



Crystal Lake Thunder

2027

Snare Audition Packet

I: INTRODUCTION

WELCOME!

Inside, you will find the audition materials for Crystal Lake Thunder 2027.

This document also contains a link to audio files for each exercise. Please use these files as you practice and rehearse the content to perfection, as the recordings will really help you get a feel for each piece overall.

REGARDING AUDITIONS

If you plan on auditioning for Crystal Lake Thunder, we strongly recommend you utilize every aspect of this packet.

The courage to just show up to auditions speaks highly of those that attend. You'll have your foot in the door, but not all those who attend will make it.

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

Marching indoor percussion is a big commitment, but it is an extremely rewarding and life-changing experience. Even if you aren't accepted as a member of Crystal Lake Thunder 2027, the audition process will be a very enlightening and educational process. We encourage you to go for it and look forward to seeing you there!



WHO/WHAT ARE WE LOOKING FOR?

Your ability to be successful is directly related to your confidence and achievement in the following areas:

- **Preparation**
 - How well do you know the packet?
 - Are you comfortable playing variations of exercises?
- **Rhythmic and/or Pitch Accuracy**
 - How correct are your rhythms in relation to the metronome?
 - How correct are your pitches? (if applicable)
 - How is your interpretation of tempo? Are you ahead/behind/right on the met?
- **Listening and Blend**
 - How aware are you of your sound and how it fits in with the people around you?
 - Are you actively trying to blend and match your sound at all times?
- **Technique and Sound Quality**
 - Are your grip and motions creating consistent, strong, and resonant sounds?
 - Are you keeping all fingers on the stick without squeezing?
 - Are your stick angles accurate at all heights?
- **Musicality**
 - How well can you demonstrate dynamic accuracy and contrast in your playing?
 - How well do you interpret musical phrase structure, including micro phrases?
 - Are your heights and volumes consistent throughout your playing?
- **Foot Timing and Visual Strength**
 - Can you move your feet and body confidently in time on and off the field?
 - Does the way you move/march set you up for success while you play?
- **Chops**
 - Physically, where is the ceiling of your technical abilities? How fast/slow, loud/quiet can you play any given skillset?
- **Teachability, Fortitude, and Work Ethic**
 - Are you actively listening to the instructors while they give information?
 - Are you open and able to implement adjustments quickly and maintain them?
 - How well do you handle new information, challenges, and adversity throughout the audition process?
 - To what degree do you grow musically and visually between audition blocks? Between audition weekends?
 - How well do you exceed basic membership expectations (timeliness, professionalism, kindness, respect, flexibility, teamwork, etc.)?

II: SET (PLAYING) POSITION

SETUP

A proper playing position begins with finding an appropriate drum height. This can be done using the left hand as a starting point.

With your arms relaxed by your sides, raise your left hand from the elbow until the angle of your forearm is slightly lower than parallel to the ground. With the stick in your left hand and the head of the stick in the center of the drum, put the width of two fingers between the rim of the drum and the stick to establish the proper drum height.

Next, simply raise your right hand to the drum, matching the fulcrum point of the right hand to the fulcrum point of the left hand, making sure the stick angles down to the drum are the same.

Be careful to match the actual fulcrum points and not the hands in elevation. When playing traditional grip, most of the right hand is on top of the stick and most of the left hand is under the stick, so you will actually hold your right hand higher than your left to match the fulcrum points. Simply put, to generate the same sound from each hand, each stick must strike the drum from the same pivot point.

CHECKLIST

- Body
 - 1st position
 - Heels together
 - Engaged, tall posture
 - Upper back muscles engaged
 - Body weight forward 60%/40%
 - Head forward and/or up
- Hands/Sticks
 - Slight downward angle in left forearm
 - Left thumb in line with forearm
 - Right stick in line with forearm to elbow
 - Closed hands (*contact without pressure, not squeezing)
 - Closed fulcrum gap
 - Heads in the center of the head
 - Heads nearly touching
 - Downward stick angle (Matched angle on both hands)
 - Matching fulcrum heights
 - Sticks form a 90° angle centered on the body (top view)



III: GENERAL APPROACH

STROKE (LEAD WITH THE BEAD)

Every stroke will initiate from a wrist turn with the bead of the stick moving first. Even at the fullest of volumes, a wrist turn will lift the bead before the arm rises. If needed, your arm should naturally move to accommodate for the turn of the wrist at higher heights. There should also be a natural weight behind your stroke in order to produce a full sound. A relaxed hand will allow the stick to feel heavy in your hands, thereby allowing the stick to fully resonate producing a confident and articulate sound, even at a pianissimo level.

GRIP (CONTACT WITHOUT PRESSURE)

All fingers should remain on the stick at all times. The arms, hands, and fingers remain relaxed, naturally moving with the motion of the stick. The more contact on the stick the better, provided you aren't squeezing the stick. You should try to make your hands look like they do at set position while playing, within reason. It's common to remove fingers from the stick for the sake of staying relaxed, or squeeze the stick for the sake of gaining control. Neither of those are necessary. If you can play every skillset with the same grip, it makes switching between skillsets much quicker and easier.

DEFAULT TO REBOUNDED MOTIONS

The stick should always be rebounding as much as possible (i.e. legato motions, full strokes), and only remove rebound as needed (i.e. marcato motions, some amount of down stroke).

SOUND QUALITY

Play with enough velocity to produce a full sound, but not so hard that you apply unneeded pressure. Touch should be relaxed enough to allow the sticks to resonate in your hand, but not so relaxed that you lose contact. Accents should have the same musical quality as any other note. There should not be a noticeable increase in velocity or pressure.

