



2024 - 2025

*INDOOR PERCUSSION
TECHNIQUE AND AUDITION PACKET*

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**Thank you for your interest in the Express Percussion
Indoor Percussion Ensemble!**

In this packet are detailed instructions, expectations,
and valuable resources to prepare you for what is to
come in the 2025 XP indoor program.

This packet provides the same opportunity to every individual who was auditioning for the indoor group. It will be the student's responsibility to make sure they are prepared and ready for the audition prior to the audition date.

Difference between rehearsal and practice. Yes, there is a difference!!!

Practice:

Practice is the personal effort to improve your skills at something. It takes place outside of our scheduled rehearsal hours. This could mean dedicating extra time after school to work on a specific part, reviewing your music at home, and honing your abilities independently. This is also the time to ask a staff member about your parts if that part has already been addressed in ensemble rehearsal. As a member of this ensemble, you will be expected to practice outside of our scheduled rehearsal times.

Rehearsal:

Rehearsal is the designated time when we come together each week to collaborate and refine what we've been practicing, both during group rehearsals and individual practice sessions. It's important to note that rehearsal time is not meant for learning unrelated material or seeking help with playing a specific part or understanding your music, as that should have been addressed during your personal practice time. During rehearsals, it's crucial to respect everyone's time, as we have set schedules in place to ensure we accomplish what's needed.

Auditions will take place on November 23 2024!

How auditions work:

This season will be the first of our newly revised auditions. This is for several reasons, but the main reason is to make sure we put you on an instrument that the staff believe fits best both individually and as an ensemble. Everything in this packet is what you will be expected to know prior to the audition date. For example, if you want to audition for snare drum and quads, you will be expected to know both instruments audition materials in the audition. This does not mean you have to play both, but you are expected to know both. All instrumentalists of the ensemble are required to audition.

This audition process consists of two parts: the **one-on-one audition** and the **ensemble audition**.

One-on-one Audition:

- One-on-one auditions involve individual interviews with the staff to assess the member's individual capabilities. The focus will primarily be on music and instrument-related visual aspects (such as front ensemble pulsing and battery marking time). These auditions are expected to last about 15 minutes and will take place during the morning rehearsal.
- Auditionees are responsible for being familiar with the provided audition material included in this packet. If someone is auditioning for multiple instruments or sections (e.g., both battery and front ensemble), they will need to audition on each instrument. However, in cases like auditioning for both marimba and vibes in the front ensemble, playing both is not required.
- Auditions will follow a set schedule to ensure everyone has an equal opportunity to audition during rehearsal. Auditionees should be prepared to play any prescribed warmup scales and musical pieces provided in the audition materials.
- **A metronome will be provided for your audition. This must be used during audition**

Ensemble Auditions:

- Ensemble auditions will occur on the same day as the one-on-one auditions but will be an all-day event. During ensemble rehearsals, the staff will observe how individuals work together and their collective performance as an ensemble.
- This phase assesses aspects that can't be evaluated in a one-on-one music audition, such as eye contact, communication between members, visual elements, maintaining tempo, dynamics, and more. It helps determine how well candidates function as a team and contribute to the overall ensemble's success.
- While these are not official audition dates, every pre-audition rehearsal is an audition! Every chance you get to show the staff what you are capable of will be taken into consideration.

Please make sure you are prepared for these auditions! Multiple people will be auditioning for these instruments. We have a set number of instruments that we are going to be using this year, so if you are very set on playing one instrument, please make sure you prepare for it. Once auditions are over, you will not be able to switch instruments with somebody unless of a unique circumstance (someone quits or is cut from the line).

TWO Mallet Technique

Summary

In order for this ensemble to rehearse effectively, it is essential that we define our technical style and create a working vocabulary.

To summarize greatly, our technique will revolve around:

1. A relaxed hand position with a natural curve to the fingers.
2. Playing from the wrist, while keeping our shoulders and elbows relaxed.
3. Creating the look and feel of natural rebound.

Grip Criteria

1. Hold the mallet between the first knuckle of the index finger and the pad of the thumb. The other fingers should be wrapped around the mallet in a relaxed and natural manner.
2. The palm's angle should be as flat as possible to the instrument without causing tension.

Setup Behind the Instrument

1. Stand with feet shoulder width apart with relaxed knees, centering your body in the register of the instrument you will be playing.
2. In the set position, the mallets/wrists are up, at the height of the dynamic you will play. The mallets are slightly angled toward each other.
3. Elbows are relaxed.
4. Make sure there is a natural curve to the hand.

