

UHS PERCUSSION  
AUDITION PACKET  
2026-2027



*"The start of something new brings the hope of something great"  
"DREAM IT" ~ "BELIEVE IT" ~ "ACHIEVE IT"*

**UMATILLA HIGH SCHOOL**  
**“HOME OF THE BULLDOGS”**  
**2026 PERCUSSION AUDITION PACKET**

Dear UHS New and Returning Percussionist,

Let me start by saying how excited I am to be working with you this season! I have put together a packet of exercises, some of which needs to be prepared for the audition date. I have also included some information about Traditional/Non-Traditional Grip, Stevens Grip (4 Mallet Grip) that will be taught. Read through this information and give it a try! We will go into greater depth with this later during band camp. The percussion auditions will be held on Wednesday, May 27, 2026 from 2:30pm-9:30pm at Umatilla High School in the Band Room!

*Please have the Audition Student Info Sheet complete before you audition!*

The audition for the Percussion section will be performed on Snare Drum & Mallet Percussion!!!!

The Following Exercises/Etudes will also be prepared for the audition:

**PART 1: Major Scales**

4 Major Scales in the Key of C, F, Bb and Eb Major

**PART 2: Prepared Music**

Prepared Etudes:

- ✓ Snare Etude 2026: Etude No. 7 (Everyone must PERFORM the entire etude!!!)
- ✓ Minuet by Luigi Boccherini (Front Ensemble Only!!!)

5 Rudiments:

- ✓ Flam
- ✓ 5 Stroke Roll
- ✓ Single Paradiddle
- ✓ Single Paradiddle-diddle
- ✓ Double Stroke Open Roll

**PART 3: Sight Reading**

Sight Reading will be performed on either Battery Percussion (Snare, Tenor or Bass Drum) or Mallet Percussion for Front Ensemble (Marimba).

See you the auditions!

*Mr. Yannick Innis*

Directors of Bands  
Umatilla High School  
innisy@lake.k12.fl.us  
352.669.3131 Ext. 3565

PART 2: Prepared Music

Prepared Etudes:

- ✓ Snare Etude 2026: Etude No. 7 (Everyone must PERFORM the entire etude!!!)

# 15

$\text{♩} = 108 - 120$

Prepared Etudes:

- ✓ Minuet by Luigi Boccherini (Front Ensemble Only!!!)

## Minuet

$\text{♩} = 110$  Tempo di minuetto

**Luigi Boccherini**  
arranged by Beth Gottlieb

Thank you for your interest in the 2026-2027 Umatilla High School percussion program! The exercises in this packet will be used to evaluate students for entry into the drumline and frontline sections of the marching band, and for the percussion class. Be sure to prepare the exercises at a variety of tempos and dynamics!

The audition process will consist of 1 clinic, intended to introduce techniques and familiarize students with audition materials and expectations, and the final audition date used to determine placements within the marching percussion sections. Students are only required to attend the clinic for their instrument of choice but are encouraged to attend both and try multiple instruments! Clinics / Auditions will be held:

- May 18th: 5:30-7:30 PM: Clinic
- May 27th: 5:30-7:30 PM: Final audition (Mandatory)

**You are expected to bring the following items to each audition / rehearsal**

- 1. This packet in a three-ring binder with sheet protectors and room to take notes and add any music that we may give you.**
- 2. Pencils / Highlighters (bass drums)**
- 3. Sticks**
  - **Any marching snare sticks are fine for auditions, specific sticks for each section will be announced after auditions. Vic Firth's Ralph Hardimon snare sticks are a great pair to start with!**
- 4. Practice pad if you have one, on a stand is even better.**
- 5. Athletic clothing, shoes, and water. Prepare to be outside!!!!**
- 6. A great, focused attitude!**

## **Dynamic Definitions:**

### **Snare, tenor and mallets**

p – (3") A full rebounded stroke! Sticks/ mallets come up to slightly above parallel to the ground and very strict! The back of the hand does not open up.

mp – (6") Slightly below 45 degrees. This height is considered part of the accent family, but can be interpreted as a tap for bigger moments.

mf – (9") From the wrist, sticks prep up to a 45 degree angle.

f – (12") Wrist turn with support from the arm, lead with the bead. This height is not quite vertical, and is where a lot of our accents will occur. This height will be referred to as "full out".

