



2024 SOT Drumline Audition & Information Packet

Audition Information

AUDITION DATE: April 20, 2024 at 9:00 AM in the ULM Sound of Today Band Building

FREE Drumline Help Sessions:

March 7, 2024 at 5:30 P.M. in the ULM Sound of Today Band Building

March 21, 2024 at 5:30 P.M. in the ULM Sound of Today Band Building

AUDITIONS WILL CONSIST OF THE FOLLOWING:

1. PREPARED MATERIALS

ULM Drum Line Audition Piece (pp 2-3 of this packet)- Prepare the instrument you are interested in playing (snare, tenors, bass drums, cymbals) + a second choice. If you are auditioning for bass drum, prepare the drum you would like to play.

ULM Drum Line Exercises: (Eight on a Hand, Insynx, Triplet Diddles, Hugga Dugga Burr)

ULM Cadence titled: "Ooosh ka Boosh"

2. RUDIMENTS (slow-fast-slow)

Double Stroke Roll, Single Paradiddles, Paradiddle-diddle, Flams, Flam Accents, Flam Drags

3. SIGHTREADING

Questions? Contact: Dr. Kathryn Irwin, kirwin@ulm.edu

ULM Drumline Audition Piece – Snare

♩ = 100

Staff 1: *fp* 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 l r L r R l r L r R l r l r l

Staff 2 (starting at measure 4): *mp* r r l R l r r L r l l R l r r L R l R r l r l r l r l r l r l p r l r l l r l r r l r l r l

Staff 3 (starting at measure 7): *f* R l l R l R L R l r l r l r l R L R l R r l R l R l r l r l r l *mp* r L r r L r L r r L R L R L R *fff* R

ULM Drumline Audition Piece – Tenors

♩ = 100

Staff 1: *fp* 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 l r L r R l r L r R l r L r R l r l r l

Staff 2 (starting at measure 4): *mp* R l r r L r l l R l r r L R L R r l r l r l r l r l r l p r l R r r l R r l R l r L r l R r r L l l R L R R l r l r l r l

Staff 3 (starting at measure 8): R L R L R L r l R l l R l r l r l r l *mp* r L r r L r L r r L R L R L R *fff* R

ULM Drumline Audition Piece – Bass

$\text{♩} = 120$

Measures 1-12: Bass drum notation with dynamics *f*, *mf*, and *ff*. Includes rhythmic notation with triplets and accents.

ULM Drumline Audition Piece – Cymbals

13 Visual Start Marking Time to the Quarter Note, and Mark Time to the end of the piece.

Measures 13-32: Cymbal notation with dynamics *f*, *mf*, *pp*, *mp*, and *ff*. Includes visual cues and dynamic markings.

Membership & Technique Info

Philosophy Statement

The marching percussion program at ULM believes in educational and personal growth through experience and musical interpretation while teaching technical precision and consistency. The group is designed to create a learning environment that is conducive to a high level of musical performance, while upholding the tradition of the Sound of Today Marching Band and the University in the most professional manner.

Band Camp Expectations

ALL of the music in this packet should be memorized **BEFORE** the first day of Band Camp in August. You will have a much more enjoyable learning experience during band camp if you come to the first rehearsal with everything in this packet **LEARNED** and **MEMORIZED**. Much of the pressure and stress students feel during band camp will be eliminated with proper preparation.

Rehearsal Expectations

Given the heavy time constraints of a normal SOT performance season, every effort must be made to maximize the amount of quality, on-task rehearsal time within each rehearsal. The rehearsal environment must be focused and productive. Our work ethic is vital to our success. Tempo, style and dynamics are all generated from the center snare drummer, who is keenly in touch with the pulse of the metronome at all times during rehearsal. 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 precise, clearly articulated section playing.

Performance Expectations

The SOT is the most visible performing ensemble on ULM's campus. As a result, every effort must be taken to ensure that all aspects of the SOT Drumline presence exude the highest levels of professionalism, musicianship, and maturity. As a member of the SOT 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 you.

Financial Responsibility

As members of the SOT drumline, you are responsible for the well-being of your equipment. If your instrument is damaged or destroyed because of negligence, you will be financially responsible for the cost of the repairs and/or replacement parts/instrument.

Check Points

Before you even play a note, there are a number of things you must do to set yourself up for the success you are about to achieve. First, let's discuss posture. As you may already know, it is important for all players to practice correct posture to not only define the uniformity of the line, but to maintain a healthy spinal cord. If you were to look at yourself in a mirror from a side point of view, position your body so that your ears are in line with your shoulders, your shoulders are in line with your hips, and your hips are in line with your ankles. Any incorrect degree will sacrifice your health, uniformity to the other players in the line, and your confident appearance.

After doing this, check to make sure that there is no unwanted tension in your shoulders. Next, we want to make sure that the drum is set at the correct height (stand or carrier height must be the same). To determine the correct height of your drum, the slope of the angle from your upper arm to your forearm should be approximately 95 degrees.

Start the checkpoint at your feet and move up toward your head. Your heels must be together and your feet should be a fist-width apart (roughly 30 degrees). Next, be sure that your knees are relaxed and not locked. From here, execute correct posture with the upper body.

Snare, 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 falling 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.

Accurate internalization of tempo is critical to a drumline's success, and this is shown through marking time. **To mark time, the whole bottom of the foot leaves the ground together, and then returns to the ground together.** The foot strikes the ground on the downbeat. In standard 4/4 time signatures, the left foot strikes the ground on beats 1 and 3, while the right foot strikes the ground on beats 2 and 4.

Sticks Up/ Sticks Down

Both the sticks up and down should be staccato in motion. Start the initiation of motion as late as possible. Sticks should hit exactly on count 7 before you begin playing. Just as you set up to play the music, your sticks should be perfectly straight with all of the fingers in the correct places. Sticks down occur the beat after the last note of a piece of music. It should be an exact reversal of the sticks up. Practice the two back-to-back to be sure that they are exact opposites in direction, but nothing else.

Sticks up/down serves a large role in the quality of the music you are playing, and the aggressive uniformity of technique we are striving for as a line.

Stroke Types

In rudimental playing, there are four types of strokes. These are defined by the position of the stick before and after a note is played. Each of these strokes utilizes the wrist for the primary pivot point. Use the weight of your hand to produce a full dark sound with each stroke.

The Full Stroke: Starts high and ends high. This stroke should allow the stick to rebound off the head and have it return to the point where the stick began. The full stroke should always be relaxed and smooth. The wrist should aid in the rebound of the stick, but be careful not to “whip” the stick back with the wrist.

