



BATTERY

AUDITION
PACKET

2008

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Dear Prospective Carolina Crown Percussion Members,

Let me be the first to welcome you to the Carolina Crown and thank you for your interest in the percussion section. This promises to be an exciting time to be a member of the Carolina Crown.

The following is a schedule of rehearsal camps for those who would like to be considered for membership:

OUT-OF-STATE Saturday, November 24, 2007 Dallas, TX (Brass & Percussion only)
November 30 – December 2, 2007 (Brass, Guard, Percussion Audition)
OUT-OF-STATE Sunday, December 9, 2007 Indianapolis, IN (Brass & Percussion only)
December 27 - 30, 2007 *4-day camp (Brass & Percussion only)
January 18 -20, 2008 (Brass & Percussion ONLY)
February 22 - 24, 2008 (Brass & Percussion ONLY)
March 28 - 30, 2008 (Brass & Percussion ONLY)
April 25 - 27, 2008 (All Captions)
May 16, 2008 (TENTATIVE) *"MOVE IN " for Spring Training*

This schedule has been created to facilitate those musicians who desire a membership role at Carolina Crown while still being able to actively participate in programs at school, indoor ensembles, and other activities.

To make the audition process more effective, we have put together the enclosed packet. This packet includes:

- Written outline of the guidelines, philosophy, program, technique, musical standards and overall mental process
- Several exercises to enhance the above written program

Please take the time to carefully read all of the enclosed materials, as the information is extremely important. We will spend a great deal of time teaching these techniques, and philosophies. Be sure to check the website periodically at www.carolinacrown.org for updates on music, details as well as other important announcements.

At the audition camp, you can expect us to evaluate you by:

- One-on-one time – short time to see how you play individually
- Ensemble – evaluate how you work in a group setting, which is as important as working individually.

For those not able to attend the audition camp, but wish to be considered for membership, we are willing to accept audio/visual auditions mailed to us by November 19, 2007.

***Your video will NOT be viewed until we receive your application and application fee (\$100).**

Should you have any questions please don't hesitate to contact the corps office via email (crown@carolinacrown.org) or call the office (803-547-2270).

Sincerely,

Lee G. Beddis
Percussion Supervisor/Arranger

AUDITION INFORMATION

TALENT: Your abilities on your instrument are very important in the selection process. It is equally important to see your development and improvement from camp to camp. This criterion is set and judged by our instructional staff.

ATTENDANCE: Attendance is required at all rehearsals and performances. Occasionally, school and family conflicts may arise. In order for an absence to be “excused” it must be communicated at least one week in advance to Lee Beddis at beddis@carolinacrown.org and Ray Linkous at ray@carolinacrown.org. *All “NO CALL – NO SHOW” members will be removed from the corps roster.

HEALTH: Being healthy is very important in drum corps. You must be physically capable of withstanding the requirements of rehearsals, performances, and travel. If you have any questions about the physical requirements of the program, please call our office.

FEES / TUITION: Your account status will have a direct impact on your membership in the corps. Without fees and tuition, we would not be able to operate as a drum corps. In reality, fees make up just a small portion of the total funds needed to run an organization of this size.

- It is ESSENTIAL that you keep your finances up to date if you expect to march! -

Always be mindful of your account, and never be afraid to call the Crown office if you have questions. Always get problems out in the open early rather than deal with them later. To do so will allow you more time to assess the situation and figure out a solution.

INTRODUCTION

Welcome to the Carolina Crown!

Your desire to become a part of this percussion section is reflective of the success attained by the Carolina Crown as a competitive drum and bugle corps over the past several years. This success did not happen by accident. Rather, it is the result of a great deal of hard work and dedication by every member who has come before you. You are attempting to fill some very big shoes! The opportunity to walk in those shoes is not a right, but a privilege.

To become a successful member of the Carolina Crown's Percussion Ensemble yourself, a very strict adherence to the following program will be expected of you at all times.

OUR MISSION STATEMENT

"The goal of the Carolina Crown Percussion Ensemble is to be the best that we can possibly be!"

