

# 2023 BATTERY PACKET



*mbi*

INDOOR PERCUSSION

MINNESOTA BRASS   
ST. PAUL, MINNESOTA



## Welcome!

We are so excited that you are interested in auditioning for the 2023 edition of MBI Indoor Percussion! Congratulations on taking the first step towards membership in the ensemble. Please stay up to date with the calendar on the website ([mnbrass.org](http://mnbrass.org)), read all of the following information about technique and the audition process, and prepare each of the exercises in the packet. Although there is an audition component to the first few weekends, each audition day will also give you a full educational experience. Even if you think "I'm not ready for a world class ensemble yet," that's okay! The skills you learn during an MBI audition weekend will only help you improve down the road.

## Auditions

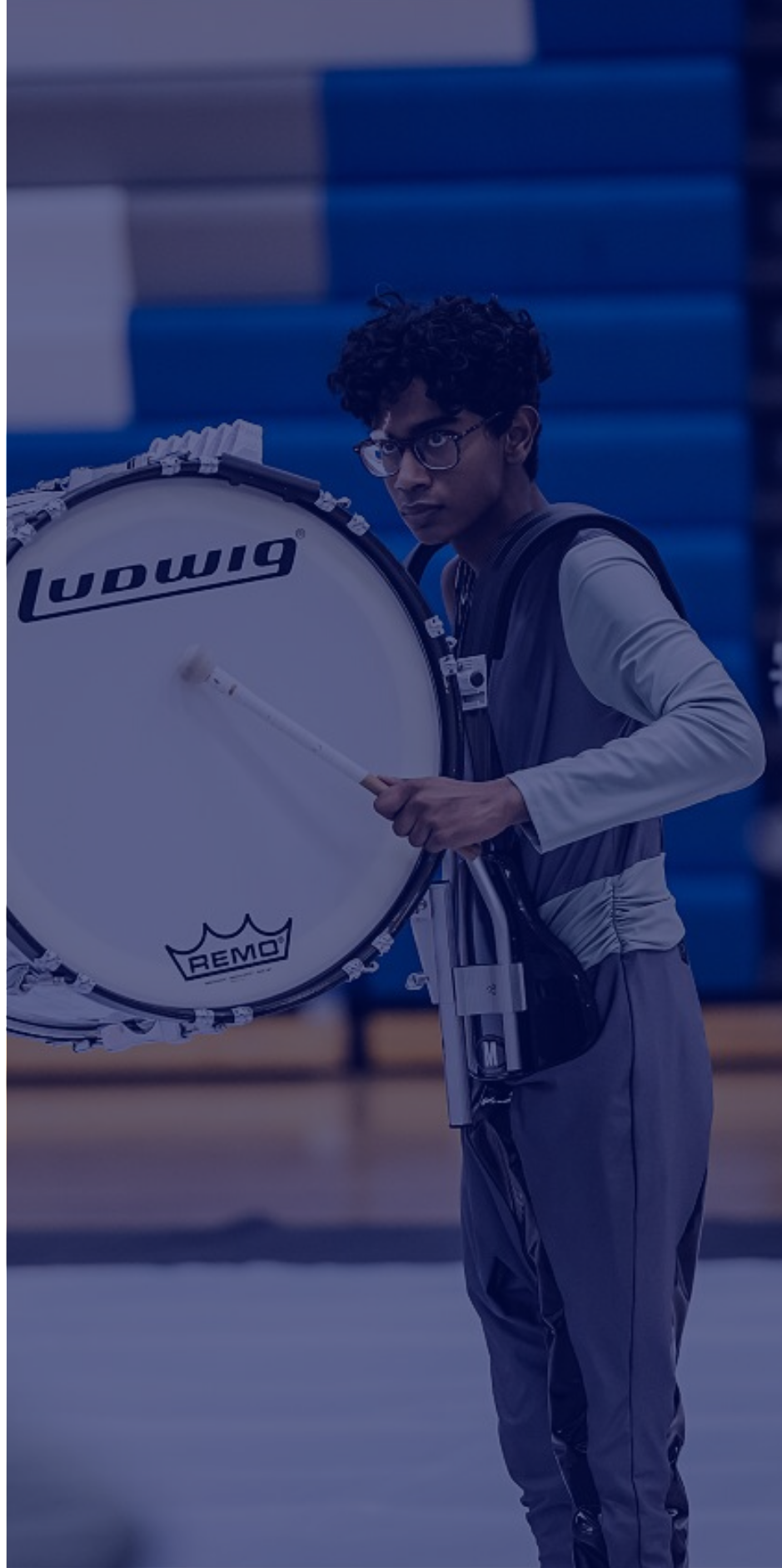
Each player will be evaluated in a group setting during sub-sectional, full battery, and visual rehearsals. Everyone will also participate in an individual audition in order to showcase skills in a one-on-one setting. During the individual audition, snare and quad players will be asked to perform various exercises from the packet, and the Audition Etude. Bass drummers and cymbal players will be asked to show knowledge of skills that are defined during group auditions. Bass drummers should also be familiar with the snare parts for each exercise!

