



-2019-

OREGON CRUSADERS  
**Battery**

AUDITION PACKET

# Expectations

- *Attendance/Commitment*

- The Drum Corps activity requires an extremely high level of commitment. If you are contracted, you are required to attend all camps and all of the move-in rehearsals. In addition to this, you will be asked to submit video assignments online that are designed to track your progress in the off season. **If you are a part of a winter percussion ensemble, you still must attend the January callback camp in Portland.**

- *Etiquette*

- At all OC rehearsals, you are expected to conduct yourself in a professional manner. As mature young adults and musicians, professionalism is vitally important to our success. A **Drum Corps rehearsal should not feel like a high school band rehearsal.** Always be attentive and aware to what others are doing at all times. Expect that you should never be talking while a staff member is talking and ask questions at the appropriate time.

- *Preparedness*

- At all rehearsals, you as a performer are expected to be more than adequately prepared. This means having all material (Exercises, show music, primers) memorized and well-rehearsed. Your goal should be to always be the most prepared individual at every rehearsal. What is expected of you should always be very clear. If there is ever a question as to what you should be practicing, you **MUST** ask someone. In short, **BE WORLD CLASS!**

# Our values

As a member of the Oregon Crusaders, you will constantly be watched, judged, critiqued and celebrated as being among some of the best performers on the planet. Along with this, the people you march with will be some of your best friends for the rest of your life and the experiences you all share together will be ones that you will carry with you until your last days on earth. With this in mind, everything you do even outside of music has to be with your friends, corps, and staff in mind. You are expected to maintain the highest level of professionalism and carry a **WORLD CLASS** attitude at **all** times (this includes free days and days when you are not with the corps). Being world class should be a way of life, not just the way you rehearse.

Just a couple of things that makes us a world class percussion ensemble before we even play will be:

- Treating your friends and staff with respect and understanding that they are human beings that have feelings.
- Treating **YOURSELF** with respect and holding yourself to a high standard, not only as a musician but as a person.
- Making an effort to include everyone in social activities. Challenging yourself to learn everyone's names and not leave without having met and talked to everyone. The most successful Drum corps have the closest friends.
- Tour is long and Issues are bound to happen, go through the correct channels to resolve issues and make sure that you don't respond irrationally and aggressively.
- Be vulnerable!! Allow yourself to make mistakes!! We don't want to see a "fake" version of you. Understand that it takes courage to do what we do and always strive to give us 100% effort and don't be afraid to be bold and beautiful with your craft.
- Show up early and mentally prepare yourself for what you have to do for the day. Always remember.... "on time is late, and early is on time"
- Stay humble. Social media is everywhere now and everyone has an account. Don't brag and don't be an internet troll on social media because it ALWAYS comes back to harm your reputation and it is a bad look for you and everyone you work with. You never know what opportunities you ruin for yourself because of something that you posted!
- Be a good human being! Be compassionate, be a friend and a positive role model for everyone around you.
- Remember, every interaction with people in public **in and out of uniform** is an opportunity to sell your corps. You never know who is watching, so represent yourselves and the corps well. You have the power to either inspire people to take your place someday or to drive them away. How do you want to leave the corps for the next generation of performers??

These may seem like they don't have anything to do with music, and they don't... but they do have everything to do with how we **PLAY** the music. If you aren't friends with people around you and if you don't trust each other or your staff, we are doomed to fail and no amount of rehearsal can ever make you live up to our potential. It takes a great amount of courage to break out of your comfort zone and really try to address everything on this list everyday.

# Performance expectations and guidelines

- *Muscle Efficiency*

- Here at the Oregon Crusaders Battery, we value efficiency of stroke, relative to tempo. This means that depending on what passage we are playing, we only use the muscle groupings that are required to play the passage efficiently, consistently, and with excellent quality. Most of the time, we will be building your smaller muscle groups at rehearsals. If the dynamic marking is forte or below, most likely, you will not be required to use any extraneous muscle groupings such as arm or shoulder. **You must be able to relax these larger muscles while you are playing.**

- *Using Your Body*

- This activity revolves around you being able to play everything on the move. You will be asked to do very demanding drill and choreography while playing your instrument. You must be able to demonstrate excellent separation of lower body vs. upper body. You must become an exceptionally coordinated person if you expect to achieve this at a World Class level. In addition, It is expected that if you are contracted, you must take it upon yourself to condition your body like the **professional athlete** you are!

