

Nicholls State
University
Pride of Nicholls
Drumline



2022 - 2023
Audition Packet

The 2022-2023 Pride of Nicholls Drumline Audition Information and Music Packet

Thank you for expressing interest in the 2022-2023 Pride of Nicholls Drumline! This packet includes the music that will be needed for your audition.

Audition Information:

Location: Nicholls State University - Lindsley Hall (Band Room)

When: Saturday, June 4, 2022

Time: 8am-12pm

INCOMING FRESHMEN: Please be sure to fill out the Pride of Nicholls Bands Application Form

Application Form: <https://www.nicholls.edu/music/band-application/>

RETURNING MEMBERS: Register for the Marching Band Class before the audition - MUS 191/391

Material that will be provided at the audition

- Drums, harnesses, stands
- Cymbals
- Bass drum mallets

Material that will be required at the audition

- Snare and/or tenor sticks
- Drum pads
- Three ring binder with music in sheet protectors.

The audition will consist of group and solo evaluations. The results of the audition will be emailed within 48 hours after the audition day. If you earn a spot on the drumline, you are expected to have all of this season's warmups, cadences, and additional music learned by the first day of band camp.

If you **cannot** make the in-person audition on June 4 for the 2022 Pride of Nicholls drumline, then you may submit a virtual audition.

Please note that if you **CAN** make the in-person audition, then it is highly recommended as we will be hosting a workshop going over the music.

The playing expectations will be the same as are listed in the packet with the following considerations:

- playing on drums and cymbals is preferred, but you may submit an audition using a drum pad for the snare, tenor and bass drum portions.
- if trying out on cymbals virtually, you may play the audition music by clapping and gesturing to demonstrate your understanding of the various cymbal-playing techniques
- Upload your audition as an Unlisted Youtube Video and share the link with me, Dr. Miranda, and Serdave Duncan

If you are opting to audition virtually, please submit your videos via email to me, Dr. Miranda, and Serdave Duncan (serdave.duncan@nicholls.edu) by **Noon on Saturday, June 4.**

If you have any questions feel free to email the following below. We're looking forward to seeing you!

Dr. Ben Robichaux
Director of Athletic Bands/Assistant Professor of Music
ben.robichaux@nicholls.edu

Dr. Gustavo Miranda
gustavo.miranda@nicholls.edu

Serdave Duncan
serdave.duncan@nicholls.edu

Implement Grip

Right Hand:

- Thumb/Index finger connect approx. 1/3 from the bottom of the stick
- Thumb is parallel with the stick (runs along the stick)
- Middle, ring, and pinky fingers are all wrapped naturally around the stick, while never completely leaving the stick when in motion



- The butt of the stick should be slightly visible out the back of the hand



NO



YES

Left Hand:

- Back of the stick should rest naturally in the “webby” connection between the thumb and index finger
- Stick rests on the cuticle of the relaxed ring finger
- Pinky rides relaxed underneath the ring finger, while avoiding unnecessary space between ring/pinky
- Pad of the thumb should connect just to the left of the first knuckle on the index finger (connect roughly 1/3 up the stick)
- Avoid tension in both the first knuckle and the tip of the thumb
- Middle finger naturally curves along the stick---AVOID straightening the finger or creating space between the middle and index fingers
- Avoid straightening or opening fingers. Allow for a natural curvature of the fingers (Hand creates a “C” position from a top angle), but do not condense your hand!

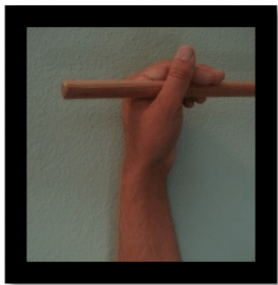


NO



YES

- If it were to rain on the hand, water should be able land in the palm and roll off, rather than A) collecting in the palm, or B) not being able to land in your palm at all
- The back of the hand should create an outward slope leading to the formation of a straight line from the forearm to the tip of the thumb---AVOID the back of hand being flush with the forearm



NO



YES

Playing Position

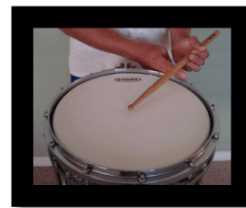
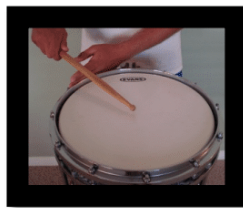
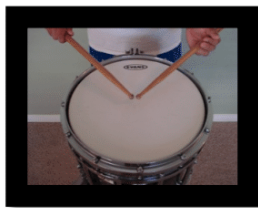
Key Points:

- In order to achieve an ideal positioning over the drum, work from the beads of the stick backwards up to the shoulders
- Generally, drum height is determined by the left forearm being SLIGHTLY angled downward, but will be adjusted on a case-by-case basis---this will affect your positioning on both right and left arms
- The shoulders should be very relaxed to avoid translating tension while still maintaining correct posture (“soft shoulders”)
- From the shoulders to the bead should be “downhill” at all times



Stick Positions:

- Beads are 1/2” apart, splitting the center of the drumhead
- Beads are 1/2” above the center of the drumhead
- Sticks should create a “^” with an approximate 90-degree angle between them (slightly acute)
- On a Yamaha 14” snare drum, the right stick should be splitting the “4 o’clock” and “5 o’clock” tension rods, and the left should split the “7 o’clock” and “8 o’clock” tension rods
- The bottom of the sticks should be angled approx. two fingers above the outside portion of the top rim)



