



2025 SOT Drumline

Audition & Information Packet

Audition Information

AUDITION DATE: May 3, 2025 at 9:00AM in the ULM Sound of Today Band Building

FREE Drumline Help Sessions:

March 13, 2025, 5:30-7:30 P.M. in the ULM Sound of Today Band Building

April 3, 2025, 5:30-7:30 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

1 *fp* *ff* *mf* *f*

4 *mp* *f* *p*

7 *ff* *f* *mp* *fff*

ULM Drumline Audition Piece – Tenors

♩ = 100

1 *fp* *ff* *mf* *f*

4 *mp* *f* *p* *fff* *f*

8 *mp* *fff*

ULM Drumline Audition Piece – Bass

$\text{♩} = 120$

f *mf* *f* *mf* *f* *ff* *f* *ff*

ULM Drumline Audition Piece – Cymbals

13 Visual

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

f *mf* *f* *mf* *p* *pp* *mp* *mf* *f* *ff*

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”

P- 6” F-

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.

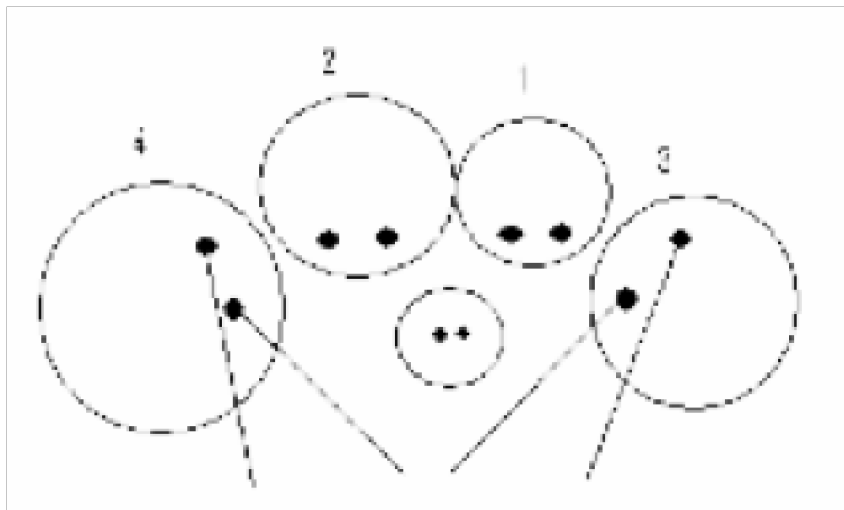
Everything should feel the same to your hands on one drum as it does around the drums. The sound will be different if the drum is hit at an angle. A slicing or sweeping motion will lessen

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

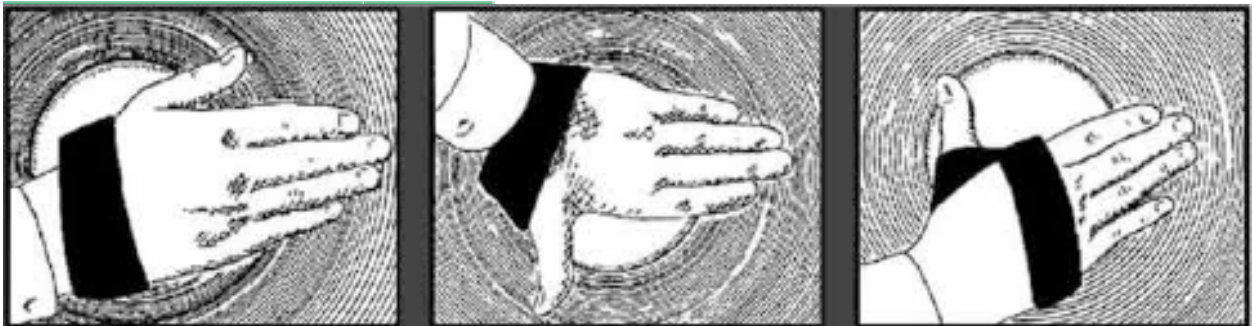
The SOT Cymbal line uses a modified “Garfield” Grip. This grip fits our demands since the weight of the cymbal is distributed over the entire surface of the palm. This grip is the most effective means of controlling the cymbals while at the same time reducing hand tension.

