



2027 BATTERY

IMPACT  
PERCUSSION



# Welcome to IMPACT Percussion!

On behalf of our administrative, design, and educational teams, thank you for your interest in participating in **IMPACT Percussion's 2027 season**. Our entire team is looking forward to another remarkable year filled with meaningful moments, personal growth, unforgettable performances, and inspiring experiences. 2027 marks our **13th season** and our first season based in the Portland, Oregon area. We can't wait to begin this exciting new chapter with **YOU!**

At IMPACT Percussion, our mission is to **empower youth to reach their full potential through achieving excellence in the performing arts**. We fulfill that mission by creating an environment that challenges performers to pursue excellence, develop their artistry, and grow both on and off the floor.

To get the most out of your **2027 audition experience**, we encourage you to bring a **positive attitude, an open mind, and a strong desire to grow**. As part of the audition process, we'll focus on both musical and visual skill sets to help you understand our approach and assess your abilities. Depending on your progress throughout the process, you may be asked to complete an **individual audition** to highlight your skills. While we'll dig deeper into our technique and approach during rehearsal camps, the following core concepts are the essential building blocks for the IMPACT Percussion Battery. Please carefully review this packet and get ready for the season. We can't wait to see you and begin this exciting new chapter together!

- *IMPACT Percussion 2027 Battery Education Team*

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## Our Approach

At IMPACT Percussion, our core playing philosophy centers on **efficiency**—producing the highest quality sound with the least amount of effort. In other words: the most bang for your buck. Below are three key concepts detailing how to apply this philosophy to our musical approach 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 technique - 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 excellent playing-zone discipline

## ● Musicianship

- Use outstanding 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.



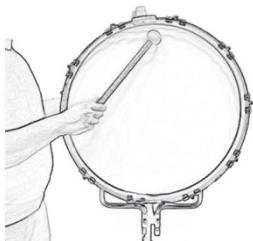
When playing soft phrases, we may play “at the edge” or “over the guts.” Place both beads directly over the snare bed, and keep both beads equally distanced from the rim.



### 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 bead 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 of 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 is 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 - **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 enjoy the process!

# SSD

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♩ = 172

1

S. D.

T. D.

B. D.

6

11

16

21

Measures 21-24: This section contains rhythmic patterns primarily using eighth notes and triplets. The first staff has a sequence of eighth notes followed by a triplet of eighth notes, then another triplet, and ends with a single eighth note. The second and third staves follow similar patterns with triplets and eighth notes. Dynamics include accents (>) and slurs.

25 **A**

Measures 25-31: This section is marked with a box 'A'. It features more complex rhythmic patterns including sixteenth notes and triplets. The first two staves have a fortissimo (*ff*) dynamic marking. The third staff has a fortissimo (*ff*) dynamic marking. Dynamics include accents (>) and slurs.

32 **B**

Measures 32-37: This section is marked with a box 'B'. It features rhythmic patterns including eighth notes and sixteenth notes. The first two staves have a fortissimo (*f*) dynamic marking. The third staff has a fortissimo (*f*) dynamic marking. Dynamics include accents (>) and slurs.

38

Measures 38-43: This section contains rhythmic patterns including eighth notes and sixteenth notes. The first two staves have a fortissimo (*f*) dynamic marking. The third staff has a fortissimo (*f*) dynamic marking. Dynamics include accents (>) and slurs.

43 **C**

Measures 43-47, section C. The score consists of three staves. The top staff has a series of eighth notes and rests, with dynamics *p*, *sfz*, and *p*. The middle staff has a similar pattern with dynamics *p*, *mf*, and *p*. The bottom staff features a complex rhythmic pattern with many sixteenth notes and rests, with dynamics *p* and *mf*. Fingerings like 5 and 5 are indicated.

48 **D**

Measures 48-53, section D. The score consists of three staves. The top staff has a series of eighth notes and rests, with dynamics *fp* and *mf*. The middle staff has a similar pattern with dynamics *fp* and *mf*. The bottom staff features a complex rhythmic pattern with many sixteenth notes and rests, with dynamics *fp* and *mf*. Fingerings like 3 and 3 are indicated.

54 **E**

Measures 54-60, section E. The score consists of three staves. The top staff has a series of eighth notes and rests, with dynamics *fp* and *mf*. The middle staff has a similar pattern with dynamics *fp* and *mf*. The bottom staff features a complex rhythmic pattern with many sixteenth notes and rests, with dynamics *fp* and *mf*. Fingerings like 3 and 3 are indicated.