HEIGHTS & DYNAMICS

$p = 3"$	0° - Parallel to the drum
$mp = 6"$	22.5° from parallel to the drum
$mf = 9"$	45° from parallel to the drum
$f = 12"$	67.5° from parallel to the drum
$ff = 15"$	90° - Perpendicular from parallel to the drum



IV: STANDARD PROCEDURE

Procedural Items

- Begin each exercise with sticks down
- Bring the sticks up 2 counts before the music starts (count 7 of the count-off)
- Bring the sticks back down on count 3 after the final rep.
 - *Sticks will remain up between reps when music is being repped "on a loop" or otherwise specified.
- Mark time 4 counts before each rep.
- Stop mark time at the end of the final rep.
 - *Feet will continue to mark time between reps when music is being repped "on a loop" or otherwise specified.

Basic Rehearsal Etiquette

- Rehearsal vibe should be relaxed but professional.
- Stay set after each rep until the instructor or section leader calls to relax.
- Stay engaged at all times - if you are not currently playing on a drum, make sure you are playing on a pad and still listening to the instructor's comments.
- If you have questions, always feel free to raise your hand and ask.

Three Simple In-Rehearsal Commands

- Stand-by: All present members direct their attention to the staff for instructions.
 - Visual and mental attention (eye contact/listening) is dedicated to the instructor(s) currently speaking.
 - Members should give verbal responses to questions directed toward them.
 - No conversations should take place while an instructor is talking.
 - Non-marching related discussion should be kept at a minimum.
- Set: All present members immediately move to performance position before the metronome starts.
 - Performance position may differ from rep to rep (feet position, sticks up/down, etc.)
 - After the initial movement from stand-by to performance position there will be no additional movements in the body until the rep necessitates.
 - The amount of time it takes to transition from stand-by to set should be brief. If you tend to consistently take longer than other members getting set, consider adjusting how you approach stand-by.
- Relax: All present members transition from performance position to stand-by.
 - Members will remain in performance position after reps until relax has been instructed.
 - **This is not an instruction to break down etiquette.**

While it may be called as a reminder, all members should default to being in stand-by during a regular rehearsal block. It is the minimum expectation that while you are "at" rehearsal you are "in" rehearsal.

V: AUDITON MATERIALS

BATTERY AUDITION RECORDINGS

[Crystal Lake Thunder '27 Battery MP3 Folder Link.](#)

- **8's Variations**
 - 1: Stock
 - 3x
 - 2: Dynamics
 - 3x
 - 3: AT
 - 3x
- **Multi-Bounce**
 - 1: Huggadix
 - 4x
 - 2: Huck-adix
 - 4x
 - 3: Huck-diggadix
 - 4x
- **Duple Doubles**
 - 2x
- **SSL Rolls**
 - 1-4
 - 2x each

Snare

8's

♩ = 108, 120, 132, 144, 156, 168, 180, 192, 204

1: Stock

Drum notation for the 'Stock' pattern in 4/4 time. The notation consists of two staves. The first staff has a treble clef and a 4/4 time signature. It contains four measures of eighth-note patterns: R R R R, R R R R, L L L L, and L L L L. The second staff has a bass clef and contains four measures of eighth-note patterns: R R R R, R R R R, L L L L, and L L L L. The final measure of the second staff ends with a double bar line.

2: Dynamics

Drum notation for the 'Dynamics' pattern in 4/4 time. The notation consists of two staves. The first staff has a treble clef and a 4/4 time signature. It contains four measures of eighth-note patterns: r r r r, r r r r, R R R R, and R R R R. The second staff has a bass clef and contains four measures of eighth-note patterns: L L L L, L L L L, L L L L, and L L L L. The final measure of the second staff ends with a double bar line.

Low Release

3: AT

Drum notation for the 'AT' pattern in 4/4 time. The notation consists of two staves. The first staff has a treble clef and a 4/4 time signature. It contains four measures of eighth-note patterns: R r r r, R r r r, L l l l, and L l l l. The second staff has a bass clef and contains four measures of eighth-note patterns: r R r r, r R r r, l L l l, and l L l l. The final measure of the second staff ends with a double bar line.

Snare

Multi-Stroke

1 and 3: ♩ = 96, 102, 108, 114, 120, 126
2: ♩ = 192, 204, 216, 228, 240, 252

1: Huggadix

Two staves of musical notation for the 'Huggadix' pattern in 4/4 time. The first staff contains two measures of music, and the second staff contains two measures. The notation uses eighth notes with accents and beams to indicate multi-stroke patterns. The rhythm is R r r R r r R r r R r r L l l L l l L l l L l l. The first staff ends with a double bar line, and the second staff ends with a double bar line.

2: Huck-adix

Two staves of musical notation for the 'Huck-adix' pattern in 8/4 time. The first staff contains two measures of music, and the second staff contains two measures. The notation uses eighth notes with accents and beams to indicate multi-stroke patterns. The rhythm is R r r R r r R r r R r r L l l L l l L l l L l l. The first staff ends with a double bar line, and the second staff ends with a double bar line.

3: Huck-diggadix

Two staves of musical notation for the 'Huck-diggadix' pattern in 6/4 time. The first staff contains two measures of music, and the second staff contains two measures. The notation uses eighth notes with accents and beams to indicate multi-stroke patterns. The rhythm is R r r r R r r r R r r r L l l l L l l l L l l l L l l l. The first staff ends with a double bar line, and the second staff ends with a double bar line.