- *Work Ethic*

- In order to achieve what is being asked of you at the Oregon Crusaders Percussion Ensemble, you must have a world class work ethic. You must be mentally and physically strong to do what we do. Understand that mental fortitude is a **SKILL**, and just like your musical abilities, it is a skill that can be trained and strengthened with proper training and preparedness. The summer will be long and trying at times, but we will always want you to focus and perform like a world class performer. Fix something every rep.

- **The Approach**

- Everything we do at the Oregon Crusaders percussion program is done with a definite sharpness and sense of aggression and urgency. The way you move your feet, bring your sticks up, transport to rehearsal zones, subdivide, and anything else pertaining to our end goal, is to be done with courage, purpose, and confidence. We must present ourselves how we see ourselves; as masters of our craft, and as the best marching percussionists in the world.

- *The Information*

- During the course of the season, you will receive massive amounts of information from your staff and peers. It is crucial that you take in this information with a positive attitude. Your staff is a highly trained team of professionals with many years of experience doing what they do. The information you receive from them WILL help you reach your goals. You as a member, must always be respectful of your staff and peers. After all, 90% of what makes this ensemble successful is the information being given from the staff. Trust the process!

- *Your Role in This*

- You as an individual, are a single part of a multi-layered performance. While at times you may feel you need to take control of another person's or the ensemble's performance, know that you are only directly responsible for your own show. You must master YOUR performance responsibilities before worrying about others. And understand that there is ALWAYS something more you can be doing to better your own individual season. **Do your own gig, to the best of your own ability.**

- **Heights**

*The performer should note that this is just a general guide. Not everything we play will always 100% of the time fit inside of these parameters. We will be sure to define everything we ever play as close to this guide as possible. In addition...A smart, well trained musician will know to not just match heights but to also match the sound of people around them and maintain a high level of awareness as it relates to balance.*

|                   |  |
|-------------------|--|
| <b><i>P</i></b>   | <b>3"-4"</b> -Tap height for most things we will play. The performer should still see a slight angle on the stick. The stick should not be parallel to the drum as that does not always mean you're playing 3" |
| <b><i>Mp</i></b>  | <b>5"-8"</b> used mostly for louder tap heights/rolls/ twitch strokes or times when we need as slightly more relaxed grip  |
| <b><i>mf</i></b>  | <b>8"-11"</b> - comfortable height. Typically is used as a checkpoint for dynamics or very quick accent patterns that cannot be played higher.   |
| <b><i>f</i></b>   | <b>12"-vertical</b> - Forte. Solid, comfortable full stroke. Without any forearm, the stick should NOT pass vertical.  |
| <b><i>ff</i></b>  | <b>vertical</b> – The stick should typically be straight up (perpendicular to the ground). Forte with arm support.   |
| <b><i>fff</i></b> | <b>15"</b> - Vertical stroke with shoulder. Used for visual effect and lots of sound. FFF does NOT mean squeeze the stick for sound!   |

# The exercises

- *Legatos*

- Left hand attacks are difficult, so were working them by starting with them first! J
- Very basic exercise that will serve as a quick way for us to loosen up our hands, joints, and muscles groups. Expect to play simple variations like accent tap (bucks), triple strokes, dynamics, and flams. The performer should focus on balance and allowing the stick to do most of the work. This should not feel hard!
- This exercise will build your listening and awareness skills for open legato patterns. On the last rep, The last three bars of the exercise will be a ritard controlled by the center and it will be your job to listen and use your eyes for timing as we get slower and slower. It will take courage and confidence to play in time and with your friends!!

- *Triplet Timing*

- This exercise is designed to help train most if not all of the different triplet timing variations that you will play. This exercise is learned unison for everyone. It should very fluid and the primary focus should be calibrating the triplet feel to what your feet are doing.
- When learning this, start very slow, and try to create rhythms with your feet as you mark time and hear the sound your feet make in cooperation with your hands. Remember to not play patterns, play rhythms and counts! You can expect to play this at all heights as well as playing this with accents on all of the downbeats in the exercise.