Stroke Guidelines

1. Continue to follow all grip criteria and setup guidelines.
2. Mallet pathway is straight up and down (no slicing).
3. The mallet head moves first, not the forearm or arm. If the mallet head moves first.
4. Check your height of rise consistency. Duplicate your stick heights to achieve a more consistent sound.

Prepping and Pulsing

Prepping (or *Mallet Pulse*) is done before every rep or entry to a phrase. When we are performing, only the center will be looking at the drum major for time. Everyone else in the front should “look in” (which is something you will hear all season). Preps will be 4 micro mallet movements to ensure our entry points are always in unison and in time.

Pulsing is a full-body motion done to allow all pit members to feel the time and be on the same page. It will help us all ensure that every member of the front not only looks engaged in the part but can confidently keep time as we play and perform. Pulsing is mainly done in intervals of the show where we do **NOT** have anything to play, for example if we have a 6-bar rest, we are to pulse off the center to make sure our time is perfect.

Front Ensemble

STROKE TYPES

The Legato Stroke

In this case the word **legato** refers to the look of the stroke (smooth and connected) rather than the sound that it produces. The mallets move in a smooth and connected manner between the **downstroke** and the **upstroke** without interruption. The downstroke is slightly accelerated and the upstroke is slower and slightly decelerated. This is an excellent general purpose stroke and will be used for most of our music and exercises.

The Piston Stroke

The **piston** stroke requires a downstroke that accelerates more than the legato stroke, and a natural, decelerating upstroke (like dribbling a basketball). There is a noticeable pause between strokes. This stroke is excellent for **shifting** in slower passages that demand the utmost accuracy, and for practicing **double vertical** strokes when using 4 mallets.

STROKE CONCEPTS

FULL Stroke

This stroke can be played in either a legato or a piston style. The mallet starts at the height of the dynamic you will play, and returns to the same height. Full strokes are the most common type of stroke, and can be repeated one after another. This stroke can be played in a **legato** or **piston** style (along with all of the strokes below).

DOWN Stroke

The mallet starts at the height of the dynamic you will play, but does not return to the previous height (no rebound). At the point where the mallet strikes the bar, the wrist stops and does not lift back up. The mallet will slightly rebound due to a small amount of bounce (don't let the mallet "dead stroke" on the bar). This stroke is ideal for going from a loud to a soft passage of music and maintaining stroke efficiency.

TAP Stroke

"Tap" refers to a rudimental drumming stroke, where the stick only plays 1-3 inches off the head. For our purposes, tap strokes are basically full strokes at a very low height. They can also be played in a legato or piston style.

UP Stroke

The mallet starts at a low height (tap stroke height) and after striking the bar, rebounds to the height of a full stroke. This stroke is ideal for going from a soft to a loud passage of music and maintaining stroke efficiency.

Shifting

Basically, **shifting** is how you move from one note to another. The shift must be a part of your stroke's recovery (or rebound). In other words, while your mallet is coming off the bar you just struck, it is headed in the direction of its next target. Though this sounds like a simple concept, it will get a little more complex when we consider having four mallets in our hands and changing intervals and dynamics. The most common problem is waiting too long to shift. Efficient shifting will lead to greater accuracy and consistency.