The Tap Stroke: Starts low and ends low. This stroke is similar to a full stroke in the fact that it returns to the point where the stick began. The difference is that there is very little rebound used.

The Down Stroke: Starts high and ends low. This stroke is restricted from rebound after striking the drumhead. Here the stick stops low to accommodate the following tap strokes. The stick should be close to the palm to aid with stopping rebound without needing to use too much pressure in the fulcrum.

The Up Stroke: Starts low and ends high. This stroke is pulled away from the drumhead after striking it. These strokes are found when going from a tap stroke to a full stroke.

Smoothness

What is “Smoothness”? To me, it means a drummer has fluidity about their appearance when he/she plays. This fluidity comes from not over-restricting the rebound during any stroke that they play. Any such restriction can also be referred to as tension. Holding on to the stick tightly while I play should cause tension and restrict the rebound. As a result, I would lack flow.

When you use all the concepts that have been discussed in this handbook, please focus on achieving and maintaining smoothness. Use your understanding of the playing area and the shifting fulcrums to do so. You can have that fluidity that is defined as smoothness, if you use these concepts correctly.

Contrary to some schools of thought, the technique is not “forced” or “hard.” The technique is very relaxed. Strive to stay completely relaxed from the shoulder to the fingers. We feel playing relaxed (i.e. no tension in the shoulders, forearms, wrists, or fingers) is conducive to a dark warm sound. In playing tenors the concept of relaxation and sound needs to be applied and mastered on one drum, and then maintained as you add lateral motion around the drums.

The Height/ Dynamic System

pp- 1”

p- 3”

mp- 6”

mf- 9”

f- 12”

ff- 15”

A dynamic marking such as this: *f-p*, simply means that accents will be played at forte (12”) while taps will be at piano (3”).

Technique - Snare

Grip

Right Hand: Divide the stick into thirds and place your fulcrum (thumb and first-finger) on the division between the first and second sections. To create the fulcrum, place the thumb in line with the shaft of the stick and close any space between the thumb and first-fingers wrapped comfortably around the stick.

Left Hand: To create the fulcrum, make a tear drop with your thumb and index finger by placing the thumb pad on the side of the first joint of the index finger, forming a “t”. Divide the stick into thirds and place your fulcrum (first joint of the index finger) on the division between the first and second sections. Next, place the stick in the pocket between the thumb and index finger; be sure that the stick is firmly planted there and not rolled forward to the knuckle. Support the stick on the cuticle of the ring finger, shape the pinky finger to duplicate the “c” shape of the ring finger, and position the middle finger beside the index finger while resting it against the stick. There should only be space between the middle and ring fingers.

Playing Position

Bring your hands/arms up from your sides and position both sticks one finger width above the rim. Be sure that the sticks are parallel to the surface of the head, and form a symmetrical “V” shape (80 degrees) with heads 1” apart and 1” from the playing surface.

Right Hand: The crease between the thumb and first finger should be at a 40 degree angle in relationship to the playing surface and the hand position should create a straight line between the forearm and the knuckle of the index finger.

Left Hand: The hand position should create a straight line from the elbow to the tip of the thumb. From a side perspective, the middle finger should be in line with the forearm or slightly angled upward depending on drum height. As you rotate, these straight lines must remain intact.

The Stroke

The basic overall stroke is referred to as WRIST LEGATO. All strokes are initiated from the wrist. The wrist acts like a well-oiled hinge and through practice, coordinates the use of gravity and rebound to produce a warm, dark, full-bodied sound. When playing a true wrist legato stroke, the fulcrum is all the way in the back of the hand (wrist). As tempos increase, the fulcrum moves or “Shifts” to the front where the thumb and first finger contact the stick. As speed increases, fingers are increasingly utilized. For traditional, the left bicep and shoulder are completely relaxed allowing for a relaxed wrist turn and maximum rebound. The left wrist should rotate as if turning a doorknob.

Approaching Doubles, Diddles, and Drags

The initial stroke in a double, diddle, or drag is initiated by the wrist. After the stroke a combination of relaxed wrist motion and finger pressure allow the stick to rebound to the original height. The second stroke is achieved by a mixture of wrist and finger motion pulling the stick back toward the head.

Technique - Tenors

Grip

The tenor mallet is held comfortably between the thumb and first finger. The mallet follows the natural inside crease of the hand and the remaining fingers are wrapped comfortably around the stick. There should be no daylight visible between the thumb and first fingers, ever. Playing position for both hands should be as low to the drums as possible, so that when at rest the mallets are parallel to the floor and the beads are one half inch above the surface of the drums. When in playing position, the crease of the thumb and first finger should be at a 40 degree in relationship to the playing surface. Arms should hang naturally down either side of your body. They should not be tight against the body, nor pushed out away from the body. Shoulders need to be low and relaxed at all times.

Stroke

All strokes are initiated from the wrist. The wrist acts like a well-oiled hinge and through practice, coordinates the use of gravity and rebound to produce the dark, warm, full-bodied sound. This technique shifts towards the use of the fingers gradually as we increase speed.

Motion

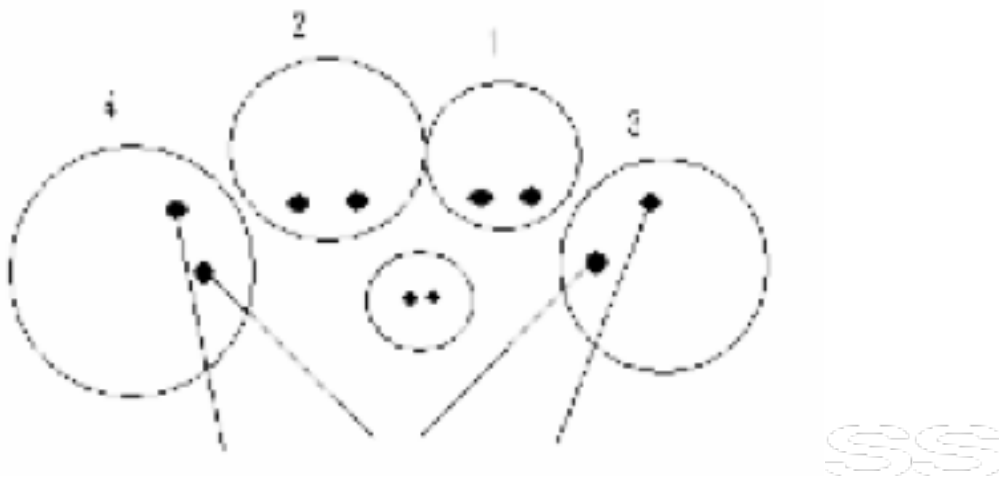
All strokes are vertical. Basic strokes must be mastered on one drum before one is to move around the drums. The forearms provide lateral movement around the drums. When playing a grouping of two, three, or even four notes that move around the drums, all notes must be played vertically. We do this for a number of reasons. The first one is that the technique in the hands does not need to change to move around the drums.

