

TEXAS DRUMS

The University of Texas
Longhorn Band
Drumline

**2009-2010
Marching Percussion
Handbook**



On behalf of the directors, section leaders, and staff of the Longhorn Band, I would like to welcome and thank you for expressing interest in the Texas Drumline. Please carefully read the following material as this handbook will provide all necessary information for the summer clinics, audition procedures, band week, and the upcoming football season. To help prepare prospective members for auditions and the marching season, we will host three clinics that will take place on the following dates:

July 11 *All clinics are held in the Longhorn Band Hall (MBE 2.114).
July 25 Check-in will begin at 9:00 a.m. and each clinic will run until 5:00 p.m.
August 1

Attending these clinics is the first step towards auditioning for the drumline. The sessions will address techniques that are fundamental to all areas of marching percussion as well as materials found throughout this handbook. Please feel free to contact either the section leaders or me if you have any questions. We are all eager and excited about this upcoming season and we look forward to your participation in the Texas Drumline.

Sincerely,

Christopher Lizak
University of Texas Drumline Instructor
clizak@mail.utexas.edu

2009-2010 Texas Drums Section Leaders

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2009-2010 Texas Drumline Handbook

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Preface

The exercises, etudes, and warm-ups found in this handbook have been compiled in an effort to maintain a standard of performance and technique as it applies to the percussion section of the Longhorn Band. It is highly recommended that all prospective LHB percussionists read the following set of technical guidelines and rehearsal procedures so that all expectations will be clearly understood prior to arriving on campus.

Philosophy Statement

The marching percussion program at The University of Texas at Austin is designed to create a learning environment that is conducive to a high level of musical performance, while upholding the tradition of the Longhorn Band and The University in the most dignified manner.

Playing Style

The best word to describe the general image or “look” of the Texas Drumline, in performance or at rest, would be **stoic**. This term implies a type of relaxed focus that is not easily shaken by outside distractions. For us, this translates to a generally neutral facial expression and strong but relaxed shoulders. You should look as if you have everything under control, regardless of performance demands.

Snares, tenors, and bass drums all play at the flattest angle possible. This is the first step to achieving our sound. It ensures maximum rebound from the drumhead, and a dark, fundamental based tone. The second part of this equation is the use of a heavy, legato stroke. When playing a drum, you should feel as though the sticks or mallets are sinking into the head, not crushing it. This analogy should help in avoiding a high velocity, pounding stroke. Let the weight of your hands and sticks do most of the work.

Rehearsal Expectations

Given the heavy time constraints of a normal LHB performance season, every effort must be made to maximize the amount of quality, on-task rehearsal time within each session. As a result, the rehearsal environment must be completely free of extraneous noise, talking, or disruptive behavior. Our work ethic is absolutely vital to our success.

A key component to successful rehearsing in the Texas Drumline is the use of a metronome. In order for the group to develop a consistent sense of time and rhythmic interpretation, every member of the ensemble must own a metronome and be intimately familiar with this device. On a more specific level, tempo, rhythmic interpretation, style and dynamics are all generated from the center of each section. These listening points are keenly in touch with the pulse of the metronome at all times during rehearsal. Tempo is then transferred to the surrounding players through the vocalization of

“duts.” Furthermore, each player is responsible for listening carefully to the player inside of them for all of the elements of performance listed above. This process is known as listening in and, when properly executed, serves as the backbone of a precise, clearly articulated section player.

Weekly Rehearsal Schedule

Weekly rehearsals are one of the most important tasks that we do as a group. It is imperative that each member of the drumline creates a weekly schedule that caters to the routine of the Longhorn Band. Our weekly rehearsal schedule is as follows:

Mondays: 5:30 p.m. – Drumline sectional in the LBJ parking lot
6:30 p.m. – Set-up in fundamentals block in the bubble

Tuesdays: 6:15 p.m. – Meet to warm-up in the bubble
6:30 p.m. – Set-up in fundamentals block

Thursday: 5:30 p.m. – Drumline sectional in the LBJ parking lot
6:30 p.m. – Set-up in fundamentals block in the bubble

As a general rule, drumline members are expected to arrive to rehearsals and performances ten minutes in advance of the official call time. This enables time for a brief warm-up before playing with the entire band. It is also recommended that individuals arrive to the Band Hall thirty minutes prior to rehearsal call times in order to allow comfortable time to travel to the practice location.

Please note: This schedule may change/be altered slightly if there is an overwhelming conflict due to class schedules. When scheduling classes, please keep in mind this schedule and, if possible, do your best to allow for travel time.

