



Thank you for your interest in our 2017 ensemble! This packet contains the fundamental exercises that we will use to lay the foundation for our percussion ensemble.

The audition process will include ensemble playing, an individual audition/interview, and a visual audition(battery.) Both sets of audition materials are included in this packet, as some of you have interest in more than one instrument. Audition Specifics are outlined below. Please direct any questions pertaining to the packet to:

Battery: Dean Hickman [Dean@capitalcitypercussion.com](mailto:Dean@capitalcitypercussion.com)

Front: Donnie Ross [Donnie@capitalcitypercussion.com](mailto:Donnie@capitalcitypercussion.com)

Also find the group "Cap City 2017 Auditions" on Facebook. Check here for any updated information, and questions you may have!

## A note for the battery:

- Please bring sticks, pad, an extra drum and stand if you have it, athletic clothes, and gym shorts. Be prepared to move!
- Battery should have the audition packet memorized
- Should be prepared to play all exercises with the ensemble, as well as individually
- Individual audition (roughly 8 min.) will include 2-3 exercises, as well as a short excerpt you have prepared that showcases your abilities.

## A note for the front ensemble:

### All Instruments:

- Front ensemble should have the audition packet memorized
- Should be prepared to play all exercises with the ensemble, as well as individually
- Individual audition (roughly 8 min.) will include 2-3 exercises, as well as a short excerpt you have prepared that showcases your abilities.
- All auditionees will need to prepare the timing etude.
- Drum Kit, Synth, and Bass Guitar should have a short excerpt prepared that showcases your abilities on your instrument. All should be familiar with the keyboard exercises, as you will be expected to play them as well. (On your instruments. Drum kit will accompany)
- Bass guitar and synth players will be emailed copies of the exercises for their specific instrument after registration is completed.
- For Jumbie Jam, pick which instrument you are auditioning for (Marimba, Vibe, Xylo)
- If you are auditioning on synth, guitar, bass guitar, You will need to bring your instrument(with amp.)
- Drum kit auditionees should be prepared to play multiple styles, tempos, and grooves and must also be familiar with/ play along with the keyboard ensemble.

## Audition info:

### When:

Sunday Sept. 25th, October 2nd

Registration begins at 9:00 a.m. and auditions will conclude at 6:00 p.m.  
(There will be a 1 hour lunch break)

### Cost:

\$65 Fee includes both dates

### Where:

Franklin Heights High School  
1001 Demorest Rd.  
Columbus, OH 43204

\*\*Please enter the building through the band area (front of the school) we will have signs!

# Cap City 2017

## Front Ensemble Technique Packet



# Foreword

*Within this technique packet you will find all the major components we focus on in the Cap City front ensemble. It is important to understand that our ensemble will focus on sound, technique, and musical skill from a mental understanding first and technical application second. That is to say, you must first have an in depth understanding of the concept you are trying to achieve before your hands will be able to achieve it.*



# Definitions

*Our awareness with both our eyes, and most importantly OUR EARS is paramount to creating quality music with each other. It is important to be aware of the sounds we are producing both as individual musicians, and as an ensemble. Let's start by defining a few musical terms that we will often use while ensembling music at Cap City.*

## **Tone- The sound you produce**

*In our front ensemble, tone should always be one of your highest considerations regardless of playing a pitched or unpitched instrument. In general, strive to produce a sound that is characteristic of the instrument we are playing, with the fullest tone possible. As we discussed earlier, our ear is the key. We must first know what a good characteristic of sound on our instrument is, and work to produce it at all times. The best way for us to do this is to do a ton of listening to professional caliber musicians with great detail to the sound they produce – not just "how" they are producing it.*

## **Timbre- The color of the sound we produce**

*Is the sound bright or dark? In most cases we are trying to achieve the darkest sound possible, however it is important to know how to create both. Much of this can be controlled by the transfer of weight to the instrument, and the velocity (speed) of the implement used. Inversely, as we use more weight and less velocity, the sound will become proportionally darker. Within our playing we MUST be able to use different combinations of weight and velocity in order to control timbre and articulation.*

## **Dynamics**

*In an effort to unify our approach to dynamics, we will use the following heights for each dynamic level. Each height can also have varying timbres as well (dark sound- weighted or bright sound- velocity based.)*

PP	1"	(Just drop in. A wrist based stroke with no velocity)
P	1"	(Wrist stroke with velocity)
MP	3"	
MF-	4"	
MF	6"	
MF+	7"	
F	9"	
F+	12"	
FF	15"	
FFF	15"	(With arm assistance)

### **Consistency- Your ability to recreate/ achieve the same result over and over again**

*Strive to achieve an unchanging sound from note to note and HAND TO HAND! Easier said than done. The point here is that any variation in tone or timbre should be a conscious decision and should be used as an expressive musical tool. This may be the single largest challenge a player will ever face. This also requires the most detailed level of listening. It is important to not just rely on "does it feel the same" but also "does it sound the same."*

*Being able to produce a consistent tone and timbre is a must from each player. As you practice and perform you must bring a constant awareness of these components. One of the strongest elements of a mature percussion ensemble(and most impressive) is the ability to CONTROL slight nuances in their sound.*



# The Ensemble Approach

## Ensemble Timing

*As an ensemble we will always encourage listening to each other, but we also spend an immense amount of time watching. Cap City operates off of a “prep-system.” This system by definition is a watched based process that allows one “point person” (usually but not always is the center player of the ensemble) to be the designated listener or decision maker, while the rest of the ensemble watches to follow the point person.*

### **Example:**

*If for instance the battery ensemble were to enter a musical phrase earlier/later than anticipated, it wouldn’t be every player’s job to “listen and adjust.” Instead, they would be aware of the error and immediately watch for an adjustment to be made by the point person and immediately follow them. This insures that no matter what, the front ensemble is together musically.*

## Posture/ Presence

*This is easily one of the most important elements of our approach. Above and beyond our musical achievement as an ensemble, we strive to look world class behind our instruments at all times. We also stand for many hours at a time in rehearsal, and standing with inappropriate posture can easily do damage to your back.*

*Start by standing up straight, relaxing your arms and shoulders. With the head comfortably facing forward, try to imagine a straight line going down the back of your head, through your spine, and splitting off down each leg. Another easy way to think about it is everything being in a straight line with your ankles, knees, hips, shoulders, and head.*

### **Correct:**



## **The Stroke**

*Our technique is a derivative of pure "Stevens" approach. It has certainly been modified quite a bit for our needs. We start with one of the biggest differences in feel from a keyboard to a drum, a lack of rebound. This definitely poses a problem as we play through faster passages of music. Our goal with our approach to stroke is to create a relaxed, full quality stroke that works well at both faster and slower tempos.*

*The mallet head should never stop down by the keyboard. Notice the "set" positions in the photos below. The mallet should be thrown quickly toward the surface of the bar and return quickly back to the starting height/ set position.*

### ***Set Position:***



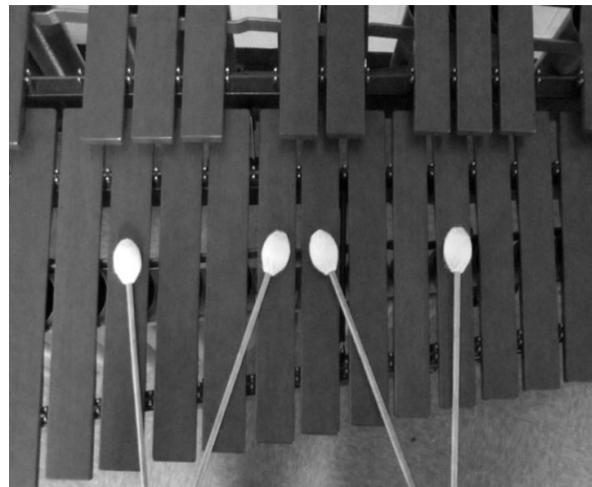
## A note with the 4-mallet set position

Take notice that all 4 mallets are not only in a straight line horizontally (height off the keyboard) but the bar placement is in a straight line as well.