Everything should feel the same to your hands on one drum as it does around the drums. The sound will be different if the drum is hit at an angle. A slicing or sweeping motion will lessen both quality of sound and rebound of the drum. You will also have less control of where the notes are being placed if the motion is not straight up/down into the drum. This causes bad playing areas as well as hitting lots of rims.

To master this approach one must create a separation of vertical and lateral motion. To best achieve this, the forearms must glide on an imaginary “glass surface” which rests about one inch off the surface of the drum. This imaginary surface is called the “Playing Plane.” Forearms should carry the wrist from drum to drum while the upper arms rotate around creating a “windshield wiper” motion that will naturally place the beads in the correct playing areas on each drum. Moving the upper arm while playing around patterns is discouraged.

Playing Areas

Each mallet has its own zone on each drum; there are two small zones on each drum. The zones are mapped out on the diagram below. The path of the right hand is straight between drums 3, 1, and 2, and then comes in toward the body as it reaches drum 4. The left hand mirrors this path by traveling straight between drums 4, 2, and 1, and then in to reach drum 3. It is extremely important that you practice around patterns SLOWLY at first, striving for accuracy, and then gradually working up the speed.



Crossovers

-These occur when we place either the left or right stick, wrist, or arm over one another. This is primarily a visual component but also serves as a means to play the proper voices without extreme alterations to sticking. Our first priority is to produce a quality sound; as such, performing crossovers cannot take away from our musical responsibilities. We will use three types of crossovers, as follows:

Stick Cross



Wrist Cross



Arm Cross



Some patterns to look at include:

- Drum 1 out to drum 3
- Drum 2 out to drum 4
- Drum 3 in to drum 1
- Drum 4 in to drum 2
- Triangle inwards and outwards from all drums
- Z patterns inwards and outwards

Technique - Bass

Grip

The bass mallet is held comfortably between the thumb, middle finger, and ring finger. The index finger is resting on the stick with minimal pressure. The soft/fleshy part of the thumb should make contact with the mallet and should “point” to the head of the mallet (very similar to holding a golf club). It is essential that no tension is created between the thumb and first-finger.

Begin with both arms hanging down by your sides with the thumbs on the top of the mallets and your hands by your legs. The mallets should point forward and down at a 45-degree angle. Next, bring your arms up (bending at the elbows) until the forearms are slightly above parallel to the ground. The position of the hand, wrist, and mallet should not change. This playing position should feel very relaxed and natural. From this position, we will adjust the carrier and stand so the center of the bass head is lined up with the head of the mallet. It is important to adjust the drum to the player, not the player to the drum. Once the drum has been positioned to fit the player, bring your forearms in so they touch the bass drum rim. Memorize what part of your arm touches the rim so you will be able to always find the center of the bass head. The size of the drum will determine whether your forearm, wrist, or fingers make contact with the hoop.

In playing position, the mallets should be parallel to the drum head. Your arms should hang naturally on both sides of your body. The amount of space between your elbows and ribs depends on the size of your body frame. Your upper body needs to remain relaxed and free of tension at all times.

Stroke

The bass drum stroke consists of a LEGATO wrist turn (think snare drum technique sideways.) All strokes are initiated from a simple turn of the wrist. The motion we use for bass drumming is almost always legato. However, there are instances in which the music calls for a different type of sound and, accordingly, a different stroke style. We have found that playing with a legato stroke style gives us the strongest, fullest sound with the clearest articulation and tone. Although

some of the bass drum sound comes from muffling and tuning, there is no substitute for consistent technique from player to player.

The stick height system established for the snares and tenors applies to bass drum as well with an exception. Heights beyond 12" on bass drum are often accompanied by either a change of technique to a more visual style or by a change in stroke style to a more staccato approach. These decisions are based on a specific musical context or desired visual effect.

Timing

Good timing starts from the ground up. Quite literally, the feet are the most important asset to success in this activity (regardless of the instrument played). It is important that the feet are the source of pulse and the hands "line up" with the feet, not the other way around. Having a good, strong sense of time in the feet may be the deciding factor in the audition process. Always practice with a metronome and moving your feet.

The evolution of tonal bass drums as an instrument and "split" parts require a new set of skills for the aspiring percussionist. Each player is responsible for his piece of the puzzle: lose a piece, and the puzzle makes no sense. Before this concept can be introduced, it is essential that all of the players in the bass line understand their individual part, how it relates to their feet, how their part relates to other parts, and have the same interpretation of the space between all the notes. Thus, grip, rotation, and timing are prerequisite skills to having a bass line that can "flow."

Smoothness

Smoothness is a crucial part of playing in the bass drum line, but it cannot happen until everyone knows the notes on the page. Also, each player must have the same concept of time. Drumset players can change the feel of a tune by altering the placement of their notes from behind the beat, to right on the beat, to driving in front of the beat. Once everyone knows "the notes" and has committed to the same concept of tempo, then we can talk about developing consistent space between the notes.

On bass drum, all split parts can be simplified to some sort of "check" pattern. Before we can play two's, three's, and four's, we must be able to play the check pattern in time, with the feet. Once the check pattern is well established, any subsequent notes added must be evenly spaced (relative to the first note on each drum). It is imperative that bass drummers understand basic note groupings and are able to play any partial (with either hand) comfortably. Remember, music is neither hard, nor easy: it is either "familiar" or "not familiar." If it is not familiar, work on it until it is familiar.

Technique - Cymbals

Check Points

- Always strive for good tone rather than a banging sound.
- Play with intensity, but don't play beyond 80% of the cymbals' volume capacity. The overplaying of cymbals produces unmusical sounds and damages cymbals.
- Visual projection and uniformity should always be a priority.
- Every technical transition (such as crash to hi-hat) is an opportunity for a visual effect.