Right Hand Position:

- The right hand should be rotated slightly outward in relation to the drum, (The hand should not be completely flat to the drum [German grip], nor rotated completely vertical [French Grip], as these tend to hinder use of finger motion and wrist motion respectively)
- Right arm should be naturally draped down, but definitely not resting against the body---avoid pushing the elbow up creating unnecessary tension in the upper body



Left Hand Position:

- Drop the left hand completely at the side of the body, relaxing the entire upper left arm---from this position bend at the elbow and place the stick over the defined position on the drum
- Avoid pulling the elbow into the body, or pushing it outward
- Left forearm should be roughly parallel with the drum



Strokes

Key Points:

- Described in this section are the Full (Legato) and Down (Marcato) Strokes
- Always lead the stroke from the head of the stick
- Right hand should be more of a hinge motion (rest your arm on a table and knock on it without picking up your arm; this is the primary motion of the right wrist)
- Left hand should rotate similar to turning a doorknob
- The main focus for both hands is a wrist turn, but allow the wrist, fingers, and arms to work together to create a full/relaxed sound
- When playing, the weight of the stick generally sits in the middle of the right hand (between the middle and ring fingers), and the “webby” portion of the left hand
 - Having the weight/rotation points further back in the hand (rather than the front finger fulcrums) enables us to achieve a fuller sound while focusing on the proper wrist rotation
- Minimize the amount of “human interference,” allow each stroke to be as efficient as possible
- If the stick is held tightly, the natural vibrations and resonance of the stick are “choked off,” resulting in a very thin quality of sound
 - Consequently, the shock of an improper stroke into the drum will be transferred directly into the player’s hands and forearms---potentially resulting in unnecessary injury
 - Always let the stick “breathe” in the hands

Legato/Full Stroke:

- Think “8 on a hand”
- Sticks start and stop at the same point, letting the stick “bounce” back naturally
- Goal is to allow the rebound to “do the work”
- Rebound should be the same speed as the initial movement (don’t stop it!)
- Avoid letting the stick hit the back of the hand, which stops the motion

Marcato/Down Strokes:

- Think “tap accents”
- Should **sound the same** as full strokes, and **feel the same prior to hitting the drum**
- Once contact is made with the drum, the difference between full and down strokes is the stopping of the wrist motion, which prevents the stick from rebounding to the initial height
- Avoid squeezing the fingers to stop the motion

TENORS

GRIP:

Three Point Fulcrum-thumb, index, and middle fingers Allows for more versatility.

More points of contact = less need for energy exertion (multiple people carrying a heavy object vs. one person carrying a heavy object)

Specific points to define Back fingers-follow natural curvature of hand. C shape Middle finger - sticks its in 2nd joint to finger Index finger-bridge from 2nd to 3rd joint.(Allows for quick engagement/relaxation) Thumb - pad on stick. Closed gap between thumb and palm.

Three Points of Alignment Bead, fulcrum, elbow. Aim for American Grip (halfway between German and French) Downward Angle into the Head Height system is based off downward set position.



BODY POSTURE:

Stack alignment for relaxed, strong presence Ankle bones, knees, hips, mid back, base of neck

Sticks up at Home Base (drums 1 & 2)

Elbow positioning - relaxed and natural. In alignment with side of body. About a fist's worth of space from body to elbows.



ZONES :

Drums 1 & 2

1"-1.5" inside bearing edge Place bead where you would if both hands were on that drum. Should create slight inward angle between sticks.

Straight line path across No windshield wiper effect.

Scrape zones - closest distance between two drums Drums 3 and 4

1"-1.5" inside bearing edge Keep beads close together Push RH out on Drum 4, LH out on Drum 3

Rimshots on 3 and 4 Pull back to the back side of the drum Spook(8" spock)

1"-1.5" inside bearing edge

Keep beads together Spike (6" spock)

Dead center of drum Allows for short, crisp sound on drum



YES



NO!

Bass Drum

APPROACH:

The general theory of how to strike a drum may seem complex, but once understood, it will come naturally. Our technique is designed to produce a smooth, resonant sound; relaxation is a critical concept of our technique – at no time should you feel yourself purposely squeezing an implement or tensing any muscles. The key to our technique is to maintain a high level of control over the implement while being as relaxed as possible.

GRIP:

- Roughly 1/2" of the mallet shaft is exposed beneath the pinkie. This number may vary depending on hand size, but know that the bottom of the mallet should not be visible from the audience's perspective.

No lower mallet visible. (Yes) Undesired mallet exposure. (No)

-Fulcrum: The first knuckle of the thumb should line up with the second knuckle of the middle finger. These joints should line up perpendicularly to the mallet, and will serve as the primary balance point on the mallet.

- First finger: The first knuckle of the index finger should line up with the thumbnail. These two points will align perpendicular to the mallet as well, and will serve a larger role in the fulcrum as hand speed increases (faster double strokes).

- Hand to mallet alignment: The back fingers hold the mallet against the "meat" under the pinkie, resulting in a mallet angle of 45° from the ground.

PLAYING POSITION:

- The bead of the mallet is set 1" away from the center of the playing zone, meaning that the mallet will be slightly turned in toward the head .

