



**Texas Bandmasters Association
Convention/Clinic July 25-27, 2019**

**Performance and Rehearsal
Techniques with the Vista Ridge
Drumline**

**CLINICIAN:
Hector Gil**

Demonstration Group: Vista Ridge Drumline

PERFORMANCE AND REHEARSAL TECHNIQUES WITH THE VISTA RIDGE DRUMLINE

Vista Ridge High School Drumline - Hector Gil, Director
2019 Texas Band Masters Association Convention
Friday, July 26th, Exhibit Hall 4B: 3:30 - 4:30 PM

Today's clinic will provide insight into how the Vista Ridge High School Drumline approaches the fundamental program, the journey from spring through fall, ensemble blend and balance, and ultimately the practice of performance. The Vista Ridge Drumline will perform various exercises and music from our 2019 production.

The Fundamental Program

VR Front Ensemble Exercises

- **2 mallet exercises** (All exercises learned in the circle of 4th's and chromatically)
Scales and arpeggios, Variation 1 (8th to triplet), Variation 2 (16th to triplet), Challenge mode (natural and harmonic minor), Chips and salsa (chromatic and scale), My favorite 1 (ascending and descending scales), My favorite 2, Green 1, Green 2
- **4 mallet exercises**
Broccoli chords, Broccoli, Welcome to Chili's (major chords in 7/8), all 2 mallet exercises using inner mallets
- **Ensemble exercises "Lot Jams"**
Morning Passages - Glass arr. Trac, Love on Top - Beyoncé arr. Trac

VR Battery Exercises (To be played at various dynamics/crescendos/decrescendos)

- **1 heightened / timing exercises**
8's, 16's, 16th 1 note timing, 16th 2 note timing, 16th 3 note timing, Triplet 1 note timing, Triplet 2 note timing, Triplet 3 note timing, SCV triplet timing
- **2 heightened exercises**
Bucks, Triplet bucks, 16th accent grid, 16th double accent grid, Syncopated 16th accent grid, Triplet accent grid, Triplet double accent grid, VR triplet accent
- **Double beat / roll exercises**
Shuffle, 3/4 dbl beat, Gallop variations, Drag / 5 stroke roll / 7 stroke roll variations, 8 & 25

- **Triple beat exercises**

Hugadics, Syncopated hugadics, Huckdigadics, Threes variations

- **Paradiddle exercises**

Huckadics, Paradiddle breakdowns, Paradiddle-diddle breakdowns, Double paradiddle breakdowns, 7/8 paradiddle

- **Flam exercises**

Flam breakdown, Flam-tap breakdown, Flam-accent breakdown, Chugada-Chugada variations

- **Ensemble exercises "Lot Jams"**

Thirteen - Santa Clara Vanguard, Flam-Accent Heights - Blue Devils

The Journey

End of January to Beginning of March:

- Drumline workshops are optional and occur twice a week to allow students with conflicts the opportunity to attend
- Typically 10 workshops to prepare for auditions, so students have plenty of opportunities to evaluate as many sections as they'd like
- The focus is on basic fundamental exercises from our packet. Precision and technique is key!

Beginning of March

- Individual evaluations occur
- Battery auditions - 2 weeks before Spring Break
- Students that don't obtain a position in the battery still have a week to "switch gears" and prepare for the FE auditions
- Front Ensemble auditions - 1 week before Spring Break

Mid-March to End of April

- Now that the line is set, an open and consistent dialogue begins with the percussion arranger to discuss strengths and weaknesses. This is HUGE and will make life MUCH easier in the fall
- The workshops continue once a week throughout the remainder of the school year
- The focus is on perfecting the fundamental program
- Basic exercises, "Morning Passages" (FE lot jam), Battery etude, and Battery ensemble exercises
- Developing the "ensemble ears"
- Chop building
- Again, precision and technique is a must!

May

- Time to learn show beats!
- The focus is to acclimate the students with the show music in order to perform part 1 for our parents and community - this is NEVER clean, but that's ok!
- The goal is get a "good read" of the first "live" performance, but ultimately for the students to feel good about it and HAVE FUN!
- VR summer project assignment for all VR Drumline members is assigned

June to Mid-July

- 1st round of google-drive video submission due mid-June
 - Assignment is to record the show in chunks plus a run-through (w click track)
 - Show tempos are 20 clicks under
- 2nd round of google-drive video submission due July 1
 - Assignment is to record the show in chunks, a run-through (w click track), and exercises to be played during the contest season
 - Show tempos are 10 clicks under
 - Exercise tempos are slower to allow detail, nuance, and refinement
- 3rd/Final round of google-drive video submission due mid-July
 - Assignment is to record the show in chunks, a run-through (w click track), exercises to be played during the contest season, and cadences
 - Show tempos are at performance level
 - Exercise tempos are increased
 - Cadence tempos are at performance level

Mid-July to Start of School

- Drumline camp is mandatory and occurs a week before full summer band
- Summer band is in full swing
- "Triple C's" - Condition, Clean, Consistency
- Track the battery and place the same importance on their marching skills and fundamentals as compared to the winds and color guard
- Define musical focal points in the percussion ensemble

Tips

- Audience/judges need to know what the musical focus and intent is - not everyone can be important all of the time
- A well written score can alleviate many potential musical issues
- Thin textures out to allow more transparency in the score (if necessary)
- Open up the voicing to create a larger sound palette
- Blending and balancing the ensemble is key!

Mid-August to Mid-September

- Preparation for first game and first contest
- Weekly percussion sectionals with entire percussion tech staff - on a field
- "Quad R's" - Runs, Record, Review, Repeat (This is extremely painful, but necessary)
- Define musical focal points within the marching band
- As the music and visual elements become comfortable and cleaner, it's time to perform!