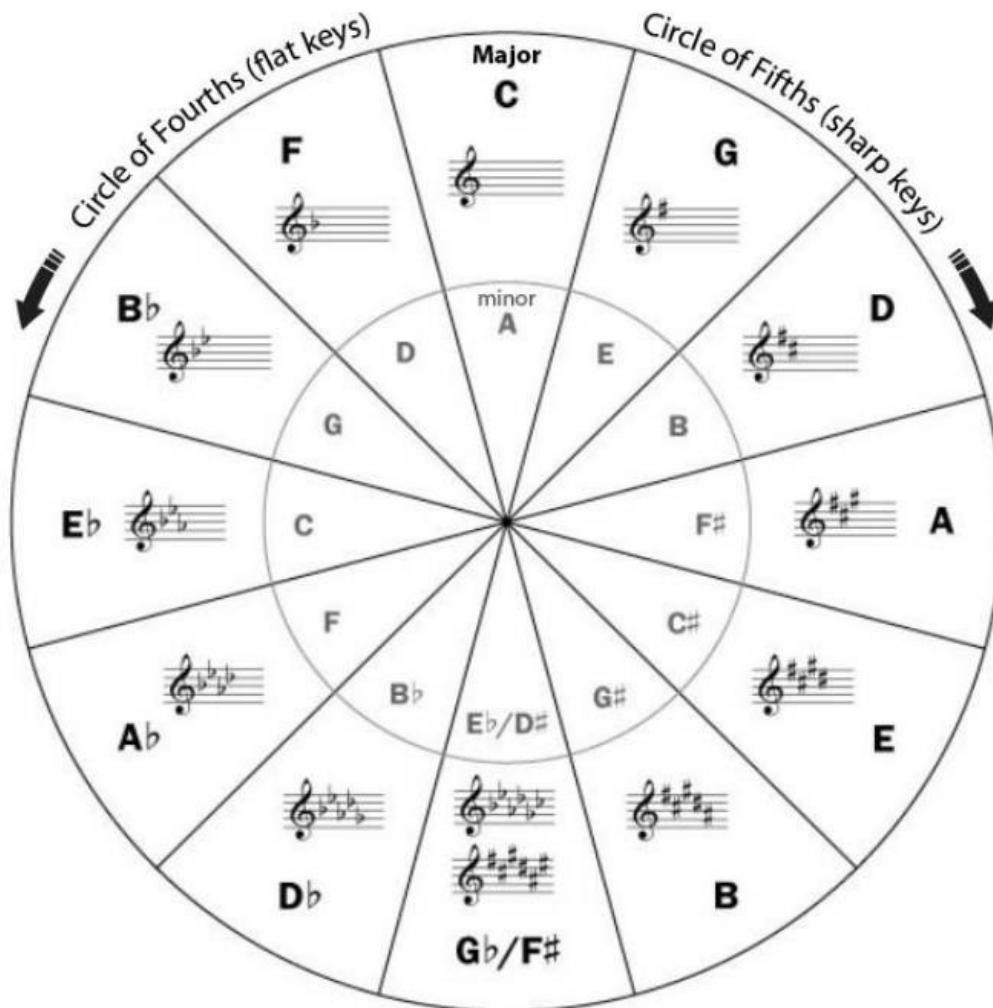
Front Ensemble

Flow

The four stroke types discussed above can be played in many different combinations, and have many musical applications. When mastered, they will give you technical efficiency to enable you to relax while playing.

Flow is the ability to combine the above concepts and guidelines into one fluid idea. This will allow you to see and experience the “bigger picture” in the music (musical and rhythmic phrases, dynamics, and expression). This is a big part of becoming a great performer.

CIRCLE OF 4THS



Flats are always added to the key signature in this order: B, E, A, D, G, C, F
Sharps are always added to the key signature in this order: F, C, G, D, A, E, B

Front Ensemble

Circle of 4ths

Starting at C, we go left down the circle until we do a full loop. How this flow is easy to remember - The reason we call it the circle of 4ths is because every 4th note of our scale tells us the next scale we play. Starting with C, the 4th note of C major is F, so we know that F is the next scale. Flats are added to the key signature every fourth note.

Starting from C major (no flats), the sequence is as follows:

C Major (0 flats) - F Major (1 flat) - Bb Major (2 flats) - Eb Major (3 flats) - Ab Major (4 flats) - Db Major (5 flats) - Gb Major (6 flats) - Cb Major (7 flats).

The pattern continues with flats being added to every fourth note as you move counterclockwise around the circle.

As we come up the right side of the circle, we now have sharps instead of flats. Essentially after Gb, we switch to a # instead of b. We subtract a sharp every 4th note of the scale until we reach C major (0 sharps or flats), completing the circle.

2 MALLET WARMUPS

Green

Green is a 2-mallet warmup that utilizes the circle of 4ths and a fluctuating tempo. This exercise is a 16th note grid that goes through each major scale. This exercise also adjusts in tempo. For example, we will start at 100 bpm and we could go up to 190 bpm. When working on this exercise, our goals will be to stay relaxed, unison mallet heights matched to the center, keep all notes the same dynamic (not accenting the right hand), and build confidence with 16-note runs.

Front Ensemble

Green

C Major



F Major



Continue for all major scales

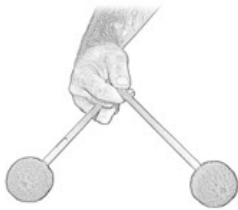
4 MALLET TECHNIQUE

Overview

Our primary grips for 4 mallet technique **Stevens Grip**.

