

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!

This drumset packet is intended as an extension of the Front Ensemble packet. The broad expectation for each member is to know the length, rhythms, and sounds of each keyboard exercise, so they can play along. This packet is for the purpose of advancing your individual skills as a drumset player to improve your contribution to the ensemble.

Our ultimate goal as a staff is to educate and motivate the membership, in order to allow for immaculate performances. As a drumset player, both within and outside this ensemble, achieving the idea of a professional drummer requires a holistic approach - good timing, sound quality, technique, and vocabulary are all part of the same whole.

Your audition experience will require, above all else, awareness and an ability to self-motivate, as the sign of a high level drummer in WGI is the ability to perfectly glue the front and battery together.

Don't be afraid to 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 Front Ensemble Staff~

Audition Experience

Materials

- Pencil/ Notebook: to take notes on what is expected, and how to improve
- Sticks: Please bring sticks appropriate for set playing (no marching sticks)
- Practice Pad: to follow along if another player is occupying the kit
- Keyboard Audition Packet: Memorize the length and types of rhythms (e.g. duple, triple, complex), then create drumset patterns that you think fit the music (basic rock patterns are always acceptable if it's in time and fits the exercise.)
- Ear Protection *required*: Drumset is a loud instrument and frequently played by the metronome at a high volume. Additionally, reducing room noise can improve the accuracy of your ear's interpretation of what you're playing.

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 <- Prioritize This**
 - **Timing <- And This!**
 - Sound Quality
 - Touch/Flow
 - Creativity
 - Overall Musicianship

Process

- Sectional Audition: Drumset players will play along with the keyboard audition and be asked to make certain adjustments throughout the experience. The main goal is to be able to explore different contributions to the ensemble timekeeping, and try new ideas on the fly. Comments will be given with an emphasis on timekeeping and balance, but you may also be asked to try something unusual or uncomfortable to test your adaptivity.
- Individual Audition: All players will be asked to demonstrate the following basic styles, and may be asked to present fills or stylistically accurate ornamentation.

- Rock (common, half and double time)
- Jazz (basic swing)
- Basic Rudiments (buzz roll quality, double stroke control, basic rudiments voiced as arounds on the kit)
- Son Clave Pattern on the Grooves Page.

Section 1 - How We Play

Touch and Control

****note: we will discuss sound quality in greater detail at auditions****

One of the main differences between the traditional marching style and drumset playing is that it requires both a solid grasp of standard wrist motion, as well as being able to understand how arm and finger motion both looks and feels, as we will tap into it much more frequently than a marching percussionist.

We'll normally operate under a 10/80/10 rule (10% finger, 80% wrist, 10% arm). Depending on the context, those amounts can shift and change drastically.

Wrist - The primary motor. The default muscle that we use. When you move the stick with the wrist, the stick moves at a smooth natural angle, rotating back to the player instead of going straight up. **Incredibly versatile, active in almost all contexts.**

Finger - Considered the "shock absorber" of motion. Situational usage. Can inhibit wrist control if tense or used too frequently. Achieved with a motion similar to clenching and unclenching a fist (without tension). **Active during extreme low volumes, extremely fast playing, and ghost notes.**

Arm - Allows for very open range movement. **Can be easily misused.** Achieved with motion that starts at the elbow (thus lifting the forearm). Stick does not change angle when the arm is used. **Active for impacts, cymbal crashes, and for getting high volumes with less tension / forcefulness.**

Muscle Separation Exercise (*Play at the same dynamic throughout.*)

First Repeat - Finger only - for practice, try holding each wrist still.

Second Repeat - Wrist only - for practice, try holding your elbow in place (this is the joint that activates when you play with arm).

Third Repeat - Arm Only - Should feel unnatural and require more effort.

Final Repeat - Normal (10/80/10 rule)

Musical notation for a muscle separation exercise in 4/4 time. The notation shows four measures of eighth notes. The first measure is labeled 'R R R R R R R R', the second 'L L L L L L L L', the third 'B B B B B B B B', and the fourth 'B B B B B B B B'. The piece ends with a double bar line and repeat dots.

Section 2 - Individual Stick/Foot Control

The following exercises are designed to help you improve your control with your hands regarding rudiments, and your feet regarding timing.

Please note we do not currently require a foot technique from players - you are free to play heel up or heel down, and we will work on either Heel-Toe or Swivel/Slide techniques based on your heel placement and preference.

Additionally, these exercises can be transferred into grooves or fills on the kit. If you're less experienced with orchestration, here's an example to get you started.

Paradiddles, all on snare.

A musical staff in 4/4 time showing four measures of paradiddles on the snare. The notes are quarter notes. The first measure contains four notes: R, L, R, R. The second measure contains four notes: L, R, L, L. The third measure contains four notes: R, L, R, R. The fourth measure contains four notes: L, R, L, L. The letters R and L are printed below each note.

Adding voices, by moving the right hand to the hi-hat and doubling it in the kick.

A musical staff in 4/4 time showing four measures of paradiddles. The first two measures are on the snare, and the last two are on the kick. The notes are quarter notes. The first measure contains four notes: R, L, R, R. The second measure contains four notes: L, R, L, L. The third measure contains four notes: R, L, R, R. The fourth measure contains four notes: L, R, L, L. The letters R and L are printed below each note. 'x' marks are placed above the notes in the first two measures to indicate hi-hat use.

Changing the dynamic level of notes to bring out the backbeat. Changing some kick notes for clarity/flavor.

A musical staff in 4/4 time showing four measures of paradiddles. The first two measures are on the snare, and the last two are on the kick. The notes are quarter notes. The first measure contains four notes: R, L, R, R. The second measure contains four notes: L, R, L, L. The third measure contains four notes: R, L, R, R. The fourth measure contains four notes: L, R, L, L. The letters R and L are printed below each note. 'x' marks are placed above the notes in the first two measures to indicate hi-hat use. Accents (>) are placed above the notes in the third and fourth measures to indicate dynamic changes.