Performance

The University of Texas Longhorn Band performs regularly on a national, often televised, stage. As a result, every effort must be taken to ensure that all aspects of the LHB presence exude the highest levels of professionalism, musicianship, and maturity. Any public performance, regardless of length or scope, will be approached in complete and total seriousness. As a member of the Texas Drumline, you will be expected to be alert, focused, on-task at all times during performance, whether that be on the field, in the stands or in parade. Remember, someone is always watching. Assume that every impression is the first.

Above all, it is the sincere hope of the entire Longhorn Band Staff that students have a positive experience, no matter their level of involvement, with The University of Texas Longhorn Band. The percussion program is only one aspect of a much larger entity, one that is deeply rooted in pride, tradition, and heritage. As a member of the organization, you will undoubtedly identify with these values, and will hopefully do your part to help preserve and maintain the spirit of this very storied organization.

Stick Heights

Accurate stick heights promote musical and visual uniformity within the percussion section. Each stick height refers to the distance between the bead and the playing surface:

Sforzando = 15" Stroke, which is initiated by the forearm
12" Stroke
9" Stroke
6" Stroke
3" Stroke
1" Stroke

Stick Height Chart

This chart provides guidelines for relating stick heights to dynamic markings indicated throughout parts. Although the stick height may be changed in various playing situations, this chart provides a constant frame of reference and is considered default.

Dynamic*	Inner Beats	Accents (>)	Full Accents (^)
Pianissimo (pp)	1"	N/A	N/A
Piano (p)	1"	3"	N/A
Mezzo Piano (mp)	1"	3"	6"
Mezzo Forte (mf)	3"	6"	9"
Forte (f)	3"	9"	12"
Fortissimo (ff)	6"	12"	15"

*A dynamic marking such as this: ***f*** – ***mp***, simply means that accents will be played at forte while taps will be at mezzo piano.

Audition Procedures

To be eligible to audition for the Texas Drumline you must first submit a Prospective Member Audition Form to the Longhorn Band Office. This form can be found on the following page. General LHB audition information can be found on this website:
<http://lhb.music.utexas.edu/prospectives/auditions.php>

Next, you must attend at least one of the three summer drumline clinics in order to receive an official invitation to Band Week (where the drumline auditions will take place). It is encouraged that you attend all three clinics as these are intended to help prepare prospective members for auditions and the Band Week experience. If you are unable to attend at least one of the clinics, you must submit a performance video on your instrument(s) of interest **prior to Friday, August 7.**

During Band Week, auditions for the drumline will begin on the afternoon of Tuesday, August 18 (keep in mind that both prospective and returning members are required to attend both audition days). "Day 1" of the audition process will consist of section playing auditions and a group marching

audition. At the end of the first day and after initial assessments have been completed, callbacks will be made for individuals to return to audition during “Day 2”.

“Day 2” of the audition process will consist of a group warm-up, which will work similar to the routine used during the summer clinics (these warm-up procedures are an important part of assessing the “Day 2” audition). Prospective and returning members that have made it to this point will perform an individual audition and then we will hold additional section playing auditions as needed. This day will conclude with a meeting to announce the 2009-2010 Texas Drumline.

Tuesday, August 18 – “Day 1” – 6:00 p.m. @ the Band Hall

- Section playing auditions
- Group marching auditions
- Call backs for “Day 2”

Wednesday, August 19 – “Day 2” – TBA

- Group warm-up
- Individual playing auditions
- Section playing auditions (as needed)
- Drumline set meeting

After the audition process is complete, if you find that you did not end up making the drumline, your Band Week is not necessarily over. There are additional ways to be involved in the Longhorn Band that include the Big Bertha Crew and the Big Flags Brigade.

You will find the individual audition excerpts in the next section of the handbook. Additional audition expectations and music excerpts will be discussed in further detail at the summer clinics.

The University of Texas Longhorn Band

2009 Prospective Member Audition Form

Name: _____
Mr./Ms. Last First Middle

Home Address: _____
Street City State Zip Code

Home Phone: () _____ Email Address: _____

High School: _____ Director: _____

Marching Instrument: _____ Concert Instrument: _____

Have applied to The University of Texas?

Have been accepted to The University of Texas?

Have been accepted to The School of Music? *

Intended Major: _____

For **ALL MUSIC MAJORS: If you have been accepted into the School of Music, the preliminary audition is not required. Please return your Audition Form and you will be invited to Band Week.*

Membership in the Longhorn Band is determined by TWO auditions. The first is a preliminary audition performed for the directors. Once the preliminary playing audition (wind and percussion) or color guard audition is passed, the applicant will be invited to join us for Band Week - the week prior to the start of the fall semester. Here they will learn the Longhorn Band marching style and participate in a final marching/playing audition. After passing both auditions, the prospective member is admitted to the marching band program.