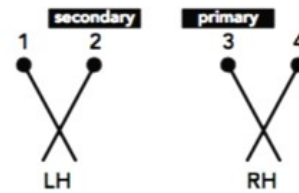
Much of what you will need to know about 4 mallet playing will be taught in rehearsals. Also, almost all of the concepts and techniques described above also apply to 4 mallet playing.

4 Mallet Stickings



Mallet Identification

- Stevens Grip mallet designations



4 MALLET STROKE TYPES

Front Ensemble

There are 4 stroke types that cover nearly all 4 mallet playing:

1. **Single Independent Inside:** Single notes played by the inside mallets.



2. **Single Independent Outside:** Single notes played by the outside mallets.



3. **Single Alternating:** Single note patterns to be played by the same hand, alternating the inside and outside mallets.



4. **Double Vertical:** Double notes to be played simultaneously by the same hand (or hands together).



The following 3 exercises will focus on each of these strokes.

Front Ensemble

Independents

Nate Bourg

3 3 3 3 ... 2 2 2 2 ... 4 4 4 4 ... 1 1 1 1 ..

sim.

3 2 4 1 4 3 2 1 1 2 3 4

Front Ensemble

Alternating Strokes

A

Nate Bourg

Section A: A 4-measure piano exercise in 4/4 time. The first two measures feature a descending eighth-note scale in the right hand (G4-F#4-E4-D4-C4-B2) with fingerings 4 3 4 3 4 3 4 3. The last two measures feature an ascending eighth-note scale in the left hand (B1-C2-D2-E2-F2-G2-A2) with fingerings 2 1 2 1 2 1 2 1.

B

Section B: A 4-measure piano exercise in 4/4 time. The right hand plays a descending eighth-note scale (G4-F#4-E4-D4-C4-B2) and the left hand plays an ascending eighth-note scale (B1-C2-D2-E2-F2-G2-A2).

C

fp 2nd x only

Section C: A 4-measure piano exercise in 4/4 time. The first two measures are marked *fp* (fortissimo piano). The right hand plays a descending eighth-note scale (G4-F#4-E4-D4-C4-B2) and the left hand plays an ascending eighth-note scale (B1-C2-D2-E2-F2-G2-A2). The last two measures are marked '2nd x only' and feature a sustained chord in the right hand (G4-F#4-E4) and a sustained bass note in the left hand (B1).

D

Section D: A 4-measure piano exercise in 4/4 time. The first two measures feature a descending eighth-note scale in the right hand (G4-F#4-E4-D4-C4-B2) with fingerings 1 2 1 2 1 2 1 2. The last two measures feature an ascending eighth-note scale in the left hand (B1-C2-D2-E2-F2-G2-A2) with fingerings 3 4 3 4 3 4 3 4.

E

Section E: A 4-measure piano exercise in 4/4 time. The right hand plays a descending eighth-note scale (G4-F#4-E4-D4-C4-B2) and the left hand plays an ascending eighth-note scale (B1-C2-D2-E2-F2-G2-A2).

F

fp 2nd x only

Section F: A 4-measure piano exercise in 4/4 time. The first two measures are marked *fp* (fortissimo piano). The right hand plays a descending eighth-note scale (G4-F#4-E4-D4-C4-B2) and the left hand plays an ascending eighth-note scale (B1-C2-D2-E2-F2-G2-A2). The last two measures are marked '2nd x only' and feature a sustained chord in the right hand (G4-F#4-E4) and a sustained bass note in the left hand (B1).

Front Ensemble

Waves

Tom Gierke

A



B



C



Front Ensemble

Waves - Page 2

34 

37 

40 

D
43 

The musical score for 'Fours' is written for four staves: Kbd. (Keyboard), Syn. (Synthesizer), Bass, and Perc. (Percussion). The time signature is 4/4. The Kbd. and Syn. parts play a continuous eighth-note melody. The Bass part plays a simple eighth-note bass line. The Perc. part plays a simple eighth-note drum pattern. The score is divided into three measures, each containing a 'Fours' label.

