



RISE

PERFORMING ARTS

2025 BATTERY PACKET
APPROACH AND EXERCISES

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Welcome

Thank you for your interest in auditioning for the Rise Percussion Battery. The information and fundamentals in this packet are designed to allow us to start with the same mindset and approach and to help you have a successful audition process. It is the understanding that we all come from different backgrounds and philosophies.

The philosophies outlined in this packet are what we believe creates OUR sound and OUR identity. This packet just reflects our way of doing things. Always be open to new ideas and learn as much as possible. Keep in mind that you are auditioning at all times!

Be professional and stay mentally engaged. The staff is looking for players who are passionate, humble, musically intuitive, and most importantly: teachable.

For any questions regarding the content of this packet please email:

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WHAT TO EXPECT/BRING

We will spend the majority of our time during audition camps in subsections. This allows the staff to provide more individualized attention and information to auditionees. We will focus mostly on the exercises in this packet but may also throw exercises at you on the fly to see how you adapt and to test your mental fortitude. At any point during the audition you may be asked to play by yourself or demonstrate something. Keep in mind that this is not meant to humiliate you, but to allow us to see how you do. You may be asked to play because we want to use you as an example of how to do something correctly!

Things you should bring with you for audition camps:

1. **Your own drum sticks** - feel free to use whichever implement you feel most comfortable with. We want an accurate gauge of how you sound when you're most comfortable.
2. **Your own drum & stand** (if possible)
3. **A practice pad** - you may not be on a drum the entire time. Even if you aren't on a drum, you should still be drumming.
4. **Earplugs** - it is very important to protect our hearing at all times.
5. **Dress in athletic clothes/shoes** - there will be a movement portion to auditions.

Approach

At Rise Percussion, we like to think about our drumming approach as relaxed but deliberate while achieving a full and warm tone. While drumming is a full body experience, we strive to be as efficient as possible by creating the best sounds with the greatest sense of ease (least amount of tension). If you watch how a drum set player approaches their instrument; the smoothness and fluidity to their playing is essentially what we are going for. There will be clear guidelines to grip, stroke initiation, and stick movement to help our ensemble gain a uniformed sound and approach. In the end, we believe that the player should feel the most comfortable in order to make performing feel as natural and authentic as possible.

TIMING

Timing is one of the most important aspects that we will develop as a battery section. When practicing it is imperative that we always play with a metronome. Timing starts with the feet and we build the hands on top of that. It is very important to understand how the hands line up with the feet. Building a good sense of internal time is necessary for the performer to contribute fully to the ensemble.

SOUND

Many factors can affect sound! The main contributors into creating our sound are VELOCITY, and WEIGHT. Velocity is the speed at which the stick travels towards the drum. If we use too much velocity we will most likely get a harsh sound that is hard to blend player to player. If the stick travels too slowly the sound will be too light or thin and also be difficult to blend. Weight is simply that, the natural weight of your limbs. This refers to how much of that natural weight there is behind the stroke. Allowing the contribution of natural weight allows sounds at all dynamic levels to be full and will ensure that the changes in stick height reflect changes in sound.

Once we get into a section or ensemble setting we begin to focus on the BALANCE and BLEND of the ensemble. Balance refers to volume and blend refers to quality. Typically these 2 terms coincide with each other. Players have to be able to use their ears just as well as their hands and be able to actively evaluate their sound and how it fits with the players around them.

STROKE & STROKE TYPES

It is important to know and understand the 4 main stroke types so that we can accurately manipulate the sticks during any given passage. The 4 main stroke types are: full stroke, down stroke, tap stroke, and up stroke. The full and tap strokes are essentially the same stroke, just at different dynamics. These strokes will start and end in the same location. A down stroke should feel the same as a full stroke, but after making contact with the drum head the wrist will control the rebound so the stick stops at a lower height/dynamic. Remember not to squeeze the fingers to stop the stick, merely stop the wrist from rebounding to its original starting height. An up stroke is the reverse; it begins from the same height as a tap stroke and rebounds, with the help of the wrist, to a higher height. The less variation in hand-shape and pressure throughout performing these stroke types the less variation in sound.

The stroke will initiate from the wrist. This doesn't mean that the stroke will be isolated to just the wrist. Depending on the stroke and the passage that is being played it will take all 3 muscle groups; the fingers, the wrist, and the arm. We will allow these all to move when needed.

GRIP & PLAYING POSITION

For all sections, the thumb will be across from the index finger. This is what we will loosely call "the fulcrum". We say loosely because it is not just limited to these 2 points of contact. Just like the "technique" the fulcrum will be allowed to shift based on what is being played. There will be times where we talk about feeling the fulcrum more in the back of the hand or more within the index and middle fingers. That will be less of a visual change and more of an internal refocusing of energy to those parts of the hands. The rest of the fingers will wrap naturally around the stick. They will remain relaxed but should not leave the stick.