## Questions?

Feel free to direct any and all questions to our staff!

Ensemble Director | Jake Esterberg  
[jake@mnbrassinc.org](mailto:jake@mnbrassinc.org)

Battery Coordinator | Joe Jaeger  
[joe.jaeger21@gmail.com](mailto:joe.jaeger21@gmail.com)



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## Snare Technique

**Fulcrum:** (the point of rotation on each stick)

- RH - middle finger
- LH - thumb
- Both fulcrums should be in the same spot on either stick (about one third of the way up the stick)

## Set-Up:

- Beads in the center of the head, ½ inch off the head, ½ inch apart
- Two fingers' height between the stick and the rim
- Even stick angle from LH to RH - about 45 degrees from your point of view (90 degrees total)

## Sound Quality:

A warm, beefy sound from each player is necessary in order for the line to project through the front ensemble, and into the audience at the back of UD Arena. We achieve this by holding the stick with contact from each finger (allowing you to control rhythms) but minimal pressure (allowing the stick to resonate). The drum should be struck with lots of weight and velocity, but the sticks should be vibrating in your hand during all stroke types (rebound, down, tap, up).

## Mechanics:

Each stroke should be initiated from the wrist, while moving the bead of the stick first. Forearms and triceps should be relaxed in order to allow movement from the elbow during any dynamic level, but keep in mind the stroke should NOT initiate from the arm. Fingers should also be part of each stroke, regardless of dynamic or stroke type. The fingers should NOT open and close to produce the stroke, but instead should act as a "spring" or "shock absorber" to cushion the stick.

## Dynamics:

- Piano = 3 inches, stick parallel to the drumhead, weighted stick motion, (some cases may call for even softer dynamics)
- Mezzo Piano = 6 inches, smooth stick motion, wrist
- Mezzo Forte = 9 inches, smooth stick motion
- Forte = 12 inches, smooth stick motion, high velocity
- Fortissimo = PLAY LOUD! Add arm following the pathway of the stick. Sticks should be vertical to promote a unified aesthetic.



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## Quad Technique

### Fulcrum:

- Middle finger or commonly referred to as middle of the hand
- Sticks should be held close to the end of the stick, leaving no more than an inch between your pinky and the end

### Setup:

- Stick beads should be halfway in between the rim and the center of the drum head, resting over drums 1 and 2
- From your elbow down to the bead of the stick should be in a straight line and each checkpoint should be above the next (elbow is higher than hands, beads slightly below hand level)

### Sound quality:

- Refer to the sound quality section under Snare technique

### Mechanics:

- Refer to the mechanics section under Snare Technique

### Dynamics:

- Refer to the dynamics section under Snare Technique



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## Bass Drum Technique

### Fulcrum:

- Between pad of thumb and middle section of index finger
- Grip the mallet at the end, with as much of your hand in contact with the wood

### Setup:

- Mallet felts should be in the center of the head
- Mallets angled slightly inwards so your hand has clearance around the rim
- Forearm is parallel to the ground
- Wrist/Mallet angled 40 degrees from the ground

### Sound Quality:

We need to produce a dense, articulate sound from the drum so the splits we play can project while still being readable rhythms. This should in no way come from tension in the hands/arms, but rather from using the weight of the mallet and your arm to produce a thick sound from the drum. While on a stand the bass drum should rock back and forth from the power you put into the head regardless of the dynamic.

### Mechanics:

Each upstroke is led with the felt of the mallet, initiated by turning the wrist. Note that this wrist turn is distinctly different from what is used on a horizontal drum, in that our knuckles should turn away from the drum head, rather than up and down vertically. As we move to louder dynamics, rotation will be applied so the mallet takes an arced path into the head. For large legato strokes, the hands should be relatively closed, while remaining soft so we produce warm sounds.

### Dynamics:

At every dynamic you should hit the drum as hard as you can with proper technique. Our stick height alone regulates dynamics.