The musical score for 'Twos' is presented in a multi-staff format. The top staff is for Keyboard (Kbd.) in treble clef, followed by a grand staff for Synthesizer (Syn.) with both treble and bass clefs. The Bass staff is in bass clef, and the Percussion (Perc.) staff uses a single line with a double bar line and a 'P' time signature. The score is divided into three measures. The first measure shows a continuous eighth-note pattern in the Kbd. and Syn. parts, while the Bass and Perc. parts play a steady quarter-note pulse. The second measure introduces a change in the Kbd. and Syn. parts, moving to a more complex rhythmic pattern. The third measure continues this pattern, with the Bass and Perc. parts maintaining their steady pulse. The score is labeled 'Twos' in a box above the first measure.

The musical score for 'Fours' is written for five parts: Keyboard (Kbd.), Synthesizer (Syn.), Bass, and Percussion (Perc.). The score is in 4/4 time and consists of three measures. The Keyboard and Synthesizer parts play a continuous eighth-note pattern. The Bass part plays a simple eighth-note pattern. The Percussion part plays a simple eighth-note pattern. The title 'Fours' is written in a box above the first measure of the Keyboard part.

Broccoli

! next page

Two's

Kbd.

Syn.

Bass

Perc.

Ones

Kbd.

Syn.

Bass

Perc.

Kbd.

Syn.

Bass

Perc.

! next page

The image shows a musical score for a piece titled "Mixtape". It consists of four staves: Kbd. (Keyboard), Syn. (Synthesizer), Bass, and Perc. (Percussion). The Kbd. and Syn. parts are written in treble clef and feature a continuous, flowing melody of eighth notes. The Bass and Perc. parts are written in bass clef and feature a rhythmic pattern of eighth notes. The score is divided into three measures, each ending with a double bar line. The Kbd. and Syn. parts end with a whole note chord, while the Bass and Perc. parts end with a whole note chord.

Lot Tunes

Lot tunes get us from warm-up to show music. These are a fun, relaxed ways to get us ready for the show.

This season, we will learn and perform three lot tunes. The first, "Mixtape," is based on 4 mallet stroke types and is for front ensemble only. The second, "Golden Hour," is for front ensemble only, and the third, "Only Human," is for the full ensemble.

For the audition, you should have an understanding of "Mixtape." This is the only tune we will worry about to start the season. You are expected to play a chunk of this (which will be chosen on audition day) during the audition. You will learn what the chunk is when you walk into the room for the audition. Do **NOT** rely on people who go before you to tell you what the chunk is as it WILL CHANGE from person to person.

Here are the parts for "Mixtape":

- Marimba, xylophone, and vibraphone: keyboard part
- Synthesizer: Synth 1
- Electric guitar and bass: Synth 2
- Percussion 1: drum set
- Percussion 2: RACK

Mixtape can be found on the next couple pages:

for 2017 BAC Front Ensemble

Mixtape '17

A Stroke-type Exercise

Jules Scogna, Bobby Scott

$\text{♩} = 136$

A

Acoustic Guitar

Dynamics
1x: full out
2x: written dynamics

5

9

B

13

V.S.

Synth 1

17

C

Musical score for measures 17-20, Section C. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a series of eighth-note triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*). Measure 19 contains a repeat sign. Measure 20 features a B-flat in the right hand.

21

Musical score for measures 21-23. The right hand continues with eighth-note triplets, and the left hand provides an eighth-note accompaniment. Dynamics include forte (*f*) and piano (*p*). Measure 23 features a piano (*p*) dynamic in the right hand.

24

Musical score for measures 24-26. The right hand continues with eighth-note triplets, and the left hand provides an eighth-note accompaniment. Dynamics include forte (*f*). Measure 26 features a forte (*f*) dynamic in the right hand.

D

Musical score for measures 27-30, Section D. The right hand plays a series of eighth-note triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*). Measure 30 features a forte (*f*) dynamic in the right hand.

Synth 1

31

Measures 31-33 of the musical score. The key signature has two flats (B-flat and E-flat). The music is written for two staves. Measure 31 starts with a piano dynamic of *mp*. Measure 32 has a piano dynamic of *mf*. Measure 33 has a piano dynamic of *f*. The music consists of eighth-note patterns in both hands, with a crescendo hairpin across measures 31 and 32.

34

Measures 34-37 of the musical score. Measure 34 has a piano dynamic of *ff*. A box labeled 'E' is placed above the staff at the start of measure 34. Measures 35, 36, and 37 continue the eighth-note patterns. A crescendo hairpin is present across measures 34 and 35.