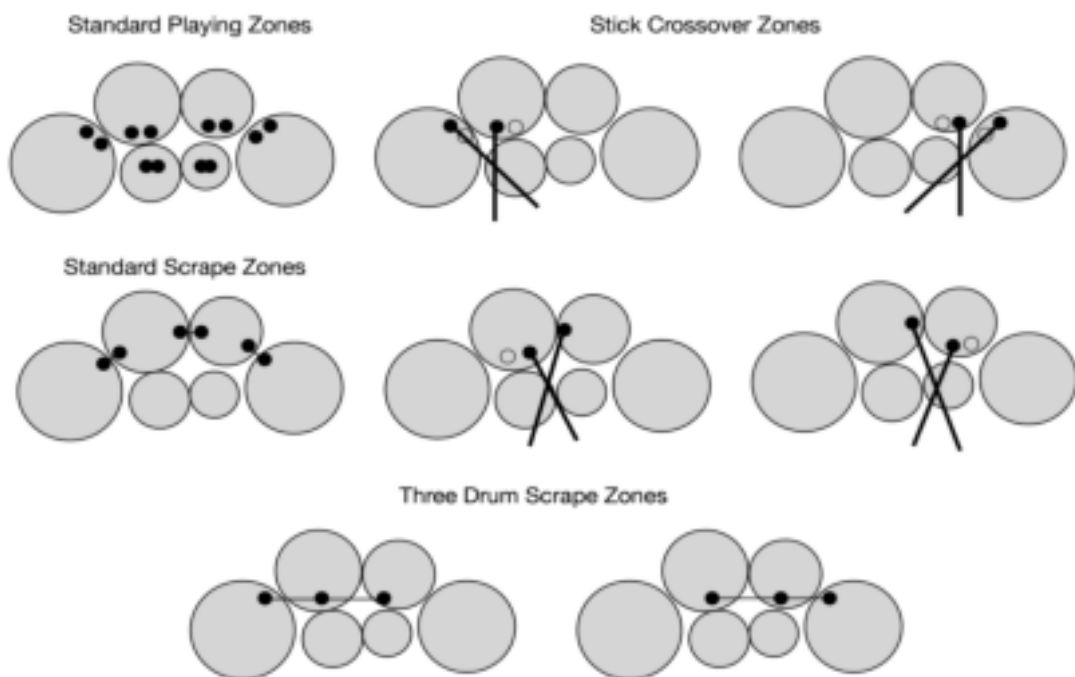
The matched-grip we use for snares and tenors will be "American" grip. This means that the hand will be rotated slightly outwards in relation to the drum. We want to utilize the best of German grip (flat hand, mainly wrist) and French grip (vertical hand, mainly fingers). The crease created between the thumb and index finger will be approximately a 45° angle. From the elbow down to the bead of the stick there will be a slight downward angle.

- **Snare**

Establishing the left-hand traditional grip: If you relax your left arm down by your side and bend at the elbow, while keeping the thumb facing upwards, you'll notice there is a natural C-shaped curve to your hand. We want to maintain this shape. The back of the stick should rest in the "webby" connection between the thumb and index finger. The thumb should connect to the index finger at roughly the first knuckle; this connection should not separate. The motion of the stroke will rotate around the fulcrum point, resembling the motion of turning a doorknob.

- **Tenor**

The home base is RH over drum 1 and LH over drum 2. This is where your hands will rest when not playing and where they should always return to in spaces or rests. Our basic technique revolves around the “three point alignment”. These are: the elbow, the fulcrum, and the bead of the stick. We aim to keep these in alignment for maintaining of the Y-axis (vertical) technique when adding motions on the X-axis (horizontal). There are 3 main X-axis motions that you will need to master: pivot, extension, and retraction. Pivoting side to side from the elbows controls the motions near home base. Extension is moving the forearm and wrist forward away from the body which allows motions reaching across to the opposite side of the drums. Retraction is the opposite of tension, which allows you to move back towards home base as well as in towards the spock drums. In general, the wrist and lift of the forearm will control the Y-axis and will march the motions that the other sections employ. When playing crossovers, avoid popping the wrist up so not to cause poking at the drumhead. The crossovers will either be a stick on stick crossover or wrist on wrist crossover depending on how many drums the crossover covers.



- **Bass**

The forearm should be parallel to the ground. The mallet should have a slight inward angle towards the drum head to accommodate for the rim and to closely replicate that of the downward angle that we talk about with the flat drums. The motion should resemble that of playing on a flat drum, just turned on the side. This will utilize finger, wrist, and arm like all sections.