**Height:**



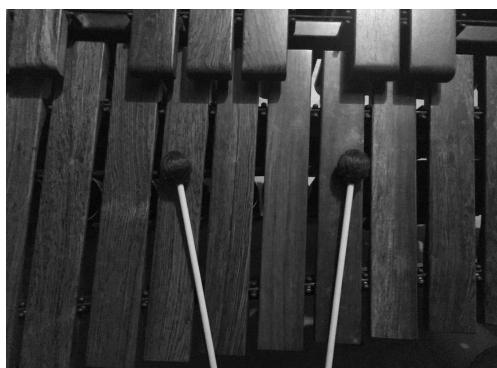
**Bird's eye view from above:**



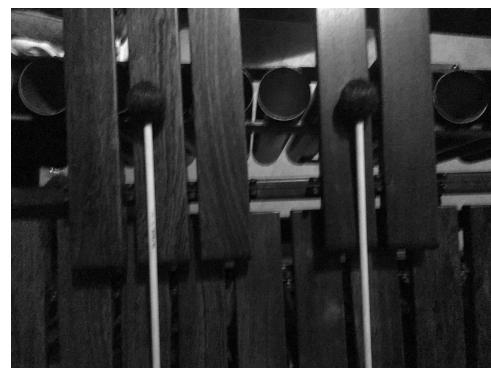
## Bar Placement

Through past experience, tons of listening, and shear physics we have come to the conclusion that the keyboard sounds best when each note is played just off the center of the bar. To make it easier on the player, the natural keys should be played slightly "north" of the center of the bar, and the accidental keys should be played slightly "south" of the center of the bar.

**Naturals**



**Accidentals**



### **(Bar placement cont.)**

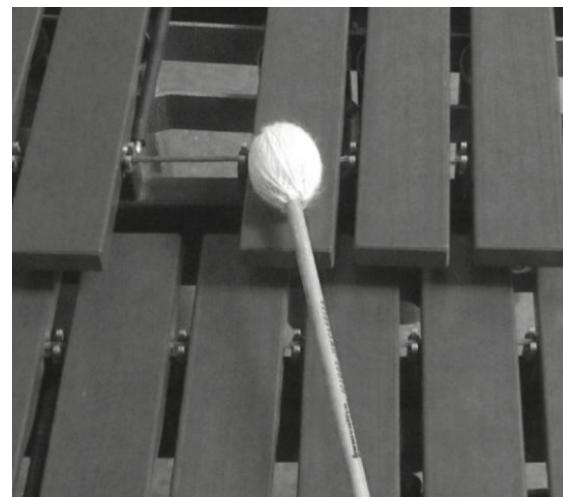
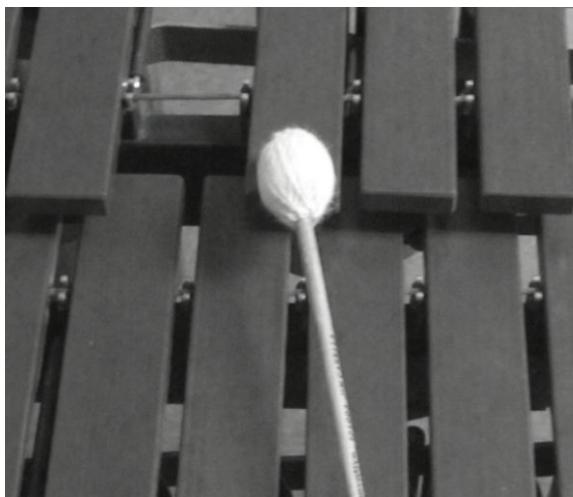
*In faster or more difficult passages we may elect to play the accidental notes on the edge of the bar to minimize the macro motion of each stroke, making the passage more achievable. Strive for the mallet head to play the accidental on the extreme edge of the bar where the vertical and horizontal edges of the bar come together. This playing zone sounds closer to the sound of "slightly off center" than anywhere else on the bar. Be careful not to play too far in on the edges though!*



**Correct**



**Incorrect**

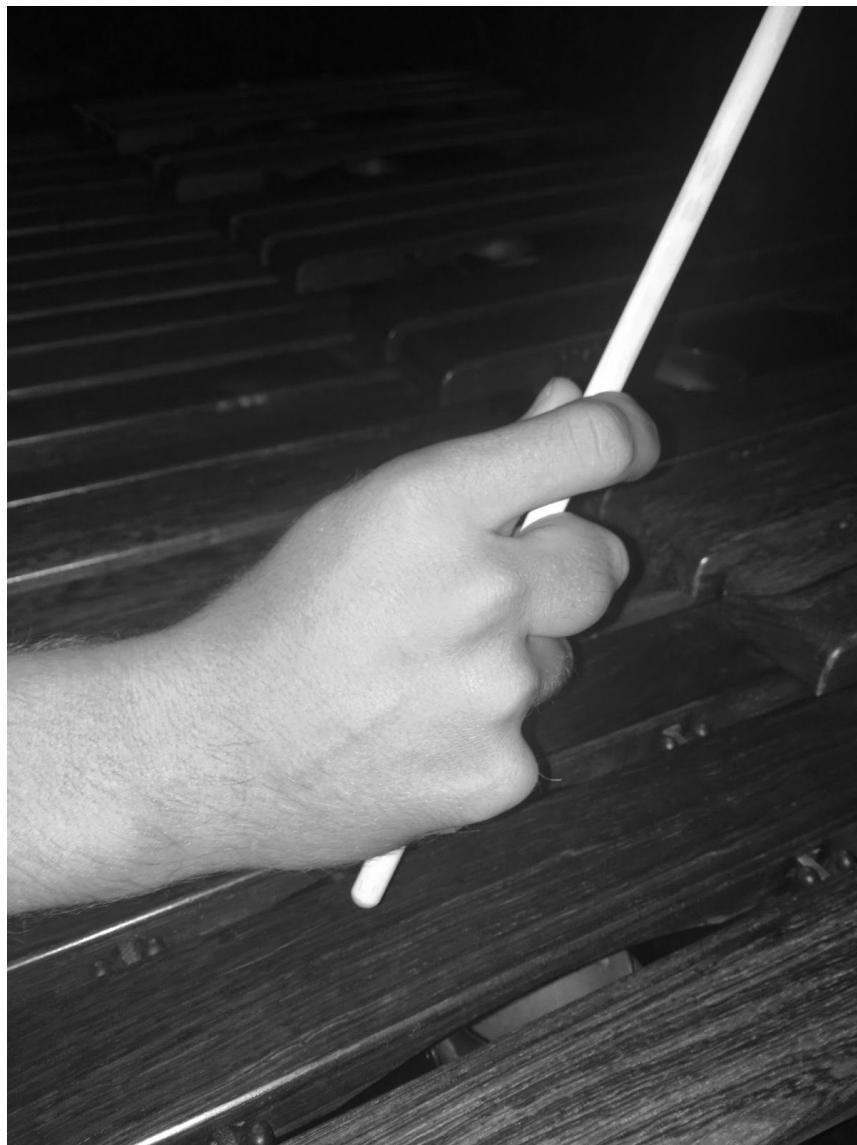


## The Grip

### 2-Mallet

*Our 2-mallet grip is based off of a middle finger fulcrum. This approach allows your hand to be in the most comfortable, natural, and relaxed position. The mallet should lay naturally with the lowest third of the mallet shaft across the center of your hand. It is probably worth noting that there will be a little extra mallet hanging out of the back of your hand if you play this way. That's perfectly fine!*