ff – (15") Vertical. The arm moves with the rebound of the beads, creating a fluid "bouncing basketball" type motion.

fff – (20") Vertical but higher up. The arm is used to create more height. This is mostly used for visual purposes, and you generally won't use as much velocity when playing

### **Bass Drums**

p – (3") Slightly past parallel to the drum head. It's okay to engage the back three fingers to achieve a full sound.

mp – (6") Slightly less than a 45 degree angle. You will likely not be able to see your mallet head.

mf – (9") 45 degree angle to the drum head. You should be able to see your mallet head.

f – (12") Almost parallel to the ground (but not quite) with a little arm. This height will be referred to as "full out".

ff – (15") Slightly past parallel to the ground, your arm will naturally be

involved. fff – (20") As high as you can play

## **Practice Tips:**

- Practice with a metronome, marking time!
- Practice how you perform. Bad practice habits are bad performance habits.
- Start slow, work up to full tempo. If you can't play it slow, you can't play it fast.
- Practice small segments. Perfect one beat, one measure, one phrase at a time. Rehearsal is when we put everything together.
- Never practice what you are good at. Work on what you actually need to work on.
- Count! You will never be above the basics. The best musicians in the world still count and subdivide, it just gets easier.
- Relax! This probably seems like a lot of information, but everyone at the audition wants you to succeed. No one is expected to be perfect on day one. A good work ethic and preparation will get you much farther than skill alone.
- Ask questions! Student leaders will be announced after auditions but any returning member is a good source of information, and you can also send any questions to:

Band Website: [www.uhsbulldogband.com](http://www.uhsbulldogband.com)

Band Inquiries: [uhsbulldogband@gmail.com](mailto:uhsbulldogband@gmail.com)

Mr. Innis, UHS Band Director: [innisy@lake.k12.fl.us](mailto:innisy@lake.k12.fl.us)

# Snare Drum

## Grip



**Right Hand-** The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick, which is generally located about 1/3 up the length of the stick from the butt end. The rest of the fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick. The forearm and stick will create a perfect 90-degree angle, forming a straight line from head to thumb and thumb to elbow.



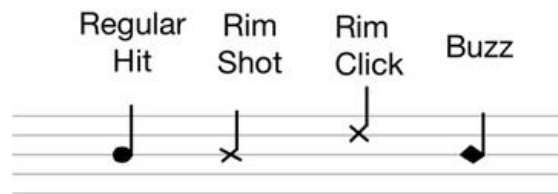
**Left Hand-** The left hand stick will rest in the fleshy/webbed area between the thumb and palm. From here, with the fingers we will have as much of a "C" shape as your hand will allow. The thumb will connect to the first finger at the last knuckle. The stick will then rest on the ring finger's cuticle. The angle of the stick, while at the set position, will sit so that there is a straight line formed from the thumb to the elbow.



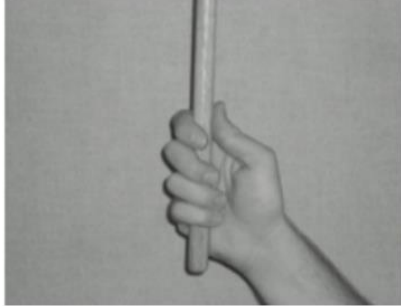
## Set Position

Our heads will rest directly in the center of the drumhead, 1/2 inch apart and 1/2 off the head. The sticks will create a downward angle, resting at two fingers width above the top rim.

## Notation:



# Tenor Drum



## **Grip**

The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick, which is generally located about 1/3 up the length of the stick from the butt end. The rest of the fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick.



## **Set Position**

To begin with, the quads should be set about 1 to 2 inches below the waistline. The appropriate relaxed playing position can be found by starting with your arms relaxed by your sides. Raise both sticks up to rest approximately 1/2 inch above the surface of the head over drums 1 and 2. The elbows should hang naturally from the shoulder, not forced in or out.

The forearm and stick should both slope down slightly. Our default position, or "home base", is defined as mallets over drums 1 and 2. We will attack everything from this position unless otherwise specified.



## **Playing Zones**

Proper playing zones are crucial for sound quality and ease of movement around the drums.



Your beads should be played approximately 1 1/2 inches from the rim, directly in the "sweet spot." The smaller "spock" drums will be played directly in the center. Avoid playing directly in the center on drums 1 through 4, which will cause an unwanted "thud sound."