- The hand/wrist/arm (depending on drum size) should be held as close to the rim as possible without making contact.

- To achieve the appropriate wrist/hand angle, extend one's hand straight from the forearm as if to shake hands.
- There should be no strain or added tension to the wrist to create any sort of unnatural angle. - The forearm should be parallel to the ground as a default setup. Exceptions may involve a slight (VERY slight) upward angle from the elbow through the wrist.
- The elbow's relation to the side of the body will vary depending on body and drum size. Forward/backwards adjustments will be made to allow for the mallet to sit in the center of the head while applying the desired technique.
- The arm should have a slight angle from the elbow through the head of the mallet towards the drumhead (think "playing on a pad").
- The upper arm should hang as naturally as possible. No tension should be present from the large shoulder muscles down through the small finger muscles - Carriers and harnesses will be adjusted accordingly to allow players to meet these criteria.



STROKES:

Relaxation is the key to ensuring the best tone quality when playing the bass drum. There must not be any tension while approaching the drum. The stroke is initiated with wrist rotation, comparable to the turning of a door knob. Although the stroke is initiated with wrist rotation, we DO NOT actively restrict the motion of the arm. The arm naturally follows this movement and begins to rotate with the wrist, especially at higher dynamic levels. Swiveling/slicing, wrist break, and making circles with the path of the mallet are undesirable. The mallet needs to follow an arced path

between the top of the stroke and drum surface. Restricting or forcing arm/elbow motions will produce a poor quality of sound (less resonance).

Key Points to Think About:

- The wrist is used to initiate every stroke, with the head of the mallet leading the stick away from the head.
- When playing, the weight of the mallet should be evenly distributed through the fingers (with the exception of the index finger, which is relaxed on the mallet).
- The motion of the wrist resembles that of knocking on a door, or bouncing a ball. With this concept in mind, the player should have a clear view of the top of the thumb at all times. Any change in this perspective is likely due to a rotation of the wrist (like a doorknob) rather than a break of the wrist
- If you were to stand in front of a mirror and stop the mallet at a full extension height (flat, parallel to the ground), the head of the mallet should block the shaft from view.

Regardless of the rhythm an individual in the bass line is playing, here are four general rules that must be applied:

1. Timing: Start the figure at precisely the correct beat and time.

2. Rhythm: Whether a 2, 3, or 4, each note must fill the correct spacing within the measure. 2's, 3's, and 4's must not be too open or too closed, but fill the space with perfect, even spacing. 3. Articulation: With the elongated resonance of the bass drum, the 2nd, 3rd, and 4th notes of

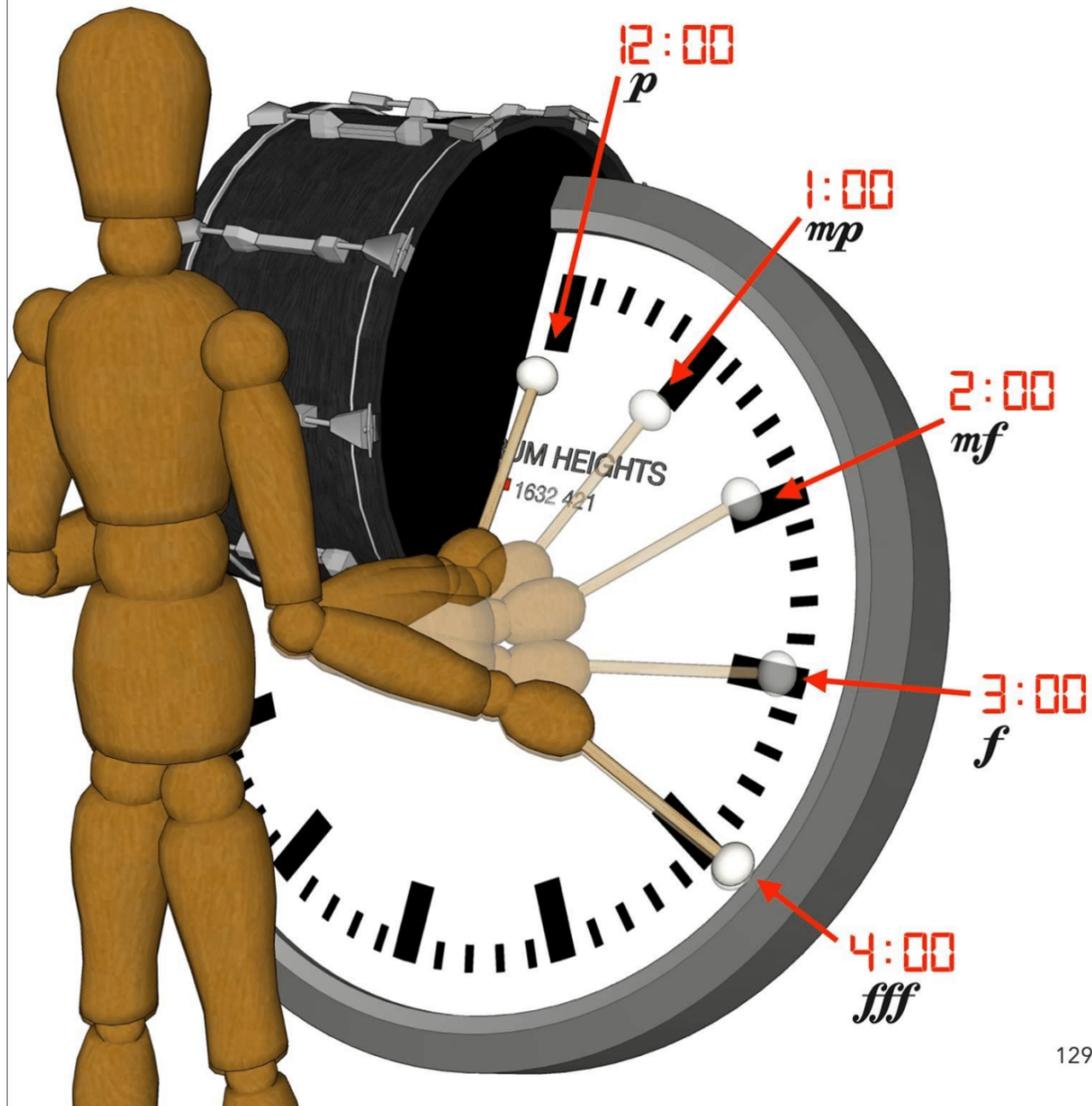
rebounded strokes are slightly covered up by the previous note's resonance. To prevent this, a slight crescendo produces a fluid, even tone when heard from a distance.