- *Tap pyramid-Quick Accent*

- This exercise is built to build up and train the small muscle groups responsible for motivating the palm in a quick “twitch” motion. The hand should be relaxed and the stick should speak for itself at all times. The performer should look at the knuckles and see them moving.
- The quick accent portion is designed to train and create a quick and uniform up stroke motion. One should only move as fast as necessary to get an accent at the correct height with great sound quality. There will be a point where tempo is faster and a small “moeller-esque” motion is seen starting from the wrist.

- *OC Doubles*

- This one works on calibrating the mechanics and sensations that go into creating accurate double strokes for both triplet and 16<sup>th</sup> note passages. Through excellent practice, the performer will understand the different stroke styles and pressure adjustments that can be made to make each double/triple stroke more comfortable and more accurate with less effort.
- To be successful with this exercise, it is recommended that the performer becomes extremely confident in their foot timing and puts extra effort into focusing on where the rhythms will fall with what foot. **(Put your hands to your feet-not the other way around)**

- *Touch Rolls*

- This exercise is meant to feel very fluid. Remember to allow the stick and the drum to speak for themselves. Sound quality and excellent rhythmic interpretation is the primary focus on this exercise. All rhythms should sound like the actual rhythm that is written, don't allow stickings to throw off the rhythms.
- You'll notice that the exercise has lots of triplet quarter note bars. These bars are for calibrating and retaining the sensation of weight beginning in the forearm/elbow and going all the way to the palm. This motion and sensation will be important for playing rolls at higher heights and faster tempos.

- *Paradiddles, puggaduh-swiss and paradiddle primers*

- The paradiddle breakdown/puggaduh-swiss primers are exercises included that we will reference quite a lot this summer and should be playable by **everyone**. Notice that there are no arounds or splits written yet. There will be different arounds and splits created once everyone is capable of creating excellent sounds with their instrument at the most basic level.
- Make sure you start slow and build great sound quality through excellent mechanics and understand where all of the up and down strokes are.
- Paraflow is an exercise written for you to have fun with, perform, and to apply everything in the primers that we learned!! It also is designed to simulate the length of a book chunk so it requires unwavering focus throughout the entire rep. There are lots of spaces, odd rhythms, and different heights, so read and prepare carefully! Remember that when you play this exercise, you're not just playing patterns you're playing rhythms!



# Legatos

Joseph Staab

♩=170

SnareLine

TenorLine

BassLine

5

Snare

Tenors

BassDr

9

rit. following center snare or listening point. Developing your ears

♩=60

♩=120

Snare

Tenors

BassDr

# Triplet Timing

Joseph Staab

12/8

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

7

R L L R L L R L L R L R R L R ... R L L L R L ...

13

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

19

R L R I I R I I R L R L L R L R R R L R L L R L R R R L R L L

23

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

# Tap Pyramid-Quick Accent

♩ = 70-110

SnareLine  
TenorLine  
BassLine

Measures 1-4: SnareLine and TenorLine play a rhythmic pattern of eighth notes with accents. BassLine plays a steady eighth-note pattern. Rhythmic notation (r for right, l for left) is provided below each staff.

5

Snare  
Tenors  
BassDr

Measures 5-8: Snare and Tenors play eighth-note patterns with accents. BassDr plays a steady eighth-note pattern. Rhythmic notation is provided below each staff.

9

Snare  
Tenors  
BassDr

Measures 9-11: Snare and Tenors play eighth-note patterns with accents. BassDr plays a steady eighth-note pattern. Measure 11 ends with a rest for all parts.

12

Snare  
Tenors  
BassDr

Measures 12-14: Snare and Tenors play eighth-note patterns with accents. BassDr plays a steady eighth-note pattern. Measure 14 ends with a rest for all parts.

Left hand reps should reflect the same pattern, just mirrored

every phrase is unison first time, second rep is written split

16

Snare

Tenors

BassDr

R...  
L...

Unison 1st time, Split 2nd time

Detailed description: This block contains the musical notation for measures 16, 17, and 18. It is arranged in three staves: Snare, Tenors, and BassDrum. The Snare staff shows a complex rhythmic pattern with many sixteenth notes and accents. The Tenors staff has a similar pattern but with some notes marked with a plus sign (+). The BassDrum staff features a steady eighth-note pattern. A double bar line is present between measures 16 and 17. Annotations include 'R...' and 'L...' in the Snare and Tenors staves, and 'Unison 1st time, Split 2nd time' in the BassDrum staff.