Tips

- Maximize the use of your electronics and bring in a qualified marching band sound designer to work their magic - do this at the beginning of the season and again once the entire show is on the field

Mid-September to End of Season

- Continue the "Triple C's" - Condition, Clean, Consistency
- Continue to refine musical focal points within the band
- Blending and balancing with the winds is key!
- Adjust percussion orchestration as needed
- The full percussion ensemble should consist of the battery running drill
- Again, place the same amount of importance on their marching skills and fundamentals as compared to the rest of the band

Tips

- Again, Audience/judges need to know what the musical focus and intent is - not everyone can be important all of the time
- Thin textures in the percussion ensemble to allow more transparency within the winds
- If budget allows, bring your Percussion Arranger out to a percussion sectional and/or band rehearsal. This is huge!
- Evaluate the use of your electronics and bring in a qualified marching band sound designer again once the entire show is on the field

The Practice of Performance

- This is ongoing and begins in 6th grade
- Music without emotion is just noise
- The performance is more than just hitting the right notes and rhythms
- Students are encouraged to perform for themselves rather than to perform for others. If they can create an emotion for themselves while playing, then the listener will be able to pick up on that emotion

"Drama" vs "Cinema"

Drama = Marching Field

Large distance between performer and audience
"Moderate to Extreme" Facial Expressions
"Moderate to Extreme" Body Movements
Smaller nuances are difficult to read
Louder dynamics require higher sticks/mallets

Cinema = Solo Performance

Small distance between performer and audience
"Small to Moderate" Facial Expressions
"Small to Moderate" Body Movements
Smaller nuances go a REALLY long way
Louder dynamics should come down

The Vista Ridge Drumline wishes you the best of luck in the 2019-2020 school year! We hope the information provided in this clinic was helpful and can be applied to help build a successful percussion program.

Special thanks to the Texas Bandmasters Association for the opportunity to perform and to share some of what makes Vista Ridge High School such an amazing place to teach. Special thanks to our incredible drumline tech and private lesson staff members Cameron Carbone, Liam Keanini, Erik Kosman, James Neblett, Katie Rivers, Chris Sawyer, Ivan Trac, and Jordan Walsh. You guys are the REAL difference makers! Thanks to the students of the VRHS Drumline, Drumline Parents, and VRHS band directors Bryan Christian, Reid Atkinson, Zach Santos, and Erin Kosman. We would also like to thank Innovative Percussion and Drumslinger for your continued support of the Vista Ridge Percussion Program.



Thank you for attending our clinic!
Please email hector.gil@leanderisd.org for any questions.

23 Variation 2 (Major and Minor)

All 12 keys, up chromatically

Keyboard

L R L R L R L R L R L R L R etc.

Timp.

R L R L R L R L R L etc.

Keyboard

R L R L etc.

Timp.

L R L R L R L R etc.

29 All 12 keys, down chromatically

Keyboard

Timp.

31 Chromatics + Scale (Major and Minor)
Also play this in reverse (Downward chromatic and scale up)

Keyboard

R L R L etc.

Timp.

Reverse timpani part

33 All 12 keys

Keyboard

Timp.

36 My Favorite 1

Keyboard

L R L R...

Timp.

41

Keyboard

Timp.

46

Keyboard

Timp.

51

Keyboard

Timp.

56

Keyboard

Timp.

60

Keyboard

Timp.

Learn all scale exercises (except My Favorite 2) first chromatically and then in the circle of fourths. Minor Variations should be Natural Minor.

My Favorite 2

Marimba

Vibraphone

Timpani

L R L R etc.

7

Mar.

Vib.

Timp.

14

Mar.

Vib.

Timp.

21

Mar.

Vib.

Timp.

25


Mar.

Vib.

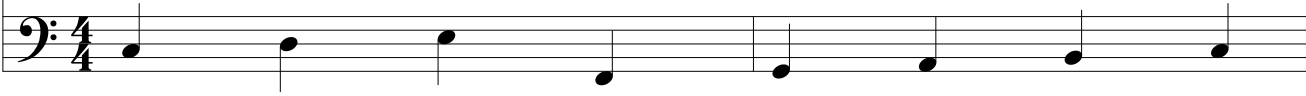
Timp.

Green 1


Keyboards



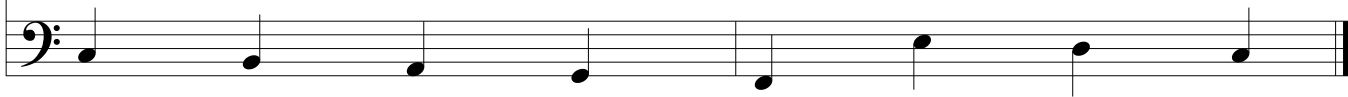
Timpani



Keys




Timpani



Green 2


Keys




Timpani



Keys



Timpani



7/8 Block Chords/Permutations

Marimba

Vibraphone

Timpani

Mrb.

Vib.

Timp.

5

9

Mrb.

Vib.

Timp.

This musical system covers measures 9 through 12. It consists of three staves: Mrb. (Maracas), Vib. (Vibraphone), and Timp. (Timpani). The Mrb. part is written in a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth notes. The Vib. part is in treble clef, showing a melodic line with some vibrato markings. The Timp. part is in bass clef, playing a simple rhythmic pattern of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The system is divided into four measures, with repeat signs at the beginning and end of the first and second measures.

13

Mrb.

Vib.

Timp.

This musical system covers measures 13 through 16. It consists of three staves: Mrb. (Maracas), Vib. (Vibraphone), and Timp. (Timpani). The Mrb. part is in a grand staff with treble and bass clefs, playing a complex rhythmic pattern. The Vib. part is in treble clef, with a melodic line and vibrato markings. The Timp. part is in bass clef, playing a rhythmic pattern of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The system is divided into four measures, with repeat signs at the beginning and end of the first and second measures.

Broccoli

Keyboards

Timpani

Measures 1-3: Keyboards play a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. Timpani plays a rhythmic pattern of quarter and eighth notes.

Keys

Timpani

Measures 4-6: Keys play a more complex eighth-note pattern with some beamed sixteenth notes. Timpani continues with a similar rhythmic pattern, including a slight accent on the final note of measure 6.