Snare

Duple Doubles

$\text{♩} = 120, 132, 144, 156, 168, 180, 192$

One Height

First staff (4/4 time):

f

R L R L R L R L RRL RRL RRL RRL RRL RRL RRL RRL RLLR LLR LLR LL RLLR LLR LLR LL

Second staff (4/4 time):

R RLLR L R RLLR L R RLLR L R RLLR L R L R RLLR L R RLL R L R RLLR L R RLL

Third staff (4/4 time):

R LLR RLLR LLR RLL R LLR RLLR LLR RLL R RLLR RLLR RLLR RLL R RLLR RLLR r rll rll

Two Height

First staff (4/4 time):

f/p

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

Second staff (4/4 time):

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 r l R l r l R L

Third staff (4/4 time):

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

Fourth staff (4/4 time):

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

Snare

SSL Rolls

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Learn with and without accents

1: Check

2: Stock Roll

$\text{R l r L r l r l r l r l}$
 $\text{R l r L r l r l r l r l}$
 $\text{R l r L r l R l r L r l}$
 $\text{r l r l r l r l r l r l}$

3: Tap Roll

The second system of the exercise continues the 4/4 rhythm. It consists of two staves. The first staff contains four measures of music, each starting with an accent (>) and a triplet of eighth notes. The notes are R, l, r, L, r, l, R, l, r, l, r, l. The second staff contains four measures of music, each starting with an accent (>) and a triplet of eighth notes. The notes are R, l, r, L, r, l, R, l, r, l, r, l, R. The final measure of the second staff ends with a double bar line.

4: Up & Down



Crystal Lake Thunder

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Tenor Audition Packet

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II: SET (PLAYING) POSITION

SETUP

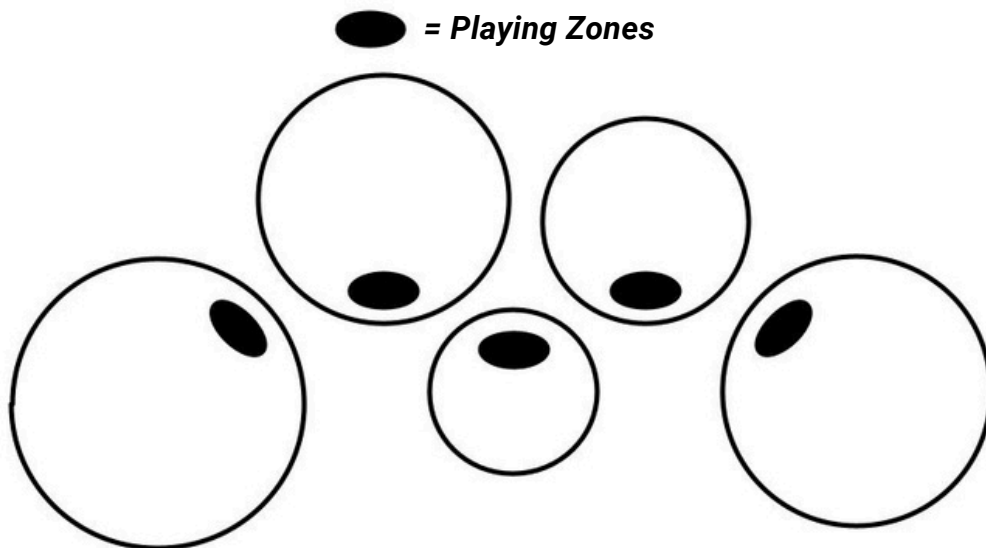
A proper playing position begins with finding an appropriate drum height. The tenor drums should be worn flat about 1 to 2 inches below the waist line and can be found by starting with your arms relaxed by your sides.

Raise both sticks to rest approximately $\frac{1}{2}$ inch above the surface of the head over drums 1 and 2. The elbows should hang naturally from the shoulder, not forced in or out. The forearm and stick should both slope down slightly. By maintaining this angle we ensure that we don't hit unwanted rim shots and that we don't catch the butt end of the stick on drum 5.

Default or "tacet" position is defined as sticks over drums 1 and 2. We will begin and end every rep in this position. No matter which drum we ended on, the hands will immediately snap back to drum 1 and 2 as if the sticks had just come out. This should be a fast, but smooth motion.

PLAYING ZONES

The sticks should rest approximately $1\frac{1}{2}$ inches from the rim, directly in the "sweet spot." This will provide a balance of full bodied sound combined with the sustain of the drum head. Use your ear and sense of touch to notice when you drift too far towards center, and/ or towards the bearing edge.



SET POSITION CHECKLIST

- Body
 - 1st position
 - Heels together
 - Engaged, tall posture
 - Upper back muscles engaged
 - Body weight forward 60%/40%
 - Head forward and/or up
- Hands/Sticks
 - Tacet (1&2)
 - American grip
 - Sticks in line with forearm to elbow
 - Closed hands (*contact without pressure, not squeezing)
 - Closed fulcrum gap
 - Beads in the proper zones
 - Beads equal distant from rim
 - Downward stick angle (Matched angle on both hands)
 - Matching hand heights



III: GENERAL APPROACH

STROKE (LEAD WITH THE BEAD)

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IV: STANDARD PROCEDURE

Procedural Items

- Begin each exercise with sticks down
- Bring the sticks up 2 counts before the music starts (count 7 of the count-off)
- Bring the sticks back down on count 3 after the final rep.
 - *Sticks will remain up between reps when music is being repped "on a loop" or otherwise specified.
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- Relax: All present members transition from performance position to stand-by.
 - Members will remain in performance position after reps until relax has been instructed.
 - **This is not an instruction to break down etiquette.**

While it may be called as a reminder, all members should default to being in stand-by during a regular rehearsal block. It is the minimum expectation that while you are "at" rehearsal you are "in" rehearsal.