*The rear three fingers should cup around the mallet shaft with an eighth of an inch gap between the mallet and the palm of your hand. The front fingers can come together, but should remain relaxed. We even go as far as to relax the index finger a bit off of the mallet shaft. Try to identify these points in the picture below:*



## **4-Mallet**

*Like the stroke style, the 4-mallet grip is a derivative of the Stevens approach. Every keyboard player in the ensemble will play using a modified Stevens grip.*

### **The inside mallets**

*Start by taking the tip of the mallet and placing it just off the center of your hand in your lifeline(most dominant crease in the palm of your hand. It's the line just under the "meaty" part of your thumb.) Curl your middle finger toward the tip of the mallet. This is where most of your support will come from.*

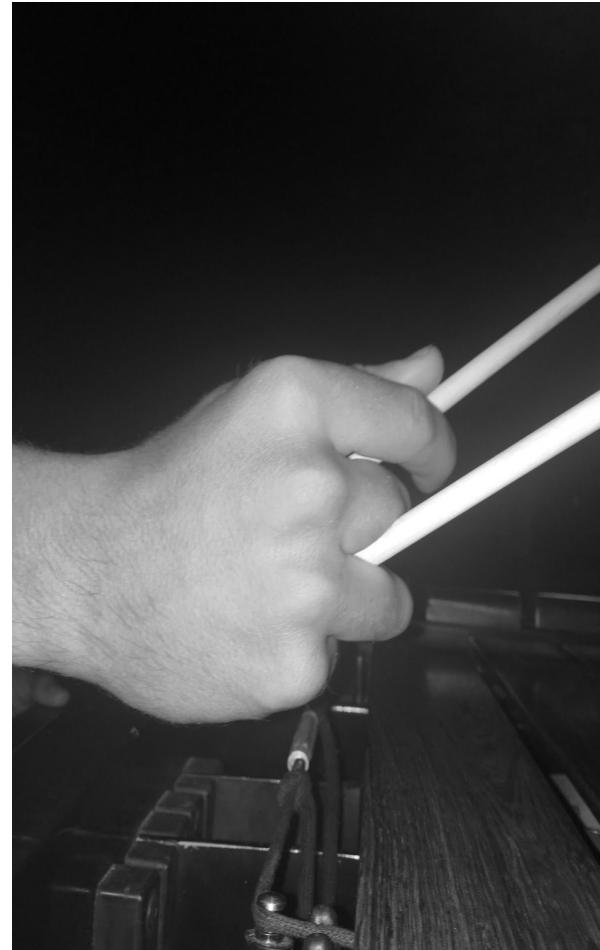
*Next, let the shaft of the mallet rest between the thumb and the first bend of your index finger. We call this the "trigger finger." Work to not "pull the trigger" or pull your index finger in towards the center of your hand. Instead, think about your thumb and index finger almost making a capital letter "T." The added contact of the thumb and index finger not only adds additional control of the mallet, but its primary purpose is to control the shifting of intervals(the distance between the 2 mallets in one hand.) Intervals are measured according to intervals of music. For example holding a third interval would mean that your 2 mallets would be 3 notes apart.*

***The grip should look something like this at this point:***



## **The outside mallets**

*Your outside mallets should be gripped by your 4th and 5th fingers. There will be approximately and 8th, but no more than a quarter of an inch of the mallet hanging out of the back of your fingers.*



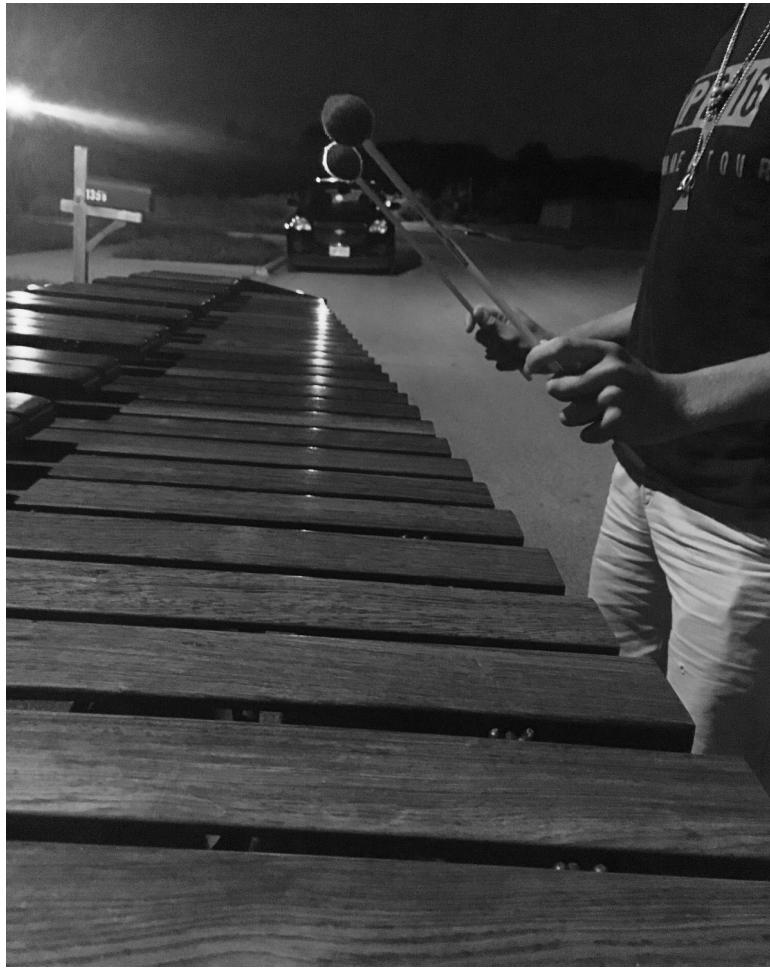
*\*Note that the outside mallet leaves your hand between the 3rd and 4th finger, and rests just behind the 2nd bend of your 3rd finger.*

## The Platform

*The platform is the bottom part of your wrist. We typically work off a "low platform approach." This means that regardless of vocabulary being demonstrated, the wrist remains the anchor point of the approach. This method gives the player a firmer foundation while playing, making it more possible to achieve consistency of sound stroke to stroke.*

*Pretend there is a railing running parallel to the instrument that is slightly higher than your natural keys. Your platform should sit just below this imaginary rail, and shouldn't move vertically unless we've defined it.*

*Take notice to the consistent level of the platforms:*



# Cap City 2017

## Battery Technique Packet



## The Values

1. We value **EACH OTHER**. Music is in all aspects a team activity. We will respect and care for each other. Without each other, we have no ensemble.
2. We value our **EQUIPMENT**. Equipment will be kept in its designated zone that will remain clean and cared for.  
“A place for everything and everything in its place.”
3. We value **PREPARATION**. Music is prepared before rehearsals. “The performance is a product of the preparation.”
4. We value **REHEARSAL**. We prepare for rehearsals so we do not waste time. We do not talk when instructors are talking. We do not “hack” unless given permission to do so. We will always give out best effort at rehearsal to ensure great performances.
5. We value our **FACILITY**. We will leave all rehearsal spaces better than we found them.