Keys

Timpani

Measures 7-9: Keys play a steady eighth-note pattern. Timpani continues with a similar rhythmic pattern, including a slight accent on the final note of measure 9.

Keys

Timpani

Measures 10-12: Keys play a steady eighth-note pattern. Timpani continues with a similar rhythmic pattern, including a slight accent on the final note of measure 12.

Keys ¹³

Keys, measures 13-15. Treble clef. Measure 13: eighth-note patterns on C4, D4, E4, F4, G4, A4, B4, C5. Measure 14: eighth-note patterns on C4, D4, E4, F4, G4, A4, B4, C5. Measure 15: eighth-note patterns on C4, D4, E4, F4, G4, A4, B4, C5.

Timp. ¹³

Timp., measures 13-15. Bass clef. Measure 13: dotted quarter notes on C3, D3, E3, F3, G3, A3, B3, C4. Measure 14: dotted quarter notes on C3, D3, E3, F3, G3, A3, B3, C4. Measure 15: dotted quarter notes on C3, D3, E3, F3, G3, A3, B3, C4.

Keys ¹⁶

Keys, measures 16-18. Treble clef. Measure 16: eighth-note patterns on C4, D4, E4, F4, G4, A4, B4, C5. Measure 17: eighth-note patterns on C4, D4, E4, F4, G4, A4, B4, C5. Measure 18: eighth-note patterns on C4, D4, E4, F4, G4, A4, B4, C5.

Timp. ¹⁶

Timp., measures 16-18. Bass clef. Measure 16: dotted quarter notes on C3, D3, E3, F3, G3, A3, B3, C4. Measure 17: dotted quarter notes on C3, D3, E3, F3, G3, A3, B3, C4. Measure 18: dotted quarter notes on C3, D3, E3, F3, G3, A3, B3, C4.

Keys ¹⁹

Keys, measures 19-21. Treble clef. Measure 19: eighth-note patterns on C4, D4, E4, F4, G4, A4, B4, C5. Measure 20: eighth-note patterns on C4, D4, E4, F4, G4, A4, B4, C5. Measure 21: eighth-note patterns on C4, D4, E4, F4, G4, A4, B4, C5.

Timp. ¹⁹

Timp., measures 19-21. Bass clef. Measure 19: dotted quarter notes on C3, D3, E3, F3, G3, A3, B3, C4. Measure 20: dotted quarter notes on C3, D3, E3, F3, G3, A3, B3, C4. Measure 21: dotted quarter notes on C3, D3, E3, F3, G3, A3, B3, C4.

Morning Passages

arr. Ivan Trac

Philip Glass

$\text{♩} = 94$

Timpani

Glockenspiel

Xylophone

Marimba

Marimba

Vibraphone 1

Vibraphone 2

Drum Set

Snare Drum (pad, optional)

Triangle

Cymbals + Percussion

Tambourine

Tom-toms

Bass Drum + Tam Tam (Side 1)

Bass Drum + Tam Tam (Side 2)

Piano

Synth Bass

$\text{♩} = 94$

C

20

Timp.

 Glock.

 Xyl.

 Mar.

 Mar.

 Vib.

 Vib.

 Dr.

 S. D.

 Tri.

 Shk.

 Tamb.

 T. Bl.

 B. D.

 B. D.

 Pno.

 S. Bass

C

40

Timp.

Glock.

Xyl.

Mar.

Mar.

Vib.

Vib.

Dr.

S. D.

Tri.

Cym.

Tamb.

Tom-t.

B. D.

B. D.

Pno.

S. Bass

12

mf

mf

46 **F**

Timp. *mf*

Glock. *mf*

Xyl. *mf*

Mar. *mf*

Mar. *mf*

Vib. *mf*

Vib. *mf*

Dr. 16 20

S. D. *mf*

Tri. *p*

Cym. *p*

Tamb. *p*

Tom-t. *mf*

B. D. *mf*

B. D. *mf*

Pno. *mf*

S. Bass *mf*

F

Timp. (Bass clef): Measures 56-61 with slurs and accents.

Glock. (Treble clef): Measures 56-61 with slurs and accents.

Xyl. (Treble clef): Measures 56-61, mostly rests.

Mar. (Bass clef): Two staves, measures 56-61, featuring triplet patterns. Includes "etc." and "3" markings.

Vib. (Bass clef): Two staves, measures 56-61 with slurs and accents.

Dr. (Clefless): Measures 56-61 with slash marks and a "4" above measure 60.

S. D. (Clefless): Measures 56-61 with rhythmic notation and "etc." markings.

Tri. (Clefless): Measures 56-61 with rests and notes.

Cym. (Clefless): Measures 56-61 with rests and notes.

Tamb. (Clefless): Measures 56-61 with rests and notes.

T. Bl. (Clefless): Measures 56-61, mostly rests.

B. D. (Clefless): Two staves, measures 56-61 with notes.

Pno. (Bass clef): Measures 56-61 with slurs and accents.

S. Bass (Bass clef): Measures 56-61 with slurs and accents.

62 **H** **I**

Timp. 

Glock. 

Xyl. 

Mar. 

Mar. 

Vib. 

Vib. 

Dr. 

S. D. 

Tri. 

Cym. 

Tamb. 

T. Bl. 

B. D. 

B. D. 

Pno. 

S. Bass 

H **I**

rit.

This musical score is for a percussion ensemble and piano. It consists of 12 staves. The instruments are: Timp. (Tympani), Glock. (Glockenspiel), Xyl. (Xylophone), Mar. (Maracas), Vib. (Vibraphone), Dr. (Drum set), S. D. (Snare Drum), Tri. (Triangle), W.Ch. (Wood Chime), Tamb. (Tambourine), T. Bl. (Tom-tom), B. D. (Bass Drum), Pno. (Piano), and S. Bass (Sub Bass). The score is in 4/4 time and features a 'rit.' (ritardando) marking. The piano part includes a melodic line in the right hand and a bass line in the left hand. The percussion parts include various rhythmic patterns and sustained notes. The score is written in a key signature of one flat (B-flat major or D minor).