4. Balance and Blend: Each member of the line must make an effort to blend and balance musically and dynamically with the other members of the line to create an even, full line sound.

Bass Drum Technique Primer

Bass Drum Heights

One way to think of mallet heights on bass drum is to imagine positions on a clock. Each position correlates to a dynamic level and an angle. The arm swivels from the elbow away from the drum and the wrist rotates.



CYMBAL TECHNIQUE

The Garfield Grip:

The Garfield grip is the most common marching cymbal grip as it evenly distributes the weight of the cymbal over the entire hand and wrist and makes controlling the instrument my easier. To properly set up this grip, slide your hand through the strap loop making sure the side of the strap that will be closest to your thumb is under the other side of the strap. Rotate your hand around until the place where the strap overlaps itself and attaches to the cymbal sits between the thumb and the pointer finger.

standard marching grip



READY POSITION

Take the left cymbal and place the edge of it inside the pad of the right cymbal. Your hands will be facing out away from you and the two now connected cymbals will lie against your lower body. The Zildjian logos of your cymbals will be facing out so that the audience can read them.

SET POSITION

The bells of your cymbals should be at about hip level parallel from one another and each side of you. They should both be at the same height and not angling out in anyway.

Cymbal Carriage:

Regardless of the position the cymbals are in as designated by the tone production techniques, the carriage approach will always remain the same. The forearm and hand will always maintain a straight line extended out to the pointer finger. The wrist remains relaxed, yet fixed in a natural position to avoid injury. With very few exceptions such as some visuals, your wrist will never “break” the straight line or face at any strange angle that would cause strain.



PLAYING TECHNIQUES

Vertical Crash

Prep: A - From your prep position, bring the bottom of your cymbals apart from each other to make a 90 degree angle from the tops of them. Again, the right cymbal should be overlapping the top of the left cymbal by an inch or two. If done correctly, it should look like an "A".

V - Next you will bend your wrists so that the tops of the cymbals are farthest away from one another and the bottoms are closest, forming a 90 degree angle between them. The right cymbal should be about 2-3 inches inside the edge of the left cymbal. This should look like a "V" and this is where the actual crash will occur.

A - After following through your "V" your cymbals should fluidly come back into the initial "A" prep position. This is very important because it helps bring out the sound of the crash.

-Following your AVA your cymbals should return to your "up" playing position.



Vertical Crash Choke

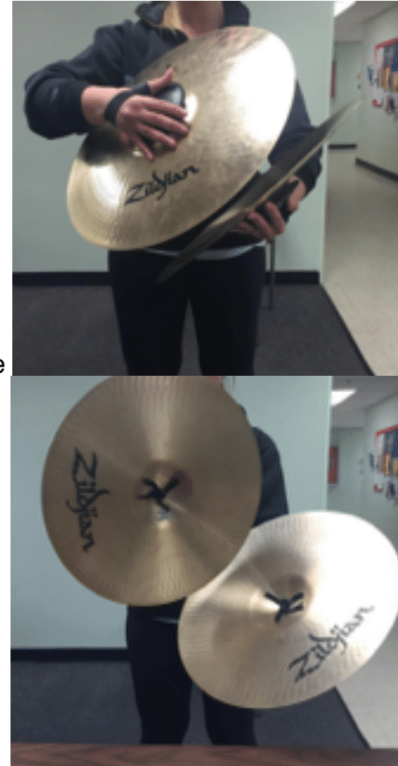
Start with the same prep as the vertical crash. When you follow through with the "V" position (the step that creates the crash) you will bring your cymbals towards your body where they should end up against your arm pits in the final "A" position. This should be a short, crisp choke sound. Once the crash choke is completed the cymbals should be pushed out back into the standard "up" position.

Horizontal Crash

Prep: A – Your right cymbal will come up and have its face completely parallel with the ground while the left cymbal will swing down and somewhat out so that the two cymbals will make an angle larger than 90 degrees of one another. This honestly doesn't look much like an A.

V – You will then twist both of your wrists in the opposite directions so that your two cymbals are now making a V shape with one another. Here, like the vertical crash, is where the crash will occur once followed through.