Understanding our mission statement will be of the utmost importance to the success of the Carolina Crown for the upcoming season. Learn it and live by it! It will be the credo by which we live throughout every single minute of rehearsal and performance over the next several months. Remember, actions always speak louder than words! We will transform our promise to be the best that we can be into reality. This will mean making time when there is none. Together, we will come through rehearsal after rehearsal focused on the ultimate goal. Competition — especially in terms of placement — will be of secondary concern to us.

THE THREE A's

ATTENDANCE

If you attend rehearsals consistently, you will maximize your potential for improvement and for reaching the goal of being the best that you can possibly be.

ATTITUDE

When your attitude is completely positive and you are eager to learn despite the challenges, you can — and will — achieve all of the goals you set for yourself!

ABILITY

In the end, your ability is the direct result of the level of your commitment to the above two A's. Your ability improves parallel to your attendance and to your attitude.

As a member of the Carolina Crown percussion section, you will be measured against the Three A's. They are your standard and all of your success will be reflective of how well you've mastered them.

THE PROGRAM

With regular practice of the following program, you will be sure to improve yourself both as an individual and as a member of your ensemble. Remember, it is your responsibility to practice the program concept as outlined on these pages.

Always consider the following points when rehearsing on your own and as an ensemble:

- Practice daily for improvement.
- Play slowly at first, speeding up only after you are sure you are playing correctly.
- Use a metronome!
- Play in front of a mirror, paying particular attention to your style and technique.

TECHNIQUE

A) POSTURE

Proper posture can only be maintained by:

- 1) standing straight, poised and confident with the feet correctly positioned
- 2) keeping your drumsticks and mallets straight while at attention
- 3) holding your head up with both eyes focused straight ahead at all times
- 4) projecting a facial expression of both confidence and aggression
- 5) exhibiting absolutely no movement at all while standing at attention

B) ESTABLISHING & MAINTAINING PROPER GRIP

- 1) the hands are relaxed — no tension!
- 2) the fingers do not come off the sticks (unless striving for faster tempos)
- 3) the sticks act as a natural extension of the forearm
- 4) the sticks are held at a comfortable elevation above the drum surface
- 5) the sticks travel in a straight up and down motion
- 6) the beads are confined in the centre of the drum head

C) FINGERS

The fingers will be developed and strengthened through various exercises. This will help to improve quality of sound, speed and endurance and will be accomplished by isolating each hand and turning the wrist as far as possible.

D-1) THE STROKES

- 1) Legato Stroke
 - a relaxed stroke
 - a smooth, 'pendulum'-like motion
 - the bounce off the drum surface is very important
 - the fingers are relaxed, but remain on the stick
- 2) Staccato Stroke
 - a strong stroke
 - an aggressive motion
 - beads pass each other close to the drum head
 - involves playing 'into' the drum head
 - fingers are applied to the stick with pressure

D-2) USING THE STROKES

- 1) Accent
 - Staccato
 - use various heights
- 2) Tap Height - **Legato** - usually a solid three (3) inches
- 3) Grace Note - **Legato** - usually one and a half (1½) inches
 - drops straight down (no raising the stick)

E) RHYTHMIC INTERPRETATION

- 1) Patterns and Combinations
 - a) single beats
 - b) double beats
 - c) triple beats
- 2) Double and Triple Patterns
- 3) Various Accented Patterns
- 4) Rudiments

MUSICAL STANDARDS

A) An understanding of the full dynamic range of levels:

pp	· 1½ inches
p	· 3 inches
mp	· 4½ inches
mf	· 6 inches
f	· 9 inches
ff	· 12 inches
fff	· 15+ inches

B) Correct tempos must be known when practicing the charts!

C) Reading Skills

- 1) double and triple check patterns
- 2) double and triple timing patterns
- 3) duple and triple roll sequencing
- 4) all various rudiments

D) Quality of Sound

Achieved through:

- 1) listening
- 2) balancing
- 3) playing a lot!