VR BATTERY ETUDE 2019

♩ = 126 **Eights**

The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 13. Each measure is numbered at the top of its respective staff. The notation includes various rhythmic patterns, dynamic markings (such as *f*), and articulation marks (such as accents and slurs). The drum set parts are labeled as Snare Line, Tenor Line, Tom Line, Bass Line, and Cymbal Line. The Snare, Tenor, and Tom lines feature eighth-note patterns with accents. The Bass line features a complex eighth-note pattern with slurs and accents. The Cymbal line features a pattern of eighth notes with accents. The score is written in 4/4 time and is marked with a tempo of 126 beats per minute.

28 29 30 31 32 33 34

Snare
RLRLRL L L L RLRLRL LR RL RLRLRLR R R RLRLRLR RL L L L LR R R RLRLRLRLRLRL RLRLRLRLRLRL

Tenors
RLRLRL L L L RLRLRL LR RL RLRLRLR R R RLRLRLR RL L L L LR R R RLRLRLRLRLRL RLRLRLRLRLRL

Tenors
RLRLRL L L L RLRLRL LR RL RLRLRLR R R RLRLRLR RL L L L LR R R RLRLRLRLRLRL RLRLRLRLRLRL

Bass
RLRLRL L L L RLRLRL LR RL RLRLRLR R R RLRLRLR RL L L L LR R R RLRLRLRLRLRL RLRLRLRLRLRL

Cym

35 36 37 38 39 40 41

Snare
RLRLRL LRL L RLRLRLRLR RLRL RLRLRLRLRL RL LRL LRL L RLRLRL L L L RLRLRLR R R RRLRLRLR R

Tenors
RLRLRL LRL L RLRLRLRLR RLRL RLRLRLRLRL RL LRL LRL L RLRLRL L L L RLRLRLR R R RRLRLRLR R

Tenors
RLRLRL LRL L RLRLRLRLR RLRL RLRLRLRLRL RL LRL LRL L RLRLRL L L L RLRLRLR R R RRLRLRLR R

Bass
RLRLRL LRL L RLRLRLRLRLRL RL LRL LRL L RLRLRL L L L RLRLRLR R R RRLRLRLR R RLRLRLRLRLRL RLRLRLRLRLRL

Cym

SCV Triplet Diddle

70 71 72 73 74 75 76 77

Snare
 Tenors
 Tenors
 Bass
 Cym

Up-down bucket
 Iron cross
 Down bucket
 Up bucket
 Up-down bucket
 Iron cross
 Egg beater to set

78 79 80 81 82 83 84 85 86 87

Snare
 Tenors
 Tenors
 Bass
 Cym

88 89 90 91 92 **Part 1 Tag**

Snare
Tenors
Tenors
Bass
Cym

choke orch
ff

93 94 95 96 97

Snare
Tenors
Tenors
Bass
Cym

choke orch
mp mf f fff

Vista Ridge Battery Exercise Packet

compiled by Hector Gil

ONE HEIGHTED / TIMING EXERCISES

EIGHTS

Two staves of musical notation in 4/4 time. The first staff contains five measures of eighth notes, alternating between right (R) and left (L) hands. The second staff contains four measures of eighth notes, alternating between left (L) and right (R) hands, ending with a quarter rest.

SIXTEENTHS (Decresc / Cresc)

Two staves of musical notation in 4/4 time. The first staff contains five measures of sixteenth notes, alternating between right (R) and left (L) hands. The second staff contains four measures of sixteenth notes, alternating between left (L) and right (R) hands, ending with a quarter rest.

16TH 1 NOTE TIMING

Two staves of musical notation in 2/4 time. The first staff contains four measures of sixteenth notes with rhythmic patterns: RLRLRLRLRLRLRLRL, RRRRRRRR, RLRLRLRLRLRLRLRL, and LLL LLL LLL LLL. The second staff contains four measures of sixteenth notes with rhythmic patterns: RLRLRLRL, RRRR, RLRLRLRL, LLL LLL, followed by a section labeled "repeat 4 times" with patterns: RLRL R R, RLRL, L L, R.

16TH 2 NOTE TIMING

Two staves of musical notation in 2/4 time. The first staff contains four measures of sixteenth notes with rhythmic patterns: RLRLRLRLRLRLRLRL, RL RL RL RL, RLRLRLRLRLRLRLRL, and LR LR LR LR. The second staff contains four measures of sixteenth notes with rhythmic patterns: RLRLRLRLRLRLRLRL, RL RL RL RL, RLRLRLRLRLRLRLRL, R LR LR LR L. The third staff contains four measures of sixteenth notes with rhythmic patterns: RLRLRLRL RL RL, RLRLRLRL, LR LR, RLRLRLRL, RL RL. The fourth staff contains four measures of sixteenth notes with rhythmic patterns: RLRLRLRL R LR L, followed by a section labeled "repeat 4 times" with patterns: RLRL RL, RLRL, LR RLRL, RL RLRL RL R.