- Piano = wrist turn only, 3 inches. From your perspective you should not see the felt
- Mezzo Piano = wrist turn only, 6 inches. Felt should barely be visible
- Mezzo Forte = 45 degrees. Here we begin to add rotation and arm
- Forte = halfway between 45 and parallel. More rotation and arm is added
- Fortissimo = parallel to the ground. Extra arm is added to get distance from the head. Mallet felt should never pass behind your torso.



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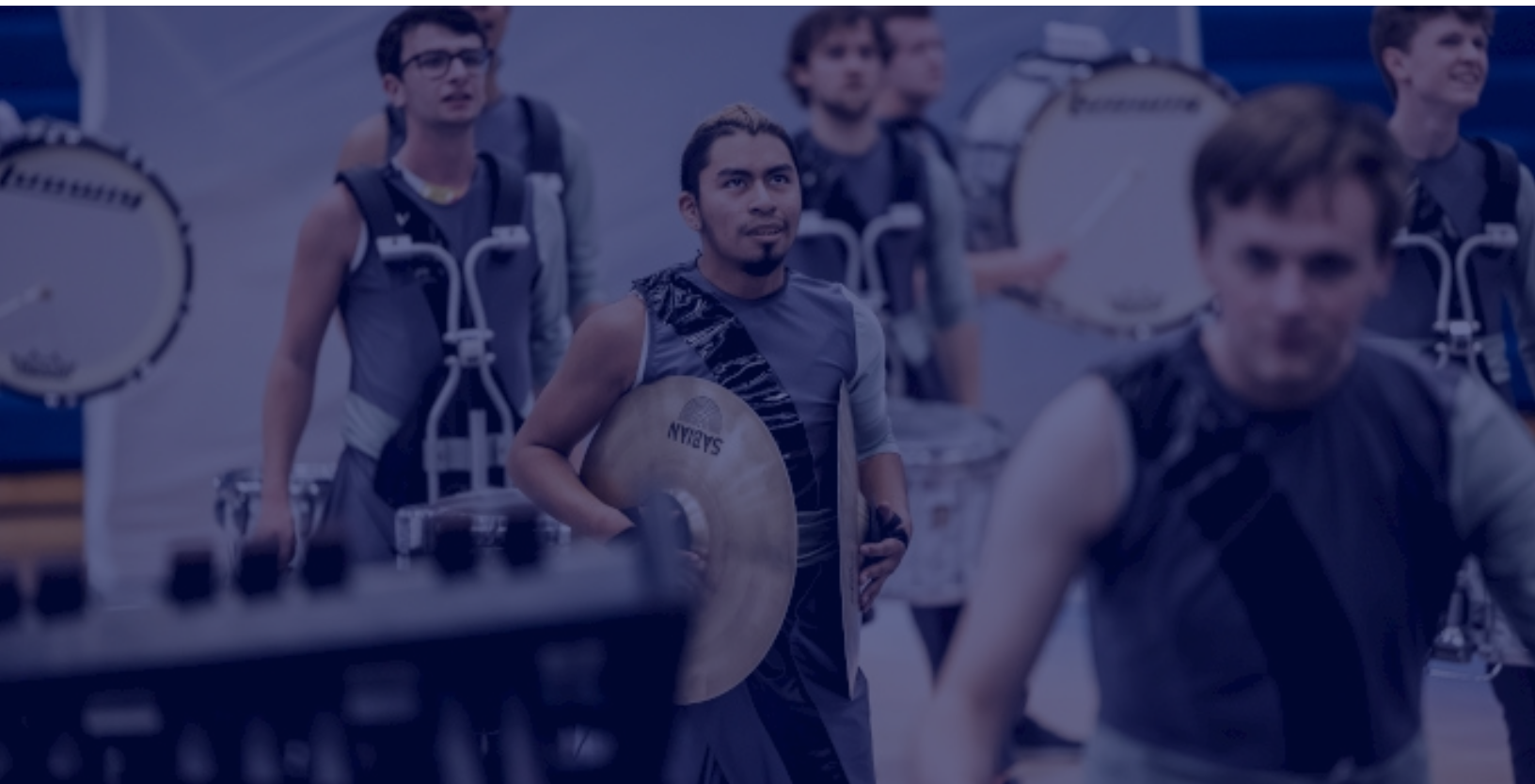
## Cymbal Technique

### Positions:

There are 3 main positions that cymbal players will need to prepare: Set, 1st, and 2nd.

- **Set Position:** hands are at your side with a slight bend to your elbow, and cymbals should be vertical with your fingers spread out (this helps with control).
- **1st Position:** hands/thumbs should be at eye level with your biceps parallel to the ground. Your cymbals should be as close together as possible and vertical.
- **2nd Position:** hands will be in front of your heart and the angle of your cymbals should be angled (as if you were wearing a seatbelt).