## The Four A's

**ATTITUDE** – Caring about the ensemble. Taking critique with a positive outlook and willingness to learn. Being responsive. Giving your best effort.

**ATTENDANCE** – Being punctual and responsible for the good of the group.

**AWARENESS** – Being engaged and understanding information, tendencies, and the general role in the ensemble. A sense of time and place.

**ABILITY** – Capable players practice intensely, intelligently, and regularly. “There is no substitute for hard work”

## **Prepare for the audition**

You should prepare the same way you will perform. Wearing a drum, performing, with a met, marking time, and adhering to rehearsal etiquette.

### ***Body Position:***

Keep your hips aligned with weight slightly forward. Do not feel the majority of your weight back on your heels. Shoulders should also be aligned with hips to eliminate leaning back. This will help us to maintain a good presence and cut down on injuries to the back. Keep head, eyes, and chin up. Arms should hang at side and be VERY relaxed with NO tension. This will remain true while playing as well.

In general, remember to stand up very straight with your weight forward and head up. We want to convey a look of confidence, strength, professionalism, and ownership at all times.

### ***Set Position:***

The Set Position is our “Home.” All playing starts and ends in the set position. There may be instances where the set position is altered for visuals or timbre changes. However, it is key to relate all playing to the set position. Commit to this during individual practice!

### ***Snares:***

Beads should be together in the center of the drumhead as close to the playing surface as possible. The standard is to have the beads no more than a 1/4 inch apart and no more than a 1/4 inch above the head. The sticks should have a slight downward angle into the drum. Measure this by placing two fingers on the rim in between the rim and the stick. The drum will be tilted 22.5° for a relaxed feel and fuller left hand sound!

**Tenors:**

The sticks should have a slight downward angle into the drum with the beads as close to the playing surface as possible.

- On 1 Drum:  
On drums 1 & 2, beads should remain together about 1.5 – 2" from the rim. They should be equidistant side to side.  
On drums 3 & 4, the inner stick bead should point at the outer stick bead, creating an upside-down "V". The outer stick should be perpendicular to the body. The beads should be just inside the "triangle" created by the tension rods closest to the inside drums.
- On Separate Drums:  
Beads should remain in playing zones on each respective drum while maintaining the downward angle of the sticks.

**Basses:**

The playing surface is vertical as opposed horizontal. Be sure to keep your thumb pointed up during all points of the stroke. The butt of the mallet should be flush with the back of your hand. Forearms should be parallel to the ground with the mallets at approx. a 30° angle to the ground. The mallet heads should be in the center of the drumhead as close to the playing surface as possible. This will cause a slight inward angle to the drumhead.

\*\*For all instruments, arms should remain extremely relaxed in all the basic set-up positions. This must carry over when playing.

**Key Points:**

- Always utilize the weight of the stick to help achieve a full sound
- Use the weight of your arm for consistent velocity
- Remain relaxed during playing at all times
- Sticks should be allowed to vibrate and create an open sound
- Lead with the bead of the stick (exceptions will be defined)
- Bead – Fingers – Wrist – Arm is the order of motion
- All muscle groups should be involved at all heights
- Allow each stroke to be as efficient as possible!!!

# Cap City 2017

## Front Ensemble Exercise Packet



# Cap Timing Etude '17

D. Ross

# CCP '17 Marimba Audition

D. Ross

Marimba 1  $J = 160$

Mar. 1

7

*mf*

*ff*

*f*

*mf*

*L*

*R*

*R*

*mf*

**CCP '17 VIBE AUDITION**

D. ROSS

**Vibe 1**

$\text{J} = 200$

12

$ff$        $mf^+$        $ff$        $mf^+$        $ff\; mf^+$        $ff\; mf^+$

24

$ff\; mf^+$        $ff\; mf$        $f$        $ff$

$B$        $B$        $B$        $R$

SusCym

**Jumbie Jam**

*8vb*

$\text{J} = 120$

**A**

*mf*      *p*

**B**

*f*      *mp*

15

**C**

*(8)*      *ff*

21

*(8)*

**D**

*(8)*      *f+*

27

**E**

*(8)*      *mf+*

**F**

*mp*      *p*

**Jumbie Jam**

**A**

*J = 120*

2

*mf+* *mf* *p*

**B**

8

*f*

**C**

13

*mp*

**D**

23

*f+*

**E**

*mf+*

**F**

*mp* *p*

**Jumbie Jam**

*8va*  $\text{J} = 120$

**A** (8)  $mf$   $f$   $p$

**B** (8)  $f$   $mp$

15 **C** (8)  $ff$

21 (8)

27 **D** (8)  $f+$

**E** (8)  $mf+$

**F** (8)  $mp$   $p$

**Jumbie Jam**

**A**

*J = 120*

2

*mf+* *mf* *p*

**B**

8

*f*

**C**

13

*mp*

**D**

23

*f+*

**E**

*mf+*

**F**

*mp* *p*

Vibe 1  
SusCym

# Jumbie Jam

D. Ross

$\text{J} = 120$  3 SusCym **A** Vibes

15 **C**

21

27 **D** **E** **F** Vibes SusCym

$f$   $ff$   $mf+$   $p$  **2**

## Vibe 2 SusCym

Jumbie Jam

D. Ross

Musical score for vibraphone and sus cym. The score consists of six staves, each with a different dynamic and performance instruction.

- Staff A:** SusCym (Sus Cymbal) and Vibes. Dynamics: *mf*, *f*, *mf*, *mp*. Performance instruction: *mf*.
- Staff B:** Dynamics: *f*, *mf*. Performance instruction: *ff*.
- Staff C:** Dynamics: *ff*.
- Staff D:** Dynamics: *mf*.
- Staff E:** Dynamics: *mf+*.
- Staff F:** Dynamics: *mf*, *p*. Performance instruction: *p*.

Vibe 3  
SusCym

# Jumbie Jam

D. Ross

*J = 120*

3 SusCym **A** Vibes

**B**

16 **C**

22

28 **D** **E**

**F**

Vibe 4  
SusCym

# Jumbie Jam

D. Ross

$\text{J} = 120$       3      SusCym      Vibes

**A**

**B**

**C**

**D**

**E**

**F**

SusCym

2

Copyright © CCP 17"

# Jumbie Jam

*J = 120*

**A**

**B**

*f*

12

*mp*

**C**

*ff*

23

*mf+*

**D**

*p*

**E**

**F**

*3*

SusCym

*pp*

Glockenspiel

# Jumbie Jam

D. Ross

*J = 120*

**A**

**B**

**C**

25

**D**

**E**

**F**

**Jumbie Jam**

$\text{J} = 120$

**A**

**B**

**C**

25

**D**

**E**

**F**

5

Drumset

# Jumbie Jam

D. Ross

$\text{J} = 120$

**A** 4 **B** 7 **C** **D** 25 **E** 4 **F** 5

ff

pp p

$\Delta$

# Lock Jaw

D. Ross

Mallets

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

-Lock Jaw should be prepared in all major and natural minor keys.  
This exercise should be prepared between the following tempos: 80–160 bpm,  
and should be prepared at the following heights(in inches): 3,6,9,12,15

-This exercise is used as a focus on scales while working isolated hand strokes, multiple heights, and moving in and out of double stops. It also serves as one of our strongest beginning tools for establishing the basics of our ensemble approach.