<p>Wind preliminary audition: Full range chromatic scale, 12 major scales, a brief lyrical excerpt, and a brief technical excerpt to display your command of the instrument.</p>	<p>Percussion preliminary audition: A preliminary audition is not required of percussionists. They should return the Audition Form and plan to attend the percussion clinics held on Saturdays during the summer.</p>
<p>Color Guard preliminary audition: Submit a video (VHS or DVD ONLY) of a one-minute flag routine to music of your choosing. All color guard prospective members must attend at least one summer guard clinic.</p>	

GUARD AND PERCUSSION: Please check our website for all summer guard and percussion clinic dates.

Please select only **ONE** of the following preliminary audition dates (**WINDS ONLY**):

- | | |
|--|--|
| <input type="checkbox"/> Saturday, April 25, 2009 (10 a.m. – noon) | <input type="checkbox"/> Saturday, July 11, 2009 (10 a.m. – noon) |
| <input type="checkbox"/> Saturday, May 30, 2009 (10 a.m. – noon) | <input type="checkbox"/> Saturday, July 25, 2009 (10 a.m. – noon) |
| <input type="checkbox"/> Monday, June 1, 2009 (10 a.m. – noon) | <input type="checkbox"/> Send in an audition recording (received by LHB office no later than August 7, 2009) |
| <input type="checkbox"/> Saturday, June 6, 2009 (10 a.m. – noon) | |

Deadline for 2009 Longhorn Band auditions is August 7, 2009

If you are unable to travel to Austin for a playing audition please send a recording (tape or CD for WIND players ONLY). This recording must be received in the Band Office no later than August 7, 2009. Please be sure to enclose this Prospective Member Form with your recording.

Please return this form to:

**The University of Texas at Austin
University Bands
1 University Station E3102
Austin, Texas 78712-0436**

We will contact you via e-mail once we receive your audition form. - **Hook 'em!**

Drumline Audition Rubric No. 1

Number: _____	Instrument: _____			
Timing 60%	Superior 60 - 51	Advanced 50 - 41	Proficient 40 - 25	Basic 24 - 0
	<ul style="list-style-type: none"> ▪ Seamlessly switches between meters/feels ▪ Flawless rhythmic interpretation (not too open or to closed) ▪ Plays both on top of and behind the pulse as necessary, and on demand 	<ul style="list-style-type: none"> ▪ Switches meters with ease – little to no hesitation in the feet ▪ Plays in time; some ability to play on top and behind the beat ▪ Excellent rhythmic interpretation 	<ul style="list-style-type: none"> ▪ Visible variation in feet when switching feels ▪ Plays in time ▪ Some difficulty with interpretation depending on partial and meter 	<ul style="list-style-type: none"> ▪ Plays simple passages in time ▪ Little ability to switch between meters and feels ▪ General lack of awareness regarding rhythmic interpretation
Sound Production 40%	40 - 35	34 - 26	25- 13	12- 0
	<ul style="list-style-type: none"> ▪ Full-bodied rolls at all tempi ▪ Flam passages flawlessly executed at all tempi ▪ Superb stick control at all tempi and dynamic levels ▪ Superb quality of sound across all passages and tempi (full-bodied, not pinched or labored) 	<ul style="list-style-type: none"> ▪ Full-bodied rolls at most tempi ▪ Flam passages executed at most tempi ▪ Excellent stick control at all tempi and dynamic levels ▪ Excellent quality of sound across all passages and tempi (full-bodied, not pinched) 	<ul style="list-style-type: none"> ▪ Good roll quality at most tempi – lacks development of second note especially at fast tempi ▪ Unusual sticking patterns pose difficulty ▪ Quality of sound diminishes as tempo and difficulty are increased 	<ul style="list-style-type: none"> ▪ Average roll quality – markedly diminished in quality as tempo increases ▪ Lacks development of flam rudiments ▪ Common variations in sticking not in students repertoire ▪ Quality of sound greatly diminishes as tempi and difficulty are increased
Total	Timing _____ + Sound Production _____ = Total _____			

Comments:

Drumline Audition Rubric No. 2

Name: _____	Number: _____	Instrument: _____	
Technique 75%	Superior 75 - 61	Advanced 60 - 41	Proficient 40 - 25
	Basic 24 - 0		
Performance 25%	25 - 20	19 - 12	11 - 6
	5 - 0		
Total	Technique _____ + Performance _____ = Total _____		

Comments:

Cymbal Etude

2009 Texas Drums

$\text{♩} = 124-132$

The etude consists of three staves of music. The first staff begins with a dynamic marking of *f* and ends with *p*. The second staff starts with *mp* and ends with *f*. The third staff starts with *mp*, reaches *ff*, and concludes with a *rit.* marking. The notation includes various rhythmic patterns, accents, and dynamic markings.