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 midchest 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

First system of musical notation for 'Eight on a Hand'. It consists of four staves. The top staff is in 4/4 time and contains a sequence of eighth notes. The second staff is in 3/4 time and contains a sequence of eighth notes. The third staff is in 4/4 time and contains a sequence of eighth notes. The bottom staff is in 4/4 time and contains a sequence of eighth notes. Below each staff, there are two rows of letter patterns: 'R R R R R R R R' and 'L L L L L L L L'.

Second system of musical notation for 'Eight on a Hand'. It consists of four staves. The top staff is in 4/4 time and contains a sequence of eighth notes. The second staff is in 3/4 time and contains a sequence of eighth notes. The third staff is in 4/4 time and contains a sequence of eighth notes. The bottom staff is in 4/4 time and contains a sequence of eighth notes. Below each staff, there are two rows of letter patterns: 'R R R R R R R R' and 'L L L L L L L L'.

First system of musical notation. The treble staff contains a sequence of eighth notes with fingerings: R L, R L, R L, R L, R L, R L, R L, R L. The alto staff contains a sequence of eighth notes with fingerings: R L, R L, R L, R L, R L, R L, R L, R L. The bass staff contains a sequence of eighth notes with fingerings: R L, R L, R L, R L, R L, R L, R L, R L. The system concludes with a double bar line.

Second system of musical notation. The treble staff contains a sequence of eighth notes with fingerings: R L, R L, R L, R L, R L, R L, R L, R L. The alto staff contains a sequence of eighth notes with fingerings: R L, R L, R L, R L, R L, R L, R L, R L. The bass staff contains a sequence of eighth notes with fingerings: R L, R L, R L, R L, R L, R L, R L, R L. The system concludes with a double bar line.

Third system of musical notation. The treble staff contains a sequence of eighth notes with fingerings: R L, R L, R L, R L, R L, R L, R L, R L. The alto staff contains a sequence of eighth notes with fingerings: R L, R L, R L, R L, R L, R L, R L, R L. The bass staff contains a sequence of eighth notes with fingerings: R L, R L, R L, R L, R L, R L, R L, R L. The system concludes with a double bar line.

The musical score for 'The Rose Tree' is presented on three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains eight measures of music, each with a note and a letter below it: R, L, R, L, R, L, R, L. The middle staff is a piano accompaniment line with a treble clef and a key signature of one flat. It contains eight measures of music, each with a note and a letter below it: R, L, R, L, R, L, R, L. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one flat. It contains eight measures of music, each with a note and a letter below it: R, L, R, L, R, L, R, L. The letters R and L are used to indicate the right and left hands of the piano accompaniment.

[illegible]

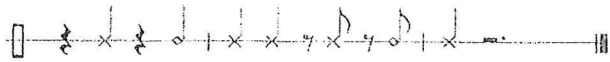
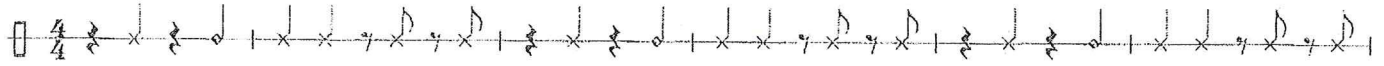
The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line features a melody with eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the melody and accompaniment. The third system concludes the piece with a final vocal note and a piano accompaniment ending. The score is written in a clear, legible style with standard musical notation.

[illegible]

20000 010000

Handwritten musical score for three staves: SNARE, QUADS, and BASS. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The notation is dense and appears to be a transcription of a drum solo or a complex rhythmic piece.