Use this process with both some of the exercises you find in this packet, as well as with various rudiments that you play frequently.

Pridgen Groupings

Based on Thomas Pridgen's Lesson on Drumeo - "Applying Rudiments to the Drumset"

Evan Leffert

Start on snare - then play on each tom, then on hi-hat and ride. Then try voicing into grooves/fills!
**optional - add "Coordination Builder" foot pattern underneath*

Measures 1-2: R L R L R L R L R L R R L L R L L R R L

3

Measures 3-4: R L R R L L R L L R R L L R R L L

5

Measures 5-6: R R L R L L L R L R R L R L L L R L R R

7

Measures 7-8: R L L R L L R R L R R R R L R L L L R L

Foot Control

**optional - play exercise with the hi-hat foot playing quarter notes
alternatively, have the kick play quarters, and hi-hat foot play the exercise*

Hands

R L R L ...

R L R L ...

Kick Drum

Hands

3

R L R L ...

R L R L ...

Kick Drum

Hands

5

R L R L ...

R L R L ...

Kick Drum

Hands

7

Repeat 4x

R L R L ...

R

Kick Drum

Section 3 - Limb Independence, and Linear Drumming

These exercises are intended for building your ability to play unique parts in each limb simultaneously. The three note patterns workout is designed to be play on any combination of limbs, so try many different configurations.

Linear drumming is when a rhythmic idea is expressed with no overlapping notes. For example, imagine the following sticking played in straight 16ths across multiple drums/voices -

|| R L R K | R L L R | K L R L | R L R K | K ||

This type of idea is an example of linear drumming - it's the most similar to standard rudimental drumming, but in practice it's common to involve your feet to help create a more fluid, interesting pattern.

This is one of our best tools for both musically and rhythmically connecting to the battery. Learning the stickings, then finding an interesting voicing that matches the ensemble behind you, can allow certain moments to have an extra level of impact.

Like anything in drumming, this has to be used intelligently to get the full effect. We want to avoid playing someone else's part 1 to 1 - our goal is always to *contribute* to the group sound, rather than cover up what should be heard.

Why Coordination Matters

- 1) First and foremost, it can let you play more complex or interesting ideas.
- 2) The kit is a multi-voiced instrument - it should be played with multiple related ideas coming together as the backbone of a song or piece.
- 3) It "frees up" your limbs and allows you to use more of the kit effectively.
- 4) In a real-world context - it's *mandatory* for jazz, latin, and gospel drumming!

Coordination Builder

Evan Leffert

Accents $\frac{4}{4}$ **also learn LH lead*

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

Drumset

5

Accents

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

D. Set

8

Accents

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

D. Set

12

Accents

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

D. Set

15

Accents

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

D. Set

3 Note Independence

for maximum benefit, try with each limb playing one of the two parts, then swap.

(example - top line in RH, bottom line in kick,
then LH top line, hi-hat foot on bottom line, and so on)

Evan Leffert

Backbeat

Accents

5

Backbeat

Accents

10

Backbeat

Accents

14

Backbeat

Accents

18

Backbeat

Accents

21

Backbeat

Accents

2

25
Son Clave 3/2

Backbeat

Accents

27
Chitlins Con Carne

Backbeat

Accents

29
Rhumba Clave 3/2

Backbeat

Accents

31
Louis Cole Pattern

Backbeat

Accents

Linear Drumming Patterns

learn both RH ~and~ LH lead!

**optional - add hi-hat pedal quarter notes*

R K R K R K R K R K R K R K R K R K

3

R K R K R K R K R K R K R K R K R K L

5

R L K R L K R L K R L K R L K R L K R L K R L K

7

R L K R L K R L K R L K R L K R L K R L K R L K L

9

R L K K ...

11

13

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

15

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

17

R R R R R R R R R R R R R R R R R R R R

Section 4 - Application (Example Patterns)

Basic 3:2 Son Clave

Musical notation for a Basic 3:2 Son Clave pattern in 4/4 time. The notation consists of two staves. The top staff shows a sequence of six eighth notes with 'x' marks above them, representing the clave pattern. The bottom staff shows a corresponding bass line with quarter notes and eighth notes.

Cowbell Groove (From Led Zeppelin's "Good Times Bad Times")

Very slightly swung

Musical notation for a Cowbell Groove in 4/4 time. The notation consists of two staves. The top staff shows a sequence of eighth notes with 'x' marks above them, representing the cowbell pattern. The bottom staff shows a corresponding bass line with quarter notes and eighth notes.

Louis Cole Beat (RH on hi-hat, LH on snare)

Musical notation for a Louis Cole Beat in 4/4 time. The notation consists of two staves. The top staff shows a sequence of eighth notes with 'x' marks above them, representing the hi-hat pattern. The bottom staff shows a corresponding bass line with quarter notes and eighth notes.

7/8 Shuffle (From Chon's "Checkpoint")

Musical notation for a 7/8 Shuffle in 7/8 time. The notation consists of two staves. The top staff shows a sequence of eighth notes with 'x' marks above them, representing the shuffle pattern. The bottom staff shows a corresponding bass line with quarter notes and eighth notes.

Syncopated Pattern (From The Mars Volta's "Cicatriz Esp") + + ○ + +

Musical notation for a Syncopated Pattern in 4/4 time. The notation consists of two staves. The top staff shows a sequence of eighth notes with 'x' marks above them, representing the syncopated pattern. The bottom staff shows a corresponding bass line with quarter notes and eighth notes.