A "teed up" approach will be used for the outer drums. This allows natural arm movement by keeping the beads equidistant from the rim. Notice that the outside hand is slightly farther forward when on these outside drums.



### Crossovers

Advanced tenor drumming often involves tricky sticking and around patterns that require one stick to be crossed over the other. It is important to maintain sound quality, technique, and heights while performing crossovers. There are two types of crossovers:



The **thumb crossover** is performed directly at the thumbs or fulcrum. This is used for smaller crossovers between two adjacent drums.



The **wrist crossover** is performed directly where the wrist turns to execute a stroke. This is used for larger crossovers between drums 1-2 drums apart.

### Notation

Spock Drum Drum Drum Drum Rim Cross Buzz

Shot Over

# Bass Drum



## Grip

The fulcrum is located between the thumb and the index finger. The butt of the stick should line up with the bottom of your hand. The fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick.

## Rotation

Unlike a snare drum, the stroke used to play the bass drum is initiated by a rotation of the wrist, as if turning a doorknob.

## Splits

Also unlike a snare drum, bass drummers play parts that are split across all of the bass drums. Out of an entire measure, your part might be just to play on the 'and' of beat 2. In order to play accurately, your most important tool is your feet. If you are marking time or marching, keeping your feet in time and playing with them is the secret to being a fantastic bass drum player.

## Notation

Bass Bass Bass Bass Bass Rim Click Unison

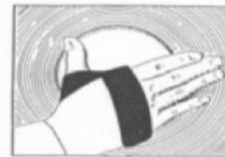
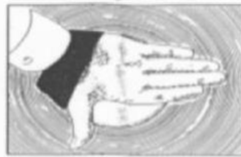
1 2 3 4 5

# Cymbal

## The Garfield Grip

This is the grip we use to hold marching cymbals.

1. Hold the cymbal in a vertical position and put your hand through the strap up to the wrist.
2. Turn the hand so the palm is facing away from the pad of the cymbal.
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.



## Set Position

This position is used when the band or drum line is standing at a set position, and also to begin flips from. Start by letting your arms hang down at your sides. Slightly bend your elbows and set your palms so that they are facing your thigh. In this position, the cymbals must remain flat at all times.



## Vertical Position

Your arms from the shoulder to the elbow should be level to the ground. From the wrist to the elbow should be approximately at a 45-degree angle towards each other. The cymbals should be 2-3 inches apart **with the knots of the cymbals in line with your eyes**. To force the cymbals to be parallel you must be able to see the inside far edge of the cymbal.



### **Horizontal Position**

Start with the cymbals in line with your belly button, with the right hand on top, the right side of the cymbal tilted down. Your top hand will not rest on the top of your left hand. There should be 1-2 finger width between the cymbals. Everything played from horizontal position is played with the tilt.

### **Crash**

To get the best possible sound, we perform 'flams' with our crashes. To prepare for the crash, open the cymbals up to an "A." To do this, simply break at the wrist slightly so that the fingertips form a housetop, or "A" with the top edge of the cymbals. Then, break the wrist back so the cymbals form a "V" with the bottom part of the palm. From here, you will return to the "A" position, while crashing the cymbals. The crash hits at the bottom then pushes through to the top and opens back up to the original "A" position. To finish, return to playing position.

### **Other Cymbal Sounds**

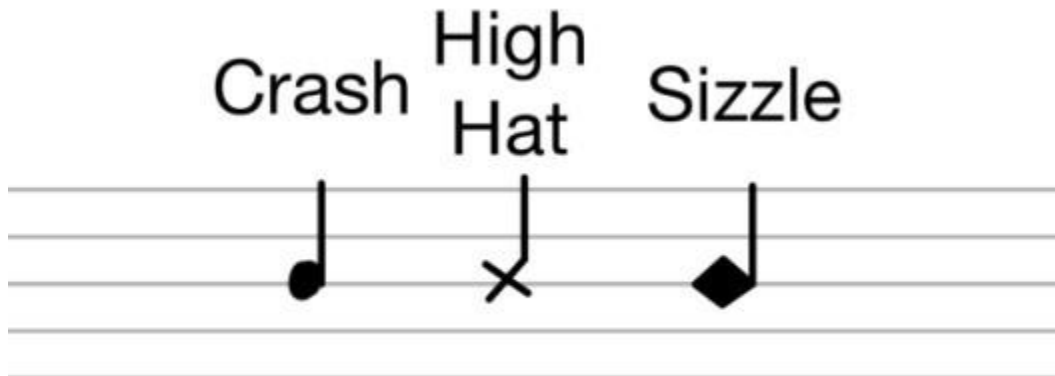
There are many sounds that we will play on cymbals. These sounds will be discussed and taught in detail during clinics and camps. Here is the terminology you will need to know:

- Crash
- hi-hats
- sizzles
- scrapes/zings
- tings

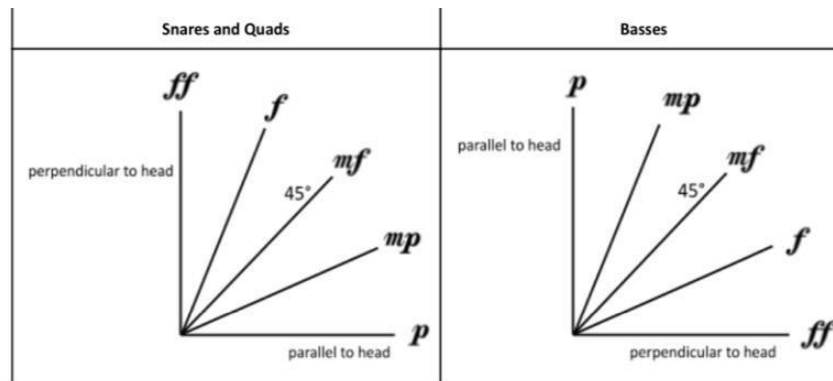
### **Visuals**

The cymbal player is a big contributor to the overall visual aspect of the drum line. For cymbal players, the most basic visual element is the cymbal flip. To complete a "flip-up" you must start with your cymbals at set position. Initiate the flip up with an outward twist of the wrist while simultaneously bringing your arms forward and up. Allow your arms to take a straight pathway up. Upon completion of the flip, you will be in playing position. A "flip-down" is the exact reverse of the flip up.

### **Notation**



# Dynamic Definitions:



## Snare, Tenor and Mallets

**p – (3")** A full rebounded stroke! Sticks/Mallets come up slightly above parallel to the ground and very strict! The back of the hand does not open.

**mp – (6")** Slightly below 45 degrees. This height is considered part of the accent family but can be interpreted as a tap for bigger moments.

**mf – (9")** From the wrist, sticks prep up to a 45-degree angle.

**f – (12")** Wrist turn with support from the arm, lead with the bead. This height is not quite vertical and is where a lot of our accents will occur. This height will be referred to as "full out".

**ff – (15")** Vertical. The arm moves with the rebound of the beads, creating a fluid "bouncing basketball" type motion.

**fff – (20")** Vertical but higher up. The arm is used to create more height. This is mostly used for visual purposes, and you generally won't use as much velocity when playing.

## Bass Drums

**p – (3")** Slightly past parallel to the drumhead. It's okay to engage the back three fingers to achieve a full sound.

**mp – (6")** Slightly less than a 45-degree angle. You will likely not be able to see your mallet head.

**mf – (9")** 45-degree angle to the drumhead. You should be able to see your mallet head.

**f – (12")** Almost parallel to the ground (but not quite) with a little arm. This height will be referred to as "full out".

**ff – (15")** Slightly past parallel to the ground, your arm will naturally be involved.

**fff – (20")** As high as you can play.

# 8-8-16

Musical score for Vibraphone, Marimba, Glockenspiel, and Xylophone. The score is written in common time (C) and consists of five measures. The Vibraphone part features a melodic line with eighth notes and a final measure with a flat. The Marimba part features a rhythmic accompaniment of eighth notes. The Glockenspiel part features a rhythmic accompaniment of eighth notes. The Xylophone part features a rhythmic accompaniment of eighth notes. The first measure of each part is marked with a '5'.

Musical score for Vibraphone, Marimba, Glockenspiel, and Xylophone. The score is written in common time (C) and consists of five measures. The Vibraphone part features a melodic line with eighth notes and a final measure with a flat. The Marimba part features a rhythmic accompaniment of eighth notes. The Glockenspiel part features a rhythmic accompaniment of eighth notes. The Xylophone part features a rhythmic accompaniment of eighth notes. The first measure of each part is marked with a '6'.