Notation Key

Snare
 Rim Shot
 Stick Click
 Shell
 Stick Shot
 Rim Knock
 Rim
 Back Stick
 Buzz Roll
 Crush
 Double Stop
 **

Tenor
 6" R
 6" L
 10"
 10"
 12"
 12"
 13"
 13"
 14"
 14"
 Shells
 Shots
 Skank
 Rim
 Hand Muffle
 Buzz Roll
 Crush
 Cross Over
 **

Bass
 1
 2
 3
 4
 5
 Unison
 Rim
 Solo
 Mute
 Sticks In
 Buzz Roll
 Crush
 **

Cymbal
 45°
 Crash
 Full
 Choke
 Crash
 Hi-Hat
 Smash
 Sizzle
 Fusion
 Ting
 Pong
 Zing
 Unison
 1+2
 3+4
 1
 2
 3
 4
 Group A

Cymbal Visuals

- FB = Flash Both
- FR = Flash Right
- FL = Flash Left
- VC = Vertical Crash (for traditionals only)

Foundational Studies

The following portion of the technique packet consists of standard exercises that are considered customary practice within the contemporary marching percussion setting. These will primarily be used behind the scenes to develop sound production and to facilitate proper technique. These exercises will play an integral part of the development of the Texas Drumline and will set a foundation for our sound approach and ensemble playing.

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Legato Studies

Eights



Musical notation for the 'Eights' exercise. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of eighth notes. The first two measures are labeled 'R' (Right hand) and the last two are labeled 'L' (Left hand).

16 on a Hand



Musical notation for the '16 on a Hand' exercise. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of sixteenth notes. The first two measures are labeled 'R' (Right hand) and the last two are labeled 'L' (Left hand).

Double Stop Variations



Musical notation for the first variation of 'Double Stop Variations'. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of eighth notes, with the first two measures labeled 'R' and the last two labeled 'L'. The notes in the second and fourth measures are beamed together as double stops.



Musical notation for the second variation of 'Double Stop Variations'. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of eighth notes, with the first two measures labeled 'R' and the last two labeled 'L'. The notes in the second and fourth measures are beamed together as double stops.

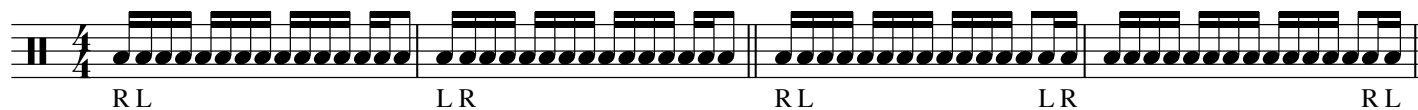


Musical notation for the third variation of 'Double Stop Variations'. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of eighth notes, with the first two measures labeled 'R' and the last two labeled 'L'. The notes in the second and fourth measures are beamed together as double stops.



Musical notation for the fourth variation of 'Double Stop Variations'. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of eighth notes, with the first two measures labeled 'R' and the last two labeled 'L'. The notes in the second and fourth measures are beamed together as double stops.

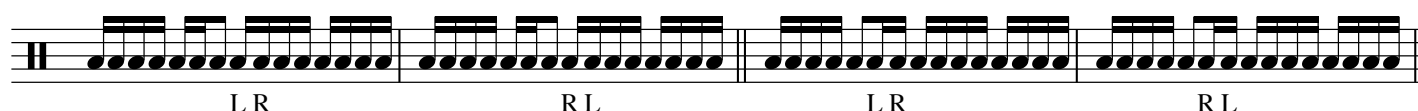
Fill-Ins Variations



Musical notation for the first variation of 'Fill-Ins Variations'. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of sixteenth notes, with the first two measures labeled 'RL' and the last two labeled 'LR'.



Musical notation for the second variation of 'Fill-Ins Variations'. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of sixteenth notes, with the first two measures labeled 'LR' and the last two labeled 'RL'.



Musical notation for the third variation of 'Fill-Ins Variations'. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of sixteenth notes, with the first two measures labeled 'LR' and the last two labeled 'RL'.