V: AUDITION MATERIALS

BATTERY AUDITION RECORDINGS

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- **8's Variations**

- 1: Stock
 - 3x
 - 1st time: Down the Drums
 - 2nd time: 7/8 3's
 - 3rd time: 7/8 2's
- 2: Dynamics
 - 3x
 - 1st time: Down the Drums
 - 2nd time: 7/8 3's
 - 3rd time: 7/8 2's
- 3: AT
 - 3x
 - 1st time: Down the Drums
 - 2nd & 3rd time: AT Around

- **Multi-Bounce**

- 1: Huggadix
 - 4x
 - 1st and 2nd time: Drum 2
 - 3rd and 4th time: Written Around
- 2: Huck-adix
 - 4x
 - 1st and 2nd time: Drum 2
 - 3rd and 4th time: Written Around
- 3: Huck-diggadix
 - 4x
 - 1st and 2nd time: Drum 2
 - 3rd and 4th time: Written Around

- **Duple Doubles**

- 2x
 - 1st time: Drum 2
 - 2nd time: Written Around

- **SSL Rolls**

- 1-4
 - 2x each
 - 1st time: 8" Drum
 - 2nd time: Written Around

Tenor

8's

$\text{♩} = 108, 120, 132, 144, 156, 168, 180, 192, 204$

1: Stock (Learn as written on 1&2 and with all "Stock/Dynamic Around Variations")

Two staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains five measures, ending with a double bar line. The notation is as follows:

Staff 1: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

Staff 2: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | ♩

Below the notation, the following sequence of letters is written: R R R R R R R R | R R R R R R R R | L L L L L L L L | L L L L L L L L

2: Dynamics (Learn as written on 1&2 and with all "Stock/Dynamic Around Variations")

Two staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains five measures, ending with a double bar line. The notation is as follows:

Staff 1: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

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Below the notation, the following sequence of letters is written: r r r r r r r r | R R R R R R R R | l l l l l l l l | L L L L L L L L

Low Release

3: AT (Learn as written on 1&2 and with all "AT Around Variations")

Two staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains five measures, ending with a double bar line. The notation is as follows:

Staff 1: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

Staff 2: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | ♩

Below the notation, the following sequence of letters is written: R r r r R r r R | r R r r R r R r | L l l l L l l L | l L l l L l L l

Tenor

Stock/Dynamic Around Variations

Potential arounds not listed: (Any) 1 Drum and (Any) 2 Drums

Down the Drums

Two staves of musical notation in 4/4 time. The first staff contains four measures of eighth-note patterns, each labeled with 'R' or 'L' below the notes. The second staff contains five measures, including a final measure with a double bar line and a 'R' label.

7/8 3's

Two staves of musical notation in 7/8 time. The first staff contains four measures of eighth-note patterns, each labeled with 'R' or 'L' below the notes. The second staff contains five measures, including a final measure with a double bar line and a 'R' label.

7/8 2's

Two staves of musical notation in 7/8 time. The first staff contains four measures of eighth-note patterns, each labeled with 'R' or 'L' below the notes. The second staff contains five measures, including a final measure with a double bar line and a 'R' label.

AT Around Variations

Potential arounds not listed: (Any) 1 Drum and (Any) 2 Drums

Down the Drums

Two staves of musical notation in 4/4 time. The first staff contains four measures of eighth-note patterns, each labeled with 'R' or 'L' below the notes and featuring an accent (>) above the first note of each eighth-note pair. The second staff contains five measures, including a final measure with a double bar line and a 'R' label.

AT Around

Two staves of musical notation in 4/4 time. The first staff contains four measures of eighth-note patterns, each labeled with 'R' or 'L' below the notes and featuring an accent (>) above the first note of each eighth-note pair. The second staff contains five measures, including a final measure with a double bar line and a 'R' label.

Tenor

Multi-Stroke

1 and 3: ♩ = 96, 102, 108, 114, 120, 126

2: ♩ = 192, 204, 216, 228, 240, 252

Learn on 1 Drum and with written arounds

1: Huggadix

Two staves of musical notation for the 'Huggadix' pattern in 4/4 time. The first staff contains two measures of music, and the second staff contains two measures. The notation uses eighth notes and rests, with 'R' for right hand and 'L' for left hand. The pattern is: R r r R r r R r r R r r L l l L l l L l l L l l. The first staff ends with a double bar line, and the second staff ends with a final double bar line.

2: Huck-adix

Two staves of musical notation for the 'Huck-adix' pattern in 8/4 time. The first staff contains two measures of music, and the second staff contains two measures. The notation uses eighth notes and rests, with 'R' for right hand and 'L' for left hand. The pattern is: R r r R r r R r r R r r L l l L l l L l l L l l. The first staff ends with a double bar line, and the second staff ends with a final double bar line.

3: Huck-diggadix

Two staves of musical notation for the 'Huck-diggadix' pattern in 6/4 time. The first staff contains two measures of music, and the second staff contains two measures. The notation uses eighth notes and rests, with 'R' for right hand and 'L' for left hand. The pattern is: R r r r R r r r R r r r L l l l L l l l L l l l L l l l. The first staff ends with a double bar line, and the second staff ends with a final double bar line.