38

Measures 38-40 of the musical score. The music continues with eighth-note patterns in both hands. Measure 38 has a sharp sign (#) above the first note of the right hand.

41

Measures 41-43 of the musical score. Measure 41 has a piano dynamic of *fff*. Measures 42 and 43 show first and second endings. The first ending (1x) and second ending (2x) are marked with hairpins. The piece concludes with a double bar line and repeat dots.

♩ = 136

A

Full String Ensemble

p *f* *p* *f* *p* *f* *p*

Dynamics

Dynamics

1x: full out

2x: written dynamics

10

B

f *p* *f* *p* *f* *p* *f* *p*

18

C

f *p* *f*

23

p *f*

V.S.

Synth 2

D

Section D consists of four measures (35-38). The treble clef contains sustained chords with dynamic markings *p*, *mp*, *mf*, *f*, *mp*, *mf*, and *f*. The bass clef contains a single note in each measure, with a slur spanning measures 35 and 36, and another slur spanning measures 37 and 38. The key signature has two flats.

E

Section E consists of four measures (39-42). The treble clef contains a sequence of notes: a whole note chord, a half note, a quarter note, a quarter note, a quarter note, a half note, and a whole note chord. The bass clef contains a single note in each measure, with a slur spanning measures 39 and 40, and another slur spanning measures 41 and 42. The key signature has two flats.

39

Section E continues with measures 43-46. The treble clef contains a sequence of notes: a whole note chord, a half note, a quarter note, a quarter note, a half note, and a whole note chord. The bass clef contains a single note in each measure, with a slur spanning measures 43 and 44, and another slur spanning measures 45 and 46. The key signature has two flats. Measure 45 includes a first ending bracket labeled "1x:" and a second ending bracket labeled "2x:". The section concludes with a double bar line and a final measure marked *fff*.

for 2017 BAC Front Ensemble

Mixtape '17

A Stroke-type Exercise

Jules Scogna, Bobby Scott

$\text{♩} = 136$

A

2

Dynamics
1x: full out
2x: written dynamics

p *f* *p*

6

f *p* *f* *p*

10

B

f *p* *f* *p*

13

p *f* *p*

16

f *p* *f*

C

p *f*

V.S.

Keyboard

22

1 2 4 3 2 3 4 *p*

24

1 2 4 2 3 4 1 2 4 3 2 1 *f*

D

3 2 3 3 3 3 3 3 3 3 3 3 3 3 *p mp mf f*

31

3 3 3 3 3 2 3 3 3 3 3 3 *mp mf f*

34

E

3 3 3 3 3 2 3 3 3 3 3 3 *ff*

38

3 3 3 3 3 2 3 3 3 3 3 3 *ff*

41

3 3 3 3 3 2 3 3 3 3 3 3 *ff*

Percussion 1

for 2017 BAC Front Ensemble
Mixtape '17
 A Stroke-type Exercise

Jules Scogna, Bobby Scott

$\text{♩} = 136$
 ride

A

p *mf* *p* *f* *p* *f*
Dynamics
 1x: full out
 2x: written dynamics

5

2 **2** **2** fill

B

p *f* *p* *f* *p* *f*

C

p *f* *p*

25

D slightly open h.h.

f *p* *mp*

29

mf *f* *mp* *mf*

Percussion 1

33

f *p*

E

ff 2 2

41

1x: *fff*
2x: *p*

for 2017 BAC Front Ensemble
Mixtape '17
 A Stroke-type Exercise

Jules Scogna, Bobby Scott

$\text{♩} = 136$

A A-B
 1x: play
 2x: tacet

17" cym

p *f*

8

B Triangle

Dynamics
 1x: full out
 2x: written dynamics

p *f* *p* *f* *p*

16

C *mf* Triangle

f *p* *f* *p* *f* *p*

Tambourine

24

D WChimes

2

17" cym

f *mf* *p* *f*

32

E Shakers

15" 17"

p *f* *p* *f* *ff*

37

1x: *fff*
 2x: *fff*

Battery

New Warmups

Starting this season, we will be using a brand-new packet for warmups and auditions. We will be using this warm-up packet as it is more adapted for our show. Contents of this packet are exercises that we will be played throughout the entirety of this season, including the audition. Expectations are that you can play these pieces while reading the music. Memorization is key to this as well, but make sure you learn it with the music for the audition.