Musical notation for the fourth variation of 'Fill-Ins Variations'. It consists of a single staff in 4/4 time with a repeat sign. The notation shows four measures of sixteenth notes, with the first two measures labeled 'LR' and the last two labeled 'RL'.

Turnaround

Musical notation for the Turnaround exercise. It consists of two staves. The first staff has four measures: the first and third are in 4/4 time with a 'R' label below; the second and fourth are in 15/16 time with 'RL' and 'L' labels below. The second staff has three measures: the first is in 4/4 time with an 'R' label; the second is in 4/4 time with an 'L' label; the third is in 7/16 time with 'R' and 'L' labels. All notes are eighth notes.

Time Check

Musical notation for the Time Check exercise. It consists of one staff with four measures. The first three measures are in 4/4 time with 'RL', 'R', and 'RL' labels below. The fourth measure is in 7/8 time with an 'L' label. All notes are eighth notes.

Duple Timing

First staff of musical notation for the Duple Timing exercise. It consists of one staff with four measures in 4/4 time, all containing eighth notes.

Second staff of musical notation for the Duple Timing exercise. It consists of one staff with four measures in 4/4 time, all containing eighth notes.

Variation 1:

Musical notation for Variation 1. It consists of one staff with four measures in 4/4 time. The first two measures contain eighth notes with a '7' (triplet) symbol above. The last two measures contain quarter notes.

Variation 2:

Musical notation for Variation 2. It consists of one staff with four measures in 4/4 time. The first measure contains quarter notes. The second and third measures contain eighth notes with a '7' (triplet) symbol above. The fourth measure contains quarter notes.

Triple Timing

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

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

Variation 1:

Variation 2:

Legato Add-Ons

R

L

Accent Studies

8/8

Musical notation for 8/8 time signature. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

4/4

Musical notation for 4/4 time signature. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

2/2

Musical notation for 2/2 time signature. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

Bucks

Musical notation for the 'Bucks' pattern. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

1/7

Musical notation for 1/7 time signature. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

1/3

Musical notation for 1/3 time signature. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

Triple Bucks

Musical notation for the 'Triple Bucks' pattern. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

7 Up

Musical notation for the '7 Up' pattern. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

3 Up

Musical notation for the '3 Up' pattern. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

2 Up

Musical notation for the '2 Up' pattern. The staff contains a sequence of eighth notes with accents (>) on every note. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. This sequence is repeated four times across the staff.

R

L

Duple Grid

The Duple Grid section consists of four staves of rhythmic exercises in 4/4 time. Each staff begins with a double bar line and a repeat sign. The first staff is labeled 'R L' and contains two measures of eighth-note pairs, each with an accent (>). The second staff contains two measures of eighth-note pairs, each with an accent (>). The third staff contains two measures of eighth-note pairs, each with an accent (>). The fourth staff contains two measures of eighth-note pairs, each with an accent (>), and ends with a double bar line and repeat sign.

Turnaround Grid

The Turnaround Grid section consists of two staves of rhythmic exercises. The first staff is in 15/16 time and contains two measures of eighth-note pairs, each with an accent (>). The first measure is labeled 'R L' and the second measure is labeled 'L R'. The second staff is in 7/16 time and contains two measures of eighth-note pairs, each with an accent (>). The first measure is labeled 'R L' and the second measure is labeled 'R L'. Both staves end with a double bar line and repeat sign.

Triple Grid

The Triple Grid section consists of three staves of rhythmic exercises in 12/8 time. Each staff begins with a double bar line and a repeat sign. The first staff is labeled 'R L' and contains two measures of eighth-note pairs, each with an accent (>). The second staff contains two measures of eighth-note pairs, each with an accent (>). The third staff contains two measures of eighth-note pairs, each with an accent (>), and ends with a double bar line and repeat sign.

Double and Triple Studies

Doubles

First double study exercise: A single staff in 4/4 time with a repeat sign. The first measure is marked 'R' and contains a quarter note followed by a dotted quarter note. The second measure is marked 'L' and contains a dotted quarter note followed by a quarter note. The pattern repeats for the next two measures.

Second double study exercise: A single staff in 4/4 time with a repeat sign. The first measure is marked 'R' and contains a quarter note followed by a dotted quarter note. The second measure is marked 'L' and contains a dotted quarter note followed by a quarter note. The pattern repeats for the next two measures.