A – Your release A will be identical to the prep A. After this you will return your cymbals to the horizontal set position along the 45 degree angle.



Flat Crash

Start with the horizontal crash position.

Prep: Take your right cymbal and bring it back against your arm pit, now parallel with the ground. The face of your left cymbal should form the same angle as the "A" prep for a regular horizontal crash. This prep should always be done at least a beat before the actual crash unless otherwise defined.

Take your right cymbal and crash through your left cymbal. Your right cymbal should be farther out than the left and along the original 45 degree angle. The cymbals can return to set with or without a flip.



Flat Choke

The set up, prep, and crash for will be exactly the same as the flat crash. However, once you make impact between the two cymbals you will then bring both of them into your body to choke off the sound. The cymbals should end up on both sides of your waist, the tops of the cymbals then cut off by your arms.

Hinge Choke / Hi-Hat

Start with the cymbals touching each other, right on top of left, against the stomach, parallel with the ground. For the prep lift only the front of the right cymbal; leaving the ends against your body to remain touching each other. Then bring the right cymbal down on top of the left. This can also be played from the vertical position, where the ends of the cymbals still remain against your body and to make the noise you separate both then bring them into each other.



Slide Choke

The Slide Choke is a two-part cymbal sound, and is notated as such. Start with the same set up as the hinge choke, as well as the same prep. However, instead of bringing the right cymbal down onto the left you will actually push the right cymbal across the left moving both cymbals away from your body. This is the slide sound. Then you will bring them both back into your body to the same starting position. This step is the choke sound.



Sizzle

Start with the same set up as a hinge choke. The prep will require both cymbals to move away from your body and to lift the right cymbal completely off of the left one. Then bring down the right cymbal onto the left at a slight displacement and let the sizzle sound ring for as long as is marked in the music.



Tap

Taps are set up in the “A” position for a vertical crash. Your prep will require the left hand to stay in place while the right hand tips away from the left to be perpendicular with the ground. Bring edge of the right cymbal down onto the left for the impact sound. Afterwards you should have a release where your cymbal goes back to the prep position and then back to set.

Tap Choke

The same set up and prep as a tap however for this, just as you would for a crash choke, when you make the impact between the cymbals they are brought into your body (in this case into your armpits).

Bell Tap

We start with our left hand in the horizontal crash position, while our right cymbal will have its face facing upwards, where your pinky is closest to the left cymbal. The cymbals should make a 90 degree angle in this position, with the edge of the right cymbal aligned with the bell of the left cymbal. For your prep you will move your right arm up along the angled plane, not altering the position of either cymbal. Then you will bring the right cymbal down into the bell of the left, making a “bong” sound. You will release by bringing back your right cymbal as if to prep and then set it back to the starting point to end.

Crunch

Start with the cymbals in the up position. Press the cymbals straight together with enough pressure where the resulting sound is short. The vibration should stop completely before the pressure is released and the cymbals returned to the up position. Can also be done in the horizontal position.

Zischen

Here your cymbals will both be up and your left cymbal will be in the same position it would as if you were in the standard “up” position. Your right cymbal however will be angled at a 45 degree angle with its top edge half way between the bell and the top of the left cymbal. Scrape the right cymbal directly up against the left – neither cymbals will move positions or angles, your right arm will be the only thing moving. Then once the sound is completed you will reset the right cymbal back to where it was prior the sound.

Klunk

For this technique, both of your cymbals will be placed at your sides with the front tips meeting each other (right farther out than the left). The cymbals should make a 90 degree angle. You will move the front of the right cymbal outwards while still keeping the back end against your body and then bring it back against the left. This sound is usually not very loud since there is no ringing allowed of the cymbals.



Klank

Start in the same position as the Klunk. The difference is when we prep and move our right cymbal out it will entirely come away from the body with the left cymbal also coming away from your body, though it will not change its position. When you bring the right cymbal into the left you will also quickly bring both cymbals back against your body as if you were doing a choke. This sound should be loud since the cymbals will have time to ring but it will be a short sound.

Suck

Sucks are the sound produced when a suction is created between the cymbals. Holding the left cymbal vertically resting in the center of the chest, the right cymbal's vertical bell is placed on the outermost edge of the left and tilted on a 45 degree angle. The suck sound is created when the right cymbal is forced "around the corner" of the left and they are pressed together quickly and firmly.

6875

Unisons First. Tenors on Drum 2. R. Hand/L. Hand lead. Variations: Spits/Rounds, Bucks, Triplet Bucks.
Front Ensemble: All 12 Major/Natural Minor Keys, 16 note variation, R. Hand/L. Hand lead.

Steven McCardle

The musical score is arranged in five staves. The Snareline, Tenorline, and Bass Drums staves use a drum clef and a 3/4 time signature. The Cymbal Line staff uses a drum clef and a 3/4 time signature. The Mallets staff uses a treble clef and a 3/4 time signature. The score is divided into measures by vertical bar lines, with time signature changes indicated by the numbers 3, 4, 5, 6, 7, 8, and 9. The Snareline, Tenorline, and Bass Drums staves feature a consistent rhythmic pattern of eighth notes. The Cymbal Line staff features a pattern of eighth notes with accents. The Mallets staff features a pattern of eighth notes with accents.

