

IMPACT
PERCUSSION

2025 BATTERY

Welcome to IMPACT Percussion!

On behalf of our administrative, design, and instructional teams, we would like to sincerely thank you for your interest in participating in IMPACT Percussion's 2025 season. Our entire team is looking forward to another remarkable year full of meaningful moments, personal growth and development, and inspiring experiences.

At IMPACT Percussion, our mission is to **empower youth to reach their full potential through achieving excellence in the performing arts**. We carry out our mission by creating an educational environment that fosters performance, positivity, and growth at the highest level.

As part of the 2025 audition process, we will isolate and focus on musical and visual-specific skill sets to help you better understand our approach and to test your abilities. You may be asked to do an individual audition depending on your standing in the audition process. In order to receive the most out of the audition experience and have the most success, we recommend you have an attitude that stems from **positivity and a growth mindset**. Throughout the season, we will refine our battery technique and mindset, but to help get you started, here are some core concepts that are important to understand from the beginning. We're excited to see you and start our 2025 season!

- *IMPACT Percussion 2025 Battery Education Team*

Our Approach

The main philosophy guiding our playing at IMPACT Percussion is the idea of efficiency. By this, we mean getting the most sound for the least amount of work. The most bang for your buck. Here are some further details on how to incorporate efficiency into everything you do here at IMPACT:

- **The Feel**

- Smooth and relaxed - The stick should feel heavy in your hand
- Unrestricted - At no point should your wrists, fingers, or arms be locked up. Use all your facilities
- There is no one size fits all - Your technique should adapt to the music and the skills required to perform it

- **Sound Quality**

- Play with a full and warm sound
- Allow the stick to resonate, squeezing the stick will choke off the sound
- Have good playing-zone discipline

● Musicianship

- Use good musical intuition, you are a musician, after all
- Play with good dynamic contrast across all dynamic levels
- Balance and blend - Your goal should be to look and sound like the person next to you

Set Positions

Snare

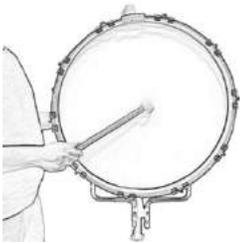
To find the right drum height for you, start with your left forearm parallel to the ground, and then lower your hand by an inch. Then, raise the drum up to meet the bead of your stick. If you follow these steps and you can snugly fit two fingers between the stick and the rim, your drum will be at an appropriate height for you.



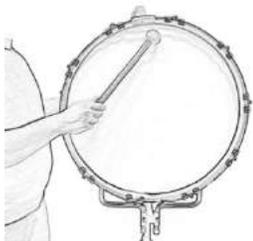
When playing soft phrases, we may play “at the edge” or “over the guts.” Place both beads directly over the snare bed, and keep both beads equally distanced from the rim.



Bass



To find the right drum height for you, start with your forearms parallel to the ground while holding your mallet at a comfortable, relaxed angle. Then, raise or lower your drum until the center of the drum is aligned with the bead of your mallet. We always want to adjust the drum to your body as opposed to changing how you stand or hold the mallet to fit the drum.



As with the snares, we may play softer passages “at the edge.” To do this, raise your mallets straight up from your set position until the beads are about an inch from the rim.



We may also play some passages while muffling the opposite hand. This will be notated in the music with staccato marks. Move your muffling hand to the center of the drum and remove your back three fingers from the stick. Spread them out wide and gently press into the head.

Quads

Start with your arms hanging by your sides, totally relaxed. Without changing where your elbows sit, bring your sticks up into playing position. You should see a straight line running from your elbow to the head of the stick. As you prepare to play, you should feel a little support from the core to help with overall stability, but your arms should still feel relaxed.



For the sake of sound quality and ergonomics, our beating zones need to be within just a couple inches of the rim. Now, imagine each drum as the face of a clock. When learning beating zones for each drum, follow this:



- **Drum 4** - 1:00 (LH), 2:00 (RH)
- **Drum 3** - 10:00 (LH), 11:00 (RH)
- **Drum 2** - 7:00 (LH), 5:00 (RH)
- **Drum 1** - 7:00 (LH), 5:00 (RH)
- **Spock** - Directly in the center

These are general guidelines, so you should expect some slight variance. No two people's anatomy are identical, so use this as a starting point, and then find what's comfortable.



These zones may change depending on the music being performed. When in doubt, travel the shortest distance, and let the sticks take a straight line path.

Practice Guide

This packet contains both etudes and basic exercises. The basic exercises are designed to give you the means to build up the skill sets that are required to play the etudes. As you prepare for auditions, learn the etudes, and familiarize yourself with the basic exercises. We will regularly play all etudes and select basic exercises throughout the season.

While this packet may appear daunting at first, it is made with the intent to help you develop as a musician. Practice regularly, and learn it one exercise at a time.

Practice with a metronome, mark time whenever possible, and work on each exercise slowly, gradually working up to the written tempos. There are no cheat codes or shortcuts on the road to mastery of any craft - just put the time in, ask for help as needed, maintain a growth mindset, and you will eventually see the results you're looking for. This takes time, so be patient with yourself. And don't forget to have fun!