Grip

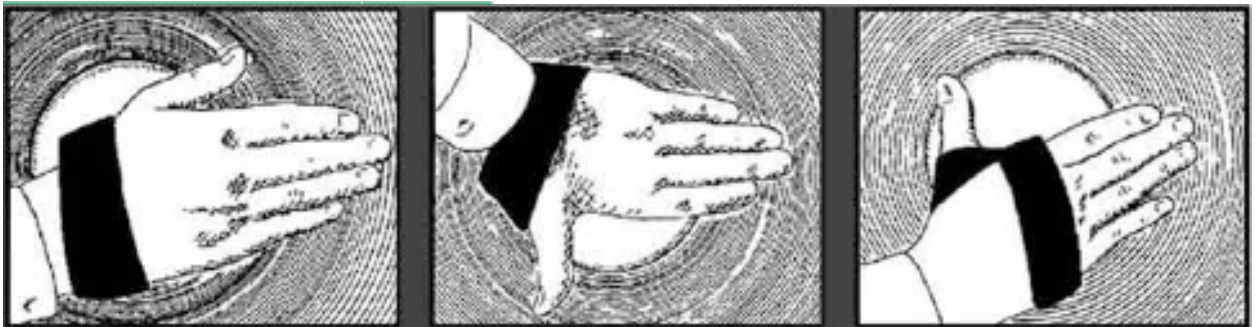
The SOT Cymbal line uses a modified “Garfield” Grip. This grip fits our demands since the weight of the cymbal is distributed over the entire surface of the palm. This grip is the most effective means of controlling the cymbals while at the same time reducing hand tension.

Step 1: Hold the cymbal in a vertical position and put the entire hand through the strap to the wrist.

Step 2: Turn the hand so the palm is facing away from the pad of the cymbal.

Step 3: Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and forefinger.

Note: The strap may have to be loosened if the grip is too tight. It is important to keep the fingertips off the surface of the cymbal in order to allow the instrument to vibrate freely.



Cymbal Holding Positions

The SOT Cymbal line is not only concerned with sound production but visual effects, rest positions, and instrumental carriage during performance. In each case, the way the cymbals are held is as important as how they are played. The vertical position and horizontal position are the two formations in which all sounds are produced on the cymbals. These positions were devised for two reasons:

- To create a means of ensuring visual uniformity.
- To improve the consistency of sound production by utilizing predetermined starting and stopping points.

Set Position - At set position, the cymbals will rest next to your side, about an inch away from your body. Keep elbows slightly bent so as to facilitate rapid movement to the playing position.

Horizontal Port – Begin by holding both cymbals out in front of you, away from your body. The right cymbal hovers over the left, with 1” – 2” separating them. The center of the cymbals should be about mid-chest height with the edges lining up at an angle from the left shoulder to the right hip.

Vertical Port – Hold the cymbals out in front of your face, vertically. You should be looking directly in between the 1” – 2” gap of the cymbals. This position is used for traditional crashes and to facilitate movement to the “ding” and “zing” position.

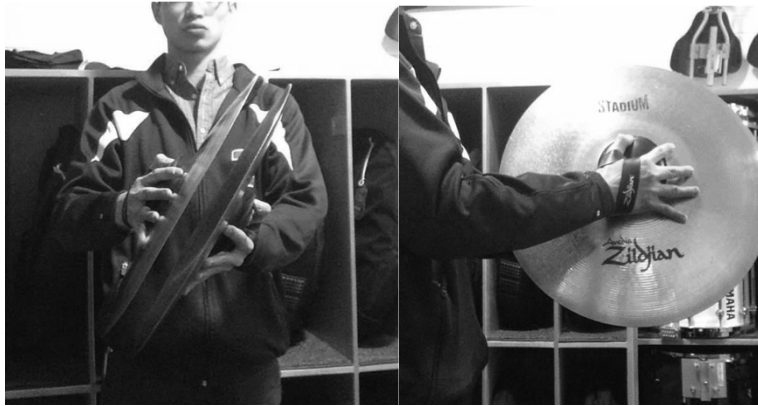
Others – Other positions are often used for visual effect, and include:

tabletop/ride - hold both cymbals in front of body with palms facing down, creating an imaginary table. Used prior to “unloading” and when holding cymbals for snare players,

rock ride - hold both cymbals in front of body with palms facing directly in front of you . Used when holding cymbals for snare players.

high rock ride – start from the rock ride position and extend your arms above your head.

iron cross – hold cymbals to with outstretched arms to your right and left with palms facing down.



zombie – start from “iron cross” and move your arms inward so that the cymbals are in front of your body at shoulder height, palms down.

inverted iron cross – same as “iron cross”, but palms face up.

chestplate - bring your palms to your chest, interlocking the right cymbal edge underneath the left cymbal pad. Elbows should stick out. This is an alternative set position.

faceplate – start from “chestplate” and bring your elbows in to your side, pushing the locked cymbals up just below your eyes.

Transitions

These movements are used to transition between positions in a visually uniform and appealing manner.

Drag and Lock – Any drag and lock movement begins with a “pop”, or sharp initiation of motion. Then slowly move the cymbals to position (usually 1 full count). At the end of the drag, “lock” into place with a sharp stop of motion. This is most commonly used when transitioning from set to HP or VP.

Flips – Flips are often used specifically for visual effect. However, they can also be used to transition between positions. A flip-up begins by throwing the cymbals down and back while using arms and shoulders to flip the cymbals quickly around and into position (usually HP or VP). A flip-down begins by letting the cymbal back (thumbs away from body) and using arms and shoulder to flip the cymbals quickly around and into position (usually set).

Cymbal Rudiments

Vertical (Traditional/Orchestral) Crash – This crash begins at vertical port. The cymbals move slightly away from each other. The bottom edges move first (“A” position), followed by the top edges (“V” position). This is known as the prep motion. As the cymbals move toward each other, the bottom edge should strike slightly before the top edge in a flam-like effect. If the flam is too open, it will cause almost two distinct crashes. If it is too closed, it will cause the crash to pop. Following the crash, the cymbals move outward from each other and make the same motion as the prep (“A” then “V”), resting at VP.

Horizontal Crash – This crash begins at horizontal port. The cymbals move similarly to the vertical crash, but at an angle in front of the body.

Forward Crash – This crash begins at horizontal port. To prep, bring the right cymbal back to your shoulder while your left cymbal angles in slightly. The right cymbal edge should be pointed at a spot 2 inches in from the front edge of the left cymbal. After the prep, bring the cymbals together, making contact with the right cymbal edge at the spot it was pointing. Be sure to always make contact with the front edge first, followed by the back edge. Lastly, push the right cymbal forward, extending the arm fully. At a later count, return back to HP.

