.
2nd time 3 inches Snare in center. Tenor rounds. Bass drum center

Musical notation for measures 1-5. The score is for Snare, Quad, and Bass. The Snare part features a complex rhythmic pattern with many sixteenth notes. The Quad part has a similar pattern. The Bass part has a simpler pattern with eighth notes. The notation includes stems, beams, and flags. The Snare and Quad parts have a 'R' at the end of the fifth measure, indicating a roll.

play 2 times through. 1st time 1 inch, Snare gut edge, Tenor high spock drum. Bass drum edge.
2nd time 3 inches Snare in center. Tenor rounds. Bass drum center

Musical notation for measures 6-10. The score is for Snare, Quad, and Bass. The Snare part features a complex rhythmic pattern with many sixteenth notes. The Quad part has a similar pattern. The Bass part has a simpler pattern with eighth notes. The notation includes stems, beams, and flags. The Snare and Quad parts have a 'R' at the end of the tenth measure, indicating a roll.

Musical notation for measures 11-15. The score is for Snare, Quad, and Bass. The Snare part features a complex rhythmic pattern with many sixteenth notes. The Quad part has a similar pattern. The Bass part has a simpler pattern with eighth notes. The notation includes stems, beams, and flags. The Snare and Quad parts have a 'R' at the end of the fifteenth measure, indicating a roll.

Musical notation for measures 16-20. The score is for Snare, Quad, and Bass. The Snare part features a complex rhythmic pattern with many sixteenth notes. The Quad part has a similar pattern. The Bass part has a simpler pattern with eighth notes. The notation includes stems, beams, and flags. The Snare and Quad parts have a 'R' at the end of the twentieth measure, indicating a roll.

Musical notation for measures 21-25. The score is for Snare, Quad, and Bass. The Snare part features a complex rhythmic pattern with many sixteenth notes. The Quad part has a similar pattern. The Bass part has a simpler pattern with eighth notes. The notation includes stems, beams, and flags. The Snare and Quad parts have a 'R' at the end of the twenty-fifth measure, indicating a roll.

G22 Nines

Kevin Levandoski

♩ = 144, 156, 168, 180

The score is divided into four systems, each containing three staves: Snare, Quad, and Bass. The notation includes various rhythmic patterns, triplet markings (3), and multi-measure rests (9). The first system (measures 1-4) features a Snare part with eighth-note triplets, a Quad part with eighth-note triplets, and a Bass part with eighth-note triplets. The second system (measures 5-8) features a Snare part with eighth-note triplets, a Quad part with eighth-note triplets, and a Bass part with eighth-note triplets and multi-measure rests (9). The third system (measures 9-12) features a Snare part with eighth-note triplets, a Quad part with eighth-note triplets, and a Bass part with eighth-note triplets and multi-measure rests (9). The fourth system (measures 13-16) features a Snare part with eighth-note triplets, a Quad part with eighth-note triplets, and a Bass part with eighth-note triplets and multi-measure rests (9).

G22 Quad Skills

Kevin Levandoski

Single drum crossovers right hand lead (fulcrum overlap)

Quad 

Single drum crossovers left hand lead

Quad 

Two drum crossovers right hand lead (wrist overlap)

Quad 

Two drum crossovers left hand lead

Quad 

Three drum crossovers right hand lead (forarm overlap)

Quad 

Three drum crossovers left hand lead

Quad 

Single drum follow the lead right hand lead

Quad 

Single drum follow the lead left hand lead

Quad 