19

Snare

Tenors

BassDr

R...  
L...

R...  
L...

R...  
L...

first time no 32nd notes, 2nd time play either "rr" sticking or "rl"

Detailed description: This block contains the musical notation for measures 19, 20, 21, and 22. It is arranged in three staves: Snare, Tenors, and BassDrum. The Snare staff continues with complex rhythmic patterns. The Tenors staff has a similar pattern. The BassDrum staff features a steady eighth-note pattern. A double bar line is present between measures 19 and 20. Annotations include 'R...' and 'L...' in the Snare and Tenors staves, and 'first time no 32nd notes, 2nd time play either "rr" sticking or "rl"' in the BassDrum staff.

# OC DOUBLES

Joseph Staab

♩ = 140-165  
2x through first 10 bars

SnareLine  $\frac{12}{8}$  *f* R R R R R R R R L R L R L L ... R L R L R L R R R R R R R R R L R L L ... R L R L R L R L

TenorLine  $\frac{12}{8}$  *f*

BassLine  $\frac{12}{8}$  *f*

7

Snare R L R L R L R L R L R L ...

Tenors

BassDr

1

Snare *f* RR RR ... LL LL ...

Tenors *f* RR RR ... LL LL ...

BassDr *f* RR RR ... LL LL ...

7

Snare *fp* R r r r ... R l r r L l l l ... L r l l

Tenors *fp* R r r r ... R l r r L l l l ... L r l l

BassDr *fp* R r r r ... R l r r L l l l ... L r l l



# Touch Rolls

a "levels" exercise

Joseph Staab

## Level 1

1  $\text{♩} = 100-200$  Discovering hand speed and the sensation of weight in the forearms. Focusing on landing on count "2" with the "right" foot

Musical notation for Level 1 exercise. It consists of a single staff in 12/8 time. The notation is divided into four measures. The first measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The second measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The third measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The fourth measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The notation is repeated four times.

## Level 2

1 Building consistency after we land on count 2. Finishing the full 2 count roll and hearing little to no volume change going from the check to the roll.

Musical notation for Level 2 exercise. It consists of a single staff in 12/8 time. The notation is divided into four measures. The first measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The second measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The third measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The fourth measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The notation is repeated four times.

Remember that a roll is not just a sticking, it's a rhythm! It should be visualized like the rhythm you are trying to play

Diagram illustrating the visualization of a roll. It shows two musical staves. The first staff shows a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The second staff shows a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The two staves are connected by an equals sign.

## Level 3

1 Calibrating the first left double of each tap roll by adding a small button onto it, then removing it. This is only for sensation retention and to train your brain in placing the first double correctly and not dropping in

Musical notation for Level 3 exercise. It consists of a single staff in 12/8 time. The notation is divided into four measures. The first measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The second measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The third measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The fourth measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The notation is repeated four times. The dynamic marking *mp* is placed below the third measure.

Musical notation for Level 3 exercise. It consists of a single staff in 12/8 time. The notation is divided into four measures. The first measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The second measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The third measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The fourth measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The notation is repeated four times.

## Level 4

The application and consistency training level. Using all of the tips and primers we just worked, you now have to execute a quality, well balanced, perfectly timed triplet roll.  
**Note that the check and taps should not change though the accent heights will change. All taps and rolls will be played at "p"**

Musical notation for Level 4 exercise. It consists of a single staff in 12/8 time. The notation is divided into four measures. The first measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The second measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The third measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The fourth measure contains a quarter note followed by a dotted quarter note, with a vertical line below the quarter note. The notation is repeated four times. The dynamic marking *mp* is placed below the first measure. The dynamic marking *p* is placed above the first measure of the second staff.

# Puggaduh-swiss skill building

joey staab

$\text{♩} = 88$

1 level 1-calibrating the weight and interpretation of inner notes

*p*

1 level 2-applying level one to puggaduh and learning to follow the leading hand

*f*  
R L L r r L r r ...

1 level 3-applying level one to swisses, learning to follow the cadence of the hand speed and to place the upbeat correctly

*f*  
r r r r L r r L ...