THE MENTAL PROCESS

The proper approach to the mental process is always easy to explain, but is the most difficult to attain. The following points are only a brief 'outline' of the process:

A) Concentration - of everyone on the same thing
- for extended periods of time (i.e. without breaks)

B) Self-discipline

C) Understanding the program

IN CONCLUSION...

This program should only be used as a guideline. It is, however, the key to a unified and cohesive percussion ensemble! Be assured that each and every one of the aforementioned concepts will be discussed in much greater detail throughout the winter months and over the course of the entire drum corps season.

Be aware that the task you are about to undertake is a formidable one, and will require an unparalleled amount of self-discipline and dedication on your part. However, if you stick to the program and are mindful of the Three A's, you will find that your experiences with the Carolina Crown are positive, educational and fun! In short, you will have successfully accomplished your mission.

Best of luck,

The Instructional Staff
Carolina Crown Percussion Ensemble

Split Parts:
Snare : A-B-C-D
Tenors : B-C-A-D
Basses : C-A-B-D

Legatos

Carolina Crown 2008

A

Snares

Tenors

Unison:
Col. Sn.
Basses

6

Sn.

Tn.

BD

9

Sn.

Tn.

BD

1B

C

16

Sn.

Tn.

BD

D

Tap/Accent

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Snare
r r r r R r r r | r R r r r r R r | R r r r R r r r | r R r r R r r

Tenors
R r r R R r r r | R r r R r r R r | R R r R r r R r R r r R r | r R r

Basses Unison
R r r R r r R r | r r r R r R r r | r R r R r r R r r r R r R r r R r r

Basses Split
RLRLRLRLRLRLRLRLRLRL R R r R i r R i r R i r R i r RL r l RRRRRRRRLILIL r R r RRLRLRLRLRLRL

Sn.
5 | i i i i L i i i | i L i i i i L i | L i i i L i i i | i L i i L i i

Tn.
L i i L L i i i | L i i L i i L i | L L i L i i L i L i i L i i | L i i

B.U.
L i i L i i L i i i | L i i L i i L i i i | L i L i i L i i i L i i i L i i i

B.S.
RLRLRLRLRLRLRLRLRLRL R R r R i r R i r R i r R i r RL r l RRRRRRRRLILIL r R r RRLRLRLRLRLRL

Sn.
9 | r r r R r r R r | r r r R r r r R r | i i i L i i L i | i i i L i i L i | R

Tn.
R r r r R r r R | r r R r RR r r L i i i L i i L | i i L i L L i i R

B.U.
R r r r r R r r | RR r r r R r r | L i i i i L i i | LL i i i L i i R

B.S.
RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL R R R R i r R i r R i r R i r R i r i R i r R i r R i r RLRLRLRLRLRLRLRLRLRL R

Double Beat

Carolina Crown 2008

A

Snares

Tenors

Basses

Sn.

Tn.

BD

B

Sn.

Tn.

BD

Sn.

Tn.

BD

Play A at:
 f - mf - mp - p
 Always play B at:
 f/p

Triplet Diddle

Carolina Crown 2008

The score is divided into four systems, each with three staves (Snare, Tenors, and Bass Drum) and a Unison/Col. Sn./Basses line. The first system is marked 'A' and has a 12/8 time signature. The second system is marked '5' and has a 5/8 time signature. The third system is marked 'B₉' and has a 9/8 time signature. The fourth system is marked '13' and has a 13/8 time signature. The Unison/Col. Sn./Basses line provides a rhythmic guide for the other parts. Dynamic markings include *f*, *mf*, *mp*, *p*, and *f/p*. A note 'Only Cresc. if playing at: mf - mp - p' is present in the first system. The score concludes with a double bar line in the fourth system.

16th Note Rolls

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Snare

Tenors

Unison:
Col. Sn.
Basses

Sn.

Tn.

BD

Sn.

Tn.

BD

Paradiddles

Carolina Crown 2008

Snare

Tenors

Basses

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

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

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

Sn.

Tn.