SINGLE-DOUBLE-TRIPLE

Murray Gusseck

A ♩ = 60-120

Musical score for the first section (A), measures 1-5. It features seven staves: Snare A (single hand), Snare B (double-stop), Snare C (fill-ins), Tenor (6) A (single hand), Tenor (6) B (double-stop), Tenor (6) C (fill-ins), Bass-A (unison), and Bass (5) B (split). The tempo is marked as ♩ = 60-120. The notation includes rhythmic patterns with accents and dynamic markings (>). Handing is indicated by 'R' for right and 'L' for left.

Musical score for the second section, measures 6-10. It features eight staves: Sn A, Sn B, Sn C, Tn A, Tn B, Tn C, Bs A, and Bs B. The notation includes rhythmic patterns with accents and dynamic markings (>). Handing is indicated by 'R' for right and 'L' for left. An 'Optional repeat' sign is present at the end of the section.

16 grid

G. Shelton
C. McCardle

The musical score is organized into three systems, each with two staves. The first system includes Snareline and Quint Toms. The second system includes S.Dr. (Snare Drum) and Quints. The third system includes S.Dr. and Quints. The notation consists of rhythmic patterns with accents (>) and letter indicators (R for right, L for left) placed below the notes. The time signature is 4/4 for the first system and 2/4 for the subsequent systems. The exercise is divided into four measures per system, with a repeat sign at the end of each system.

RUDIMENTS TO IMPLEMENT

- flams
- diddles (accented and not)
- drags
- 5 str.
- flam drags
- cheeses
- flam 5's
- tap rolls (check/roll and full roll)

Bass Drums Play Unison

Triplet Grid

Unisons then Splits

Devon Williams
Dy'Shaun Williams

Musical score for the first system, featuring four staves: Snareline, Tenorline, Bass Drums, and Cymbal Line. The time signature is 12/8. The Snareline, Tenorline, and Bass Drums parts consist of continuous eighth-note triplets with accents. The Cymbal Line part features a sequence of eighth notes with accents, transitioning from a steady eighth-note pattern to a more complex rhythmic pattern.

Musical score for the second system, featuring four staves: S. Dr., T. Dr., B. Dr., and Cym. The time signature is 12/8. The S. Dr., T. Dr., and B. Dr. parts consist of continuous eighth-note triplets with accents. The Cym. part features a sequence of eighth notes with accents, transitioning from a steady eighth-note pattern to a more complex rhythmic pattern. The system concludes with a double bar line and a final measure in 12/8 time.

Stick Control

Control Those Sticks!

S. McCardle
Devon Williams

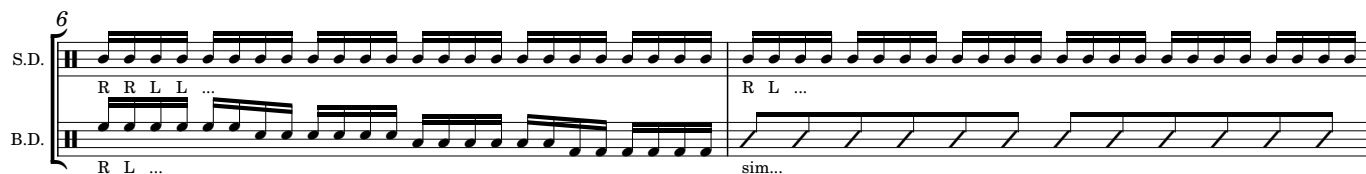
♩ = 104 - 140



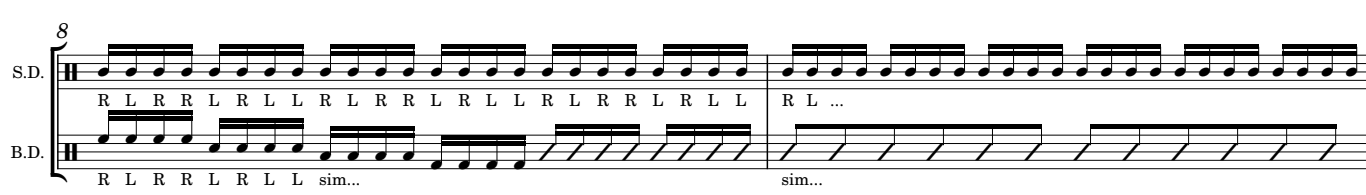
Musical notation for Snare/Tenor and Bass Drums, measures 1-2. Snare/Tenor: R L ... f ... R R L R R L R R L R R L R R L R R L R R L R R L. Bass Drums: R ... R L ... f



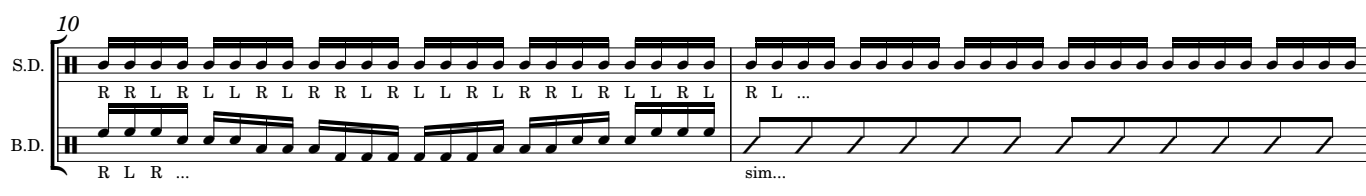
Musical notation for S.D. (Snare Drum) and B.D. (Bass Drum), measures 3-5. S.D.: RL ... RLLRLLRLLRLLRLLRLLRLLRLLRLL RL ... B.D.: L ... R L R ... R ... L ...