# Triplet Diddle

Vibraphone

Marimba

Glockenspiel

Xylophone

The first system of music is for Vibraphone, Marimba, Glockenspiel, and Xylophone. It consists of four staves, each with a treble clef and a 12/8 time signature. The music is a continuous eighth-note triplet pattern across all instruments, with a key signature of one flat (Bb).

Vib.

Mba.

Glk.

Xyl.

The second system of music is for Vibraphone (Vib.), Marimba (Mba.), Glockenspiel (Glk.), and Xylophone (Xyl.). It consists of four staves, each with a treble clef and a 12/8 time signature. The music is a continuous eighth-note triplet pattern across all instruments, with a key signature of one flat (Bb). A '3' above the first measure indicates the triplet.

Vib.

Mba.

Glk.

Xyl.

The third system of music is for Vibraphone (Vib.), Marimba (Mba.), Glockenspiel (Glk.), and Xylophone (Xyl.). It consists of four staves, each with a treble clef and a 12/8 time signature. The music is a continuous eighth-note triplet pattern across all instruments, with a key signature of one flat (Bb). A '6' above the first measure indicates the start of the system.

**2 measure rest then  
repeat exercise**

Vib.

Mba.

Glk.

Xyl.

The final system of music is for Vibraphone (Vib.), Marimba (Mba.), Glockenspiel (Glk.), and Xylophone (Xyl.). It consists of four staves, each with a treble clef and a 12/8 time signature. The music shows a two-measure rest for all instruments, followed by a repeat sign. A '9' above the first measure indicates the start of the section.

## Exercise #1: "8-8-16"

Musical score for Snare, Tenor, Bass, and Cymbals. The score is in 4/4 time and consists of five measures. The Snare, Tenor, and Bass parts are marked with *f/p* and feature a rhythmic pattern of eighth notes. The Cymbals part is marked "Upper Body Stretch" and features a rhythmic pattern of eighth notes. The notation includes notes, rests, and dynamic markings.

Musical score for SN, TN, BD, and CYM. The score is in 4/4 time and consists of five measures. The SN, TN, and BD parts are marked with *f/p* and feature a rhythmic pattern of eighth notes. The CYM part is marked "Upper Body Stretch" and features a rhythmic pattern of eighth notes. The notation includes notes, rests, and dynamic markings.

### 8-8-16 Tenor Around Pattern

Two staves of musical notation in 4/4 time. The first staff contains four measures of music with rhythmic patterns: R R R R R R R R, L L L L L L L L, R R R R R R R R, and R R R R R R R R. The second staff contains three measures of music with rhythmic patterns: R R R R R R R R, L L L L L L L L, and L L L L L L L L.

### 8-8-16 Bass Drum Split Pattern

5 Bases

Two staves of musical notation in 4/4 time. The first staff contains two measures of music with rhythmic patterns: R R R R R R R R and L L L L L L L L. The second staff contains three measures of music with rhythmic patterns: L L L L L L L L, R R R R R R R R, and R.

4 Bases

Two staves of musical notation in 4/4 time. The first staff contains two measures of music with rhythmic patterns: R R R R R R R R and L L L L L L L L. The second staff contains three measures of music with rhythmic patterns: L L L L L L L L, R R R R R R R R, and R.

3 Bases

One staff of musical notation in 4/4 time containing two measures of music with rhythmic patterns: R R R R R R R R and L L L L L L L L.

Play-Along Videos, Tracks and Instruction Available at  
[www.vicfirth.com/education](http://www.vicfirth.com/education)

## Exercise #3A: "Double Beat"

Musical score for Exercise #3A, "Double Beat". The score is in 4/4 time and consists of five measures. It features four parts: Snare, Tenor, Bass, and Cymbals. The Snare and Tenor parts play a rhythmic pattern of eighth notes, alternating between right (R) and left (L) sides. The Bass part plays a similar pattern, but with a double bass drum (RR) in the third measure. The Cymbals part features a flat crash with a preparation note in the first measure, followed by a sustained cymbal sound in the second and fourth measures.