# Cap Scales

D. Ross

Keyboards

Check Bar      Traditional

The notation shows two patterns for keyboards. The first pattern, labeled 'Check Bar', consists of a series of eighth-note pairs followed by a sixteenth-note pair, with the instruction 'r l r l..'. The second pattern, labeled 'Traditional', consists of a series of eighth-note pairs followed by a sixteenth-note pair, with the instruction 'r l r l..'. Both patterns are in common time (indicated by a '4' over a '1').

3

Keys.

Musical notation for keys at height 3. It features a treble clef and a 4/4 time signature. The notes are primarily eighth notes and sixteenth notes, forming a continuous melody across four measures.

5

Keys.

3/6

Musical notation for keys at height 5. It features a treble clef and a 3/6 time signature (equivalent to 6/8). The notes are primarily eighth notes and sixteenth notes, with a fermata over the third measure and a repeat sign with 'r l r l..' below it.

8

Keys.

Musical notation for keys at height 8. It features a treble clef and a 4/4 time signature. The notes are primarily eighth notes and sixteenth notes, forming a continuous melody across four measures.

10

Keys.

Musical notation for keys at height 10. It features a treble clef and a 4/4 time signature. The notes are primarily eighth notes and sixteenth notes, with a fermata over the third measure and a repeat sign.

-Cap Scales should be prepared in all major and natural minor keys.  
This exercise should be prepared between the following tempos: 80–160 bpm,  
and should be prepared at the following heights(in inches): 3,6,9,12,15

-This exercise is used as a focus on scales while working multiple heights, and  
16th note groupings.

# Sambadagio

Arr. D. Ross

Keyboards



10 Keys.



18 Keys.



-Sambadagio should be played as written. This exercise should be prepared between the following tempos: 80-120 bpm, and at the following heights(inches): 3,6,9,12,15

-This exercise is a focus on our basic approach to 4-mallets/ double vertical strokes, or a tool to isolate the more advanced single-independent/ single-alternating/ double lateral strokes.

Towards the end of the exercise above are a few sticking/ stroke styles we will sub in for double verticals at times.

# Strawberry Shortcake - marimba

Stew LeVan

$\text{♩} = 144$

Two staves in 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of eighth-note patterns primarily consisting of quarter note pairs.

9 A

Two staves in 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues the eighth-note patterns from the previous section, with some variations in the bass line.

18

Two staves in 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note chords and pairs.

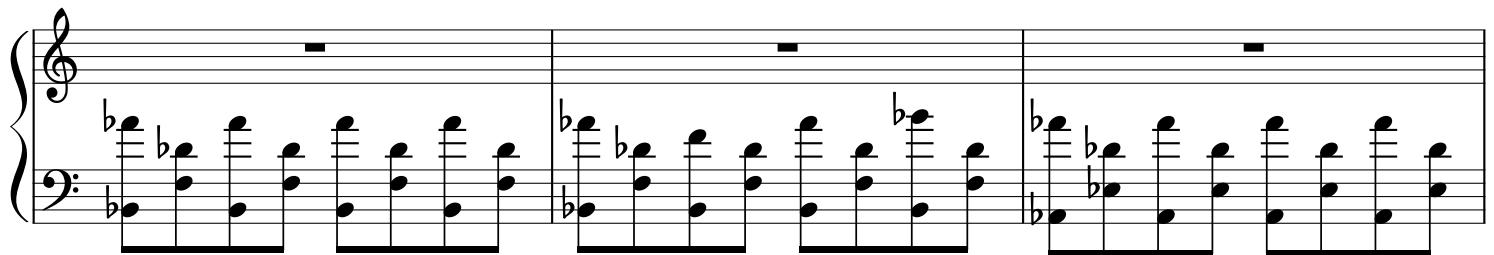
B

Two staves in 4/4 time. The top staff is mostly blank with a few short dashes. The bottom staff uses a bass clef and features sixteenth-note patterns.

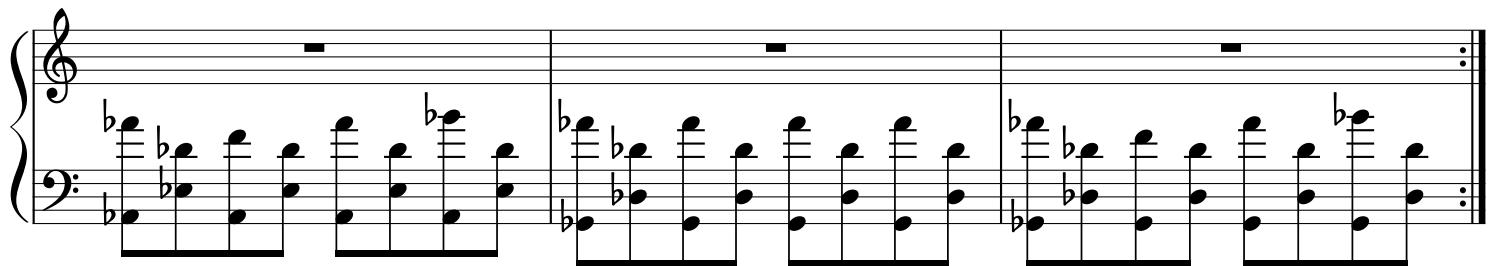
29

Two staves in 4/4 time. The top staff is mostly blank with a few short dashes. The bottom staff uses a bass clef and features sixteenth-note patterns. A double bar line with repeat dots is present.