Tenor

Duple Doubles

$\text{♩} = 120, 132, 144, 156, 168, 180, 192$

Learn on 1 Drum and with written arounds

One Height

f

R L R L R L R L RRL RRL RRL RRL RRL RRL RRL RRL RLLR LLR LLR LL RLLR LLR LLR LL

RLLR L RLLR L RLLR L RLLR L R L RLLR L RLL R L RLLR L RLL

R LLRLLR LLRLL R LLRLLR LLRLL RLLRLLRLLRLLRLL RLLRLLRLLrllrll

Two Height

f/p

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

r l r l r l r l Rlr Lrl Rlr Lrl r l Rlr l Rlr l Rlr l Rlr l Rl R L

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

r l r l r l r l Rlr r Lrl l Rlr r Lrl l r l l Rlr r l l Rlr r l l Rlr r l l Rl R L R

Tenor

SSL Rolls

$\text{♩} = 120, 132, 144, 156, 168, 180, 192$
Learn on 1 Drum and with written arounds
Learn with and without accents

1: Check

Two staves of music in 4/4 time. The top staff contains four measures of a 'Check' roll pattern, which consists of eighth notes with triplet markings and accents. The bottom staff contains the corresponding drum notation, using 'R' for right and 'L' for left, with triplet markings and accents. The pattern is: R L r L r l r l r l r l.

2: Stock Roll

Two staves of music in 4/4 time. The top staff contains four measures of a 'Stock Roll' pattern, which consists of eighth notes with triplet markings and accents. The bottom staff contains the corresponding drum notation, using 'R' for right and 'L' for left, with triplet markings and accents. The pattern is: R L r L r l r l r l r l.

3: Tap Roll

Two staves of music in 4/4 time. The top staff contains four measures of a 'Tap Roll' pattern, which consists of eighth notes with triplet markings and accents. The bottom staff contains the corresponding drum notation, using 'R' for right and 'L' for left, with triplet markings and accents. The pattern is: R L r L r l R l r l r l r l.

4: Up & Down

Two staves of music in 4/4 time. The top staff contains four measures of an 'Up & Down' pattern, which consists of eighth notes with triplet markings and accents. The bottom staff contains the corresponding drum notation, using 'R' for right and 'L' for left, with triplet markings and accents. The pattern is: R L R L R L R L R L R L.



Crystal Lake Thunder

2027

Bass Audition Packet

I: INTRODUCTION

WELCOME!

Inside, you will find the audition materials for Crystal Lake Thunder 2027.

This document also contains a link to audio files for each exercise. Please use these files as you practice and rehearse the content to perfection, as the recordings will really help you get a feel for each piece overall.

REGARDING AUDITIONS

If you plan on auditioning for Crystal Lake Thunder, we strongly recommend you utilize every aspect of this packet.

The courage to just show up to auditions speaks highly of those that attend. You'll have your foot in the door, but not all those who attend will make it.

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

Marching indoor percussion is a big commitment, but it is an extremely rewarding and life-changing experience. Even if you aren't accepted as a member of Crystal Lake Thunder 2027, the audition process will be a very enlightening and educational process. We encourage you to go for it and look forward to seeing you there!



WHO/WHAT ARE WE LOOKING FOR?

Your ability to be successful is directly related to your confidence and achievement in the following areas:

- **Preparation**
 - How well do you know the packet?
 - Are you comfortable playing variations of exercises?
- **Rhythmic and/or Pitch Accuracy**
 - How correct are your rhythms in relation to the metronome?
 - How correct are your pitches? (if applicable)
 - How is your interpretation of tempo? Are you ahead/behind/right on the met?
- **Listening and Blend**
 - How aware are you of your sound and how it fits in with the people around you?
 - Are you actively trying to blend and match your sound at all times?
- **Technique and Sound Quality**
 - Are your grip and motions creating consistent, strong, and resonant sounds?
 - Are you keeping all fingers on the stick without squeezing?
 - Are your stick angles accurate at all heights?
- **Musicality**
 - How well can you demonstrate dynamic accuracy and contrast in your playing?
 - How well do you interpret musical phrase structure, including micro phrases?
 - Are your heights and volumes consistent throughout your playing?
- **Foot Timing and Visual Strength**
 - Can you move your feet and body confidently in time on and off the field?
 - Does the way you move/march set you up for success while you play?
- **Chops**
 - Physically, where is the ceiling of your technical abilities? How fast/slow, loud/quiet can you play any given skillset?
- **Teachability, Fortitude, and Work Ethic**
 - Are you actively listening to the instructors while they give information?
 - Are you open and able to implement adjustments quickly and maintain them?
 - How well do you handle new information, challenges, and adversity throughout the audition process?
 - To what degree do you grow musically and visually between audition blocks? Between audition weekends?
 - How well do you exceed basic membership expectations (timeliness, professionalism, kindness, respect, flexibility, teamwork, etc.)?

II: SET (PLAYING) POSITION

THE GRIP

Our grip, much like match grip on a snare drum, employs a three-point fulcrum.

- Thumb pad on the mallet, parallel to the shaft.
- Pointer finger and middle finger wrap around opposite of the thumb, creating a “triangle” between the points of contact.
- Ring and pinky fingers wrap naturally around the stick and remain relaxed.
- Remove tension in the hands; the grip at times may be “firm”, but never “tight.”



HAND POSITIONS

We employ two primary hand positions: “mallets down” (non-playing position) and “tacet” (playing position).