Part	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
Snare	RR RR RR RR R R	LL LL LL LL L L	R -		L -
Tenor	RR RR RR RR R R	LL LL LL LL L L	R -		L -
Bass	RR RR RR RR R R	LL LL LL LL L L	RR RR RR RR RR R	R RR RR RR RR R	L -
Cymbals	Flat Crash (with prep)				

Musical score for Exercise #3A, "Double Beat". The score is in 4/4 time and consists of five measures. It features four parts: SN (Snare), TN (Tenor), BD (Bass Drum), and CYM (Cymbals). The SN and TN parts play a rhythmic pattern of eighth notes, alternating between right (R) and left (L) sides. The BD part plays a similar pattern, but with a double bass drum (LL) in the third measure. The CYM part features a flat crash with a preparation note in the first measure, followed by a sustained cymbal sound in the second and fourth measures.

Part	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
SN	R -	L -			R
TN	R -	L -			R
BD	R -	L -	LL LL L L		R
CYM	Flat Crash (with prep)				

## Double Beat Tenor Around Pattern

Two staves of musical notation in 4/4 time. The first staff contains four measures of music with a drumstick icon at the beginning. The notes are quarter notes and eighth notes. Below the staff are the following drum patterns: R R R R R R R R, L L L L L L L L L L, R -. The second staff contains four measures of music. Below the staff are the following drum patterns: L L L L L L L L, R R R R R R R R R R, L -, R.

## Double Beat Bass Drum Split Pattern

5 Bases

Two staves of musical notation in 4/4 time. The first staff contains four measures of music with a drumstick icon at the beginning. The notes are quarter notes. Below the staff is the drum pattern: R L L R L. The second staff contains four measures of music with a drumstick icon at the beginning. The notes are eighth notes. Below the staff is the drum pattern: R L L R L R.

4 Bases

Two staves of musical notation in 4/4 time. The first staff contains four measures of music with a drumstick icon at the beginning. The notes are quarter notes. Below the staff is the drum pattern: R L L R L. The second staff contains four measures of music with a drumstick icon at the beginning. The notes are eighth notes. Below the staff is the drum pattern: R L L R L R.

3 Bases

Two staves of musical notation in 4/4 time. The first staff contains four measures of music with a drumstick icon at the beginning. The notes are quarter notes. The second staff contains four measures of music with a drumstick icon at the beginning. The notes are eighth notes.

## Exercise #3B: "Triple Beat"

Musical score for Exercise #3B, "Triple Beat". The score is in 4/4 time and consists of four measures. The instruments are Snare, Tenor, Bass, and Cymbals. The Snare, Tenor, and Bass parts feature a rhythmic pattern of eighth notes, with the Snare and Tenor parts playing a "Triple Beat" pattern (R R R R R R R R) and the Bass part playing a similar pattern (L L L L L L L L). The Cymbals part features a "Flat Crash (with prep)" in the first measure, followed by a crash in the second measure, and a crash in the third measure. The fourth measure is a rest for the Cymbals.

Musical score for Exercise #3B, "Triple Beat". The score is in 4/4 time and consists of five measures. The instruments are SN (Snare), TN (Tenor), BD (Bass Drum), and CYM (Cymbals). The SN, TN, and BD parts feature a rhythmic pattern of eighth notes, with the SN and TN parts playing a "Triple Beat" pattern (L - R - L - R) and the BD part playing a similar pattern (L - R - L - R). The CYM part features a "Flat Crash (with prep)" in the first measure, followed by a crash in the second measure, and a crash in the third measure. The fourth and fifth measures are rests for the CYM.

## Triple Beat Tenor Around Pattern

Two staves of musical notation in 4/4 time. The first staff contains four measures of music with rhythmic markings below: R R R R R R R R, L L L L L L L L, R -. The second staff contains four measures of music with rhythmic markings below: L -, R -, L -, R.

## Triple Beat Bass Drum Split Pattern

5 Bases

Two staves of musical notation in 4/4 time. The first staff contains four measures of music with rhythmic markings below: R R. The second staff contains four measures of music with rhythmic markings below: R R R.

4 Bases

Two staves of musical notation in 4/4 time. The first staff contains four measures of music with rhythmic markings below: R R. The second staff contains four measures of music with rhythmic markings below: R R R.

3 Bases

Two staves of musical notation in 4/4 time. The first staff contains four measures of music with rhythmic markings below: R R. The second staff contains four measures of music with rhythmic markings below: R R R.