Variation 1:

Variation 2:

Variation 1: A single staff in 4/4 time with a repeat sign. It features a continuous eighth-note pattern with accents (>) over each note. Variation 2: A single staff in 4/4 time with a repeat sign. It features a continuous eighth-note pattern with accents (>) over each note and a fermata over the final note of each measure.

Triples

First triple study exercise: A single staff in 4/4 time with a repeat sign. The first measure is marked 'R' and contains a quarter note followed by a dotted quarter note. The second measure is marked 'L' and contains a dotted quarter note followed by a quarter note. The pattern repeats for the next two measures.

Second triple study exercise: A single staff in 4/4 time with a repeat sign. The first measure is marked 'R' and contains a quarter note followed by a dotted quarter note. The second measure is marked 'L' and contains a dotted quarter note followed by a quarter note. The pattern repeats for the next two measures.

Variation 1:

Variation 2:

Variation 1: A single staff in 4/4 time with a repeat sign. It features a continuous eighth-note pattern with accents (>) over each note. Variation 2: A single staff in 4/4 time with a repeat sign. It features a continuous eighth-note pattern with accents (>) over each note and a fermata over the final note of each measure.

12/8 Doubles

Musical staff 1: 12/8 time signature, first measure with notes and rests.

R
L

Musical staff 2: 12/8 time signature, second measure with notes and rests.

R

Musical staff 3: 12/8 time signature, third measure with notes and rests.

L

R

L

Musical staff 4: 12/8 time signature, fourth measure with notes and rests.

R

L

R

Musical staff 5: 12/8 time signature, fifth measure with notes and rests.

L

R

L

R

Musical staff 6: 12/8 time signature, sixth measure with notes and rests.

L

R

L

R

L

R

L R

Musical staff 7: 12/8 time signature, seventh measure with notes and rests.

L

R

L

R

L

R

L

R

Roll Studies

Pressure Study No. 1



R
L

Variation:



R

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



R

R R L L

Pressure Study No. 2



R
L

Variation A:
(insert into bar 2)

Variation B:
(insert into bar 2)



Duple Roll Subdivision

Variations
(insert into beats 3 and 4)



R L



Ones, Twos, Fours

Ones and Ones:



Twos and Twos



Fours and Fours



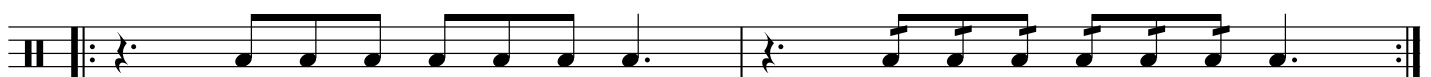
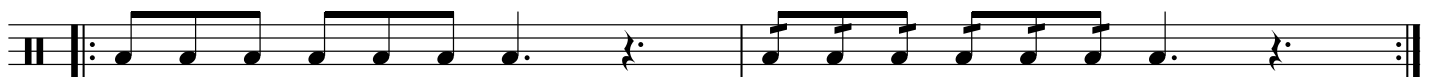
Triple Roll Subdivision

Variations inserts:



Roll Attacks

Play duple and triple



Metric Studies

Hand Speed Shift

Hand Speed Shift drum notation in 4/4 time. The piece consists of three staves of music. The first staff begins with a double bar line, a snare drum (S), and a 4/4 time signature. The first two measures are marked 'R L' (Right Left). The music features a steady eighth-note pattern with triplets of eighth notes indicated by a '3' above the notes. The second and third staves continue this pattern with alternating triplets.

Modulation No. 1

Modulation No. 1 drum notation in 4/4 time. The piece consists of a single staff of music. It begins with a double bar line, a snare drum (S), and a 4/4 time signature. The music features a steady eighth-note pattern with accents (>) and triplets (3) above the notes. The notation is divided into four measures by vertical bar lines, with repeat signs at the end of the second and fourth measures. Below the staff, the following rhythmic patterns are written: RLRLRLRLRLRL, RLLRRLRLRLRL, RLRLRLRLRLRL, and RLRLRLRLRLRL.

Modulation No. 2

Modulation No. 2 drum notation in 4/4 time. The piece consists of a single staff of music. It begins with a double bar line, a snare drum (S), and a 4/4 time signature. The music features a steady eighth-note pattern with triplets (3) above the notes. The notation is divided into four measures by vertical bar lines. Below the staff, the following rhythmic patterns are written: RLRLRLRLRLRL, RLRLRLRLRLRL, RLRLRLRLRLRL, and RLRLRLRLRLRL.