Choke – To play a choke, execute either a traditional or forward crash. Immediately following the crash, bring the cymbals into your armpits, and push in with your fingers to press the back edge of the cymbal against your forearm. This should pin the cymbal between your side and arm, effectively muffling the sound.

Hi-Hat – Begin at HP. Flatten the cymbals parallel to the ground. The effect is created by bracing one cymbal in a stationary position and playing the second cymbal against it in a “hinged” motion. The sound that is desired is a short, accented popping sound, similar to the hi-hat on a drum set. The two cymbals are aligned exactly, producing the choked sound by trapping air between them.



Sizzle/Suck – Starting from hi-hat, or forward crash, slide the right cymbal on top of the left, where the outer edge hits 1/2 way between the bell and edge of the left cymbal, allowing them both to continue vibrating after impact. After the right cymbal slides on the left, it is brought back straight toward the body. Catching the air pocket inside of the cymbals stops the sound. The cymbals maintain contact at all times. The desired sound is a “sizzle then choke” effect.

Tap – Begin at vertical port. Tilt the right cymbal at a 90-degree angle to the edge of the left cymbal forming a “T”. By bending the right wrist the right cymbal should “tap” the left cymbal. These are generally soft in volume.

Zing – Begin at vertical port. Tilt the left cymbal at a 90-degree angle to the edge of the left cymbal forming a “T”. To produce a zing, scrape the edge of the right cymbal along the inside of the left cymbal from the bell to the edge.

Smash Crash: To play a smash crash, the cymbals must not prep like a crash. All of the edges must come in contact at the same time. Execute the correct crash, but instead of following through the rebound, leave the cymbals together. The objective is to produce a very short accented sound. There should be no vibrating of the cymbals. Smash crashes are played in the vertical and horizontal positions.

Holding for Snares: Often times, the cymbal players will hold for the snares. Different songs require either a closed hi-hat effect or ride cymbal pattern. All of the different sounds will most

likely be used to emulate the sounds of a drum set. For hi-hat effects, hold the cymbals horizontally, with the right hand over the left. Hold the cymbals slightly offset, to allow for more of a sizzle sound. When holding for cymbal ride, the cymbals can be held either over or under hand. Always hold the cymbals in a position as to allow the snare drummers to reach them easily without bending or stretching.

Physical Conditioning

Cymbals are possibly the most physically taxing instruments to play in marching percussion. While all marching instruments require a certain amount of physical exertion, it is necessary to be in very good shape to play cymbals well. You will be required to hold up your cymbals for long periods of time, and you must be able to march with outstanding fundamentals. It is important that you prepare physically if you plan to take cymbal playing seriously. It is a good idea to run daily in addition to building your arm muscles. Remember that although push-ups will help, nothing is more beneficial than actually holding up cymbals or the equivalent weight (approximately eight pounds per arm) for extended periods of time. It is also important to stretch before playing cymbals to prevent muscle cramps, wrist sprains, and other injuries.

Instrument Care

Resting Instrument:

Carefully rest one cymbal down on a clean, dry and NON-ABRASIVE surface. Rest the second cymbal directly on top of the first. Lift the instruments straight off of the surface without sliding. Avoid high traffic areas to eliminate the chance of someone stepping on the instrument. When transporting cymbals they must always be in their assigned cymbal bag. NEVER leave the instrument out in the direct sunlight.

Cleaning the Instrument:

Before each performance, cymbals should be polished to a high luster so that there is an absence of fingerprints on both sides of the cymbal. To make this easier, use gloves when handling the instruments. Polish the cymbals with a non-abrasive brass cleaner.

Eight on a Hand

The first system of the musical score consists of four measures. It features four staves: a top staff with a treble clef and a 4/4 time signature, a second staff with an alto clef and a 4/4 time signature, a third staff with a bass clef and a 4/4 time signature, and a fourth staff with a 4/4 time signature. The notation includes rhythmic patterns of eighth and sixteenth notes. Below the notes are two rows of rhythmic shorthand: the first row contains 'R' and 'L' characters, and the second row contains 'L' and 'R' characters. The shorthand for the first measure is: R R R R R R R R / L L L L L L L L. The shorthand for the second measure is: L L L L L L L L / R R R R R R R R. The shorthand for the third measure is: R R R R R R R R / L L L L L L L L. The shorthand for the fourth measure is: R R R R R R R R / L L L L L L L L.

The second system of the musical score consists of three measures. It features four staves: a top staff with a treble clef and a 4/4 time signature, a second staff with an alto clef and a 4/4 time signature, a third staff with a bass clef and a 4/4 time signature, and a fourth staff with a 4/4 time signature. The notation includes rhythmic patterns of eighth and sixteenth notes. Below the notes are two rows of rhythmic shorthand: the first row contains 'R' and 'L' characters, and the second row contains 'L' and 'R' characters. The shorthand for the first measure is: R R R R R R R R / L L L L L L L L. The shorthand for the second measure is: L L L L L L L L / R R R R R R R R. The shorthand for the third measure is: R R R R R R R R / L L L L L L L L.

Treble clef: R R R R R R R R
 L L L L L L L L

Bass clef: R R R R R R R R
 L L L L L L L L

Fourth staff: R L R L R L R L R L R L R L R L R L

Treble clef: L L L L L L L L
 R R R R R R R R

Bass clef: L L L L L L L L
 R R R R R R R R

Fourth staff: R L R L R L R L R L R L R L R L R L R L R L

Treble clef: R R R R R R R R
 L L L L L L L L

Bass clef: R R R R R R R R
 L L L L L L L L

Fourth staff: R L R L R L R L R L R L R L R L R L R L

This musical score is a four-part exercise, likely for piano or guitar, consisting of four staves. The notation includes rhythmic patterns and fingerings.

Staff 1 (Treble Clef): Contains a sequence of eight quarter notes. Below the staff are the fingerings: R L, R L, R L, R L, R L, R L, R L, R L.

Staff 2 (Alto Clef): Contains a sequence of eight quarter notes. Below the staff are the fingerings: R L, R L, R L, R L, R L, R L, R L, R L.

Staff 3 (Bass Clef): Contains a sequence of eighth notes, grouped into pairs. Below the staff are the fingerings: R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L, R L.