16TH 3 NOTE TIMING

RLRRLRRLRRLR RLLRLLRLLRLL RRLRRLRRLRRL LRL LRL LRL LRL

repeat 4 times

RLRRLR RLLRLL RRLRRL LRL LRL RRL RLL RRL LRL R

TRIPLET 1 NOTE TIMING

RLRLRLRLRLRL RRRRRRLRLRLRL

LLL LLL LLL RLRLRL RRR RLRLRL LLL R

TRIPLET 2 NOTE TIMING

RLRLRLRLRLRL RLRLRLRLRLRL LRRLLRRL

RLRLRLRLRLRL RRLRLRLRLRL RLRLRLRLRLRL LRRL

repeat 4 times

RLRLRLRL RRLRLRLRLRLRLRLRLRLRLRLRLRLRLRLRLRL

TRIPLET 3 NOTE TIMING

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRLRLRLRLRLRLRLRL

LRL LRL LRL RLRLRL RLRLRL RLRLRLRLRLRLRLRLRLRLRLRLRLRLRLRLRLRL

SCV TRIPLET TIMING

RLRLRLRL LR RLRLRL L L L RLRLRL LR RL RLRLRLR R R
 RLRLRLR RL L L L LR R R RLRLRLRLRLRL RLRLRLRLRL
 RLRLRL LRL L RLRLRLR RLR RLRLRLRLRLRL RL LRL LRL L
 RLRLRL L L L RL LRLR R R R RLR RLR R RL LRL L LRL
 RLRLR R R R RLRL L L L L R

HUP-DUP

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL R

HUP-DUP 2

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL R

3'S AND 5'S

RLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL
 RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL R

2 HEIGHTED EXERCISES

BUCKS

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

"FILLED IN" BUCKS 4-2-1 (repeat off the left)

R r R r R r R r R l r R l r R l r R l r R r l R r l R r l R r l

repeat 4 times

R r R r R l r R l r R r l R r l R r R l r R r l R

TRIPLET BUCKS

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

"FILLED IN" TRIPLET BUCKS 4-2-1 (repeat off the left)

R r r R r r R r r R r r R l r l r R l r l r R l r l r R l r l R r l r l R r l r l R r l r l R r l r l

repeat 4 times

R r r R r r R l r l r R l r l r R r l r l R r l r l R

SWUNG BUCKS

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

TRIPLET DIDDLE #2 (FIVES)

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

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

TRIPLET DIDDLE #3 (HEMIOLA FIVES)

R L R L R L R L

L R L R R L R L R

TRIPLET DIDDLE #4 (SEVENS)

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

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

TRIPLET DIDDLE #5 (HEMIOLA SEVENS)

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

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

TRIPLET ROLLS #1 (CHICKEN AND A ROLL)

LRL LRL RLRLRL LRL LRL RLRLRL R

TRIPLET ROLLS #2 (CHICKEN AND A ROLL WITH DYNAMICS)

9" 3" 6" 3" 3" 1" 3" 6" 9" LRL LRL RLRLRL LRL LRL RLRLRL LRL LRL RLRLRL R

TRIPLET ROLLS #3

R LRLR LRL R RLRLRL R LRLR LRL R RLRLRL R

TRIPLET ROLLS #4

R LRLR LRL R L RLRLRL R LRLR LRL R L RLRLRL R

TRIPLET ROLLS #5

R RLRLR RLRL R L LRLRLRL R RLRLR RLRL R L LRLRLRL R

TRIPLET DIDDLE #6 (SCV)

Musical notation for TRIPLET DIDDLE #6 (SCV) in 4/4 time. The piece consists of four staves of music. Each staff contains a sequence of eighth notes grouped into triplets, with rhythmic patterns indicated by letters R and L below the notes. The first staff has a pattern of R L R L, followed by RL RL RL, then R L R L, and finally LR LR LR. The second staff starts with R L R L, then RL RL RL, followed by a 2/4 time signature change with R L, then a 4/4 time signature change with R L RL RL, and finally a 2/4 time signature change with R L. The third staff begins with L R LR L, then R L, followed by R L RL, and ends with R RLR RLRL. The fourth staff starts with R L LR L, then R RLR RLRL, and concludes with a single R note.

DRAG INTERP #1
(tap drap / tap 5)

Musical notation for DRAG INTERP #1 in 4/4 time. The piece consists of two staves of music. Each staff features a sequence of eighth notes with sixteenth-note pairs, marked with a '6' above the notes. The first staff has a rhythmic pattern of R | | L r r, followed by R | | L r r, then R | | r L r r |, and finally R | | r L r r |. The second staff continues with R | | L r r, then R | | r r L r r | |, followed by R | | r r L r r | |, and ends with a single R note.

DRAG INTERP #2
(tap short roll / tap long roll)

Musical notation for DRAG INTERP #2 in 4/4 time. The piece consists of two staves of music. Each staff features a sequence of eighth notes with sixteenth-note pairs, marked with a '6' above the notes. The first staff has a rhythmic pattern of R | | L r r, followed by R | | L r r, then R | | r r | | r r | |, and finally R | | r r | | r r | |. The second staff continues with R | | L r r, then R | | r r | | r r | | r r | | r r | |, and ends with a single R note.

DRAP INTERP #3
(tap drag slurred vs. correct vs. crushed)

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

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

DRAG INTERP #4
(tap five slurred vs. correct vs. crushed)

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

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

DRAG - 5 - 7 - 11 - 23

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

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

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

8 & 25

R L R L R L sim. R L R L R L sim.

R

TRIPLETS & 16TH DIDDLES
(diddle height variations at 3", 6", 9")

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

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

16TH'S & TRIPLET ROLLS

RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL R

TRIPLETS & 16TH ROLLS

RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL R

PARADIDDLE EXERCISES

HUCKADIC

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

PARADIDDLE BREAKDOWN

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

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

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

PARADIDDLE-DIDDLE BREAKDOWN #1
(repeat off the left)

R r r R r r R r r R r r R l r r R l r r R l r r R l r r R r r l l R r r l l R r r l l R r r l l

R l r r R r r l l R l r r R r r l l R r r l l R l r r R l r r l l R l r r l l R l r r l l R