Insynx



"Triplet Diddles"

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

Snare

Tenor

Bass

Cymbals

5

S

T

B

C

9

S

T

B

C

Hugga Dugga Burr

Arr. H. Morgan

SN

1

TN

1 (alt. 1 drum)

4 BD

1

5 BD

1

Cym

1

(Cyms: Choke eighths; Crash quarters & halves)

SN

5

TN

5

BD

5 (BDs opt. 32nds)

3 BD

5 (BDs opt. 32nds)

Cym

5

SN

9

TN

9

BD

9

5 BD

9

Cym

9

(1 snare)

Ck

You know, like in the Vine from like, 2016

You know, like in the Vine from like, 2016

The musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features a drum solo and vocal parts. The drum solo is marked with a tempo of 120 (♩ = 120) and includes a "solo" instruction. The drum parts are for Snareline, Tenorline, Bass Drums, and Cymbal Line. The vocal parts are for S. Dr. (Soloist), T. Dr. (Soloist), B. Dr. (Soloist), and Cym. (Soloist). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The drum solo is marked with a tempo of 120 (♩ = 120) and includes a "solo" instruction. The drum parts are for Snareline, Tenorline, Bass Drums, and Cymbal Line. The vocal parts are for S. Dr. (Soloist), T. Dr. (Soloist), B. Dr. (Soloist), and Cym. (Soloist). The score includes a variety of musical notations, including notes, rests, and dynamic markings.

$2\boxed{9}$

13

16

FR E_{SH} A VOCA DO

SE 19

3

S. Dr.

T. Dr.

B. Dr.

Cym.

FR E SH A VOCA DO

27

Score for measures 27-30, measures 1-4 of the system.

Measures 27-30: S.Dr., T. Dr., B. Dr., Cym. parts. Includes dynamics *mf* and *hi-hat*.

Measures 1-4: S.Dr., T. Dr., B. Dr., Cym. parts. Includes dynamics *mf* and *hi-hat*.

25

26

27

28

Score for measures 25-32, measures 5-8 of the system.

Measures 25-28: S.Dr., T. Dr., B. Dr., Cym. parts. Includes dynamics *f*, *mf*, and *hi-hat*. Measure 27 includes "On Rims" for S.Dr.

Measures 29-32: S.Dr., T. Dr., B. Dr., Cym. parts. Includes dynamics *f*, *mf*, and *hi-hat*. Measure 31 includes "cr" for S.Dr.

FR E SH A VOCA DO

S.Dr. *solo* *f* *cr* *f*
 T. Dr. *f*
 B. Dr. *f*
 Cym. *f*

tutti
 B B R L r L r r L R L r r l
 On Rims
 B B r r l r b r l
 r l R L *p*
 R L r *f*
f *cr* *f*

S.Dr. *f* *cr* *f*
 T. Dr. *f*
 B. Dr. *f*
 Cym. *f*

33
 R l r L r r l R L r r l R L
 b r l r r l
 r l R L *p*
 R L r *f*
 r l R L *f* *cr* *f*

34
 B B Yell: "Freesh a - va - ca-dool!" *ff*
 B B Yell: "Freesh a - va - ca-dool!" *ff*
 R L Yell: "Freesh a - va - ca-dool!" *ff*
 cr Yell: "Freesh a - va - ca-dool!" *ff*

35
 R L R L R
 R L R L R
 R L R L R
 R L R L R
 cr Yell: "Freesh a - va - ca-dool!" *ff*

36
 37
 38
 39

Yella' Stone

Cassidy Byars
FreedrumlineMusic.com

♩ = 115

Snare Drums

mf

Tenor Drums

mf

Bass Drums

mf

Cymbals

mf

1 2 3 4

A

Snare

f *ff*

Tenors

Bass

Cymb.

5 6 7 8

B

Snare

f *fp* *f* *mf*

Tenors

Bass

Cymb.

9 10 11 12

on side of drum

chuck

crunch

slide

2

13 14 15 16

Snare

Tenors

Bass

Cymb.

Ooosh-ka-boosh (ULM 2022)