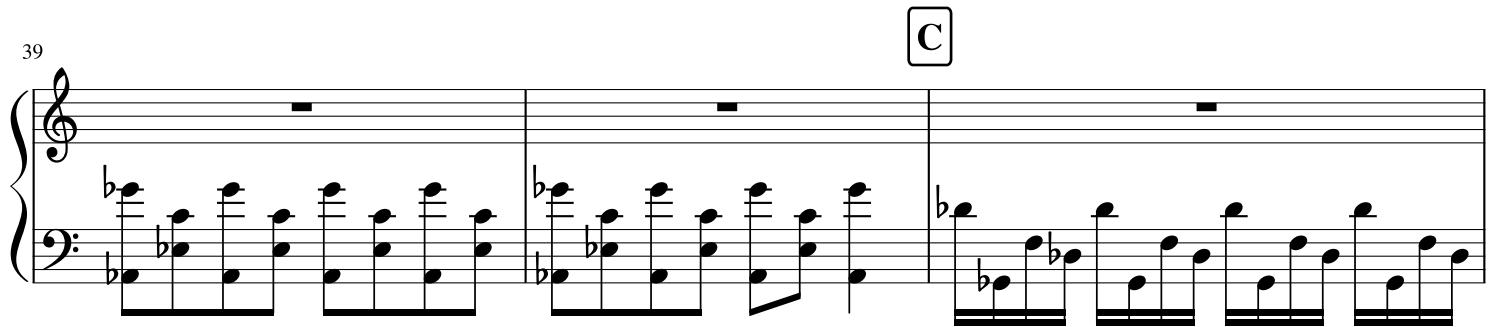
33



36

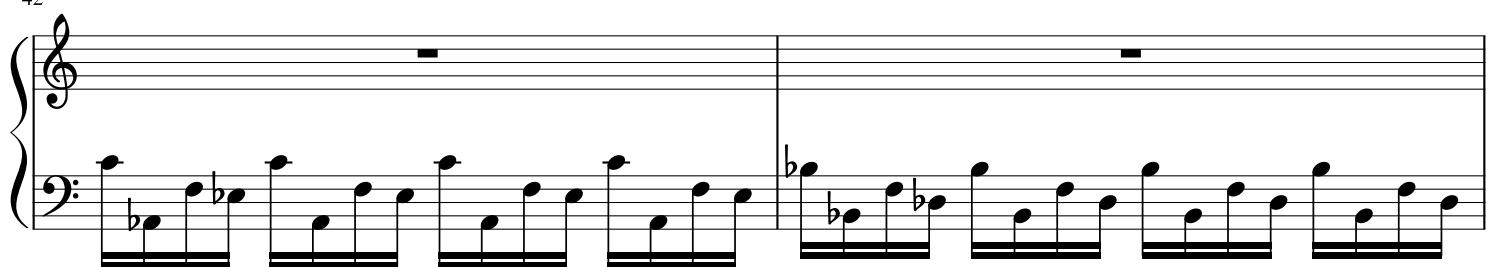


39

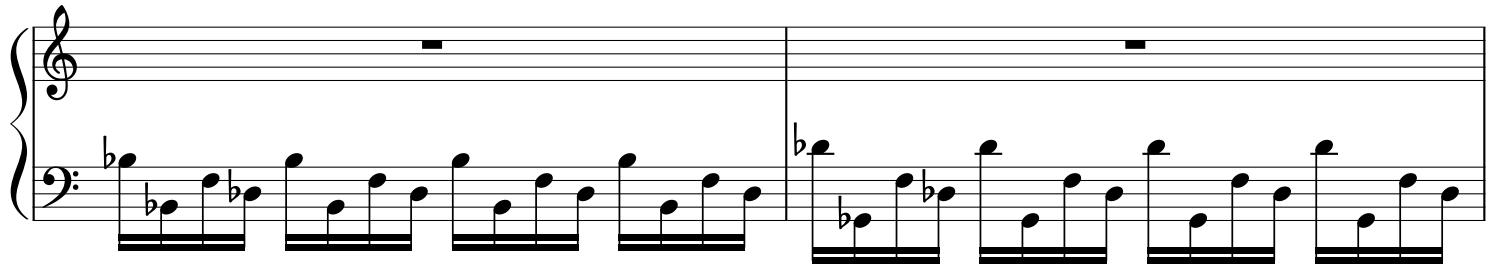


C

42



44



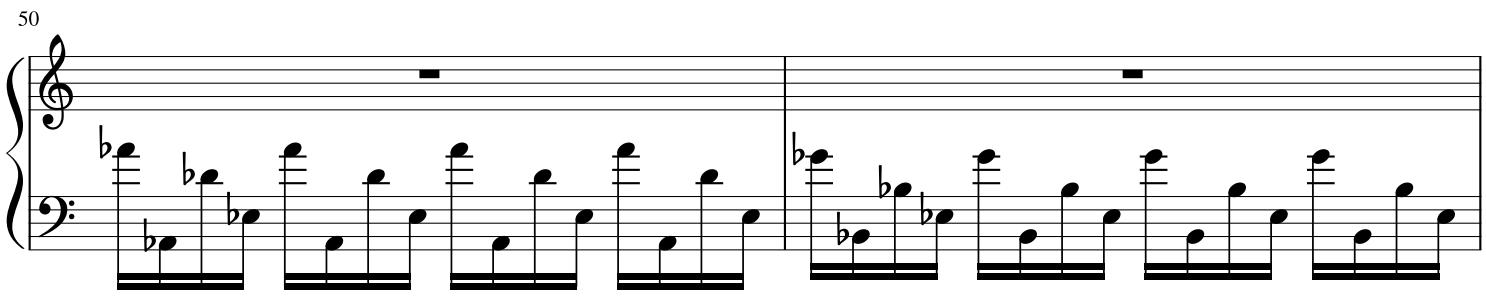
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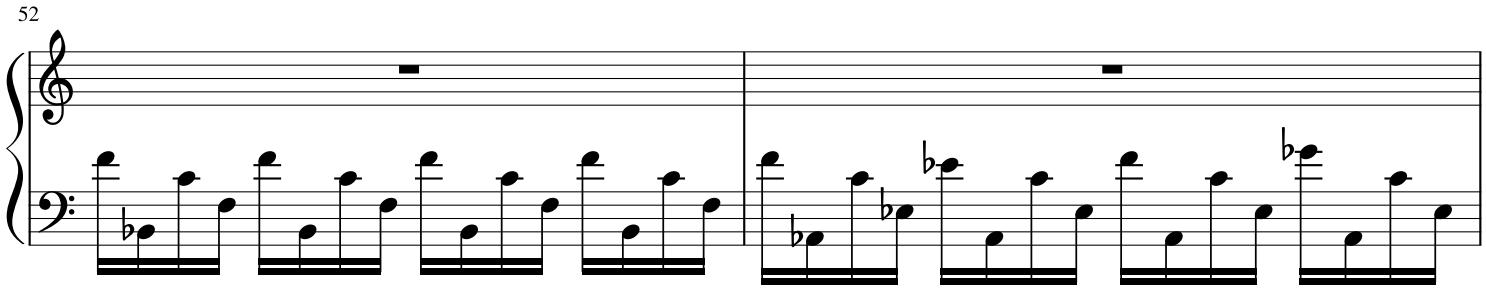
48



50



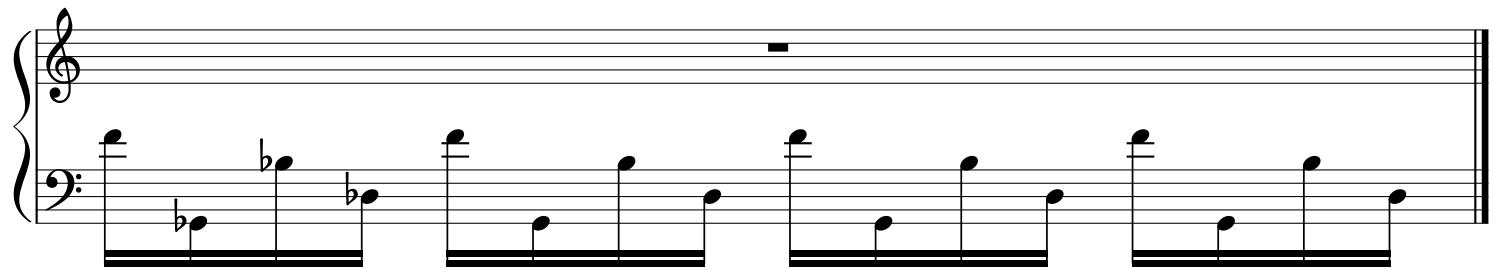
52



54



56



# Broccoli's Demise

Stew LeVan

**Pre-A**  $\text{♩} = 70$

The score consists of two staves. The top staff is for Marimba, starting with a treble clef, a key signature of B-flat major (two flats), and a 4/4 time signature. The bottom staff is for Vibe/Xylo, starting with a bass clef, a key signature of B-flat major (two flats), and a 4/4 time signature. Both staves play eighth-note chords. Measure 1 starts with a 4/4 time signature, followed by a 2/4 time signature, and then back to a 4/4 time signature. Measures 2-3 also follow this pattern. Measure 4 begins with a 4/4 time signature.