8-8-16

 $\text{♩} = 110 - 170$

Score for Percussion 8-8-16, measures 1 through 17. The score is written for Snares, Tenors, and 5 BD's (Bells).

Measures 1-4: Snares and Tenors play a rhythmic pattern marked *f* (forte). 5 BD's play a rhythmic pattern marked *f*. Measure numbers 2, 3, and 4 are indicated above the Snares staff.

Measures 5-8: Snares and Tenors play a rhythmic pattern. 5 BD's play a rhythmic pattern. Measure numbers 5, 6, 7, and 8 are indicated above the Snares staff.

Measures 9-12: Snares and Tenors play a rhythmic pattern. 5 BD's play a rhythmic pattern. Measure numbers 9, 10, 11, and 12 are indicated above the Snares staff.

Measures 13-17: Snares and Tenors play a rhythmic pattern. 5 BD's play a rhythmic pattern. Measure numbers 13, 14, 15, 16, and 17 are indicated above the Snares staff.

8-8-16, Tap Accent variation

2

The score is divided into four systems, each containing four measures. The instruments are Snare, Tenor, and 5 BD's.

System 1 (Measures 1-4): Measures 1 and 2 start with a forte (*f*) dynamic. Snare and Tenor have a consistent rhythmic pattern of eighth notes. 5 BD's has a pattern of eighth notes with accents. Measure 3 has a *sf* dynamic. Measure 4 continues the patterns.

System 2 (Measures 5-8): Measures 5 and 6 continue the patterns. Measure 7 has a *sf* dynamic. Measure 8 continues the patterns.

System 3 (Measures 9-12): Measures 9 and 10 have a *sf* dynamic. Measures 11 and 12 continue the patterns.

System 4 (Measures 13-17): Measures 13 and 14 have a *sf* dynamic. Measures 15 and 16 have a *sf* dynamic. Measure 17 ends with a final note.

Taps

A ♩ = 88 - 105

Score Drums

pp

2

3

4

Tensor Drums

pp Bass unison

5

6

7

8

9

10

Tensor

B

11

12

13

Snare

f

p

Tensor

f

p

5 BDs

f

p

14

15

16

17

Snare

Tensor

5 BDs

18

19

20

21

Snare

Tensor

5 BDs

Taps

2

22 23 24 25

Snares

Tenors

5 BDs

p *mf* *p* *p* *mf* *p*

26 27 28 29

Snares

Tenors

5 BDs

C

30 31 32 33

Snares

Tenors

5 BDs

f/p *f/p*

2nd time only: Start on drum 4 and go up 1 drum every hand
*After spock, go back down 1 drum every hand (no spock)

34 35 36 37 38

Snares

Tenors

5 BDs

ff *ff* *ff*

Stick Control

♩ = 90 - 126

1 2 3 4

Snares

Tenors

5 BD's

5 6 7 8

Snares

Tenors

5 BD's

9 10 11

Snares

Tenors

5 BD's

12 13 14

Snares

Tenors

5 BD's

Double Triple Beat

Shriver/Mapes

 $\text{♩} = 140 - 160$

Score for Double Triple Beat, measures 1 through 16. The score is written for Snare, Tenors, and 5 BD's (Bass Drums).

Measures 1-4: Snare and Tenors play a double triple beat pattern. Snare has a *f* (forte) dynamic. Tenors have a *f* (forte) dynamic and a note marked "(Mirror Image off the Left)". 5 BD's play a double triple beat pattern.

Measures 5-8: Snare and Tenors play a double triple beat pattern. 5 BD's play a double triple beat pattern.

Measures 9-12: Snare and Tenors play a double triple beat pattern. Snare has a *f* (forte) dynamic. Tenors have a *f* (forte) dynamic. 5 BD's play a double triple beat pattern.

Measures 13-16: Snare and Tenors play a double triple beat pattern. Snare has a *f* (forte) dynamic. Tenors have a *f* (forte) dynamic. 5 BD's play a double triple beat pattern.

Measure 10 includes "LH float" and "RH float" markings above the Snare and Tenor staves.

Measure 11 includes "LH float" and "RH float" markings above the Snare and Tenor staves.

Measure 12 includes "LH float" and "RH float" markings above the Snare and Tenor staves.

Measure 13 includes "LH float" and "RH float" markings above the Snare and Tenor staves.

Measure 14 includes "LH float" and "RH float" markings above the Snare and Tenor staves.