Non-Playing Position (Mallets Down)

- Let your arms hang naturally at your sides with the mallets in your hand using the grip previously described.
- The mallet should sit comfortably in each hand and maintain a 45 degree angle from your forearm.
- Rotate your hands outward to make the palms of your hands parallel to the side of your body.

Playing/Set Position (Mallets Up/Tacet)

- Forearms are parallel to the ground.
- The mallets should make roughly a 45 degree angle with the ground.
- Depending on the size of the drum, you may need to pull your elbows back or extend them outwards.
- At this point, adjust the height of the drum so that your mallets are in the center - adjust the drum to the player, not the player to the drum!
- The head of the mallet should rest in the center of the drum head and be as close to the playing surface as possible.
- Ensure that the back of your forearm to the back of your hand is one continuous flat surface.

Moving Between the Two: When moving from “mallets down” to “tacet”, nothing should change in your grip or wrists; the motion is simply achieved by raising the forearm up from the elbow. Depending on the size of your drum your elbow may move forward or backward relative to your body to achieve the head of the mallet being the center of the drum.

SET POSITION CHECKLIST

- Body
 - 1st position
 - Heels together
 - Engaged, tall posture
 - Upper back muscles engaged
 - Body weight forward 60%/40%
 - Head forward and/or up
 - Head turned on specified angle
- Hands/Sticks
 - Forearms parallel to the ground
 - 45 degree stick angle
 - Beads in the center of the head
 - Closed hands (*contact without pressure, not squeezing)
 - Closed fulcrum gap
 - Inward stick angle



III: GENERAL APPROACH

STROKE (LEAD WITH THE BEAD)

Every stroke will initiate from a wrist turn with the bead of the stick moving first. Even at the fullest of volumes, a wrist turn will lift the bead before the arm rises. If needed, your arm should naturally move to accommodate for the turn of the wrist at higher heights. There should also be a natural weight behind your stroke in order to produce a full sound. A relaxed hand will allow the stick to feel heavy in your hands, thereby allowing the stick to fully resonate producing a confident and articulate sound, even at a pianissimo level.

GRIP (CONTACT WITHOUT PRESSURE)

All fingers should remain on the stick at all times. The arms, hands, and fingers remain relaxed, naturally moving with the motion of the stick. The more contact on the stick the better, provided you aren't squeezing the stick. You should try to make your hands look like they do at set position while playing, within reason. It's common to remove fingers from the stick for the sake of staying relaxed, or squeeze the stick for the sake of gaining control. Neither of those are necessary. If you can play every skillset with the same grip, it makes switching between skillsets much quicker and easier.

DEFAULT TO REBOUNDED MOTIONS

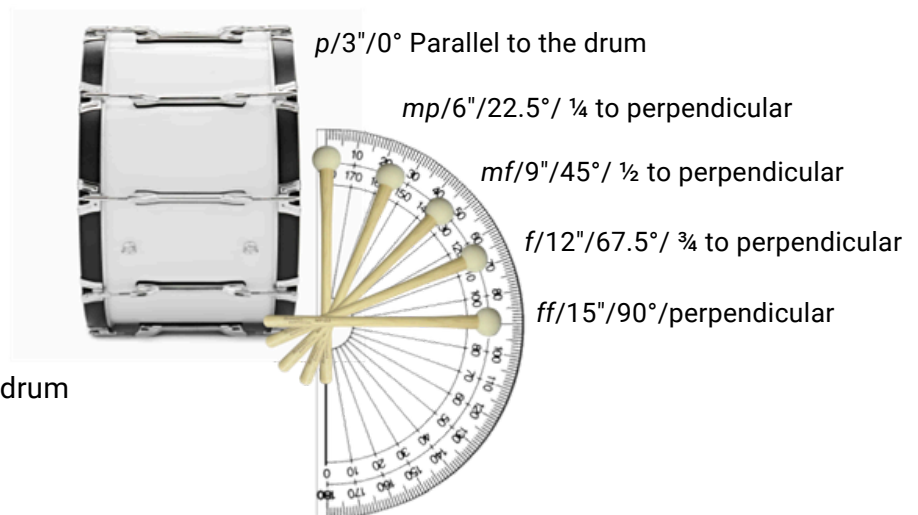
The stick should always be rebounding as much as possible (i.e. legato motions, full strokes), and only remove rebound as needed (i.e. marcato motions, some amount of down stroke).

SOUND QUALITY

Play with enough velocity to produce a full sound, but not so hard that you apply unneeded pressure. Touch should be relaxed enough to allow the sticks to resonate in your hand, but not so relaxed that you lose contact. Accents should have the same musical quality as any other note. There should not be a noticeable increase in velocity or pressure.

HEIGHTS & DYNAMICS

$p = 3"$	0° - Parallel to the drum
$mp = 6"$	22.5° - $\frac{1}{4}$ to perpendicular
$mf = 9"$	45° - $\frac{1}{2}$ to perpendicular
$f = 12"$	67.5° - $\frac{3}{4}$ to perpendicular
$ff = 15"$	90° - perpendicular to the drum



BASS STROKE

Mallet Path: The mallet must travel in a straight path from the 15 inch checkpoint to the drum head. Try starting at 15 inches and throwing the stick into the head, allowing the stick to come back to 15 inches on its own. Theoretically, if you throw the stick directly into the head, it should come back to the same location. Ensure you are maintaining the same grip and analyze how your wrist and forearm move from 15 inches back to tacet, or when the drum head is contacted. Reversing this motion helps garner a better understanding of the mallet path.