Exercises

Below are the exercises that will be used as part of our battery audition process. Prepare everything in this packet with a metronome and while marking time. Additional variations, combinations, or structures will also be presented during the auditions. Please come prepared to play not only what is on the page, but anything utilizing or building upon the pieces included below. Tenors - Additional rounds will be taught by wrote during the audition.

DEFINITIONS

Dynamics:

- pp = 1" (grace notes) / beneath fulcrum
- p = 3" (taps) / flat wrist
- mp = 6" / 1/4 wrist turn
- mf = 9" / 1/2 wrist turn
- f = 12" / 3/4 wrist turn
- ff = 15" / full wrist turn

These are all relative but this is a general guideline that we will make adjustments to as needed.



Set Position / Mark Time / Duts:

- The sticks will start down by your sides. They will come up on beat 7 of the count-off and they will go down on beat 3 between reps.
- We will mark time with the heels together and toes apart (1st position). The entire foot will come slightly off the ground
- We will start marking time with the **right foot**
- Start marking time the last 4 beats of the count-off
- Continue marking time between reps
- The duts will be short yet articulate. We will dut the last 4 counts of the count-off.

Sevens

Snare Drum

Marching Tenor Drums

Marching Bass Drum

This system contains three staves: Snare Drum, Marching Tenor Drums, and Marching Bass Drum. All are in 7/8 time. The Snare Drum staff has a continuous eighth-note pattern. The Marching Tenor Drums staff has a pattern of eighth notes with occasional dotted notes. The Marching Bass Drum staff has a pattern of eighth notes. Below each staff are four measures with drumstick indicators: Snare Drum (R, L, R, R), Marching Tenor Drums (R, L, R, R), and Marching Bass Drum (R).

5

S. D.

T. D.

B. D.

This system contains three staves: S. D., T. D., and B. D. All are in 7/8 time. The S. D. staff has a continuous eighth-note pattern. The T. D. staff has a pattern of eighth notes with occasional dotted notes. The B. D. staff has a pattern of eighth notes. Below each staff are five measures with drumstick indicators: S. D. (L, R, L, R, R), T. D. (L, R, L, R, R), and B. D. (L, R, L, R, R).

Rise Percussion 2025 Battery Fundamentals

Singles

1 2 3

4 5 6

7 8 9

Pantera

1 2 3

4 5

6 7 8

Triple Double

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17

Rise Percussion 2025 Battery Fundamentals

Triples

5

1 2 3 4 5

6 7 8 9

10 11 12 13

R r R r R r R r L L L L L L L L R r R r R r R r L L L L L L L L R --->

L ---> R ---> L ---> B --->

R

Threes

1 2 3 4

5 6 7 8

R L RRRLLLR L RRRLLL R LLLRRRL RRLLLLR L

> > 6 > > 6 6 6 6 3 6 7 > > 6 > > 6 8 > 5:3

R i r LRRRLLLR i r LRRRLLL RLLRRRLRRLLLRLLLRRLLL R i r LRRRLLLR i r LRRRLLL RRRLLRRRLLRRLLR

Stick Control (2-note)

1 2 3 4

5 6 7 8

9 10 11 12 13

RL--> RRLRLLRLRRLRLLRL RL--> RLLRLRRLRLLRRL

RL--> RLRRRLRLLRRLRLL RL--> RLRLRRLRRLRLLRL

RL--> RRLRLLRL RL--> RLLRRL RL--> RLRRRL RL--> RLRLRL R

Stick Control (3-Note)