♩ = 120

Snare
Rim knock
Stick clicks
f *mp*

Tenors
f *mp*

Basses
f *mp*

Cymbals
f

S
5
A
f *mp* *f* *mp* *f* *mp*

T
f *mp* *f* *mp* *f* *mp*

BD
f *mp* *f* *mp* *f* *mp*

C

This drum score is for a piece titled "Ooosh-ka-boosh" by ULM 2022, with a tempo of 120 beats per minute. The score is written for a standard drum kit, including Snare, Tenors, Basses, Cymbals, and a Conga (C). The notation uses a mix of standard musical notation (stems, beams, and note heads) and drum-specific shorthand (letters R and L for right and left hands, and X for cymbals). The score is divided into measures by vertical bar lines. Dynamics such as *f* (forte) and *mp* (mezzo-piano) are indicated throughout. A section labeled **A** is marked with a box and a number 5. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The Conga part (C) is written in a simplified notation with stems and beams. The Snare part includes "Rim knock" and "Stick clicks" notations. The Tenors and Basses parts have a *f* (forte) dynamic at the beginning. The Cymbals part has a *f* (forte) dynamic at the beginning. The Conga part has a *f* (forte) dynamic at the beginning. The score is written for a 4/4 time signature.

B

9

S *f mp* *f* *mf* *ff*

T *f mp* *f* *mf* *ff*

BD *f mp* *f* *mf* *ff*

C

C

13

S *mf* *p* *f* *ff*

T *mf* *p* *f* *ff*

BD *mf* *p* *f* *ff*

C

The musical score for 'D' by John Cage is presented on five staves, labeled S, T, BD, C, and D. The score is written in a complex, non-traditional notation style, featuring a variety of rhythmic symbols, including vertical lines, dots, and horizontal strokes, often grouped together. The notation is organized into measures, with some measures containing multiple symbols. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *f* (forte). The notation is written in a way that suggests a specific performance technique, possibly involving the use of a prepared piano or a similar instrument. The score is divided into sections by vertical lines, and the overall structure is highly complex and abstract.

F

25

S *ff* *p* *ff*

T *ff* *p* *ff*

BD *ff* *p* *ff*

C

30

S *ff* *ff*

T *ff* *ff*

BD *ff* *ff*

C *ff*

Jar o Complaints V.2023

2023 SOT Drumline

Performance Piece

♩ = 112

Snareline

Tenorline

Bass Drums

Cymbal Line

1 2 3 4

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

S.Dr.

T. Dr.

B. Dr.

Cym.

5 6 7 8

mp

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

S.Dr.

T. Dr.

B. Dr.

Cym.

9 10 11 12

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

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 l r l* *r l R l r l R l r l r l r l*

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

B. Dr. *+ o + o + o + o* *+ o + o + o + o* *+ o + o + o + o*

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

13 14 15

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

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

B. Dr. *+ o + o + o + o* *+ o + o + o + o* *mf l r l r l r l r l r l*

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

16 17 18 19

S.Dr. *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*

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

B. Dr. *+ o + o + o + o* *+ o + o + o + o* *mf l r l r l r l r l r l*

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

20 21 22 23 24 25 26 27

S.Dr. *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*

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

B. Dr. *+ o + o + o + o* *+ o + o + o + o* *mf l r l r l r l r l r l*

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

28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

S.Dr. *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*

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

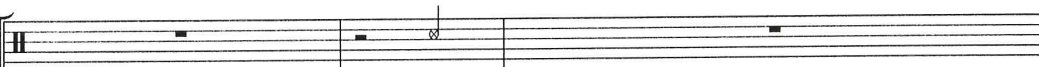
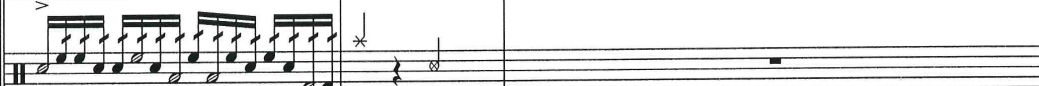

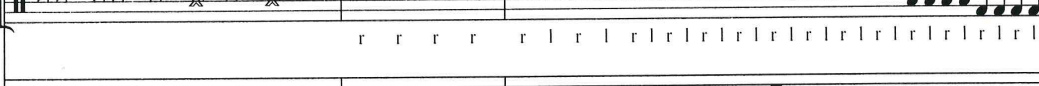
B. Dr. *+ o + o + o + o* *+ o + o + o + o* *mf l r l r l r l r l r l*