\*Flips, sounds, and exercises will be covered during auditions.



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# Legatos & Accent Tap 2023

Jaeger

Snareline

Tenorline

Bass Drums

S. Dr.

T. Dr.

B. Dr.

S. Dr.

T. Dr.

B. Dr.

S. Dr.

T. Dr.

B. Dr.





# Moeller 2023

Jaeger

Snareline

Tenorline

Bass Drums

R

R

R - - - etc.

R

Detailed description: This block contains the first system of musical notation, measures 1 through 4. It features three staves: Snareline, Tenorline, and Bass Drums. All staves are in 4/4 time. The Snareline and Tenorline staves show a consistent rhythmic pattern of eighth notes with accents (>). The Bass Drums staff shows a pattern of eighth notes, with a 'R' (Right) drum indicated above the first measure and another 'R' below the first measure. A 'R' is also placed below the first measure of the Tenorline staff. The text 'R - - - etc.' is written above the Bass Drums staff in the first measure.

S. Dr.

T. Dr.

B. Dr.

L

L

L

Detailed description: This block contains the second system of musical notation, measures 5 through 8. It features three staves: S. Dr., T. Dr., and B. Dr. All staves are in 4/4 time. The S. Dr. staff shows a consistent rhythmic pattern of eighth notes with accents (>). The T. Dr. staff shows a consistent rhythmic pattern of eighth notes with accents (>). The B. Dr. staff shows a pattern of eighth notes. A 'L' (Left) drum is indicated above the first measure of the S. Dr. staff and below the first measure of the T. Dr. and B. Dr. staves.

S. Dr.

T. Dr.

B. Dr.

R

R

R

Detailed description: This block contains the third system of musical notation, measures 9 through 12. It features three staves: S. Dr., T. Dr., and B. Dr. All staves are in 4/4 time. The S. Dr. staff shows a consistent rhythmic pattern of eighth notes with accents (>). The T. Dr. staff shows a consistent rhythmic pattern of eighth notes with accents (>). The B. Dr. staff shows a pattern of eighth notes. A 'R' (Right) drum is indicated above the first measure of the S. Dr. staff and below the first measure of the T. Dr. and B. Dr. staves.

S. Dr.

T. Dr.

B. Dr.

L

L

L

Detailed description: This block contains the fourth system of musical notation, measures 13 through 16. It features three staves: S. Dr., T. Dr., and B. Dr. All staves are in 4/4 time. The S. Dr. staff shows a consistent rhythmic pattern of eighth notes with accents (>). The T. Dr. staff shows a consistent rhythmic pattern of eighth notes with accents (>). The B. Dr. staff shows a pattern of eighth notes. A 'L' (Left) drum is indicated above the first measure of the S. Dr. staff and below the first measure of the T. Dr. and B. Dr. staves.



# DEET

Joe Jaeger

Snareline

Tenorline

Bass Drums

*f*

*f*

*f*

5

S. Dr.

T. Dr.

B. Dr.

*p*

9

S. Dr.

T. Dr.

B. Dr.

*f*

13


S. Dr.

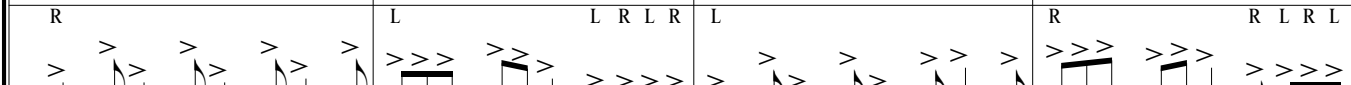
T. Dr.


B. Dr.

*p* *f*

17


S. Dr. 

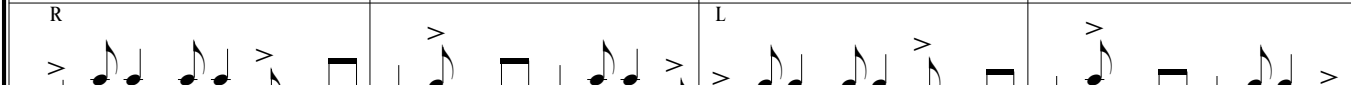
T. Dr. 


B. Dr. 

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 R L

21


S. Dr. 

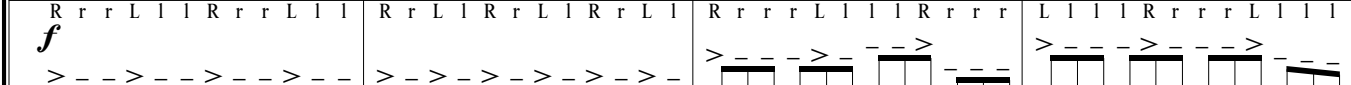
T. Dr. 