1 level 4-understanding the right hand plays a consistent buck pattern with excellent 2 height quality, placing the taps correctly w/ weight, and balanced accents hand to hand

*f*  
R r R l r L R ...

1 level 5-applying the check pattern in level 4 to the rudiment, maintaining an open and balanced sound on inner notes, keeping the heights/rhythm/balance consistent on the repeat of the rudiment

*f*  
R r R l l r r L R ...

-Players should focus on retaining the sensation of weight and open feeling rhythms in the check patterns (level 1 and 4) and apply it to the rudiments (levels 2,3 and 5)

-Players should notice the necessary addition of forearm motion when playing at faster tempos. Be advised that while Forearm usage is crucial in maintaining a relaxed, comfortable, warm and fluid approach to brisk tempos, the player should still **always** focus on initiating from the knuckle/pulling the bead back.



Discovering general motion in paradiddles

SnareLine

Relating Paradiddles to open roll figures

lvl. 1

calibrating the open roll sensation

lvl. 2

calibrating single downstroke sensations and rhythm

lvl. 3

keeping 16th note rhythm consistent through changing stickings. begin recalling sensations from lvl 1.

lvl. 4

recalling sensations from lvl 1 and 2 and allowing motion to build consistency and flow

Application level

Discovering general motion in paradiddle-diddles

# Para-Flow

Joseph Staab

♩=170-190

SnareLine  
*p* etc... *f*

TenorLine  
*p* etc... *f*

BassLine  
*p* etc... *mf*

7 **A**

Snare  
*f*

Tenors  
*f*

Bass Dr  
*f*

13 **B**

Snare  
etc... *mp* *f*

Tenors  
*mp* *f*

Bass Dr  
muff. *mp*

19 **C**

Snare  
*ff* *mp* to edge sim... *f*

Tenors  
*ff* *mp* sim... *f*

Bass Dr  
*f* *f*

26 D

Snare  
sim... *mp*

Tenors  
sim... *mp*

Bass Dr  
*mp*

32 E center

Snare  
*ff*  
R r r r L r L r L L I I R I R I

Tenors  
*ff*  
R r r r L r L r L L I I R I R I

Bass Dr  
*mf* *mf* *ff*  
R L R r R I I R r r r r R I R r r R I I R r r

37 F

Snare  
R r r r L r L r L L I I R I R I R r r r L r L r L r L R L R L L r L R L r L R L L R I r I R L r I R L

Tenors  
R r r r L r L r L L I I R I R I R r r r L r L r L r L R L R L L r L R L r L R L L R I r I R L r I R L

Bass Dr  
R L L L R R L L L R

create around -----

43 G

Snare  
R r r r L r I r L R L r I R L R L r I R L R L R L *mp*

Tenors  
R r r r L r I r L R L r I R L R L r I R L R L R L *mp*

Bass Dr  
*mp* *f*

48

Snare

Tenors

Bass Dr

*f*

The image shows a musical score for three drum parts: Snare, Tenors, and Bass Drums, starting at measure 48. The Snare part features a complex rhythmic pattern with various note values and rests, accompanied by a sequence of letters (R, L, I, r) indicating the hand used for each stroke. The Tenors part follows a similar rhythmic structure with its own sequence of letters. The Bass Drum part consists of a series of eighth-note patterns, starting with a dynamic marking of *f* (forte). The score is divided into four measures, with the final measure ending with a double bar line and a repeat sign.

# Para-Flow

Joseph Staab

$\text{♩} = 170-190$

*p* *f*

7

**A**

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

12

*L L R L etc... R R*

**B**

*mp f ff* *to edge*

**C**

*mp sim... mp*

29

**D**

*l ... r l*

**E** center

*ff*

**F**

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

**G**

*mp* *V.S.*

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

# Para-Flow

Joseph Staab

$\text{♩} = 170-190$

*p* r l r l r l r l r l r l r l etc... r l r l r l r l r l ... *f*

7

*f* r l R L L R R L R l r L R R

12

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

**B**

*mp* *f* *ff* R r l r l ... r l r L r L r L R L L R R r r L R L r l r L r l r L R L R l r l r l

**C**

*mp* sim... *mp* r l r l R sim... l ... r l r l sim...