61

Measures 61-65. The score consists of three staves. The top staff has a series of eighth notes and rests, with dynamics *p* and *p*. The middle staff has a similar pattern with dynamics *p* and *p*. The bottom staff features a complex rhythmic pattern with many sixteenth notes and rests, with dynamics *p* and *p*. Fingerings like 3 and 3 are indicated.

67

F

fp ff

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

fp ff

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

fp ff

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

74

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

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

L L L R R R R L L R R

79

R mf L R R R R R R mp R

R mf L L L L L L R mp R R R R R R

R mf L R R R R R L mp L L L L L R

84

L L L L L L R p R R L L L

L p R R L L L

L p R R L L L



87

The musical score consists of three staves, each representing a different percussion part. The first staff is labeled 'R' (Right) and the second 'L' (Left). The third staff is unlabeled but also features triplet eighth notes. Each staff begins with a measure of triplet eighth notes, followed by a measure of triplet eighth notes, and then a measure of rest. The first two staves are marked with a piano (*pp*) dynamic. The third staff is also marked with a piano (*pp*) dynamic.

# Moving 3s

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♩ = 72 - 144

1

4

7

9

# 4-2-3-2

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♩ = 140 - 200

1

Measures 1-7 of the piece. The score is written for three staves. The first two staves are marked with a forte (f) dynamic. The time signature changes from 4/4 to 2/4, then 3/4, and back to 2/4. The notation includes various rhythmic patterns with accents and slurs. The drum notation below the staves indicates the sequence of hits: R R L R R L L R, L L R R, L L R L L R, L L R R, L L R L L R R L, R R L L, R R L R R L.

8

Measures 8-12 of the piece. The time signature changes from 2/4 to 4/4, then 2/4, 3/4, 2/4, and 4/4. The notation includes various rhythmic patterns with accents and slurs. The drum notation below the staves indicates the sequence of hits: R R L L, R L R R L L R L R R L L R R, L R L L R L R R, L R L L R R L R L L R R, L R L L R L R R.

13

Measures 13-17 of the piece. The time signature changes from 4/4 to 2/4, then 3/4, 2/4, 3/4, and 4/4. The notation includes various rhythmic patterns with accents and slurs. The drum notation below the staves indicates the sequence of hits: L R L L R R L R L L R R L L, R L R R L L R L L, R L R R L L R L R R L L, R L R L R R L L, R.

# IMPACT Flams

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♩. = 112 - 152

1

*f* R L R L R L R L R R L R L R L R L R L L R L

*f* R L R L R L R L R R L R L R L R L R L L R L

*f* R L R L R L R L R R L R L R L R L R L L R L

3

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

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

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

6

L L R L 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 L R L 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

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

9

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

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

R >>> L >>> R



12

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

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

R L L R R L

15

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

L R L L R L L 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

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

18

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

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

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

20

R L L R R L R L R L R L R R L R full

R L L R R L R L R L R L R R L R full

R R R R L R

# Basic Exercises

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## Tap Pyramid

♩ = 80 - 120

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

1 singles doubles fours eights

*p*

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

9 64s (4 bars)

13

16

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

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

L >>> R >>>

L >>>

R

## 7/8 Bucks

♩ = 90 - 164+

1

7

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

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

## 7/8 Moeller

♩ = 164 - 200+

*Treat this as a legatos exercise first and foremost. Support the wrist turn with a tiny bit of arm for the accents.*

1

*mf*

7

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

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

## 7/8 Moeller Singles

**♩. = 164 - 200+**

1  $\text{♩} = 164 \text{ 250}$

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

8

R L R L R L R L R L

10

R L R L R L R L R L R

## 16th Note Timing

1 ♩ = 80 - 172

[illegible]

## Triplet Timing

1 ♩ = 90 - 200

[illegible]

## Triplet Doubles

♩ = 90 - 200

1

5

11

## Triplet Roll Builder *Make sure all notes speak evenly. Be efficient.*

♩ = 72 - 168

1

5

## Triplet Diddle

*At slower speeds and lower heights, we will use a "weighted" approach.  
As we get faster, we'll gradually shift to a more "rebounded" approach.*