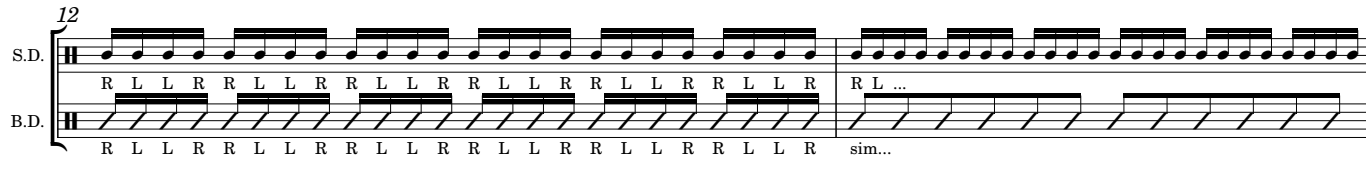
Musical notation for S.D. (Snare Drum) and B.D. (Bass Drum), measures 6-7. S.D.: R R L L ... R L ... B.D.: R L ... sim...




Musical notation for S.D. (Snare Drum) and B.D. (Bass Drum), measures 8-9. S.D.: R L R R L R L L R L R R L R L L R L R R L R L L R L ... R L ... B.D.: R L R R L R L L sim... sim...



Musical notation for S.D. (Snare Drum) and B.D. (Bass Drum), measures 10-11. S.D.: R R L R L L R L R R L R L L R L R R L R L L R L ... R L ... B.D.: R L R ... sim...



Musical notation for S.D. (Snare Drum) and B.D. (Bass Drum), measures 12-13. S.D.: R L L R R L L R R L L R R L L R R L L R R L L R R L L R ... R L ... B.D.: R L L R R L L R R L L R R L L R R L L R R L L R ... sim...



Musical notation for S.D. (Snare Drum) and B.D. (Bass Drum), measures 14-15. S.D.: R L R L L R L R R L L R L R R L L R L R R L L R L R ... R L ... B.D.: R L ... R L ...



Musical notation for S.D. (Snare Drum) and B.D. (Bass Drum), measures 16-17. S.D.: R R R L L R R R L L R R R L L R R R L L R R R L L R ... R L ... B.D.: R L ... R L ...



Musical notation for S.D. (Snare Drum) and B.D. (Bass Drum), measures 18-19. S.D.: R R R R L L L L R R R R L L L L R R R R L L L L ... B.D.: RLRL ...



Musical notation for S.D. (Snare Drum) and B.D. (Bass Drum), measure 20. S.D.: p B.D.: p

16th Rolls

Devon Williams
Dy'Shaun Williams

The musical score is written in 4/4 time and consists of two systems of staves. The first system includes Snareline, Tenorline, Bass Drums, and Cymbal Line. The second system includes S. Dr., T. Dr., B. Dr., and Cym. The Snareline, Tenorline, and Bass Drums parts feature complex 16th-note rolls. The Cymbal Line and Cym. parts use 'x' marks to indicate cymbal hits. The S. Dr., T. Dr., and B. Dr. parts include various drum patterns with accents and dynamic markings.

2
7

16th Rolls

S. Dr.

T. Dr.

B. Dr.

Cym.

9

S. Dr.

T. Dr.

B. Dr.

Cym.

Triplet Rolls

The Rolls of All Rolls to Ever Have Been Rolled >=}

Devon Williams

The image displays a drum score for a piece titled "Triplet Rolls" by Devon Williams. The score is written in 4/4 time and consists of two systems of staves. The first system includes Snareline, Tenorline, Bass Drums, and Cymbal Line. The second system includes S. Dr., T. Dr., B. Dr., and Cym. The notation is highly rhythmic, featuring numerous triplet rolls and accents. The Cymbal Line uses 'x' for cymbal hits and '+' for hi-hat hits. The S. Dr., T. Dr., and B. Dr. staves show complex patterns of eighth and sixteenth notes, often grouped in triplets. The Cym. staff shows a sequence of cymbal and hi-hat patterns, including a 9-measure phrase. The score is marked with a '6' at the beginning of the second system, indicating a six-measure phrase.

FLAM HACK SENSE

Murray Gusseck

A ♩ = 72-112

Snare
Tenor (6)
Bass (5)

Opt. repeat

Sn
Tn
Bs

B *Opt. repeat*

Sn
Tn
Bs

C *Opt. repeat*

Sn
Tn
Bs

THREE STRIKES

Murray Gusseck

A *(all up)*

♩ = 112-144

Snare

Tenor (6)

Bass (5)

Stick patterns for Snare: \times \times \times

Stick patterns for Tenor (6): * * *

Stick patterns for Bass (5): > > >

Stick patterns for Snare (measures 2-3): R L L L R R R L L L R R R L L L R R R L L

Stick patterns for Tenor (6) (measures 2-3): R L L L R R R L L L R R R L L L R R R L L

Stick patterns for Bass (5) (measures 2-3): R R R R R R R R R R R R R R R R L L L R R R L L L R R

4

Sn

Tn

Bs

Stick patterns for Snare (measures 4-6): 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 R

Stick patterns for Tenor (measures 4-6): 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 R

Stick patterns for Bass (measures 4-6): R L L L L L L L L L L L L L L L L L L R R R L L L R R R L L

Stick patterns for Snare (measure 7): R R R R

Stick patterns for Tenor (measure 7): * * *

Stick patterns for Bass (measure 7): > > >

B

7

Sn

Tn

Bs

Stick patterns for Snare (measures 7-9): R ...