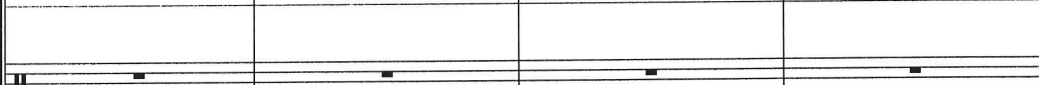
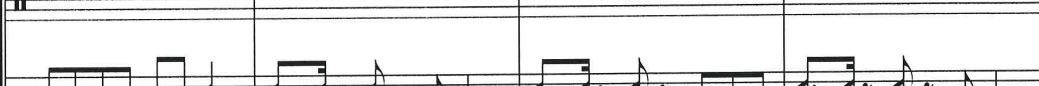

Cym. *+ o + o + o + o* *+ o + o + o + o* *+ o + o + o + o*


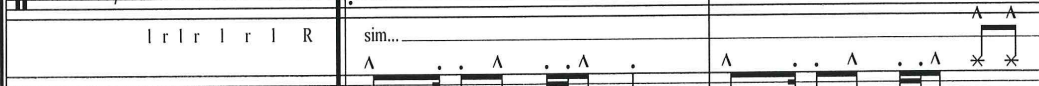
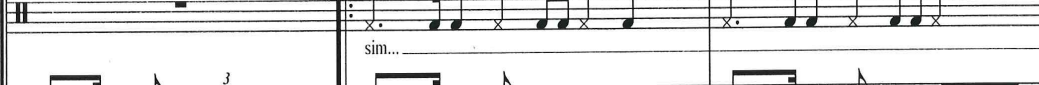
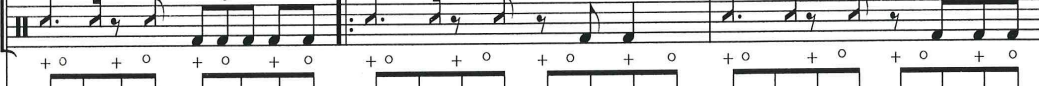
Jar o Complaints

3

S.Dr. 
 T. Dr. 
 B. Dr. 
 Cym. 
 28 29 30




S.Dr. 
 T. Dr. 
 B. Dr. 
 Cym. 
 31 32 33




S.Dr. 
 T. Dr. 
 B. Dr. 
 Cym. 
 34 35 36 37

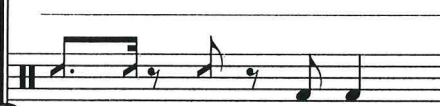
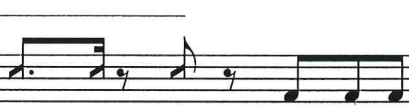

S.Dr. 
 T. Dr. 
 B. Dr. 
 Cym. 
 38 39 40

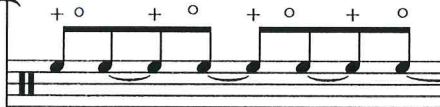


4

Jar o Complaints


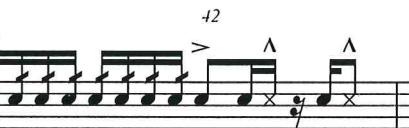

S. Dr.   




T. Dr.   




B. Dr.   




Cym.   

41 42 43

S. Dr.   

T. Dr.   

B. Dr.   

Cym.   

44 45 46 *f* *ff* 47

Score

Mutiny on the Bounty Drum Break

Pregame

2 measures before A to letter A

Irwin

$\text{♩} = 128$

Snareline

Tenorline

Bass Drums

Cymbal Line

S.Dr.

T. Dr.

B. Dr.

Cym.

Mutiny on the Bounty Drum Break

6

S. Dr.

T. Dr.

B. Dr.

Cym.