PARADIDDLE-DIDDLE BREAKDOWN #2

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

DOUBLE PARADIDDLE BREAKDOWN #1

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

DOUBLE PARADIDDLE BREAKDOWN #2

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

PARADIDDLE-DIDDLE AND DOUBLE PARADIDDLE COMBO

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

7/8 PARADIDDLE

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

STONE STICK CONTROL

RLRRLRLLRLRRLRLL RLLRLRRLRLLRRL RRLRLLRLRRLRLL

RLRLLRLRRLRLLRLR RRLRRLRLL RLLRLRRL RRLRLLRL

repeat 4 times

RLRLRLRLR RLRLR LRLR RLRL RLRLR R

PUH-DUH-DUH / DUH-DUH-PUH #1

RIIRIIRIIRII rrLrrLrrLrrL RIIRIirrrLrrL RIirrrLRliirL R

PUH-DUH-DUH / DUH-DUH-PUH #2

RIIRIIRIIRIIRirr IIRIIRIIRIIRIirr LrrLrrLrrLrrLrll rrLrrLrrLrrLrrll R

HERTA EXERCISES

PUH-DUH-DUH / DUH-DUH-PUH WITH HERTAS #3

RRLLRRLRRLRRL RLRLRRLRRLRRL RLRLRRLRRLRRL RLLRLLRLLRLL

RLRLRRLRRLRRL RLRLRRLRRLRRL RLRLRRLRRLRRL R

FLAM BREAKDOWNS

FLAM BREAKDOWN

Musical notation for Flam Breakdown, consisting of two staves. The first staff has a treble clef and a 2/4 time signature. It contains four measures of music, each with a single eighth note followed by a quarter rest. The notes are marked with an accent (>). Below the staff are the letters R and L, alternating in pairs: R L, R L, R L, R L. The second staff also has a treble clef and a 2/4 time signature. It contains four measures of music. The first two measures each have two eighth notes followed by a quarter rest. The third measure has four eighth notes. The fourth measure has a single eighth note followed by a quarter rest. All notes are marked with an accent (>). Below the staff are the letters R, R, L, L, R, L, R, L, R, L, R, L, R, L, R, R.

HUGADICS FILLED IN WITH FLAMS

Musical notation for Hugadics Filled in with Flams, consisting of three staves. The first staff has a treble clef and a 4/4 time signature. It contains four measures of music, each with a quarter note followed by a quarter rest. The notes are marked with an accent (>). Below the staff are the letters R r r R r r R r r R r r L l l L l l L l l L l l R r r | R r r | R r r | R r r. The second staff has a treble clef and a 4/4 time signature. It contains four measures of music, each with a quarter note followed by a quarter rest. The notes are marked with an accent (>). Below the staff are the letters L l l r L l l r L l l r L l l R r r R r r R r r R r r L l l L l l L l l L l l. The third staff has a treble clef and a 4/4 time signature. It contains four measures of music, each with a quarter note followed by a quarter rest. The notes are marked with an accent (>). Below the staff are the letters R r r | R r r | R r r | R r r L l l r L l l r L l l r L l l R.

FLAM-TAP BREAKDOWN

Musical notation for Flam-Tap Breakdown, consisting of three staves. The first staff has a treble clef and a 4/4 time signature. It contains four measures of music, each with a quarter note followed by a quarter rest. The notes are marked with an accent (>). Below the staff are the letters R r r R r r R r r R r r L l l L l l L l l L l l R r r R r r R r r R r r. The second staff has a treble clef and a 4/4 time signature. It contains four measures of music, each with a quarter note followed by a quarter rest. The notes are marked with an accent (>). Below the staff are the letters L l l L l l L l l L l l R r L R r L R r L R r L L l R L l R L l R L l R. The third staff has a treble clef and a 4/4 time signature. It contains four measures of music, each with a quarter note followed by a quarter rest. The notes are marked with an accent (>). Below the staff are the letters R r L l R r L l R r L l R r L l R r L l R r L l R.

HUCKDIGADIC

R rrr Rrrr Rrrr Rrrr L lll Llll Llll Llll R rrr Rrrr Rrrr Rrrr L lll Llll Llll Llll R

FLAM ACCENT BREAKDOWN

R r r r etc. L l l l R r r r etc. L l l l
 R r L r etc. L l R l R l r L r l etc. R

FLAM DRAG BREAKDOWN

R r r r etc. L l l l R r r r etc. L l l l
 R r L r etc. L l R l R l r L r l etc. R

CHEESE BREAKDOWN

R r r r etc. L l l l R r r r etc. L l l l
 R r L r etc. L l R l R l r L r l etc. R

FLAM FIVE BREAKDOWN

R r r r etc. L l l l R r r r etc. L l l l
 R r L r etc. L l R l R l r L r l etc. R

CHUTA-CHUT BREAKDOWN

R r r r r etc.
L | | | |

R r r r r etc.
L | | | |

R r l r r etc.
L | r | l |

R l r L r l etc.

R

CHEESE CHUTA-CHUT BREAKDOWN

R r r r r etc.
L | | | |

R r r r r etc.
L | | | |

R r l r r etc.
L | r | l |

R l r L r l etc.

R

INVERTED FLAM TAP BREAKDOWN

R r r etc.
L | |

R r r etc.
L | |

R L r etc.
L R |

R | L r etc.

R

CHEESE INVERT BREAKDOWN

R r r etc.
L | |

R r r etc.
L | |

R L r etc.
L R |

R | L r etc.

R

PATAFLAFLA (PATI) BREAKDOWN

R r r etc. R r r etc.
L | | L | |

R r L etc. R | r L etc. R

SAME HANDED PATI BREAKDOWN

R r r r r R etc. R r r r r R etc.
L | | | | | L | | | | | L

R r L L r R etc.
L | R R | L

R | r L L r | R etc. R

SWISS TRIPLET BREAKDOWN #1

R r etc. R r etc. R r etc.
L | L | L |

R r | etc. R r etc. R r | etc. R L

SWISS TRIPLET BREAKDOWN #2

l | l | l | R | R | etc. R | l | l | etc. R r | R r | etc.
r r r r L r L r L r r r L l r L l r

R | l | l | etc. R | R | l | etc. R | l | l | etc. R r | R r | etc. R
L r r r L r L r L r r r L l r L l r L

FUBAR BREAKDOWN

R | r L r | etc. R R | L L r etc. R | r L r | etc.