## Exercise #4A: "Accent Tap"

Musical score for Snare, Tenor, Bass, and Cymbals. The score is in 4/4 time and consists of four measures. The Snare, Tenor, and Bass parts feature a rhythmic pattern of eighth notes with accents (>) and dynamics (f). The Snare part has a dynamic of f. The Tenor part has a dynamic of f. The Bass part has a dynamic of f. The Cymbals part has a dynamic of Taps. The notation includes stems with flags and dynamic markings.

Musical score for SN, TN, BD, and CYM. The score is in 4/4 time and consists of five measures. The SN, TN, and BD parts feature a rhythmic pattern of eighth notes with accents (>) and dynamics (f). The SN part has a dynamic of f. The TN part has a dynamic of f. The BD part has a dynamic of f. The CYM part has a dynamic of Dampen. The notation includes stems with flags and dynamic markings.

## Exercise #7: "Triplet Rolls"

Musical score for Snare, Tenor, Bass, and Cymbals. The score is in 12/8 time and consists of four measures. The Snare, Tenor, and Bass parts feature triplet rolls. The Cymbals part features taps, indicated by diamond symbols on the staff.

(Alternate with Muted Taps Throughout)

Musical score for SN (Snare), TN (Tenor), BD (Bass Drum), and CYM (Cymbals). The score is in 12/8 time and consists of four measures. The SN, TN, and BD parts feature triplet rolls. The CYM part features taps, indicated by diamond symbols on the staff.

Musical score for SN (Snare), TN (Tenor), BD (Bass Drum), and CYM (Cymbals). The score is in 12/8 time and consists of four measures. The SN, TN, and BD parts feature triplet rolls. The CYM part features taps, indicated by diamond symbols on the staff.

The first system of the score consists of four staves. The top three staves are labeled SN, TN, and BD. The bottom staff is labeled CYM. The SN, TN, and BD staves contain rhythmic notation with eighth notes and beams. The CYM staff contains diamond-shaped symbols and a solid black bar, indicating specific drum techniques.

The second system of the score consists of four staves. The top three staves are labeled SN, TN, and BD. The bottom staff is labeled CYM. The SN, TN, and BD staves contain rhythmic notation with eighth notes and beams. The CYM staff contains diamond-shaped symbols and a solid black bar, with the annotation "Press Sizz" written above the first diamond symbol.

The third system of the score consists of four staves. The top three staves are labeled SN, TN, and BD. The bottom staff is labeled CYM. The SN, TN, and BD staves contain rhythmic notation with eighth notes and beams. The CYM staff contains diamond-shaped symbols and a solid black bar, with the annotation "Dampen" written above the final diamond symbol.

## Triplet Rolls Tenor Around Pattern

Play all RH Diddles on Drum1

LH Diddles on Drum4

Musical notation for Tenor Around Pattern in 12/8 time, consisting of three staves with various rhythmic patterns and rests.

## Triplet Rolls Bass Drum Split Pattern

5 Bases

Musical notation for 5 Bases in 12/8 time, consisting of two staves with rhythmic patterns and rests.

4 Bases

Musical notation for 4 Bases in 12/8 time, consisting of two staves with rhythmic patterns and rests.

3 Bases

Musical notation for 3 Bases in 12/8 time, consisting of two staves with rhythmic patterns and rests.

### Exercise #8: "Paradiddles"

Snare

Tenor

Bass

Cymbals

Flat Crash

Dampen

(Unison Exercise 1st Time)  
\* See part books for 3 & 4 Bass Drum Splits

Detailed description: This musical score is for a marching percussion exercise in 4/4 time. It features four staves: Snare, Tenor, Bass, and Cymbals. The Snare and Tenor parts play a paradiddle pattern (RLRRL) with accents. The Bass part plays a similar pattern. The Cymbals part includes a flat crash at the start and a dampen effect at the end. The score is divided into three measures.

SN

TN

BD

CYM

Dampen

Detailed description: This musical score continues the exercise with four staves: SN (Snare), TN (Tenor), BD (Bass Drum), and CYM (Cymbals). The SN and TN parts play a paradiddle pattern (LRLRL) with accents. The BD part plays a similar pattern. The CYM part includes a dampen effect at the end. The score is divided into four measures.