♩ = 66 - 200

1

4

7

## Short Short Long

1 ♩ = 72-200 bpm

5

The musical notation for exercise 5 consists of a single staff with a treble clef. It contains a sequence of eighth notes, grouped into four pairs of beamed eighth notes. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F11, G11, A11, B11, C12, D12, E12, F13, G13, A13, B13, C14, D14, E14, F15, G15, A15, B15, C16, D16, E16, F17, G17, A17, B17, C18, D18, E18, F19, G19, A19, B19, C20, D20, E20, F21, G21, A21, B21, C22, D22, E22, F23, G23, A23, B23, C24, D24, E24, F25, G25, A25, B25, C26, D26, E26, F27, G27, A27, B27, C28, D28, E28, F29, G29, A29, B29, C30, D30, E30, F31, G31, A31, B31, C32, D32, E32, F33, G33, A33, B33, C34, D34, E34, F35, G35, A35, B35, C36, D36, E36, F37, G37, A37, B37, C38, D38, E38, F39, G39, A39, B39, C40, D40, E40, F41, G41, A41, B41, C42, D42, E42, F43, G43, A43, B43, C44, D44, E44, F45, G45, A45, B45, C46, D46, E46, F47, G47, A47, B47, C48, D48, E48, F49, G49, A49, B49, C50, D50, E50, F51, G51, A51, B51, C52, D52, E52, F53, G53, A53, B53, C54, D54, E54, F55, G55, A55, B55, C56, D56, E56, F57, G57, A57, B57, C58, D58, E58, F59, G59, A59, B59, C60, D60, E60, F61, G61, A61, B61, C62, D62, E62, F63, G63, A63, B63, C64, D64, E64, F65, G65, A65, B65, C66, D66, E66, F67, G67, A67, B67, C68, D68, E68, F69, G69, A69, B69, C70, D70, E70, F71, G71, A71, B71, C72, D72, E72, F73, G73, A73, B73, C74, D74, E74, F75, G75, A75, B75, C76, D76, E76, F77, G77, A77, B77, C78, D78, E78, F79, G79, A79, B79, C80, D80, E80, F81, G81, A81, B81, C82, D82, E82, F83, G83, A83, B83, C84, D84, E84, F85, G85, A85, B85, C86, D86, E86, F87, G87, A87, B87, C88, D88, E88, F89, G89, A89, B89, C90, D90, E90, F91, G91, A91, B91, C92, D92, E92, F93, G93, A93, B93, C94, D94, E94, F95, G95, A95, B95, C96, D96, E96, F97, G97, A97, B97, C98, D98, E98, F99, G99, A99, B99, C100, D100, E100, F101, G101, A101, B101, C102, D102, E102, F103, G103, A103, B103, C104, D104, E104, F105, G105, A105, B105, C106, D106, E106, F107, G107, A107, B107, C108, D108, E108, F109, G109, A109, B109, C110, D110, E110, F111, G111, A111, B111, C112, D112, E112, F113, G113, A113, B113, C114, D114, E114, F115, G115, A115, B115, C116, D116, E116, F117, G117, A117, B117, C118, D118, E118, F119, G119, A119, B119, C120, D120, E120, F121, G121, A121, B121, C122, D122, E122, F123, G123, A123, B123, C124, D124, E124, F125, G125, A125, B125, C126, D126, E126, F127, G127, A127, B127, C128, D128, E128, F129, G129, A129, B129, C130, D130, E130, F131, G131, A131, B131, C132, D132, E132, F133, G133, A133, B133, C134, D134, E134, F135, G135, A135, B135, C136, D136, E136, F137, G137, A137, B137, C138, D138, E138, F139, G139, A139, B139, C140, D140, E140, F141, G141, A141, B141, C142, D142, E142, F143, G143, A143, B143, C144, D144, E144, F145, G145, A145, B145, C146, D146, E146, F147, G147, A147, B147, C148, D148, E148, F149, G149, A149, B149, C150, D150, E150, F151, G151, A151, B151, C152, D152, E152, F153, G153, A153, B153, C154, D154, E154, F155, G155, A155, B155, C156, D156, E156, F157, G157, A157, B157, C158, D158, E158, F159, G159, A159, B159, C160, D160, E160, F161, G161, A161, B161, C162, D162, E162, F163, G163, A163, B163, C164, D164, E164, F165, G165, A165, B165, C166, D166, E166, F167, G167, A167, B167, C168, D168, E168, F169, G169, A169, B169, C170, D170, E170, F171, G171, A171, B171, C172, D172, E172, F173, G173, A173, B173, C174, D174, E174, F175, G175, A175, B175, C176, D176, E176, F177, G177, A177, B177, C178, D178, E178, F179, G179, A179, B179, C180, D180, E180, F181, G181, A181, B181, C182, D182, E182, F183, G183, A183, B183, C184, D184, E184, F185, G185, A185, B185, C186, D186, E186, F187, G187, A187, B187, C188, D188, E188, F189, G189, A189, B189, C190, D190, E190, F191, G191, A191, B191, C192, D192, E192, F193, G193, A193, B193, C194, D194, E194, F195, G195, A195, B195, C196, D196, E196, F197, G197, A197, B197, C198, D198, E198, F199, G199, A199, B199, C200, D200, E200, F201, G201, A201, B201, C202, D202, E202, F203, G203, A203, B203, C204, D204, E204, F205, G205, A205, B205, C206, D206, E206, F207, G207, A207, B207, C208, D208, E208, F209, G209, A209, B209, C210, D210, E210, F211, G211, A211, B211, C212, D212, E212, F213, G213, A213, B213, C214, D214, E214, F215, G215, A215, B215, C216, D216, E216, F217, G217, A217, B217, C218, D218, E218, F219, G219, A219, B219, C220, D220, E220, F221, G221, A221, B221, C222, D222, E222, F223, G223, A223, B223, C224, D224, E224, F225, G225, A225, B225, C226, D226, E226, F227, G227, A227, B227, C228, D228, E228, F229, G229, A229, B229, C230, D230, E230, F231, G231, A231, B231, C232, D232, E232, F233, G233, A233, B233, C234, D234, E234, F235, G235, A235, B235, C236, D236, E236, F237, G237, A237, B237, C238, D238, E238, F239, G239, A239, B239, C240, D240, E240, F241, G241, A241, B241, C242, D242, E242, F243, G243, A243, B243, C244, D244, E244, F245, G245, A245, B245, C246, D246, E246, F247, G247, A247, B247, C248, D248, E248, F249, G249, A249, B249, C250, D250, E250, F251, G251, A