R R | L L r etc. R | r L r | etc. R R | L L r etc. R
L

BOOK REPORT BREAKDOWN #1

R r r r r etc. R | r r L r r etc.
L | l | l | l

R | r r L r l etc.
L r l | R l r

R | r r L r l | etc. R | r r L r l | etc. R

BOOK REPORT BREAKDOWN #2
do 4-2-1 and repeat off the left

R | r r L r l | etc. R | r r L r l | etc. R | r r L r l | etc.

R | r r L r l | etc. R | r r L r l | etc. R | r r L r l | etc. R

EXTENDED BOOK REPORT BREAKDOWN #3

R | r r | r L r | l r l | etc. R | r r r | r L r l | l r l | etc.
 R | r r r | r L r l | l r l | etc. R | r r r | r L r l | l r l | etc.
 R | r r r | r L r l | l r l | etc. R | r r r | r L r l | l r l | etc.
 R | r r r | r L r l | l r l | etc. R | r r r | r L r l | l r l | etc. R

FLAM COMBINATION EXERCISES

FLAM BUILDER #1
insert: flam drags, cheeses, and flam fives

R | r L r | R | r L r | R R | r L L r | R R | r L L r |
 R R R | r L L L r | R R R | r L L L r |
 R R | r L L r | R R | r L L r | R | r L r | R | r L r | R

FLAM BUILDER #2
insert: flam drags, cheeses, flam fives, chuta-chuts, cheese chuta-chuts, inverts, and cheese inverts

R | r L r | R | r L r | R | R | r L r L r | R | R | r L r L r |
 R | R | R | r L r L r L r | R | R | R | r L r L r L r |
 R | R | r L r L r | R | R | r L r L r | R | r L r | R | r L r | R

SHOPPING SPREE

(insert the following rudiments in m.2)

flam drags, cheeses, flam fives, chuta-chuts, cheese chuta-chuts, inverts, cheese inverts, fubar, fu-cheese, swiss, swiss kicks, swiss drags, swiss drag kicks, alternating flams, threes, paradiddle-diddles, 32nd paradiddles, etc...

Musical notation for Shopping Spree in 4/4 time. The staff contains a sequence of eighth notes with accents and triplets. The rhythm is: R | r L r | R | r L r | R r L | R r L | R r L | R r L | R. The first measure is a triplet of eighth notes, followed by a quarter note, then another triplet of eighth notes, a quarter note, and finally a single eighth note.

FLAM TAP 4-2-1-TAG

Musical notation for Flam Tap 4-2-1-Tag in 4/4 time. The staff contains a sequence of eighth notes with accents. The rhythm is: R r r R r r R r r R r r R r L R r L R r L R r L R L I I L I I L I I L I. The first measure is a triplet of eighth notes, followed by a quarter note, then another triplet of eighth notes, a quarter note, and finally a single eighth note.

Musical notation for Flam Tap 4-2-1-Tag in 4/4 time. The staff contains a sequence of eighth notes with accents. The rhythm is: R L I R L I R L I R L I R r r R r r R r L R r L R L I I L I R L I R L I. The first measure is a triplet of eighth notes, followed by a quarter note, then another triplet of eighth notes, a quarter note, and finally a single eighth note.

Musical notation for Flam Tap 4-2-1-Tag in 4/4 time. The staff contains a sequence of eighth notes with accents. The rhythm is: R r r R r L R L I I L I R L I I L I R r r R r r R L I I L I R r L I R r L I R. The first measure is a triplet of eighth notes, followed by a quarter note, then another triplet of eighth notes, a quarter note, and finally a single eighth note.

SWISS ACCENT #1

(repeat off the left)

Musical notation for Swiss Accent #1 in 4/4 time. The staff contains a sequence of eighth notes with accents and triplets. The rhythm is: R r I R r I R r I R r I r r L r r L r r L r r L R r I R r I r r L r r L R r I r r L R. The first measure is a triplet of eighth notes, followed by a quarter note, then another triplet of eighth notes, a quarter note, and finally a single eighth note.

repeat 4 times

SWISS ACCENT #2 - TAJADA SWISS

(repeat off the left)

Musical notation for Swiss Accent #2 - Tajada Swiss in 4/4 time. The staff contains a sequence of eighth notes with accents and triplets. The rhythm is: R I I R I I R I I R I I r L I r L I r L I r L I R I I R I I r L I r L I R I I r L I R. The first measure is a triplet of eighth notes, followed by a quarter note, then another triplet of eighth notes, a quarter note, and finally a single eighth note.

repeat 4 times

SWISS FLAM TAPS

(replace swiss with tajada swiss)

Musical notation for Swiss Flam Taps in 7/8 time. The staff contains a sequence of eighth notes with accents. The rhythm is: R r I R r I R r I R r I R r L I r L I r L I r L I r L I R r I R r I R r. The first measure is a triplet of eighth notes, followed by a quarter note, then another triplet of eighth notes, a quarter note, and finally a single eighth note.

Musical notation for Swiss Flam Taps in 5/4 time. The staff contains a sequence of eighth notes with accents. The rhythm is: L I r L I r L I R r I R r L I r L I R r I R r L I r L I R. The first measure is a triplet of eighth notes, followed by a quarter note, then another triplet of eighth notes, a quarter note, and finally a single eighth note.

SCV SWISS FLAM TAPS

$\text{R l r L r l R l r L r l}$ | $\text{R r l R r L l r L l R r}$ | $\text{L r l R l r L r l R l r}$ | $\text{L l r L l R r l R r L l}$
 $\text{R l r L r l R l r L r l}$ | $\text{R r L l R r l R r L l r}$ | $\text{L r l R l r L r l R l r}$ | $\text{L l R r L l r L l R r l}$
 $\text{R l r L r l R l r L r l}$ | $\text{R r L l r L l R r l R r}$ | $\text{L r l R l r L r l R l r}$ | $\text{L l R r l R r L l r L l R}$

SWISS GRID

$\text{R r l R L R L l r L R L}$ | $\text{R L l r L R L R r l R L}$
 $\text{R L R r l R L R L l r L}$ | $\text{R L R L l r L R L R l}$
 $\text{R r l R r l R L R r l R r l R L}$ | $\text{R L l r L l r L R L l r L l r L}$
 $\text{R L R r l R r l R L R r l R r l}$ | $\text{R r l R L R r l R r l R L R r l}$
 $\text{R r l R r l R r l R L l r L l r L l r L}$ | $\text{R r l R r l R L l r L l r L l r L R r l}$
 $\text{R r l R L l r L l r L l r L R r l R r l R L l r L l r L R r l R r l R}$

CHUGADA CHUGADA

(replace flam taps with: rolls, inverts, cheese inverts, patis, same handed patis, swiss, swiss kicks, book reports, alternating flams, sextuplet, paradiddle-diddles, double paradiddles, threes, single 9, 32nd paradiddles, etc.)