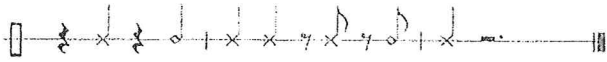
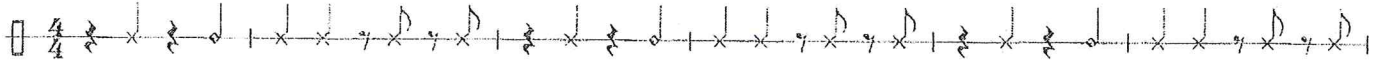
Staff 4 (Treble Clef): Contains four rests, each marked with an 'x' below it.

INSYNX

Enzo Ciseri

The musical score is written for three parts: SNARE, QUADS, and BASS. It consists of 12 measures, with measure numbers 1, 4, 7, and 10 indicated at the start of their respective systems. The notation includes rhythmic patterns, melodic lines with accents, and drum notation (R for right, L for left). The SNARE part features a complex rhythmic pattern of eighth and sixteenth notes. The QUADS part has a melodic line with various rhythmic values. The BASS part provides a steady accompaniment with eighth and sixteenth notes. The score is written in a clear, handwritten style with standard musical notation.

Insynx



"Triplet Diddles"

tenors- 1st time on 2nd drum
- 2nd time split

Musical score for measures 1-4. The score is written for four parts: Snare, Tenor, Bass, and Cymbals. The time signature is 6/8. The Snare part features a continuous triplet eighth-note pattern. The Tenor part has a similar triplet eighth-note pattern, with some rests in measures 2 and 3. The Bass part plays a steady eighth-note pattern. The Cymbals part has a sparse pattern of eighth notes, with a '+' symbol above the first measure.

Musical score for measures 5-8. The score is written for four parts: Snare, Tenor, Bass, and Cymbals. The time signature is 6/8. The Snare part continues with the triplet eighth-note pattern. The Tenor part has a more complex pattern with some rests. The Bass part continues with the eighth-note pattern. The Cymbals part has a sparse pattern of eighth notes.

Musical score for measures 9-12. The score is written for four parts: Snare, Tenor, Bass, and Cymbals. The time signature is 6/8. The Snare part continues with the triplet eighth-note pattern. The Tenor part has a complex pattern with many notes. The Bass part continues with the eighth-note pattern. The Cymbals part has a sparse pattern of eighth notes, with '+' and 'o' symbols above the notes in measures 9-11.

Hugga Dugga Burr

Arr. H. Morgan

SN 

TN 

1 (alt. 1 drum)

4 BD 

5 BD 

Cym 

1 (Cyms: Choke eighths; Crash quarters & halves)

SN 

TN 

5 

(BDs opt. 32nds)

5 

(BDs opt. 32nds)

5 

5

SN 

(1 snare)

TN 

9

BD 

9

5 BD 

9

Cym 

9

Ck

FR E SH A VOCA DO

(♩ = 120)

Snareline
 B B f
 On Rims
 B B b r i r b r i
 f
 R L r
 f
 r i r l
 p
 r i r l
 p

Tenorline
 B B f
 B B b r i r b r i
 f
 R L r
 f
 r i r l
 p
 r i r l
 p

Bass Drums
 R L r
 f
 r i r l
 p
 r i r l
 p

Cymbal Line
 cr
 f
 r i r l
 p
 r i r l
 p

solo
 B B R r L r r l r r l
 R r r l r r l r r l
 B B r r l r r i
 B B r r l r r i
 B B r r l r r i
 B B r r l r r i
 R L r
 f
 r i r l
 p
 r i r l
 p

tutti
 B B R r L r r l r r l
 R r r l r r l r r l
 On Rims
 B B r r l r r i
 B B r r l r r i
 B B r r l r r i
 R L r
 f
 r i r l
 p
 cr
 f

S. Dr.
 1
 B B R r L r r l r r l
 R r r l r r l r r l
 B B r r l r r i
 B B r r l r r i
 B B r r l r r i
 R L r
 f
 r i r l
 p
 cr
 f

T. Dr.
 2
 B B R r L r r l r r l
 R r r l r r l r r l
 B B r r l r r i
 B B r r l r r i
 B B r r l r r i
 R L r
 f
 r i r l
 p
 cr
 f

B. Dr.
 3
 B B R r L r r l r r l
 R r r l r r l r r l
 B B r r l r r i
 B B r r l r r i
 B B r r l r r i
 R L r
 f
 r i r l
 p
 cr
 f

Cym.
 4
 B B R r L r r l r r l
 R r r l r r l r r l
 B B r r l r r i
 B B r r l r r i
 B B r r l r r i
 R L r
 f
 r i r l
 p
 cr
 f

stick click
 B B Yell: "Freesh a - va - ca - doo!" R r r l r r l
 B B Yell: "Freesh a - va - ca - doo!" R r r l r r l
 R L Yell: "Freesh a - va - ca - doo!" R r r l r r l
 Yell: "Freesh a - va - ca - doo!"
 cr
 ff

FR E SH A VOCA DO

2
9

Musical score for measures 9-12. The score is divided into four parts: S.Dr., T. Dr., B. Dr., and Cym. Each part has a staff with notes and rests. The S.Dr. part has a dynamic marking of *mf*. The T. Dr. part has a dynamic marking of *mf*. The B. Dr. part has a dynamic marking of *mf*. The Cym. part has a dynamic marking of *mf*. The hi-hat part has a dynamic marking of *mf*. The score includes various rhythmic patterns and dynamics.

13

Musical score for measures 13-16. The score is divided into four parts: S.Dr., T. Dr., B. Dr., and Cym. Each part has a staff with notes and rests. The S.Dr. part has a dynamic marking of *f*. The T. Dr. part has a dynamic marking of *f*. The B. Dr. part has a dynamic marking of *f*. The Cym. part has a dynamic marking of *f*. The hi-hat part has a dynamic marking of *f*. The score includes various rhythmic patterns and dynamics.

13

14

15

16

19

S.Dr. T.Dr. B.Dr. Cym.

mf *p* *mf* *p*

cresc. *cresc.* *cresc.* *cresc.*

mf 23

17

18

19

20

cresc.

S.Dr. T.Dr. B.Dr. Cym.

ff *ff* *ff* *ff*

cresc.

21

22

23

24

ff

FR E SH A VOCA DO

27

Musical score for measures 27-30. It consists of four staves: S.Dr., T. Dr., B. Dr., and Cym. The S.Dr. staff contains rhythmic notation with letters (r, l, B, b) and accents. The T. Dr. staff contains rhythmic notation with letters (R, L, b, B) and accents. The B. Dr. staff contains rhythmic notation with letters (R, L, R, L, R, L, R, L) and accents. The Cym. staff contains rhythmic notation with letters (r, l, B, b) and accents. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *hi-hat*.