7

## Upbeat 7 Strokes

*Keep your 8th notes in time! Also play this while "checking" the rolls.*

10 ♩ = 72-200 bpm

[illegible]

# Gusseck Paradiddle

*Play with a strict accent/tap approach. Keep your taps down!*

1                  ♭ = 80 - 124

[illegible]

## Fast 3's

8

12

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

# Spree Variations

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♩ = 64 - 160

Flam Drag



Cheese



Flam 5<sub>3</sub>



Flam Tap



Inverted Flam Tap (Inverts)



Cheese Inverts



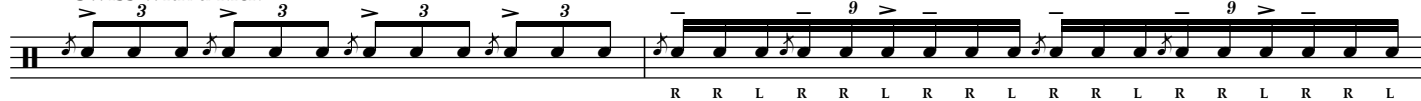
Chudacha



Cheese Chudacha



Swiss with a kick





## Spree Variations Continued

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 R L R R L R L L R L R

Choo-Choo

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

Choo-Choo (off the LH)

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

Book Report

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

Book Report (off the LH)

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

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*Experiment with adding rudiments or different stickings.*

## Triplet Grid

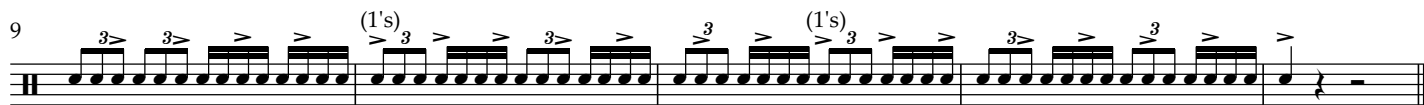
*Examples: Diddle on downbeat, or flam after each accent. The possibilities are endless!*



## 16th Note Grid



## Triplet - 16th Grid



## 3:4 Grid

Experiment with adding different 3-note rudiments.

Example: Flam Drag

1 (4's)

5 (2's)

9 (1's)

11

## Triple Stroke Independence

Keep the RH consistent - it does not change throughout the exercise.

Maintain a relaxed, rebound-oriented approach.