This section continues the pattern from the first section. The Marimba staff (top) and Vibe/Xylo staff (bottom) both play eighth-note chords. The Marimba staff has a treble clef and a key signature of B-flat major (two flats). The Vibe/Xylo staff has a bass clef and a key signature of B-flat major (two flats). The time signature changes between 4/4 and 2/4 throughout the measures.

This section continues the pattern from the previous sections. The Marimba staff (top) and Vibe/Xylo staff (bottom) both play eighth-note chords. The Marimba staff has a treble clef and a key signature of B-flat major (two flats). The Vibe/Xylo staff has a bass clef and a key signature of B-flat major (two flats). The time signature changes between 4/4 and 2/4 throughout the measures.

**A**

Mrm.

Vibe/Xylo

Mrm.

Vibe/Xylo

Mrm.

Vibe/Xylo

**B**

Mrm.

Vibe/Xylo

Mrm. Vibe/Xylo

Mrm. Vibe/Xylo

Mrm. Vibe/Xylo

Mrm. Vibe/Xylo

Mrm. Vibe/Xylo

32

Mrm.

Vibe/Xylo

D

35

Mrm.

Vibe/Xylo

37

Mrm.

Vibe/Xylo

40

Mrm.

Vibe/Xylo

Mrm.

Vibe/Xylo

*rit...*

*rit...*

$\text{4.6 marimbas}$

$\text{5 octave marimbas}$

# Cap City 2017

## Battery Exercise Packet



## Flow

Hickman

Musical score for Snare, Tenors, and Bass Drums in 17 measures.

**Snare:** Measures 1-17 show a continuous pattern of sixteenth-note strokes. Measure 17 includes vertical dynamics (">>).

**Tenors:** Measures 1-17 show a continuous pattern of sixteenth-note strokes. Measure 17 includes vertical dynamics (">>).

**Bass Dr:** Measures 1-17 show a continuous pattern of sixteenth-note strokes. Measure 17 includes vertical dynamics (">>).

Musical score for Snare, Tenors, and Bass Drums at measure 22. The score consists of three staves. The top staff is for the Snare, the middle for the Tenors, and the bottom for the Bass Drums. Each staff has two measures of music. The Snare and Tenors play eighth-note patterns with accents. The Bass Drums play eighth-note patterns with accents. The bass drum pattern includes rests and eighth-note pairs.

Flow

## Flow

**Flow**

*J = 94-110*

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

**14**

**15**

**16**

**17**

**18**

**19**

**20**

**21**

**22**

**23**

**24**

**25**

**26**

## Paradiddles

Hickman

=150-174

**SnareLine**

R L R L L R L R R L R L L R R  
*ffmp*

**TenorLine**

R L R L L R L R R L R L L R R  
*ffmp*

**BassLine**

fmp

**Snare**

L R L L R L L R L R R L L | R R L R L L R L L R R L L | R L R R L L R R L R L R R L L | R L R R L L R R L R R L R R L R | L R L R R L L R R L R R L R | 7

**Tenors**

L R L L R L L R L R R L L | R R L R L L R L L R R L L | R L R R L L R R L R L R R L L | R L R R L L R R L R L R R L R | L R L R R L L R R L R R L L | >

**BassDr**

fmp

**Snare**

L R L L R R L L R L R R L L | R R R L R L R R L R R L R | L R L R R L L R R L R R L R | L R L R R L L R R L R R L R | R R L R R L R R L R R L R | 12

**Tenors**

L R L L R R L L R L R R L L | R R R L R R L R R L R R L L | R L R R L R R L R R L R R L R | L R L L R R L R R L R R L R | R R L R R L R R L R R L R | >

**BassDr**



# Paradiddles

Hickman

*=150-174*

RLRRLLRLRRLRLLRR LRRLRRLRLLRRLRR LRLLRRLRLLRLRRLL RLLRLLRLRRLRLL  
*ffmp*

5

RLRRRLRRLRRLRLLRR LLRLRRLRRLRRLRR LRLLRLLRLLRLRRLL RRLRLLRLLRLLRRL

9

RLRRLLRRLRLLRLL RRRLRRLRLLRRLRRLRR LRLLRRLRLLRRLRLL  
RLRRLLRRLRLLRLLRLL RRRLRRLRRLRRLRR LRLLRRLRLLRRLRLL  
RLRRLLRRLRLLRLLRLL RRRLRRLRRLRRLRR LRLLRRLRLLRRLRLL

12

LRLLRRLRRLRLLRLL RLRRRL RLRLRRLRRLRR LRLLRRLRLLRRLRLL LRLLR RLRLRLLRLL

16

RLRRLLRRLRLLRLL R RLRRRLRRLRLL R LRLLRLLRLLRR LRRLRLLRLLRRLRLL

20

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

23

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

>). The score includes dynamic markings like ffmp and tempo markings like =150-174. Below each staff are drumming patterns using letters L and R." data-bbox="77 154 936 730"/>

# Paradiddles

Hickman

**Tempo:** =150-174

**ffmp**

**Measure 1:** RLRLRLRLRLRLRR LRLRLRLRLRLRLRR LRLRLRLRLRLRLRR RLRLRLRLRLRLRLRR

**Measure 5:** RLRLRLRLRLRLRR LLRLRLRLRLRLRLRR LRLRLRLRLRLRLRR RRLRLRLRLRLRLRR

**Measure 9:** RLRLRLRLRLRLRLRR RLRLRLRLRLRLRLRR LRLRLRLRLRLRLRR

**Measure 12:** RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL

**Measure 16:** RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

**Measure 20:** RRLLRLLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL

**Measure 23:** RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

# Paradiddles

Hickman

*=150-174*

*fmp* R R

5 *ff* R L R R R L R R R R *fmp* R R R L L R *5*

10 L R R R

13 R R R R R R R R R R R R R R R L R R

18 R L R R R R R R R R R R R R R R L R R

22 L R R R R R R R R R R R R R R R R R R R

A: Mark time to   
B: Mark time to 

## Rolls

D. Hickman  
C . Flnk

**A** J = 115-140 Edge

SnareLine R L R L R L R L R L ... *mp*

TenorLine R L R L R L R L R L ... *mp*

BassLine R L R L R L R L R L ...

**B** Center

R L R L R L R L R L ... *fmp*

Center R L R L R L R L R L ... *fmp*

RRR R R LLL R R R R R R R R R L L L

R L R L R L ... R L R L R L ... R L R L R L ...