SSD

IMPACT Percussion 2025

♩ = 172

S. D.
T. D.
B. D.

p

5

mp

10

mp

15

mp

19

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

22

A

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

ff

ff

ff

28

R R L L R >>> L >>> R R R R R R L L

R R L L R >>> L >>> R R R R R R L L

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

33

L L R R L L L L L L

L L R R L L L L L L

L L R R L L L L L L

35 **B**

f R R R R R R L L L L L L R R R R R R L R L R L R L R L R L L L L L L L
f R R R R R R L L L L L L R R R R R R L R L R L R L R L R L L L L L L L
f R R R R R R L L L L L L R R R R R R L L L L L L L

40

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

43 **C**

p R L R L R L R L L *sfz*
p R L R L R L R L L *mf*
p R L R L R L R L L *mf*

47

fp R L R L R L R L R L R L R L L *mf* R R L L L L L L L
fp R L R L R L R L R L R L R L L *mf* R R R R R R L L L L L L L
fp R L R L R L R L R L R L R L L *mf* R R R R R R L L L L L L L

D

51

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

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

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

58

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

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

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

63

R L R L >>> R L R L R L R R R L R L >>> p

R L R L >>> R L R L R L R R R L R L >>> p

R L R L >>> R L R L R L R R R L R L >>> p

E

68

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

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

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

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

72

R R L L R >>> L >>> R R R R L L L L

R R L L R >>> L >>> R R R R L L L L

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

77

B B B B R L R L R L R L L L L L L L L

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

L L R R R R R R R L

mf *mf* *mf*

81

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

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

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

mp *mp* *mp*

85

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

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

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

p *p* *pp* *pp*

19

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

24

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

f

R R R R R R R R

29

L R L 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 R L L

33

R L R R

f

12 12

36

p *f*
p *f*
f

42

f
f
f

47

ff
ff
fp *ff*

IMPACT Rolls

IMPACT Percussion 2025

♩ = 160 - 180

1

Three staves of music in 3/4 time. The top staff has a treble clef and a dynamic marking of *p*. The middle and bottom staves have a bass clef and a dynamic marking of *p*. Each staff contains rhythmic notation with triplets and drum patterns indicated by 'R' and 'L' below the notes.

6

A

Three staves of music in 3/4 time. The top staff has a treble clef and a dynamic marking of *f*. The middle and bottom staves have a bass clef and a dynamic marking of *f*. Each staff contains rhythmic notation with triplets and drum patterns indicated by 'R' and 'L' below the notes. A box labeled 'A' is placed above the first measure of the top staff.

12

Three staves of music in 3/4 time. The top staff has a treble clef and a dynamic marking of *f*. The middle and bottom staves have a bass clef and a dynamic marking of *f*. Each staff contains rhythmic notation with triplets and drum patterns indicated by 'R' and 'L' below the notes. A '6' is written above the first measure of the bottom staff.

18

B

Move 3 Guts 3 Center 3

p *f* *f*

23

C

Move 3

f *f* *f*

28

Guts 5 Move 5 Center 5

p *mf* *ff* *mf* *ff*

5-7-10

IMPACT Percussion 2025

1 $\text{♩} = 112$

Musical notation for measures 1-5. Three staves are shown. The top staff has a tempo marking of $\text{♩} = 112$. All staves feature eighth-note patterns with accents. Dynamics include f and $L \ggg$. The bottom staff includes a R marking.

6

Musical notation for measures 6-8. Three staves are shown. The top staff has a tempo marking of 10. All staves feature eighth-note patterns with accents. Dynamics include $R \ggg$.

9

Musical notation for measures 9-11. Three staves are shown. The top staff has a tempo marking of 10. All staves feature eighth-note patterns with accents. Dynamics include $L \ggg$ and $R R R R R R R R$.

12

Musical notation for measures 12-14. Three staves are shown. The top staff has a tempo marking of 10. All staves feature eighth-note patterns with accents. Dynamics include $R R R L R L R L R L$, $R R R L R R R L R L R L R L$, and $R L R L R L R L R L$.

24

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

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

26

R L L L R L L L R L R L R L R B

R L L L R L L L R L R L R L R B

R L L L R L L L R

Basic Exercises

Tap Pyramid

♩ = 80 - 120

Stay relaxed. Let the stick bounce. No tension allowed!

1 singles doubles fours eights

5 16s (1 bar) 32s (2 bars)

9 64s (4 bars)

13

16

7/8 Moeller

♩ = 164 - 200+

1

7

7/8 Moeller Singles

♩ = 164 - 200+

1

8

10

Spree Variations Continued

Cheese Chudacha

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

Swiss with a kick

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

Hand to Hand Flams

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

Pattaflafla

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

Inverted Patty

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

Inverted Patty (off the LH)

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

Choo-Choo

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

Choo-Choo (off the LH)

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

Book Report

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

Book Report (off the LH)

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

Fat Muffins

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

Grids

Basic Exercises

Triplet Grid

alternating sticking the whole way through

1 (4's)

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

4 (2's)

R L L R R L L R

7 (1's)

R R R L L L L R

16th Note Grid

alternating sticking the whole way through

1 (4's)