Modulation No. 3

Modulation No. 3 drum notation in 4/4 time. The piece consists of a single staff of music. It begins with a double bar line, a snare drum (S), and a 4/4 time signature. The music features a steady eighth-note pattern with triplets (3) above the notes. The notation is divided into four measures by vertical bar lines. Below the staff, the following rhythmic patterns are written: RLRLRLRLRLRL, RLRLRLRLRLRL, RLRLRLRLRLRL, and RLRLRLRLRLRL.

Hands-Separate Studies

Add-Ons

Three staves of musical notation for the 'Add-Ons' section. The first staff is in 5/4 time, the second in 7/4 time, and the third in 4/4 time. Each staff contains two measures of music with various rhythmic patterns and accents. The first two staves have a 'R' label above the first measure, and the third staff has 'R' and 'L' labels below the first measure.

Paraddiddle Breakdown

Two staves of musical notation for the 'Paraddiddle Breakdown' section. The first staff is in 4/4 time and contains three measures of music with rhythmic patterns and accents. The second staff is in 4/4 time and contains two measures of music with rhythmic patterns and accents. Rhythmic patterns are labeled below the notes: 'R', 'R R R L R', 'R L R R L R', 'R L R R L R L', and 'R L R R L R L L'.

Double Paraddiddle Breakdown

Two staves of musical notation for the 'Double Paraddiddle Breakdown' section. The first staff is in 12/8 time and contains two measures of music with rhythmic patterns and accents. The second staff is in 12/8 time and contains two measures of music with rhythmic patterns and accents. Rhythmic patterns are labeled below the notes: 'R R R L L L', 'R R R R L L L L', 'R R L R R L L R L L', and 'R L R L R R L R L R L L'.

Paraddiddle-diddle Breakdown

Two staves of musical notation for the 'Paraddiddle-diddle Breakdown' section. The first staff is in 12/8 time and contains two measures of music with rhythmic patterns and accents. The second staff is in 12/8 time and contains two measures of music with rhythmic patterns and accents. Rhythmic patterns are labeled below the notes: 'R R R', 'R L R R', 'R L R R L', and 'R L R R L L'.

Flam Accent Breakdown

R R R R R R R R

R R L R

R L R L R

R L R L R L

Flam-a-diddle Breakdown

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

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

R L R R L R L L

Warm-Ups

These supplementary warm-ups are a culmination of our foundational studies. These etudes maintain the same fundamental aspects of sound production, technique, and ensemble skills but also incorporate a particular performance characteristic that we are attempting to achieve on a daily basis.

These warm-ups will primarily be used during the regular season when there is not a great deal of time to run multiple exercises before a rehearsal or game.

- **One** - Legatos
- **Two** – Syncopated Variations
- **Three** – Accent/Tap
- **Four** – Stick Control
- **Five** – Double/Triple Beat
- **Six** – Diddles/Rolls/Flams

One

Legatos

1 Eights

4x's

A Around Patterns:

Split Patterns:

*Substitute: 2's, 3's, and 4's

Alternate Patterns:

2 Nines

4x's

A Around Patterns:

Split Patterns:

*Substitute: 2's, 3's, and 4's

TWO

Syncopated Variations

Common-time check:

Musical score for 'Common-time check' featuring Snare, Tenor, Bass, and Cymbal parts. The score includes 'Variation A' and 'Variation B' sections. The notation includes rhythmic patterns and hand indicators (L, R) for the drum parts.

1 Legatos - substitute accents and flams

Musical score for '1 Legatos - substitute accents and flams' featuring Snare (S), Tenor (T), and Bass (B) parts. The notation includes rhythmic patterns and hand indicators (L, R) for the drum parts.

2 Hand-to-Hand - substitute accents, flams, and diddles

Musical score for '2 Hand-to-Hand - substitute accents, flams, and diddles' featuring Snare (S), Tenor (T), and Bass (B) parts. The notation includes rhythmic patterns and hand indicators (L, R) for the drum parts.

Three

Accent/Tap

A

Snare Tenor Bass Cymbal

B

Snare Tenor Bass Cymbal

C

S T B C

Three

D

Musical score for section D, measures 1-4. The score is written for four staves: Soprano (S), Tenor (T), Bass (B), and Contralto (C). The time signature is 6/4. The Soprano part features a melodic line with accents and slurs, starting on a whole note and moving through half notes. The Tenor part has a similar melodic line, often in parallel motion with the Soprano. The Bass part provides a rhythmic accompaniment with eighth notes and rests. The Contralto part has a melodic line with accents and slurs, mirroring the Soprano's line. The key signature has one flat (B-flat).