Measure 15 includes "LH float" and "RH float" markings above the Snare and Tenor staves.

Measure 16 includes "LH float" and "RH float" markings above the Snare and Tenor staves.

Double Triple Beat
2

17 18 19 20

Snares

Tenors

5 BD's

ff

21 22 23 24

Snares

Tenors

5 BD's

A percussion score for three instruments: Snares, Tenors, and 5 BD's (Bongos). The score is divided into two systems, each containing four measures. The first system covers measures 17 to 20, and the second system covers measures 21 to 24. Each measure is marked with a measure number above the staff. The Snares part uses a treble clef and a key signature of one sharp (F#). The Tenors part uses a treble clef and a key signature of one sharp (F#). The 5 BD's part uses a treble clef and a key signature of one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo) in measure 18. The notation includes many accents (>) and some slurs. The bottom of the page shows the page number 38.

Paradiddle Paradise

By J Mapes

$\text{♩} = 180$

1 2 3 4 5 6

Snare Drums

Tenor Drums

5 Bass Drums

f

A

8 9 10

Snare Drums

Tenor Drums

5 BD's

11 12 13 14

Snare Drums

Tenor Drums

5 BD's

15 16 17 18

Snare Drums

Tenor Drums

5 BD's

f p

f

B

C

27

30

30 31 32 33

Snare

Tenors

5 BD's

Detailed description: This musical score shows the drum parts for Snare, Tenors, and 5 BD's across measures 30 to 33. The Snare part features a complex rhythmic pattern with many sixteenth notes and rests, marked with 'V' for accents and 'S' for snare. The Tenors part follows a similar pattern but with fewer notes. The 5 BD's part consists of a simpler, more melodic line. The measures are divided by vertical bar lines, and the measure numbers 30, 31, 32, and 33 are printed above the staff.

Rolls

$\text{♩} = 150 - 190$

1 2 3 4

Snares

Tenors

5 BD's

Cymbals

p

p *L*

p *L*

p split

5 6 7 8

Snares

Tenors

5 BD's

Cyms

9 10 11 12

Snares

Tenors

5 BD's

Cyms

f *mp* *f* *mp* *f* *mp* *p*

tap choke sizzle

tap choke sizzle

tap choke sizzle

tap choke sizzle

The image shows a musical score for the drum part of 'The Sound of Silence' by Simon and Garfunkel, specifically measures 21 through 25. The score is written for four parts: Snare, Tenors, 5 BD's (5 Bass Drums), and Cym. (Cymbal). The notation includes various rhythmic patterns, dynamic markings (f, p), and articulation (accents, slurs). The drum part is characterized by a complex, syncopated pattern of eighth and sixteenth notes, with a strong emphasis on the snare and tenor drums. The 5 BD's part features a series of slurs and accents, while the Cym. part includes a 'choke' and 'sizzle' effect. The score is presented in a standard musical notation format, with measures numbered 21 through 25 at the top.

SingleStew

J Mapes

$\text{♩} = 190 - 210$ *Big and flowy, beefy taps*

1 2 3 4

Snares

Tenors

5 BD's

Cymbals

ff

ff

ff

HH press

f

5 6 7 8

Snares

Tenors

5 BD's

Cyms

tap chokes

tap chokes

f

9 10 11 12

Snares

Tenors

5 BD's

Cyms

f mp

f mp

f mp

f

A

2

13 14 15 16

Snares

Tenors

5 BD's

Cyms

assorted sounds

17 18 19 20 21

Snares

Tenors

5 BD's

Cyms

assorted sounds

22 23 24 25

Snares

Tenors

5 BD's

Cyms

muffled

sizzle

mp

p

26 27 28 29

Snares

Tenors

5 BD's

Cyms

tap chokes

p *mp* *f*

B

30 31 32 33 34 35

Snares

Tenors

5 BD's

Cyms

mp

36 37 38

Snares

Tenors

5 BD's

Cyms

p *mp* *mp* *f*

Pulse Flams

(Shorter Audition version)

J Mapes

$\text{♩} = 100 - 110$

2 3

Snares

Tenors

5 BD's

Cymbals

f

Muffled

mf

sizzle sucks

f

4 5 6

Snares

Tenors

5 BD's

Cyms

mf

assorted sounds and splits

7 8 9

Snares

Tenors

5 BD's

Cyms

HH chips

split tap
chokes

choke

f