1 2 3 4

5 6 7 8

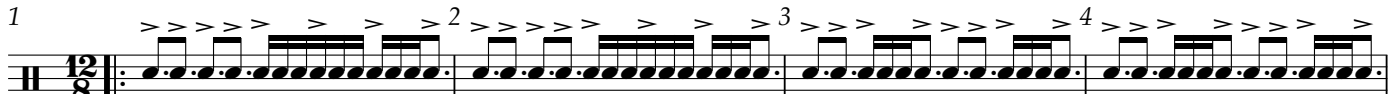
9 10 11 12


RL--> RRRLRRRLRRRLRRRL RL--> RLLLRLLLRLLLRLL


RL--> RRRRLLLLRRLRLL RL--> RLLRRLRRLRLLRLL

R I I R I r r r L R I RRRLRRRLRLLLRLL RRRRLLLLRRLRLL R


Puhguhduhs


1 
 R R R R R I I R I I R I I R L L L L L L r r L r r L r r L R R R I I R L L L r r L R R R I I R L L L r r L


5 
 R I I R I I R I I R I I r r L r r L r r L r r L R I I R I I R I I R I I r r L r r L r r L r r L

7 
 R I I R I I r r L r r L R I I R I I r r L r r L R I I r r L R I I r r L R I I R I I r r L r r L


Flam Accent Breakdown

1 
 R r r r L l l l R l r L r l R l r L r l R l r L r l R l R l

4 
 r r r R L l l l L

6 
 R l r L r l R l r L r l R r L l R r l R r L l R R

Finster - Try Rudiments in place of 8th Notes

1 
 R l r L r l R L R l r L r l R L R l r L r l R l r L r l R L R L

7 
 R l r L r l R L R l r L r l R l r L r l R L

11 
 R l r L r l R l r L r l R L R L R L R L R

Rise Percussion 2025 Battery Fundamentals

8

1 **Flam Accent** 2 **Flam Drag** 3 **Cheese** 4 **Flam Fives**

R L R L Rlr Lrl Rlr Lrl Rlr Lrl Rlr Lrl Rlr Lrl Rlr Lrl

5 **Swiss Army Triplets** 6 **Swiss Drags** 7 **Flam Taps** 8 **Inverted Flam Tap "Inverts"**

Lrl Rrl Rrl Rrl Rrl Rrl Rrl Rrl Rr Ll Rr Ll Rr Ll Rl Lr Rl Lr Rl Lr

9 **Cheese Inverts** 10 **Pataflafla - Add Diddle Combos** 11 **Flam Paradiddle**

Rl Lr Rl Lr Rl Lr Rlr L Rlr L Rlr L Rlr L Rl rr Lrll Rl rr

12 **Choo-Choo** 13 **Book Reports** 14 **Book Marks**

Ll rrr Lr lIRl rrr Ll rrr Lr lIRl rrr Ll rrr Lr lIRl rrr

15 **Dachuda** 16 **Dachuda Drag** 17 **Cheese Dachuda** 18 **Dachuda Flives**

R lrL rIR lrL rl R lrL rIR lrL rl R lrL rIR lrL rl R lrL rIR lrL rl

19 **Flam Three's** 20 **Shirley Murphy** 21 **Egg Beater**

Rrr Lll Rrr Lll RlrrrrLrlllRlrrrrLrlll rrrllrrrrllrrrrllrrrrll

22 **Diddle-Egg-Five (15let over two beats)**

Rl rrr lll rrr lll Rl rrr lll rrr lll

Bass Drum Exercises

16th Note Parrot



Triplet Parrot

1

1

4

4

7

7

10

10

13

13

Twos, Threes, and Fours Fixers

1 Twos

R R ---> R L R ---> R L --->

4

R R ---> R R L ---> R R L R L --->

8 Threes

R L ---> R L R L ---> R L R --->

11

L R ---> L R L R L ---> L R L R R L R --->

15 Fours

R L ---> R R L ---> R R ---> B B --->

19

L R ---> L L R ---> L L ---> B B --->

23

R L R L --->

25

R L R L --->

Rise Percussion 2025 Quad Patterns

16th Note Timing

1 2 3 4

Marching Tenor Drums

RL--> R L R R L R R L R R L R RL--> R L L R L L R L L R L L

5 6 7 8

T. D.

RL--> R R L R R L R R L R R L RL--> L R L L R L L R L L R L L

9 10 11 12

T. D.

RL--> R L R R L R RL--> R L L R L L RL--> R R L R R L RL--> L R L L R L L

13 14 15 16 17

T. D.

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

Triple Double

1 2 3 4

T. D.

R L

5 6 7 8

T. D.

R L

9 10 11 12

T. D.

R L R L

13 14 15 16 17

T. D.

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

Rise Percussion 2025 Quad Patterns

2

Stick Control

1 2 3 4

5 6 7 8

9 10 11 12

Singles

1 2 3

4 5 6 7

8 9

Galop Roll Builder

1 2 3 4

5 6 7 8

9 10 11 12 13

Rise Percussion 2025 Quad Patterns

Triplet Diddle

3

1

T. D. 

R L ---->

4

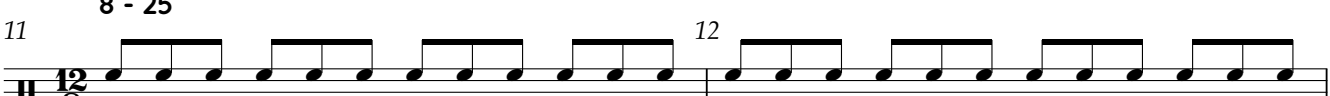
T. D. 

7

T. D. 

8 - 25

11


T. D. 

R L ---->

13

T. D. 

15

T. D. 

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

17

T. D. 

Rise Percussion 2025 Quad Patterns

Dynamic Triplet Rolls

1 2 3 4

T. D. 

5 6 7 8

T. D. 

9 10 11

T. D. 

Puhduhduhs

1 2

T. D. 

3 4

T. D. 

5 6

T. D. 

7 8 9

T. D. 

