



RIVER CITY RHYTHM

DRUM & BUGLE CORPS

2024 AUDITION PACKET
AUXILLIARY PERCUSSION



Hello, and welcome to River City Rhythm's 2024 auditions!

As the summer season approaches, we are thrilled to extend a warm invitation to all aspiring drum corps talents of every experience level.


Our auditions are not only a gateway to exceptional musical experiences, but also an opportunity to join a close-knit family of passionate performers and instructors. RCR takes pride in the community and culture we have been building together and would love for YOU to come join us!

This packet contains the necessary audition materials and music exercises RCR will be playing throughout the season. Please prepare this material to the best of your ability to receive the best possible experience at our auditions!

Most importantly, please bring a positive attitude and be willing to learn new things!

We eagerly await your audition, and we are ready to witness the energy and enthusiasm you'll bring to River City Rhythm.

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Percussion Caption Head
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Technique & Fundamentals

AUXILIARY

At all times, stay as relaxed as possible. The rule is **NO TENSION!**

Full Ensemble

Posture

Playing in the front ensemble is not only about controlling your hands, but is a full-body exercise. Stand with your feet shoulder-width apart, spine straight upright, shoulders relaxed back, and elbows dropped naturally at your sides. Stand back from the keyboard so that your elbow is at your side or slightly back when holding mallets over the lower manual.

All parts of your body should stay loose and relaxed at all times. This will require continual awareness while you play as your body will automatically react to physical challenges by tensing up and trying to power through. Any amount of tension that you allow to regularly appear as you play will not only affect your ability to play but can also lead to serious injury.

Presence & Vibe

Performance is not something you put on with your uniform for shows; you must practice as you perform with every rep to perfect your craft.

We want to exude confidence, professionalism, and class at all times. Behind the board, you will appear confident and in control. Once away from your instrument, you should be humble, inviting, kind, and genuine to all people you come into contact with. You not only represent River City Rhythm, but you represent yourself as an emerging artist in the percussive arts.

While there are some moments where we will define visual performance, in general, we encourage you to tell your own story behind your instrument. The most important part of your visual performance is that it is a genuine expression of what you are feeling as you play.

Ensemble Timing

In any ensemble setting, each performer is responsible to discern pulse and align their playing with other performers. Our primary tool is our ears, both to listen for cues giving an overall pulse and to align micro-level rhythms to your immediate neighbor. Eyes are also a great tool, but will mainly be used as a mechanism to focus our ears. We will only rely solely on our eyes in moments where no audible cue is possible.

While there is a hierarchy of time leading towards the center of the ensemble, every performer has an individual responsibility to listen back to a source of time in addition to listening inward within the section. Each member of the ensemble must have an awareness of all performers around them and behind them to make calculated decisions and seamless adjustments to time.



Mallets

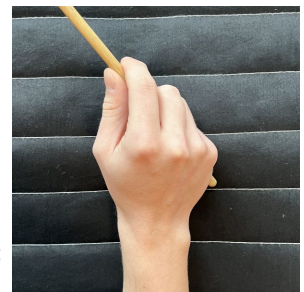
Grip

Goal: most closely match your natural relaxed hand shape. Each finger, from pinky to pointer, should be less tightly wrapped around the mallet and more spaced apart than the last. Wrap your pinky fully around with the tip touching your palm. Your ring finger will almost fully wrap, lightly grazing your palm. Your middle finger will partly wrap, hanging in the air over your palm. Your pointer finger will slightly curve at each knuckle, extending to rest under your thumb. Rest the pad of your thumb gently on top. Move the mallet shaft so that your thumb and pointer finger meet at one-third of the way up the shaft, not including the head.

Stroke

Each stroke is initiated with the mallets at their highest position. Allow the weight of the mallet to fall towards the instrument and use your wrist muscles to increase the downward velocity. Let the mallet naturally spring back up to the top of the stroke in a comfortable amount of time. At all tempos, keep a well-defined point at the top of the stroke where mallets return to, but have the mallets in constant motion while playing with no point in space where they pause.

Think of feeling the weight of the mallet in the back of your hand (below your pinky). Allow your arm to move naturally at the elbow, but do not actively engage arm muscle as part of the stroke.



