

***Copper
Thunder
Drumline
Bass
Audition
Packet***



Countdown (basses)

Variation 3 is like variation 1, but has the dynamic of *f/p* with accents on the first downbeats of each measure

f Variation 1

1 2 3 4 5 6 7 8 9 10 11 12 13 14

R L R L R

6 7 8 9 10 11 12 13 14

L R L R L R L R L

Variation 2

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

R L R ***f***

27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

S. Bass

8th Note Roll

Seth Woodard
L. Minnick

Handwritten musical notation for '8th Note Roll' on a single bass staff. The piece consists of six lines of music. The first line starts with a dynamic marking 'f'. The second line has a crescendo hairpin and a dynamic marking 'f'. The third line has a dynamic marking 'f' and a decrescendo hairpin. The fourth line has a dynamic marking 'f'. The fifth line has a dynamic marking 'f'. The sixth line has a dynamic marking 'f'. The notation includes eighth notes, sixteenth notes, and various articulation marks like accents and slurs.

S. Bass

Stick Control

Handwritten musical notation for 'Stick Control' on a single bass staff. The piece consists of four lines of music. The notation is primarily composed of sixteenth notes. The first line has a dynamic marking 'f'. The second line has a dynamic marking 'f'. The third line has a dynamic marking 'f' and includes the rhythmic notation 'RLRL RLRL' below the staff. The fourth line has a dynamic marking 'f' and includes the rhythmic notation 'RLRL R' below the staff. The fifth line is a blank staff.

ABCD (basses)

1
4
4

R

L

R

L

R

L

5

R

L

R

L

R

L

9

R

L

R

L

R

L

13

R

L

R

L

R

L

R

Triplet Rolls

Seth Woodard

♩ = 140-200

Snare

Tenor

Bass

ff *mf*

1st x - buzz
2nd x - diddle

Measures 1-4 of the first system. Snare, Tenor, and Bass parts. Includes dynamics *ff* and *mf*, and performance instructions for snare and tenor.

5

S

T

B

R R R L R R

Measures 5-8 of the second system. Snare, Tenor, and Bass parts. Includes foot pedal notation R R R L R R.

9

S

T

B

R R L L R L L R

Measures 9-12 of the third system. Snare, Tenor, and Bass parts. Includes foot pedal notation R R L L R L L R.

13

S

T

B

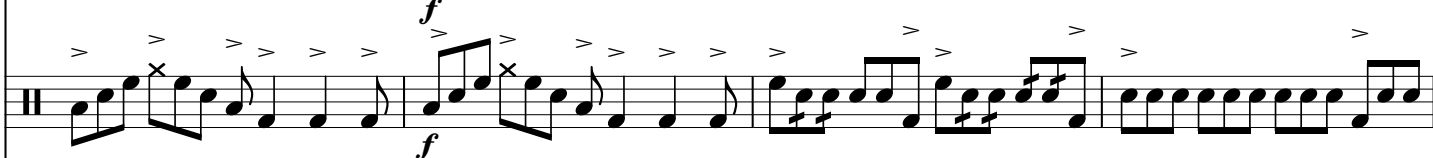
f

Measures 13-16 of the fourth system. Snare, Tenor, and Bass parts. Includes dynamic *f*.

17

S 
T 
B 

21

S 
T 
B 

25

S 
T 
B 

27

S 
T 
B 

S 

T 

B 

S 

T 


B 


ff


S 

T 

B 

S 

T 

B 

16th Note Grid

SnareScience.com - Universal

Snare

Purpose:

As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is when the accent is on the 'e'. The key to this exercise is MARKING TIME! Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:

1) Stick motion:

Do your sticks move exactly the same way for every tap? How about for every accent?

2) Sound Quality:

Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes:

- Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height.
- Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with RELAXED (not clenched) fingers.
- Pounding the very last note of the exercise.
- Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!

3) Rhythm and Timing:

How perfect is your sixteenth note rhythm? Some common areas where mistakes occur:

- First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
- Underlying sixteenth note pulse: Don't let the accents affect the rhythm!

4) Variations to this exercise:

- Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand.
- Play quarter notes on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!

Triplet Grid

SnareScience.com - Universal

Snare **12/8**

R l r L r l R L L R L R R L R L

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

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

Purpose:	As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is the accent on the 2nd partial of the triplet. The key to this exercise is MARKING TIME! Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:
1) Stick motion:	Do your sticks move exactly the same way for every tap? How about for every accent?
2) Sound Quality:	Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes: <ul style="list-style-type: none"> a) Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height. b) Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with RELAXED (not clenched) fingers. c) Pounding the very last note of the exercise. d) Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!
3) Rhythm and Timing:	How perfect is your eighth note rhythm? Some common areas where mistakes occur: <ul style="list-style-type: none"> a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'. b) Underlying eighth note pulse: Don't let the accents affect the rhythm! This is especially true when there are two accents in a row. Don't close down the space between two accents!!!
4) Variations to this exercise:	<ul style="list-style-type: none"> a) Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand. b) Play dotted eights on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!