fp *ff* *p*

fp *p*

fp *p*

6

Snare Drum

Mutiny on the Bounty

Pregame

Bocook

2

9

↓ Drum Break

A ↓ End of Drum Break

ff *ff* *p*

12

3

3

3

3

16

6

6

6

6

6

19

6

6

6

B

3

22

6

6

6

26

C Stop

SWISS FLAM 3'3

30

6

6

3

3

3

3

33

D

3

3

38

6

6

Mutiny on the Bounty - Pregame

Tenorline

Bocook

corrected tenor part 2023

Drum Break

A End Break

B

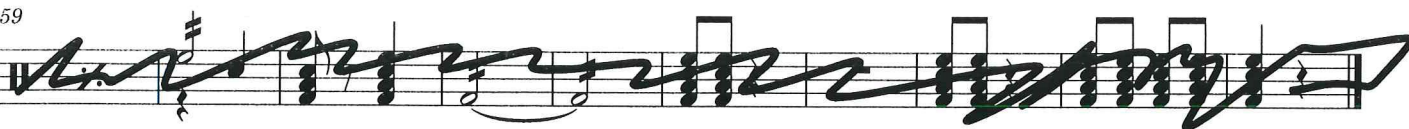
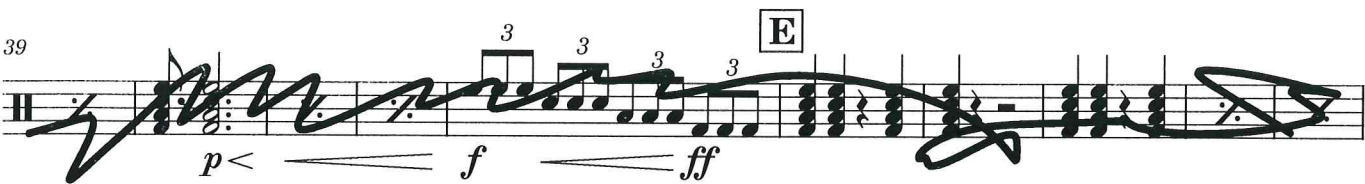
C

Bass Drums

Mutiny on the Bounty

Pregame

Bocook



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

Fight Song

Grove → Pre-game → IN-GAME

ULM Drumline

Drumline notation for the first system, measures 1-5. The notation is for four parts: Tare, Horn, Bass, and Snare. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The Tare part has a series of eighth notes with accents. The Horn part has a series of eighth notes with accents. The Bass part has a series of eighth notes with accents. The Snare part has a series of eighth notes with accents.

Drumline notation for the second system, measures 6-11. The notation is for four parts: Tare, Horn, Bass, and Snare. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The Tare part has a series of eighth notes with accents. The Horn part has a series of eighth notes with accents. The Bass part has a series of eighth notes with accents. The Snare part has a series of eighth notes with accents. The notation includes the word "visual" above the Tare part in measures 7-11. The notation includes the word "visual" above the Horn part in measures 7-11. The notation includes the word "visual" above the Bass part in measures 7-11. The notation includes the word "visual" above the Snare part in measures 7-11.

12

Twirl IN Out Twirl IN

16 Out

TAG U-L-M visual

GO-HAWKS-GO visual

ULM Spell Out PRE - GAME

ULM Drumlin

Drum notation for measures 1-3. The score is in 4/4 time. The parts are labeled on the left: snare, snor, bass, and cals. Above the staves, the letters U, L, and M are placed over measures 1, 2, and 3 respectively. The notation includes various rhythmic patterns with 'R' and 'L' indicating right and left drum strokes. Measure 1 starts with a 'U' above the snare staff. Measure 2 starts with an 'L' above the snare staff. Measure 3 starts with an 'M' above the snare staff. The cals part has a single note in each measure.

Drum notation for measures 4-6. The score is in 4/4 time. The parts are labeled on the left: snare, snor, bass, and cals. Above the staves, the text '1.2. "FIGHT SONG"' is placed over measures 4-5, and '3. to Spell Out' is placed over measure 6. The notation includes various rhythmic patterns with 'R' and 'L' indicating right and left drum strokes. Measure 4 starts with a '1.2.' above the snare staff. Measure 5 starts with a '1.2.' above the snare staff. Measure 6 starts with a '3.' above the snare staff. The cals part has a single note in each measure.

Spell Out Chant PRE - GAME

ULM Drumlin

WARHAWKS! WARHAWKS! WARHAWKS!

re
or
ss

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

2.
1.
1.
1.

"WAR" HAWK CHANT

Grove - In - Game - Pre - Game

ULM DRUMLIN

Tap-Off

Drumline only

snare

tenor

Bass

tom-toms

6

1.

2.

3.

4.