## Exercise #11: "Chuggada"

Musical score for Exercise #11: "Chuggada". The score is written for four parts: Snare, Tenor, Bass, and Cymbals. The piece is in 4/4 time and consists of five measures. The Snare, Tenor, and Bass parts feature a rhythmic pattern of eighth notes with accents, with the Snare and Tenor parts including the notation "RLR LRL R L" and the Bass part including "RLR LRL RLR LRL". The Cymbals part features a "Flat Crash (with prep)" in the first, second, and fifth measures, and a single eighth note in the fourth measure. The time signature changes from 4/4 to 6/8 in the third measure and back to 4/4 in the fourth measure.

Musical score for Exercise #11: "Chuggada". The score is written for four parts: SN (Snare), TN (Tenor), BD (Bass Drum), and CYM (Cymbals). The piece is in 4/4 time and consists of four measures. The SN, TN, and BD parts feature a rhythmic pattern of eighth notes with accents, with the SN and TN parts including the notation "RLR LRL R L" and the BD part including "RLR LRL RLR LRL". The CYM part features a "Flat Crash (with prep)" in the first, second, and fourth measures, and a single eighth note in the third measure. The time signature changes from 4/4 to 6/8 in the second measure and back to 4/4 in the third measure.



## Chuggada Bass Drum Split Pattern

### 5 Bases

Two staves of musical notation for 5 Bases. The first staff contains four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The second staff contains five measures with time signatures 5/8, 6/8, 6/8, 4/4, and a final measure with a whole note and a fermata.

### Sample Pattern Options: Replace 8th notes with Patterns

#### Singles

Staff of musical notation for Singles, featuring triplet markings over groups of three notes. The time signatures are 5/8, 6/8, 6/8, and 2/4. The text "etc." appears at the end of the staff.

#### Rolls

Staff of musical notation for Rolls, featuring dense sixteenth-note patterns. The time signatures are 5/8, 6/8, 6/8, and 2/4. The text "etc." appears at the end of the staff.

#### Flam Taps

Staff of musical notation for Flam Taps, featuring eighth-note patterns with accents. The time signatures are 5/8, 6/8, 6/8, and 2/4. The text "etc." appears at the end of the staff.

#### Swiss Army Triplets

Staff of musical notation for Swiss Army Triplets, featuring triplet markings over groups of three notes. The time signatures are 5/8, 6/8, 6/8, and 2/4. The text "etc." appears at the end of the staff.

## Chuggada Bass Drum Split Pattern

### 4 Bases

Two staves of musical notation for 4 Bases. The first staff shows a sequence of four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The second staff shows a sequence of five measures with time signatures 5/8, 6/8, 6/8, 4/4, and a final measure with a whole note and a fermata.

### Sample Pattern Options: Replace 8th notes with Patterns

#### Singles

Staff of musical notation for Singles. It shows four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The first and fourth measures contain triplet markings over groups of notes. The text "etc." is written at the end of the staff.

#### Rolls

Staff of musical notation for Rolls. It shows four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The first and fourth measures contain roll markings over groups of notes. The text "etc." is written at the end of the staff.

#### Flam Taps

Staff of musical notation for Flam Taps. It shows four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The first and fourth measures contain flam tap markings over groups of notes. The text "etc." is written at the end of the staff.

#### Swiss Army Triplets

Staff of musical notation for Swiss Army Triplets. It shows four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The first and fourth measures contain triplet markings over groups of notes. The text "etc." is written at the end of the staff.

## Chuggada Bass Drum Split Pattern

3 Bases

Two staves of musical notation for three basses. The first staff contains four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The second staff contains five measures with time signatures 5/8, 6/8, 6/8, 4/4, and a final measure with a whole note and a fermata.

Sample Pattern Options: Replace 8th notes with Patterns

Singles

Staff of musical notation for 'Singles' patterns. It features four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The first and fourth measures include triplets of eighth notes. The staff ends with 'etc.'

Rolls

Staff of musical notation for 'Rolls' patterns. It features four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The first and fourth measures include sixteenth-note rolls. The staff ends with 'etc.'

Flam Taps

Staff of musical notation for 'Flam Taps' patterns. It features four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The first and fourth measures include flam taps. The staff ends with 'etc.'

Singles

Staff of musical notation for 'Singles' patterns. It features four measures with time signatures 5/8, 6/8, 6/8, and 2/4. The first and fourth measures include triplets of eighth notes. The staff ends with 'etc.'