A Note on Rotation/Wrist Break: Our stroke uses a combination of arm rotation and wrist break. “Arm rotation” refers to a motion similar to turning a doorknob, whereas “wrist break” refers to the bending of the wrist joint, similar to knocking on a door. Rather than focusing on either of these motions, our stroke technique is centered around moving the mallet in a straight line path to the 15 inch checkpoint from the 45 degree tacet position. To achieve this, a combination of arm rotation and wrist break must be utilized. This can be difficult to achieve at first and will take some time! Strive for a smooth motion; be sure to practice in front of a mirror.

MUFFLING

When a short or muted sound is desired, physical muffling (usually by the left hand) may be required. We use a three-point muffling system.

Hold the mallet with only your middle and ring fingers. Place the pads of your lower palm, joints of your fingers, thumb, index, and pinky finger directly on the head in the center of the drum, forming a flat plane. Apply an even amount of pressure. We use this muffling technique so that we can muffle effectively and not compromise our grip or hand placement on the mallet. Placing your hand in this way will be detailed rhythmically and will be uniform between players.



IV: STANDARD PROCEDURE

Procedural Items

- Begin each exercise with sticks down
- Bring the sticks up 2 counts before the music starts (count 7 of the count-off)
- Bring the sticks back down on count 3 after the final rep.
 - *Sticks will remain up between reps when music is being repped "on a loop" or otherwise specified.
- Mark time 4 counts before each rep.
- Stop mark time at the end of the final rep.
 - *Feet will continue to mark time between reps when music is being repped "on a loop" or otherwise specified.

Basic Rehearsal Etiquette

- Rehearsal vibe should be relaxed but professional.
- Stay set after each rep until the instructor or section leader calls to relax.
- Stay engaged at all times - if you are not currently playing on a drum, make sure you are playing on a pad and still listening to the instructor's comments.
- If you have questions, always feel free to raise your hand and ask.

Three Simple In-Rehearsal Commands

- Stand-by: All present members direct their attention to the staff for instructions.
 - Visual and mental attention (eye contact/listening) is dedicated to the instructor(s) currently speaking.
 - Members should give verbal responses to questions directed toward them.
 - No conversations should take place while an instructor is talking.
 - Non-marching related discussion should be kept at a minimum.
- Set: All present members immediately move to performance position before the metronome starts.
 - Performance position may differ from rep to rep (feet position, sticks up/down, etc.)
 - After the initial movement from stand-by to performance position there will be no additional movements in the body until the rep necessitates.
 - The amount of time it takes to transition from stand-by to set should be brief. If you tend to consistently take longer than other members getting set, consider adjusting how you approach stand-by.
- Relax: All present members transition from performance position to stand-by.
 - Members will remain in performance position after reps until relax has been instructed.
 - **This is not an instruction to break down etiquette.**

While it may be called as a reminder, all members should default to being in stand-by during a regular rehearsal block. It is the minimum expectation that while you are "at" rehearsal you are "in" rehearsal.

V: AUDITON MATERIALS

BATTERY AUDITION RECORDINGS

[Crystal Lake Thunder '27 Battery MP3 Folder Link.](#)

- **8's Variations**
 - 1: Stock
 - 3x
 - 2: Dynamics
 - 3x
 - 3: AT
 - 3x
- **8th Note Timing**
 - Whole Note
 - 2x
 - Half Note
 - 2x
 - Quarter Note
 - 2x
- **Multi-Bounce**
 - 1: Huggadix
 - 4x
 - 2: Huck-adix
 - 4x
 - 3: Huck-diggadix
 - 4x
- **Duple Doubles (Unison)**
 - 2x
- **SSL Rolls**
 - 1-4
 - 2x each

Bass

8's

♩ = 108, 120, 132, 144, 156, 168, 180, 192, 204

1: Stock

Drum notation for the 'Stock' pattern in 4/4 time. The notation consists of two staves. The first staff has a treble clef and a 4/4 time signature. It contains four measures of eighth-note patterns. The first two measures are right-hand (R) patterns, and the last two are left-hand (L) patterns. The second staff has a bass clef and contains four measures of eighth-note patterns. The first two measures are right-hand (R) patterns, and the last two are left-hand (L) patterns. The pattern is as follows:

Measure 1: R R R R R R R R R R
Measure 2: R R R R R R R R R R
Measure 3: L L L L L L L L L L
Measure 4: L L L L L L L L L L

2: Dynamics

Drum notation for the 'Dynamics' pattern in 4/4 time. The notation consists of two staves. The first staff has a treble clef and a 4/4 time signature. It contains four measures of eighth-note patterns. The first two measures are right-hand (R) patterns, and the last two are left-hand (L) patterns. The second staff has a bass clef and contains four measures of eighth-note patterns. The first two measures are right-hand (R) patterns, and the last two are left-hand (L) patterns. The pattern is as follows:

Measure 1: r r r r r r r r r r
Measure 2: R R R R R R R R R R
Measure 3: l l l l l l l l l l
Measure 4: L L L L L L L L L L

Low Release

3: AT

Drum notation for the 'AT' pattern in 4/4 time. The notation consists of two staves. The first staff has a treble clef and a 4/4 time signature. It contains four measures of eighth-note patterns. The first two measures are right-hand (R) patterns, and the last two are left-hand (L) patterns. The second staff has a bass clef and contains four measures of eighth-note patterns. The first two measures are right-hand (R) patterns, and the last two are left-hand (L) patterns. The pattern is as follows:

Measure 1: R r r r R r r r
Measure 2: R r r r R r r r
Measure 3: L l l l L l l l
Measure 4: L l l l L l l l

Bass

8th Note Timing

♩ = 108, 120, 132, 144, 156, 168, 180, 192, 204

Whole Note

Two staves of musical notation for Whole Note exercises in Bass clef, 4/4 time. The first staff contains four measures, each with a whole note on a different line (G2, B1, D2, F2), with a right foot pedal (R) indicated below each note. The second staff contains five measures, each with a whole note on a different line (G2, B1, D2, F2, A1), with a right foot pedal (R) indicated below each note. The final measure of the second staff ends with a double bar line.