BD

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

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

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

Flams

Carolina Crown 2008

Snares
Tenors
Basses

Snares: R L L r l R R l r L R R l r L L r l R L L R l r L r l R l r l R l r l R l r l R l
Tenors: R L L r l R R l r L R R l r L L r l R L L R l r L r l R l r l R l
Basses: R L R r r R R r r R R R l r R L r l R R R R l r R l r R l r R r r r R r

Sn.
Tn.
BD

Sn.: r L r l r L r l R l r l R l r l R l r L L r l R L L R R RR l r l R R L R L R L R
Tn.: r L r l r L r l R l r l R l r l R l r L L r l R B B R B B R l r l R R L R L R L R
BD: r L r l R l r L r l r l r l r l r l R l r R R l r R L L R R L R r l r l r l r l R R L R L R L R

Check Patterns

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All Sections

A.S. ⁵

A.S. ⁹

A.S. ¹³

Crown Street Beat '08

Carolina Crown

-120

Snares
fff/p R R r L L I R R r L L I R L r r I r r L r r L R L I r l r r L R r R L r R L I
f/p Rim L r r I I R L L I R L L I

Tenors
fff/p R I R L R R r L R I R I R L b b B B R (I) R (I) R I R R L r r I I R
f/p

Basses
fff/p R L r I R I r L L R R R I r r l r R I r R R R R R R R R R R R L R L L r I R L R L R L r I R L
fff/p

Sn.
 4 C.....E.....C
ff R L R L L I I r l r l r l R L R L R R Lift!!!
p *fff* *f* B R/L

Tn.
ff/mf R L R I R R I R I r l r r L R L R L r L r L R L L R L L R L B
p *ff/p* *fff* *fff*

BD
 4 R R R R R R R R L R L R L R L R R L R I r R I r r l r I R R L R r I r R
mf *ff* *ff/p* *mf* *ff/mf*

Sn.
 7 > R/L > R/L
 Edge *mf/p* R I r I r I r L r I R I r L r L r L Center *ff/mp* R L L L r L r r L R L C.....E
 6 3 3 5
ff/mf

Tn.
 7 *ff/mf* R L R

BD
 7 r l r R r R L R L L r r r r r r r R R L L R I r l r l r I R R R L R R R L R L R L R L R L r l r l r l
f *ff/p*

10 *mf/p* i R/L R/L R R R/L r *ff* Center B C.....E *mf/p* R L r i r R/L r r R/L r r r

10 LR RL r i r i R E R L R I I R L r r L r L r I R L L I R I I R L r r L r L r I R L L I

10 *P ff/p* r R R LR r i r i r i r i r i R LR R RLRL r i r i r i R LR R R RR *ff/p*

13 Center *ff/p* R L R L R L R I I I R I I I r L r I R I R I R I R I

13 *ff/p* R B B R I R R L r I I r L r I R R L L R R L L R R L L R R L L

13 R R R R R L L L R R R L R L R L R L R L R L R L R L R L R L

16 *ff* R I I I R I I R R I R R R I r i R I I I R I I R R I R R R I r i R I r I R I r I R I R R r I R R r I R L

16 *ff* R B

16 R R RR LR R i r i R L LR r i r i r i r i R L R L R L R L R R *ff*

19

Sn. *mf/p* *f*

Tn. *mf/p*

BD *f/p*

5 5 C.....E

3

22

Sn. *mf/p* *ff/p* *ff/p*

Tn. *ff/p* *fff/mf* *ff/p*

BD *ff/p* *ff/p*

Center

3 3 3 3

25

Sn. *f/p* *ff/p*

Tn. *f/p* *ff/p*

BD *f/p* *ff/p*

6 6 6 6 6 6

3

Sn. *ff/p* *f/p* *ff/p*

Tn. *ff/p* *f/p* *fff/mf* *ff/p*

BD *ff/p* *f/p* *fff* *ff/p*

Sn. *f/p* *ff*

Tn. *f/p* *ff*

BD *f/p* *ff*