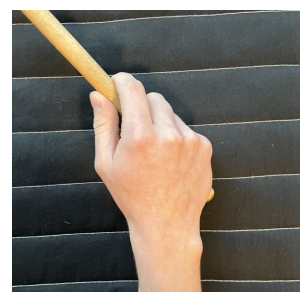
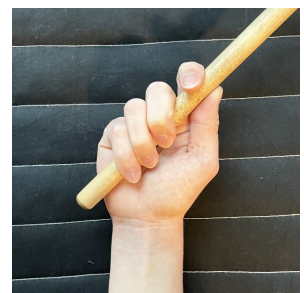
Sticks

Grip

Similar to mallet grip, but with the fulcrum point between the thumb and pointer finger rather than the back of the hand. The pinky will be less tightly wrapped, allowing the end of the implement to run through the fleshy part of your palm that is opposite the base of your thumb. The pinky, ring, and middle finger will stay loose and allow the stick to breathe as you play. We will use a 45-degree rotation angle commonly used on most marching membrane instruments.

Stroke

Similar to mallet stroke, but with the motion initiating from the thumb/pointer finger fulcrum. Use your wrist muscles to produce a vertical motion perpendicular to the surface of the instrument, ensuring a uniform sound.





Concert Bass Mallets

Grip

Similar to stick grip, but with the mallet staying more static in your hand- especially in the pinky, ring, and middle fingers. Feel the mallet as an extension of your forearm and hand.

Stroke

Similar to stick stroke, but relying more on larger muscle groups to handle the heavier weight of the mallets. Do not use fingers as part of the stroke; use only wrist and arm muscles to avoid injury. Think of initiating the stroke from your forearm and allowing the wrist to whip downward for extra velocity. When using lighter/more articulate bass mallets, a more wrist-based stroke is appropriate to play faster rhythms.

Tension

Tension can occur at any of the joints involved with playing keyboards, from the first knuckle of the index finger and thumb, through the wrist, up the elbow, and even into the shoulders. Tension is a natural reaction that must be trained away and is the result of using incorrect muscle groups. For instance: when at fast tempos, wrist muscles lock up and rely on the muscles in the arm if they haven't been properly trained to move quickly. We want to avoid this reaction. Using larger muscles will lead to more energy expended than necessary while playing.

This can cause a multitude of complications later on including arthritis, carpal tunnel syndrome, ganglion cysts, tendonitis. Please have the patience to break down your technique and build your strength gradually. Do not put yourself at risk of injury.

Up Dog

♩ = 80-120

Improvise grooves with drumset



5



9

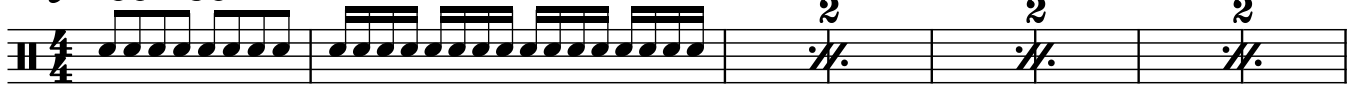


13



Alternating Breakdown

♩ = 80-160



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

9



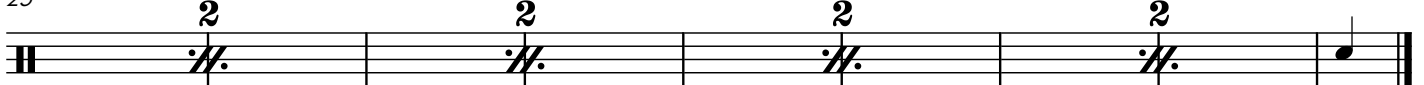
R R R R R R R R R R L R L R L R L R L R L R

17



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

25



Lateral Breakdown

♩ = 120-180

Staff 1: Drum notation. Measures 1-2: eighth notes. Measures 3-5: double bar lines with a '2' above.

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

9

Staff 2: Drum notation. Measures 9-11: double bar lines with a '2' above. Measures 12-14: eighth notes.

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

17

Staff 3: Drum notation. Measures 17-18: eighth notes. Measures 19-21: double bar lines with a '2' above.

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

25

Staff 4: Drum notation. Measures 25-27: double bar lines with a '2' above. Measures 28-30: eighth notes.

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

33

Staff 5: Drum notation. Measures 33-34: eighth notes. Measures 35-37: double bar lines with a '2' above.

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

41

Staff 6: Drum notation. Measures 41-43: double bar lines with a '2' above. Measures 44-46: eighth notes.

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

49

Staff 7: Drum notation. Measures 49-50: eighth notes. Measures 51-53: double bar lines with a '2' above.

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

57

Staff 8: Drum notation. Measures 57-59: double bar lines with a '2' above. Measures 60-62: eighth notes.

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