1

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

4

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

6

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

8

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

# 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

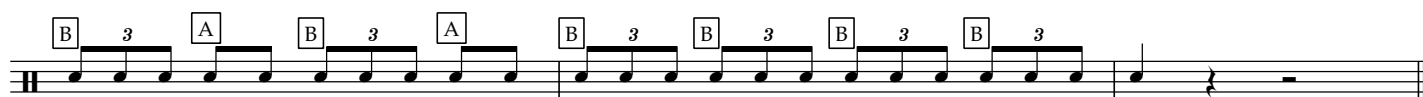
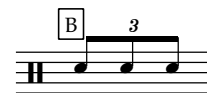
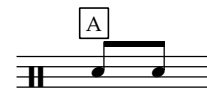
B - A - B - A

B - B - B - B

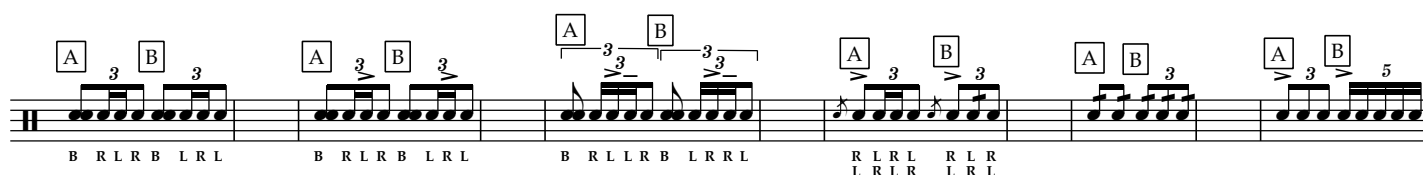
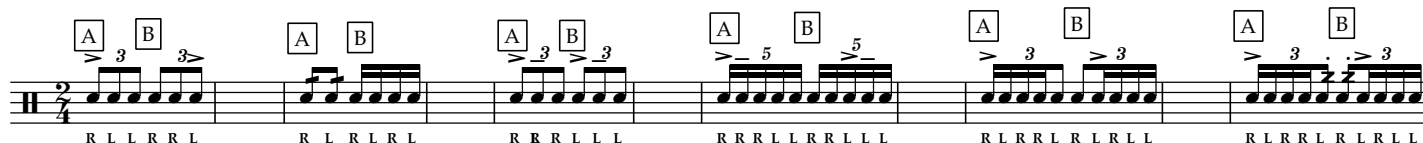
How it works: A and B are their own variables. You will play them back to back in the order shown on the left.

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

IMPACT Percussion 2027

## Slow Fast

♩ = 100 - 220+

1 (7)

R L >>>

3 (9)

5 (13)

7 (15)

7

## Scrape Grid

1

R R L L >>>

4

7

10

10

## Quad Exercises - Pt. 2

## Gusseck Paradiddle Around

[illegible]

## 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

IMPACT Percussion 2027

## 9-let Bugadas

1

5

8

## Gusseck Paradiddle Split

1

4

7

10

12

# Bass Exercises - Pt. 2

## 7/8 Moeller Split

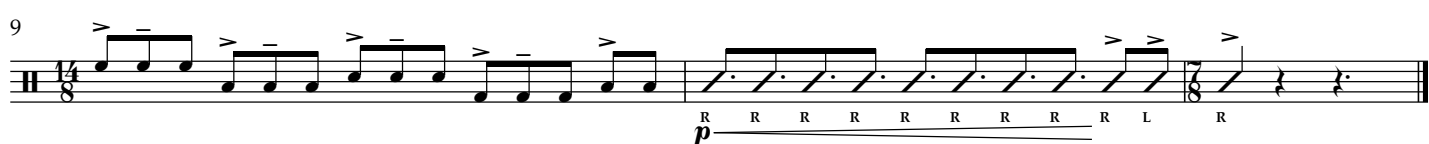
1



6



9



*p*

## 7/8 Moeller Singles Split

1



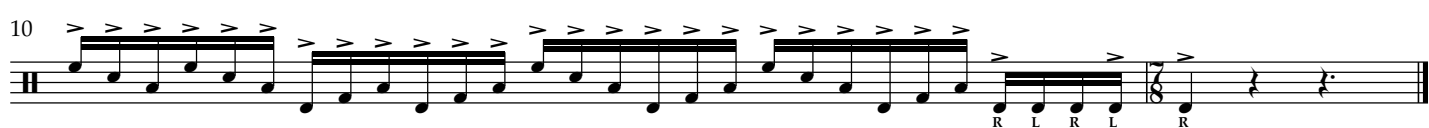
6



9



10



*p*



# Bass Exercises - Pt. 3

## Obesity (2 Player Split Spree)

1



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

3



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

5



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

7



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

9



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

11



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

13



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

15



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