25

26

27

28

Musical score for measures 25-32. It consists of four staves: S.Dr., T. Dr., B. Dr., and Cym. The S.Dr. staff contains rhythmic notation with letters (r, l, B, b) and accents. The T. Dr. staff contains rhythmic notation with letters (R, L, b, B) and accents. The B. Dr. staff contains rhythmic notation with letters (R, L, R, L, R, L, R, L) and accents. The Cym. staff contains rhythmic notation with letters (r, l, B, b) and accents. The score includes dynamic markings such as *f*, *mf*, and *p*, and performance instructions like *hi-hat*, *On Rims*, and *cr*.

29

30

31

32

FR E SH A VOCA DO

Solo

S. Dr. *f*

T. Dr. *f*

B. Dr. *f*

Cym. *f*

tutti

B B R L r r | R L R L

B B R L r r | R L r r | R L r r |

On Rims

r | R L

p

f

cr

33

S. Dr. *f*

T. Dr. *f*

B. Dr. *f*

Cym. *f*

34

B B Yell: "Freesh a - va - ca - doo!" R L R L

B B Yell: "Freesh a - va - ca - doo!" R L R L

R L Yell: "Freesh a - va - ca - doo!" R L R L

35

B B Yell: "Freesh a - va - ca - doo!" R L R L

B B Yell: "Freesh a - va - ca - doo!" R L R L

R L Yell: "Freesh a - va - ca - doo!" R L R L

36

37

38

39

Yella' Stone

Cassidy Byars
FreeDrumlineMusic.com

$\text{♩} = 115$

This system contains the first four measures of the drum set score. It includes staves for Snare Drums, Tenor Drums, Bass Drums, and Cymbals. The Snare part starts with a *mf* dynamic and features a rhythmic pattern of eighth notes. The Tenor part has a similar eighth-note pattern. The Bass part uses a pattern of eighth notes with 'R' and 'L' markings. The Cymbal part includes a 'click' marking in the first measure and a '5/7/15' marking in the fourth measure. The dynamic *mf* is also indicated for the Cymbals.

A

This system contains measures 5 through 8. The Snare part continues with eighth-note patterns, with dynamics increasing to *f* and *ff* in measures 7 and 8. The Tenor part maintains its eighth-note pattern. The Bass part continues with eighth-note patterns. The Cymbal part has a consistent eighth-note pattern. Measure numbers 6, 7, and 8 are indicated above the Snare staff.

B

This system contains measures 9 through 12. The Snare part features a variety of dynamics including *f*, *fp*, and *mf*, with a 'chuck' marking in measure 9 and a 'slide' marking in measure 12. The Tenor part has a 'chuck' marking in measure 9 and a 'stick up w/ pret.' marking in measure 10. The Bass part includes a 'chuck' marking in measure 9 and a 'stick up w/ pret.' marking in measure 10. The Cymbal part has a 'chuck' marking in measure 9 and a 'slide' marking in measure 12. Measure numbers 10, 11, and 12 are indicated above the Snare staff.

Yellow Stone

2

13 14 15 16

Snare

Tenors

Bass

Cymb.

[C]

17 18 19 20

Snare

Tenors

Bass

Cymb.

[D]

21 22 23

Snare

Tenors

Bass

Cymb.

[E]

B

9

Musical score for section B, measures 9-13. The score is written for four parts: S (Soprano), T (Tenor), BD (Bass Drum), and C (Cymbal). Measure 9 features a triplet of eighth notes for the S part, marked *f* and *mp*. The T part has a triplet of quarter notes, marked *f*. The BD part has a triplet of eighth notes, marked *f mp*. The C part has a triplet of eighth notes. Measures 10-12 continue these patterns with various dynamic markings such as *f*, *mp*, and *ff*. Measure 13 concludes the section with a triplet of eighth notes, marked *f*. The score includes numerous articulation symbols, including accents (>), slurs, and breath marks.

6

13

C

Musical score for section C, measures 13-17. The score is written for four parts: S (Soprano), T (Tenor), BD (Bass Drum), and C (Cymbal). Measure 13 features a triplet of eighth notes for the S part, marked *mf* and *p*. The T part has a triplet of quarter notes, marked *ff*. The BD part has a triplet of eighth notes, marked *mf*. The C part has a triplet of eighth notes. Measures 14-16 continue these patterns with various dynamic markings such as *mf*, *p*, and *ff*. Measure 17 concludes the section with a triplet of eighth notes, marked *ff*. The score includes numerous articulation symbols, including accents (>), slurs, and breath marks.

F

25

Musical score for measures 25-30. The score is written for five staves: S, T, BD, C, and a bottom staff. The notation includes complex rhythmic patterns with triplets, sixths, and dynamic markings such as *ff*, *p*, and *fp*. The S staff begins with a triplet of sixteenth notes, followed by a sixteenth-note triplet. The T staff features a triplet of eighth notes. The BD staff has a triplet of eighth notes. The C staff has a triplet of eighth notes. The bottom staff has a triplet of eighth notes. The score concludes with a *ff* dynamic marking.

30

Musical score for measures 30-35. The score is written for five staves: S, T, BD, C, and a bottom staff. The notation includes complex rhythmic patterns with triplets, sixths, and dynamic markings such as *ff*, *fp*, and *p*. The S staff begins with a triplet of sixteenth notes, followed by a sixteenth-note triplet. The T staff features a triplet of eighth notes. The BD staff has a triplet of eighth notes. The C staff has a triplet of eighth notes. The bottom staff has a triplet of eighth notes. The score concludes with a *ff* dynamic marking.