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

5 (2's)

R R L L R R L L

7 (1's)

R L R L L R L R

Triplet - 16th Grid alternating sticking the whole way through

1 ^(4's)

5 ^(2's)

9 ^(1's)

3:4 Grid Experiment playing with different 3-note rudiments

1 ^(4's)

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

5 ^(2's)

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

9 ^(1's)

 R L R L R L R L

11

 R L R L R L R L

The AB Pattern

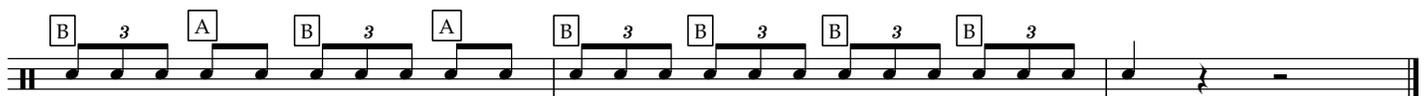
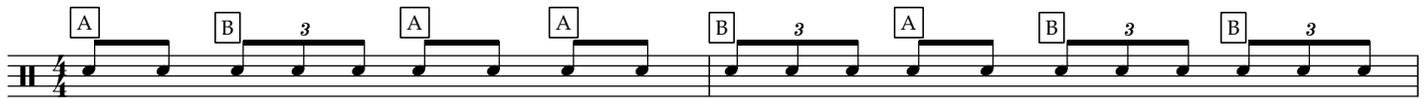
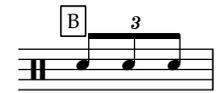
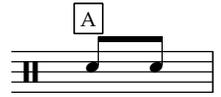
A - B - A - A
B - A - B - B
A - B - A - B
A - A - A - A

B - A - B - B
A - B - A - A
B - A - B - A
B - B - B - B

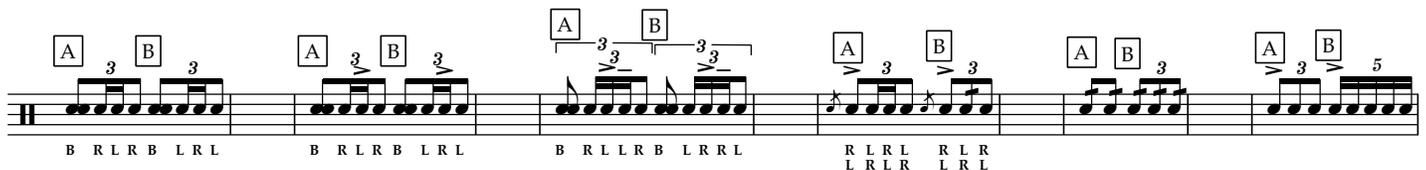
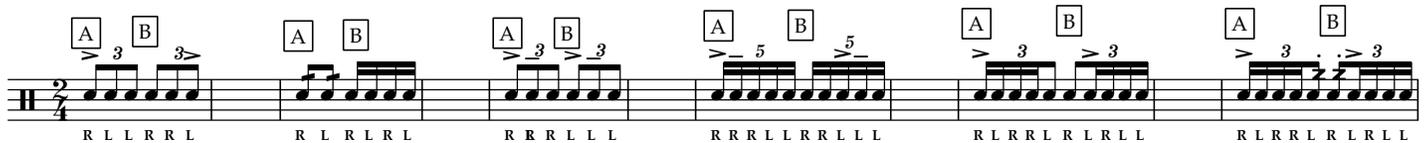
How it works: A and B are their own variables. You will play them back to back in the order shown on the left.

Choose two different things (rhythms, stickings, rudiments) and assign them to your variables. For an example, we'll use a count of 8th notes as A, and a count of triplets as B.

So, for this example the pattern would look something like this:



Here's a few more to get you started:



Quad Exercises

Slow Fast

♩ = 100 - 220+

1 (7)

3 (9)

5 (13)

7 (15)

Scrape Grid

1

4

7

10

Gussek Paradiddle Around

1

5

8

11

Quad Exercises - Pg. 2

7/8 Moeller Around

1

R >>> L >>>

5

R >>> L >>>

9

R >>> L >>> R

7/8 Moeller Singles Around

1

R >>> L >>>

5

R >>> L >>>

9

R L R L R L R L R L

10

R L R L R L R L R L R

Bass Exercises

9-let Bugadas

1 

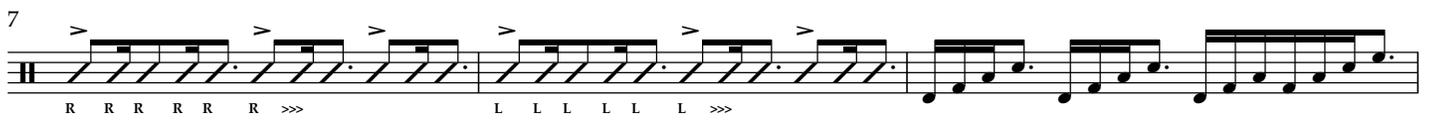
5 

8 

Gusseck Paradiddle Split

1 

4 

7 

10 

12 