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

25

**A**

**B**

Snare

Tenors

Bass Dr

R R L R L L      R R L R L      *mp* — *f*

R L R L R L R L      *f* — *mp*

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      R R      R R

39

A

Snare

Tenors

Bass Dr

## Rolls

D. Hickman  
C . Flnk

A: Mark time to   
B: Mark time to 

6

B

Center

RLRLRLRLRLRLRL ...  
*fmp*

16

RL R L R L ...

21

R L R L R L ...

26

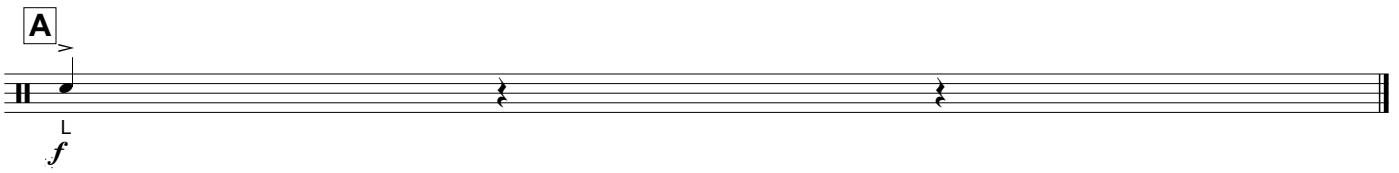
B

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

*f* *p* > *fmp*

36

39



# Rolls

D. Hickman  
C . FInk

A: Mark time to   
B: Mark time to 

**A** ♩ = 115-140  
B-flat major (two flats)  
Common time (4)  
R L R L R L R L R L ...  
*mp*

A musical score page featuring a single staff. The staff begins with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The first 16 measures consist of a continuous sequence of sixteenth-note groups, each group containing four notes. These groups are separated by vertical bar lines. After the 16th measure, there is a short space, followed by a measure containing two eighth notes. To the right of this measure, the time signature changes to 2/4, indicated by a '2' over a '4'. A vertical bar line follows this, and then a single eighth note is shown above a question mark '?'.

**B** Center

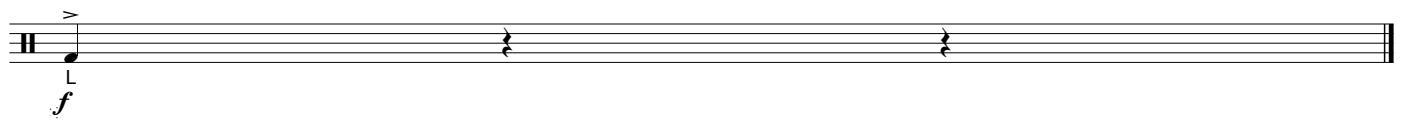
RL RL RL RL RL RL ...

*fmp*

R L R L R L ...

Musical score for page 26, section A. The score consists of two staves. The top staff shows a continuous pattern of sixteenth-note pairs with dynamic markings > > > > A. The bottom staff starts with a common time signature, followed by a measure in 3/4. The dynamics are marked as follows: *mp* (measures 1-2), *f* (measures 3-4), and *f* (measures 5-6).

**A**



# Rolls

D. Hickman  
C. Flink

A: Mark time to

B: Mark time to

**A**  $\text{J} = 115-140$

A musical score for a single snare drum. It consists of two measures of sixteenth-note rolls. The first measure starts with a bass drum stroke followed by a snare roll. The second measure continues the snare roll. Below the staff, the drumming pattern is indicated as R L R L R L R L R L ...

RLRLRLRLRL ...

A musical score for a single snare drum. It consists of four measures of sixteenth-note rolls. The first three measures are in common time (indicated by a 'C'). The fourth measure begins in common time but changes to 2/4 time (indicated by a '2'). The snare roll pattern is R R R R R R R R. The bass drum pattern is R R R L L R. The tempo is marked as > > > >.

R R R R R R R R  
RRR R R L L R

**B**

A musical score for a single snare drum. It consists of four measures of sixteenth-note rolls. The snare roll pattern is R R R R R R R R. The bass drum pattern is R L L L R L L L. The tempo is marked as > > > >.

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

A musical score for a single snare drum. It consists of four measures of sixteenth-note rolls. The snare roll pattern is R L L L R L L L. The bass drum pattern is R L L L R L L L. The tempo is marked as > > > >.

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

A musical score for a single snare drum. It consists of four measures of sixteenth-note rolls. The snare roll pattern is R R R R R R R R. The bass drum pattern is R R R R R R R R. The tempo is marked as > > > >.

R R R R R R R R  
R R R R R R R R

**A**

A musical score for a single snare drum. It consists of four measures of sixteenth-note rolls. The snare roll pattern is R R L R L R L. The bass drum pattern is R R L R L R L. The dynamics are marked as mp and f. The tempo is marked as > > > >.

R R L R L R L  
R R L R L mp f

**B**

A musical score for a single snare drum. It consists of eight measures of sixteenth-note rolls. The snare roll pattern is R R R R R R R R. The bass drum pattern is R R R R R R R R. The dynamics are marked as mp and f. The tempo is marked as > > > >.

R R R R R R R R  
R R R R mp f

A musical score for a single snare drum. It consists of four measures of sixteenth-note rolls. The snare roll pattern is R R L R L R L. The bass drum pattern is R R L R L R L. The dynamics are marked as mp and f. The tempo is marked as > > > >.

R R L R L R L  
R R L mp f

**A**

A musical score for a single snare drum. It consists of three measures of sixteenth-note rolls. The snare roll pattern is R R R R R R R R. The bass drum pattern is R R R R R R R R. The dynamics are marked as mp and f. The tempo is marked as > > > >.

R R R R R R R R  
R R R mp f

FLAMS!

## **FLAMS!**

BassLine

# FLAMS!

Hickman

$\text{♩}=100-113$

1. Staff: Measures 1-4. Dynamics: *fmp*. Pedal markings: R L, R L, R L, R L R L R L.

2. Staff: Measure 5. Dynamics: *mp* to *f*. Pedal markings: R L R L R, R L L R, R R L R R, L R R R R R.

3. Staff: Measure 8. Dynamics: *ffmf*. Pedal markings: R R L R, R R R R, R L R L R L R L R, R L.

4. Staff: Measure 12. Dynamics: *f*. Pedal markings: R L L, R L R L R L.

5. Staff: Measure 15. Dynamics: *mp*, *mf*, *f*. Pedal markings: R R L, R R, L R R, L R R, R, L R, R L.

6. Staff: Measure 19. Dynamics: *f*. Pedal markings: R R L L R R L L R R R.

7. Staff: Measure 21. Dynamics: *f*. Pedal markings: R R L L R R L L R R R, R L R.

# Cymbal Excerpt

Cap City Cymbals

Two Minutes, Seven Twinkies

A. Peel, C. Mannon

$\text{♩} = 100$

Sheet music for cymbals, 4/4 time,  $\text{♩} = 100$ . The music is divided into six staves. The first staff starts with a bass clef and a common time signature. The second staff begins at measure 6. The third staff begins at measure 11. The fourth staff begins at measure 15. The fifth staff begins at measure 18. The sixth staff begins at measure 22. Various cymbal techniques are indicated by symbols: 'x' for a cross stroke, '^' for a high hat or tap, and '^&' for a high hat with a side stroke. Dynamic markings include 'Crash', 'Slam/Crunch', 'Zing', 'Tap Choke', 'Body Tap', 'Sizzle', 'Siz-Suc', 'Crash Choke', and 'Open Tap'.