B. Dr. 

R R L R L

25


S. Dr. 


T. Dr. 


B. Dr. 

*f* *f* R L R L

29

S. Dr. 


T. Dr. 

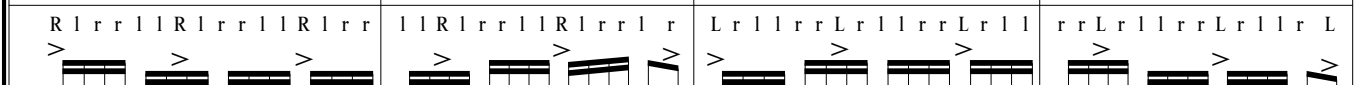
B. Dr. 


*fp* *f* *ff*



17


S. Dr. 


T. Dr. 


B. Dr. 

R L R L

21

S. Dr. 

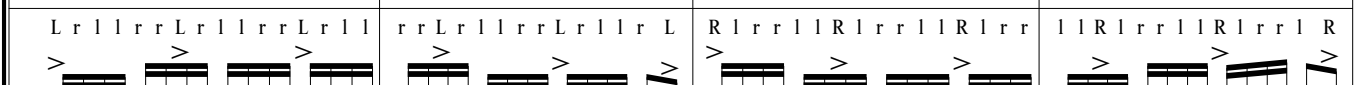
T. Dr. 


B. Dr. 

R R

25


S. Dr. 


T. Dr. 


B. Dr. 

L L R L

29

S. Dr. 

T. Dr. 

B. Dr. 

L R R L R R R r R R



Rolls Cycle

4

S & Q

B. Dr.

Musical notation for measures 4-7. The S & Q part consists of eighth notes in a triplet pattern with accents. The B. Dr. part consists of eighth notes in a triplet pattern with accents.

S & Q

B. Dr.

Musical notation for measures 8-11. The S & Q part consists of eighth notes in a triplet pattern with accents. The B. Dr. part consists of eighth notes in a triplet pattern with accents.

5

S & Q

B. Dr.

Musical notation for measures 12-15. The S & Q part consists of eighth notes in a triplet pattern with accents. The B. Dr. part consists of eighth notes in a triplet pattern with accents.

S & Q

B. Dr.

Musical notation for measures 16-19. The S & Q part consists of eighth notes in a triplet pattern with accents. The B. Dr. part consists of eighth notes in a triplet pattern with accents.

35

S & Q

B. Dr.

Musical notation for measures 20-21. The S & Q part consists of eighth notes in a triplet pattern with accents. The B. Dr. part consists of eighth notes in a triplet pattern with accents.



# Flams 23

("The Upbeast" v2)

Jaeger

Snareline

Tenorline

Bass Drums

RlrL RlrrLrIRlrr LrIR LrllRrLrll RlrLRlrrLrIRlr LrIRLrllRrLR

RlrL RlrrLrIRlrr LrIR LrllRrLrll RlrLRlrrLrIRlr LrIRLrllRrLR

RlrL RlrrLrIRlrr LrIR LrllRrLrll RlrLRlrrLrIRlr LrIRLrllRrLR

5

S.Dr.

T. Dr.

B. Dr.

LrIRlrLrIRlrLIR rLrIRlrLIRrLIRrL IRlrLrIRlrLrIRrL IRlrLrIRrLIRrLIR

LrIRlrLrIRlrLIR rLrIRlrLIRrLIRrL IRlrLrIRlrLrIRrL IRlrLrIRrLIRrLIR

R RL R RLK IrIrIrIrIRLR

9

S.Dr.

T. Dr.

B. Dr.

LrIRlrLrIRlrLrR lLrIRlrLrRlLrRlL rRlrLrIRlrLrIRlL rRlrLrIRlRlRlLrL

LrIRlrLrIRlrLrR lLrIRlrLrRlLrRlL rRlrLrIRlrLrIRlL rRlrLrIRlRlRlLrL

R rr R rr R rr R rr R rr R L ll L ll L ll L ll L ll L

13

S.Dr.

T. Dr.

B. Dr.

RLRRl r LRl r LRl r LrIRlrLrIRlLl RrrL l l l l R r r r r L l l l lRlLl l l lR L R

RLRRl r LRl r LRl r LrIRlrLrIRlLl RrrL l l l l R r r r r L l l l lRlLl l l lR L R

R RRLRLR Rrr Rrrrrrrrr RLRRLL L L L L L