Half Note

Two staves of musical notation for Half Note exercises in Bass clef, 4/4 time. The first staff contains four measures, each with two half notes on different lines (G2, B1, D2, F2), with a right foot pedal (R) indicated below each note. The second staff contains five measures, each with two half notes on different lines (G2, B1, D2, F2, A1), with a right foot pedal (R) indicated below each note. The final measure of the second staff ends with a double bar line.

Quarter Note

Two staves of musical notation for Quarter Note exercises in Bass clef, 4/4 time. The first staff contains four measures, each with four quarter notes on different lines (G2, B1, D2, F2), with a right foot pedal (R) indicated below each note. The second staff contains five measures, each with four quarter notes on different lines (G2, B1, D2, F2, A1), with a right foot pedal (R) indicated below each note. The final measure of the second staff ends with a double bar line.

Multi-Stroke

1 and 3: ♩ = 96, 102, 108, 114, 120, 126
2: ♩ = 192, 204, 216, 228, 240, 252

1: Huggadix

Two staves of musical notation for the Huggadix exercise in 4/4 time. The first staff contains four measures of eighth-note triplets (R r r) and four measures of eighth-note triplets (L l l). The second staff contains four measures of eighth-note triplets (R r r) and four measures of eighth-note triplets (L l l), ending with a single eighth note (R) in the final measure.

2: Huck-adix

Two staves of musical notation for the Huck-adix exercise in 8/4 time. The first staff contains four measures of eighth-note triplets (R r r) and four measures of eighth-note triplets (L l l). The second staff contains four measures of eighth-note triplets (R r r) and four measures of eighth-note triplets (L l l), ending with a single eighth note (R) in the final measure.

3: Huck-diggadix

Two staves of musical notation for the Huck-diggadix exercise in 6/4 time. The first staff contains four measures of eighth-note triplets (R r r r) and four measures of eighth-note triplets (L l l l). The second staff contains four measures of eighth-note triplets (R r r r) and four measures of eighth-note triplets (L l l l), ending with a single eighth note (R) in the final measure.

Bass

Duple Doubles (Unison)

♩ = 120, 132, 144, 156, 168, 180, 192

The image displays a page of musical notation for a drum set, consisting of six systems of staves. Each system represents a different rhythmic exercise or pattern. The notation uses standard musical symbols for notes, rests, and bar lines, with 'R' indicating the right foot and 'L' indicating the left foot. The first system begins with a treble clef, a 4/4 time signature, and a forte 'f' dynamic marking. The patterns involve various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. The notation is presented in a clean, black-and-white format, typical of a music manuscript.

Bass

SSL Rolls (Unison)

♩ = 120, 132, 144, 156, 168, 180, 192

Learn with and without accents

1: Check

Two staves of musical notation for the 'Check' roll. The notation includes rhythmic patterns with accents and triplets, and corresponding letter sequences (R, L, r, l) below the staves.

Staff 1:
 > 3 > 3 3 3 > 3 > 3 3 3 > 3 > 3 > 3 > 3 3 3 3 3 3 3 3
 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 r L r l r l r l r l r l r l

Staff 2:
 > 3 > 3 3 3 > 3 > 3 3 3 > 3 > 3 > 3 > 3 3 3 3 3 3 3 3 >
 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 r L r l r l r l r l r l R

2: Stock Roll

Two staves of musical notation for the 'Stock Roll'. The notation includes rhythmic patterns with accents and triplets, and corresponding letter sequences (R, L, r, l) below the staves.

Staff 1:
 > 3 > 3 3 3 > 3 > 3 3 3 > 3 > 3 > 3 > 3 3 3 3 3 3 3 3
 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 r L r l r l r l r l r l r l

Staff 2:
 > 3 > 3 3 3 > 3 > 3 3 3 > 3 > 3 > 3 > 3 3 3 3 3 3 3 3 >
 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 r L r l r l r l r l r l R

3: Tap Roll

Two staves of musical notation for the 'Tap Roll'. The notation includes rhythmic patterns with accents and triplets, and corresponding letter sequences (R, L, r, l) below the staves.

Staff 1:
 > 3 > 3 > 3 3 > 3 > 3 > 3 3 > 3 > 3 > 3 > 3 3 3 3 3 3 3 3
 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 r L r l R l r l r l r l r l r l

Staff 2:
 > 3 > 3 > 3 3 > 3 > 3 > 3 3 > 3 > 3 > 3 > 3 3 3 3 3 3 3 3 >
 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 r L r l R l r l r l r l r l R

4: Up & Down

Two staves of musical notation for the 'Up & Down' roll. The notation includes rhythmic patterns with triplets, and corresponding letter sequences (R, L, r, l) below the staves.

Staff 1:
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 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 r l r l r l r l R L R L R L

Staff 2:
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 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 R L R L r l r l r l r