Stick patterns for Tenor (measures 7-9): R ...

Stick patterns for Bass (measures 7-9): R L L R R L R R L R R L R L L R R L R R L R R L R R L

9

Sn

Tn

Bs

Stick patterns for Snare (measures 10-12): L ...

Stick patterns for Tenor (measures 10-12): L ...

Stick patterns for Bass (measures 10-12): R R L L R R L R R L R R L R R L R R L R R L

Stick patterns for Snare (measures 11-12): R R R R

Stick patterns for Tenor (measures 11-12): * * *

Stick patterns for Bass (measures 11-12): > > >

♩ = ♩

THREE STRIKES *cont.*

C

Measures 12-14. Snare (Sn), Tenor (Tn), and Bass (Bs) drums. Time signature: 12/8. Snare and Tenor parts feature 9-measure rhythmic patterns. Snare and Tenor parts include the following rhythmic notations: R | r r | I RRRL L L RRR, L r | I r r L L L RRR L L L, R | r r | I RRRL L L RRR.

Measures 15-17. Snare (Sn), Tenor (Tn), and Bass (Bs) drums. Time signature: 12/8. Snare and Tenor parts feature 9-measure rhythmic patterns. Snare and Tenor parts include the following rhythmic notations: L L L R R R L L L R L, L r | I r r L L L R R R L L L, R | r r | I RRRL L L RRR.

Measures 18-20. Snare (Sn), Tenor (Tn), and Bass (Bs) drums. Time signature: 12/8. Snare and Tenor parts feature 9-measure rhythmic patterns. Snare and Tenor parts include the following rhythmic notations: L r | I r r L L L R R R L L L, R R R L L L R R R L, R. A double bar line occurs at the end of measure 20, with a 2/4 time signature change. Snare and Tenor parts include the following rhythmic notations: R R R, R R R.

D

Measures 21-23. Snare (Sn), Tenor (Tn), and Bass (Bs) drums. Time signature: 4/4. Snare and Tenor parts feature 3-measure and 6-measure rhythmic patterns. Snare and Tenor parts include the following rhythmic notations: R | r | R | r L L L, R R R L L L R | R R R L r L L L, R R R L L L R | R R R L r L L L.

THREE STRIKES cont.

24

Sn

Tn

Bs

RRRLLLR | RRRL L | L r | r L r | RRR | LLLRRRL r | LLLR | RRR

RRRLLLR | RRRL L | L r | r L r | RRR | LLLRRRL r | LLLR | RRR

RLRRLRR L R L R | L r | r L r |

27

Sn

Tn

Bs

LLLRRRL r | LLLR | RRR | LLLRRRL r | LLLR | R | R I | R R R

LLLRRRL r | LLLR | RRR | LLLRRRL r | LLLR | R | R I | R R R

R R R R

30

E (all up)

Sn

Tn

Bs

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

(all up) R L L 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 R R L L L R R R L L L R R R L L L

(all up) R R R R R R R R R R R R | R R R R L L L L L L L L L L L L | R R R R R R R R R R R R R R R R R R

33

Sn

Tn

Bs


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 R R R | R L R

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 R R R | R L R

R L R R L R R L R R L R R L R R L R R L R R L R | R R R R | R L R

Snare Excerpt

We Will Rock ♩ = 81




B B R ...

f

Optional Repeat


5



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

1st Time Snare Solo, 2nd Time Tenor Solo

7



R L R R R L R L R L R L L L R L R R R L R L R L R B B R ...

Tenor Excerpt

12 **Optional Repeat** **Left Player Drum 3**

1st Time Snare Solo, 2nd Time Tenor Solo

14

16

Lyrics:
 R R R R L R R R R
 B ...

Detailed description: The score consists of three staves. The top staff shows measures 12-18 with a tenor line and drum notation (crosses for snare, dots for cymbal). Measure 12 has a triplet of eighth notes and a sixteenth-note triplet. Measure 13 has a triplet of eighth notes and a sixteenth-note triplet. Measure 14 has a sixteenth-note triplet. Measure 15 has a sixteenth-note triplet. Measure 16 has a sixteenth-note triplet. Measure 17 has a sixteenth-note triplet. Measure 18 has a sixteenth-note triplet. The bottom staff shows the drum notation for the tenor solo, with letters R, L, and B indicating snare, cymbal, and bass drum hits respectively.

Bass Excerpt/A - B

$\text{♩} = 80 - 136$

1
R R L R R L R R R R R R L L L R R L L R R L L R L L L R L L

5
R R L R L L R R R R R L L L R L R L R L R L R L R L R R R R R R

9
R L L L L L R R R R R R R L L L L L L L L L L L R L R L R R R R L L L L L R R R R L R R L R L R L L R L R L R L R L R L

Cymbal Excerpt

Cymbals

No. 10

$\text{♩} = 110$