Jar o Complaints V.2023

2023 SOT Drumline

Performance Piece

♩ = 112

Snareline

Tenorline

Bass Drums

Cymbal Line

mf r r r r r l r l r l r l r r r r r r r r r r

1 2 3 4

S. Dr.

T. Dr.

B. Dr.

Cym.

r l r r l r r r l r r l r r R L + o r + o + p + o + o r + o + p + p + o + o + o + o

mp 5 6 7 8

S. Dr.

T. Dr.

B. Dr.

Cym.

f r l r l r l R *mf* r r R r r R r R r r R r r R L R R r r R r r R r

9 10 11 12

2 Party clicks Jar o Complaints

S. Dr. *l r l r l r l R* *r l R l r l R l r l R l r r l r l* *r l R l r l R l r r l r r l R*

T. Dr. *R r r l r l r l R* *sim...*

B. Dr. *3 3* *sim...*

Cym. *+ o + o + o + o*

S. Dr. *l3 3 A* *r l R l r l R l r l R l* *R l r l l R* *sim...*

T. Dr. *R r r l r l r l R* *mp* *sim...*

B. Dr. *R r R* *mp* *sim...*

Cym. *+ o + o + o + o* *mf l r l r l r l r l*

S. Dr.

T. Dr.

B. Dr.

Cym. *V+ + +* *Open Tap* *V Tap/Choke* *Siz*

S. Dr. *f A B 22 C D A B C D₃ E D C B A B C D₂ E A*

T. Dr.

B. Dr.

Cym. *mp*

Jar o Complaints

S. Dr.

T. Dr.

B. Dr.

Cym.

41 42 43

S. Dr.

T. Dr.

B. Dr.

Cym.

44 45 46 47

f *ff*

Score

Mutiny on the Bounty Drum Break

Pregame

2 measures before A to letter A

Irwin

$\text{♩} = 128$

Musical score for the first system, featuring four staves: Snareline, Tenorline, Bass Drums, and Cymbal Line. The music is in 4/4 time with a tempo of 128. The Snareline and Tenorline parts are marked with a forte (*f*) dynamic. The Snareline plays a continuous eighth-note pattern with occasional accents. The Tenorline plays a pattern of eighth notes and quarter notes. The Bass Drums play a pattern of quarter notes and quarter rests. The Cymbal Line plays a pattern of quarter notes and quarter rests.

Musical score for the second system, featuring four staves: S.Dr., T. Dr., B. Dr., and Cym. The music is in 4/4 time. The S.Dr. part features a triplet of eighth notes at the beginning of the first measure. The T. Dr. part plays a pattern of eighth notes and quarter notes. The B. Dr. part plays a pattern of quarter notes and quarter rests. The Cym. part plays a pattern of quarter notes and quarter rests.

6

S. Dr.

T. Dr.

B. Dr.

Cym.

fp *ff* *p* *fp* *p* *p*³

3 3

3 3

3 3

6

Detailed description: This musical score is for a drum break titled "Mutiny on the Bounty Drum Break". It consists of four staves: Snare Drum (S. Dr.), Tom Drum (T. Dr.), Bass Drum (B. Dr.), and Cymbal (Cym.). The score is divided into two systems, each starting with a measure number "6". The first system (measures 6-8) features a complex snare and tom pattern. The snare drum part begins with a continuous sixteenth-note pattern, then shifts to eighth notes, and ends with a triplet flourish. The tom drum part has a similar rhythmic structure. The bass drum part provides a steady quarter-note accompaniment. The cymbal part consists of a simple quarter-note pattern. Dynamic markings include *fp* (fortissimo piano), *ff* (fortissimo), and *p* (piano). The second system (measures 9-11) continues the patterns, with the snare and tom parts ending in triplet flourishes. The bass drum part also concludes with a triplet flourish. The cymbal part remains consistent.

Snare Drum

Mutiny on the Bounty

Pregame

Bocook

2

9

12

16

19

22

26

30

33

38

Drum Break

End of Drum Break

STOP

SWISS FLAM 3'3'

A

B

C

D

ff *fp* *ff* *p*

Mutiny on the Bounty - Pregame

Tenorline

Bocook

corrected tenor part 2023

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

B B L R B

↓ Drum Break

R L R L R L R L R R L R₃ R L R₃ R L L R R 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 L R L R L R L R L

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

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

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

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

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

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

Bass Drums

Mutiny on the Bounty

Pregame

Bocook

f *fp <*

10

↓ Drum Break

A ↓ End of Break

18

B

3

3

28

C STOP

D

3

39

E

3

3

3

3

p < *f* *ff*

49

F

Faster

59

Cymbals

Mutiny on the Bounty

Pregame

Bocook

↓ Drum Break

↓ End Break

A

6

f

19

B

3

C

STOP

33

D

E

49

F

Faster

8

8

Fight Song

Grove - Pre-game - IN-GAME

ULM Drumline

Musical score for measures 1-5. The score is written for four staves: Snare, Horn, Bass, and Cymbals. The time signature is 4/4. The snare part features a complex rhythmic pattern with many accents. The horn part has a similar rhythmic pattern. The bass part consists of a steady eighth-note pattern. The cymbal part has a simple quarter-note pattern.

6

Musical score for measures 6-10. The score is written for four staves: Snare, Horn, Bass, and Cymbals. The time signature is 4/4. The snare part features a complex rhythmic pattern with many accents. The horn part has a similar rhythmic pattern. The bass part consists of a steady eighth-note pattern. The cymbal part has a simple quarter-note pattern. The word "visual" is written above the snare staff in measures 7, 8, and 9. Below the snare staff, there are three lines of rhythmic notation: "R L R L L L R L", "L L R L L L R L", and "L L R L L L R L".

12

Twirl IN Out Twirl IN

16

Out TAG U-L-M visual GO-HAWKS-GO visual

ULM Spell Out PRE-GAME

ULM Drumline

This section of the score is for the first three measures of the "ULM Spell Out" drumline. It features four staves: Snare, Snor, Bass, and Cymbals. The Snare staff has three measures, each starting with a large letter: U, L, and M. The Snor staff has rhythmic patterns with letters R, L, R, L, R, L, R, L. The Bass staff has rhythmic patterns with letters L, R, L, R, L, R, L, R. The Cymbals staff has a simple pattern of quarter notes. The time signature is 4/4.

This section of the score is for the next three measures of the drumline. It features four staves: Snare, Snor, Bass, and Cymbals. The Snare staff has three measures, each starting with a large letter: F, I, and G. The Snor staff has rhythmic patterns with letters R, L, R, R. The Bass staff has rhythmic patterns with letters L, L, R, R, L, L. The Cymbals staff has a simple pattern of quarter notes. The time signature is 4/4.

to Spell Out Chant (Hold for Snares)-Ride

Spell Out Chant PRE - GAME

ULM Drumlin

WARHAWKS! WARHAWKS! WARHAWKS!

4 Gooo. W - A - R - H - A - W - K - S WARHAWKS! GO ULM!

"WAR" HAWK CHANT

Grove - In - Game - Pre - Game

ULM DRUMLIN

Tap-Off

Drumline only

snare

tenor

Bass

tbals

6