29

**D**

l ... r

**E**

*ff* R r r r L r L r L l l l R l R l R r r r L r L r L l l l R l R l

**F**

R r r r 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 l R L r l R L

**G**

R 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 *mp*

V.S.

47


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



# Para-Flow

Joseph Staab

$\text{♩} = 170-190$



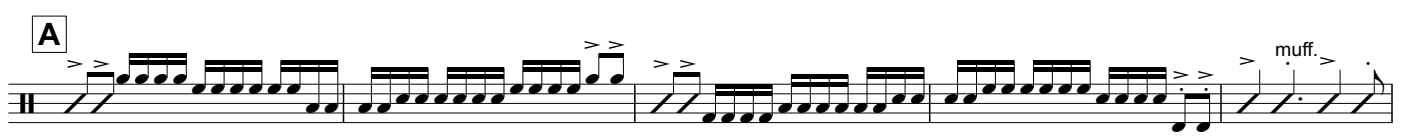
*p* etc...

5



*mf* *f*

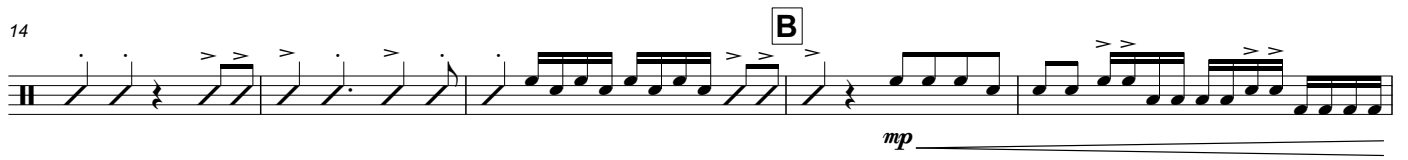
**A**



*muff.*

14

**B**



*mp*

19



*f*

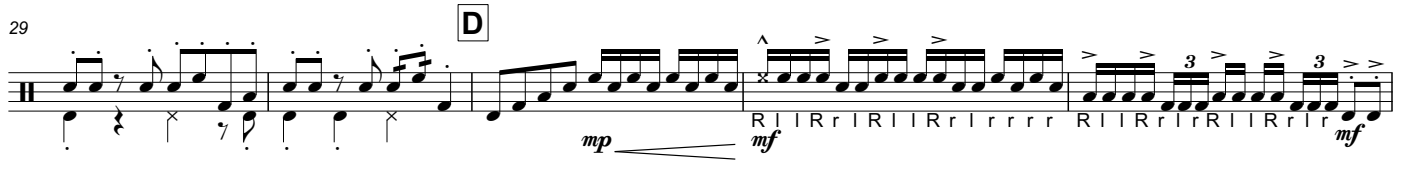
**C**



*f*

29

**D**

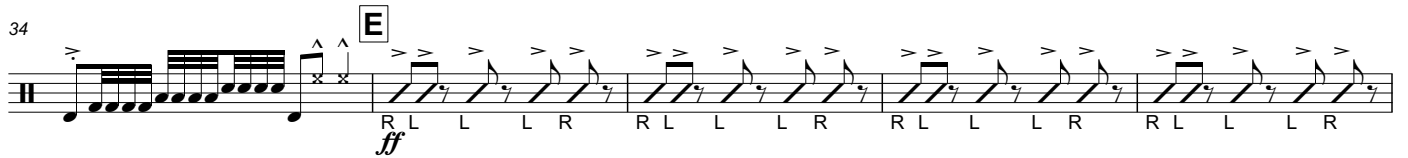


*mp* *mf* *mf*

RIIRrIRIRrIRrrr RIIRrIRRIIRrIR

34

**E**



*ff*

RL L L R RL L L R RL L L R RL L L R

**F**



R L

V.S.

**G**

*mp*  $\triangleleft$  *f*

This system of musical notation begins with a boxed letter 'G' above the staff. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, some with accents (>) and slurs. The dynamic marking 'mp' (mezzo-piano) is followed by a hairpin crescendo leading to 'f' (forte). The system concludes with a double bar line.

48

*f*

This system of musical notation starts with the number '48' above the staff. It continues with rhythmic patterns similar to the first system, featuring eighth and sixteenth notes with accents and slurs. The dynamic marking 'f' (forte) is present. The system ends with a double bar line.