E

Musical score for section E, measures 1-4. The score is written for four staves: Soprano (S), Tenor (T), Bass (B), and Contralto (C). The time signature is 6/4. The Soprano part features a melodic line with accents and slurs, starting on a whole note and moving through half notes. The Tenor part has a similar melodic line, often in parallel motion with the Soprano. The Bass part provides a rhythmic accompaniment with eighth notes and rests. The Contralto part has a melodic line with accents and slurs, mirroring the Soprano's line. The key signature has one flat (B-flat).

Four

Stick Control

A

Section A consists of four staves: Snare, Tenor, Bass, and Cymbal. Each staff begins with a 3/4 time signature. The Snare part features a rhythmic pattern of eighth notes with the notation 'R L R L R L R R L L' repeated. The Tenor part has a similar pattern with 'R L R L R L R L L L'. The Bass part follows with 'R L R L R L R L L L'. The Cymbal part includes a series of 'x' marks indicating cymbal hits, with some notes and rests. The section concludes with a double bar line.

B

Section B consists of four staves: Snare, Tenor, Bass, and Cymbal. Each staff begins with a 3/4 time signature. The Snare part features a rhythmic pattern of eighth notes with the notation 'R L R L R L R L L L' repeated. The Tenor part has a similar pattern with 'R L R L R L R L L L'. The Bass part follows with 'R L R L R L R L L L'. The Cymbal part includes a series of 'x' marks indicating cymbal hits, with some notes and rests. The section concludes with a double bar line.

Four

C

The musical score is arranged in four systems, each corresponding to a voice part and a guitar accompaniment. The voice parts are labeled S (Soprano), T (Tenor), B (Bass), and C (Contralto) at the bottom. The guitar part is on the right side of each system. The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The guitar part includes fretting diagrams and rhythmic notation.

System 1: Soprano: RRRLLRRLRLLRLL; Tenor: RRRLLRRLRLLRLL; Bass: RRRLLRRLRLLRLL; Contralto: RRRLLRRLRLLRLL; Guitar: RRRLLRRLRLLRLL.

System 2: Soprano: RRRLLRRLRLLRLL; Tenor: RRRLLRRLRLLRLL; Bass: RRRLLRRLRLLRLL; Contralto: RRRLLRRLRLLRLL; Guitar: RRRLLRRLRLLRLL.

System 3: Soprano: RRRLLRRLRLLRLL; Tenor: RRRLLRRLRLLRLL; Bass: RRRLLRRLRLLRLL; Contralto: RRRLLRRLRLLRLL; Guitar: RRRLLRRLRLLRLL.

System 4: Soprano: RRRLLRRLRLLRLL; Tenor: RRRLLRRLRLLRLL; Bass: RRRLLRRLRLLRLL; Contralto: RRRLLRRLRLLRLL; Guitar: RRRLLRRLRLLRLL.

Six

C

Soprano: *p* R L R L R L R L R L
Alto: *p* R L R L R L R L R L
Tenor: *p* R L R L R L R L R L
Bass: *p* R L R L R L R L R L
Cymbal: *p* R L R L R L R L R L

System 1: *p* R L R L R L R L R L

System 2: *fp* R L R L R L R L R L

System 3: *f* R L R L R L R L R L

System 4: *f* R L R L R L R L R L

1 **Flams**

Soprano: *p* R L R L R L R L R L
Alto: *p* R L R L R L R L R L
Tenor: *p* R L R L R L R L R L
Bass: *p* R L R L R L R L R L
Cymbal: *p* R L R L R L R L R L

System 1: *p* R L R L R L R L R L

System 2: *fp* R L R L R L R L R L

System 3: *f* R L R L R L R L R L

System 4: *f* R L R L R L R L R L

Six

4

Musical score for 'Six' featuring Soprano (S), Tenor (T), Bass (B), and Cello (C). The score consists of four systems of staves. The Soprano part is marked with a forte (*f*) dynamic and includes slurs and accents. The Tenor part includes slurs, accents, and a double bar line. The Bass part includes slurs, accents, and a double bar line. The Cello part includes slurs, accents, and a double bar line. The score is written in a standard musical notation with various dynamics and articulations.

3 Roll-Off

Musical score for '3 Roll-Off' featuring Soprano (S), Tenor (T), Bass (B), and Cello (C). The score consists of four systems of staves. The Soprano part is marked with a forte (*f*) dynamic and includes slurs and accents. The Tenor part includes slurs, accents, and a double bar line. The Bass part includes slurs, accents, and a double bar line. The Cello part includes slurs, accents, and a double bar line. The score is written in a standard musical notation with various dynamics and articulations.

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