(replace flam accents with: flam drags, cheeses, flam fives, chuta-chuts, cheese chuta-chuts, fubar, fu-cheese, swiss, swiss kicks, swiss drags, swiss drag kicks, extended book reports, etc...)

(create any combination desired!)

Musical notation for CHUGADA CHUGADA. The first line is in 5/8 time, consisting of four measures of eighth-note patterns with accents, followed by a double bar line. The second line is in 2/4 time, consisting of two measures of eighth-note patterns with accents, followed by a double bar line. Rhythmic notation is provided below the notes.

5/8: R | r L r | R r L | R | r L r | R r L | R | r L r | R | r L r |

2/4: 1. R r L | R r L | 2. R r L | R r L | R r L | R r L | R

7/8 CHUGADA

(replace groupings of 4 with: rolls, inverts, cheese inverts, patis, same handed patis, swiss, swiss kicks, book reports, alternating flams, sextuplet, paradiddle-diddles, double paradiddles, threes, single 9, 32nd paradiddles, etc.)

(replace groupings of 3 with: flam drags, cheeses, flam fives, chuta-chuts, cheese chuta-chuts, fubar, fu-cheese, swiss, swiss kicks, swiss drags, swiss drag kicks, extended book reports, etc...)

(create any combination desired!)

Musical notation for 7/8 CHUGADA. It consists of five measures of eighth-note patterns with accents, followed by a double bar line. Rhythmic notation is provided below the notes.

7/8: R | r | R | r | L | r | r | L | r | R | r | L | r | r | L | r | R | r | r | R |

RACER X

(add flam drags, cheese, flam fives, chuta chuts, cheese chuta chuts, etc.)

(replace swisses with alternating flams, three's, puh-duh-duh, paradiddle-diddles, 32nd paradiddles, 32nd singles, etc.)

(create any combination desired!)

Musical notation for RACER X. It consists of two lines of musical notation in 4/4 time. The first line has four measures, and the second line has four measures. The notation includes accents and bracketed groupings of 3 and 6 notes. Rhythmic notation is provided below the notes.

4/4: R | r | L | R | r | L | r | L | r | R | L | r | R | L | r | R | L | r | L | R | L | R |

L | r | R | L | r | R | r | L | R | r | L | r | R | r | L | r | R | L | r | R | L | r | R | L | r | R |

Thirteen

full score

1♩ = 80

2 3 4 5

Snare Line

R r r R r r etc.

Tenor Line

r R r r R r r etc.

Bass Line

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

Tom Line

R r r R r r etc.

6 7 8 9 10

Snare

L l l l l l etc.

Tenors

l l l l l l etc.

Bass

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

Toms

L l l l l l etc.

11 12 13 14 15

Snare
R r R r etc.

Tenors
R r R r etc.

Bass
R I r L R I r L R I r L R I r L
R I r L R L L R L R L R
L r I R L r I R L r I R L r I R
L r I R L R R L R L R L

Toms
R r R r etc.

L I L I etc.

R r R r etc.

R r R r etc.

16 17 18 19 20 21

Snare
L I L I etc.

Tenors
L
r r R r r R etc.

Bass
R R R
R R R R R R R
R I R I R I r r L
R I R I R I r L R
L r L r L r I R

Toms
L I L I etc.

r r R r r R etc.

I I L I I L etc.

I I L I I L etc.

22 23 24 25 26

Snare
Tenors
Bass
Toms

Drum notation for measures 22-26. The notation includes rhythmic patterns for Snare, Tenors, Bass, and Toms. Measure 22 shows a consistent pattern of eighth notes. Measure 23 introduces a triplet in the bass line. Measure 24 continues the eighth-note patterns. Measure 25 features a triplet in the snare line. Measure 26 concludes with a triplet in the bass line. The notation uses 'R' for right hand and 'L' for left hand, with 'I' for rimshots and 'L' for licks. Triplet markings are present in measures 23, 25, and 26.

27 28

Snare
Tenors
Bass
Toms

Drum notation for measures 27-28. The notation includes rhythmic patterns for Snare, Tenors, Bass, and Toms. Measure 27 shows a consistent pattern of eighth notes. Measure 28 continues the eighth-note patterns. The notation uses 'R' for right hand and 'L' for left hand, with 'I' for rimshots and 'L' for licks.

29 30 31

Snare
r r R r r R R r | | L | | L L | R r r L | | R r L | R

Tenors
R r r R r r R r L | | L | | L | R r L | | R r L | R r R

Bass
L L R

Toms
r r R r r R R r | | L | | L L | R r r L | | R r L | R

Detailed description: This is a drum set score for measures 29, 30, and 31. It features four staves: Snare, Tenors, Bass, and Toms. Each staff contains rhythmic notation with accents and stick directions (R for right, L for left, and | for stick rests). Measure 29 shows a complex pattern of eighth and sixteenth notes. Measure 30 continues the pattern with some rests. Measure 31 concludes the sequence with a final note and rests. The notation is precise, indicating the specific drum and hand used for each sound.

Flam Accent Heights

♩ = 80

2

Snare Line

Tenor Line

Tom Line

Bass Line

3

4

Snare

Tenors

Tenors

Bass

5

6

7

Snare

Tenors

Tenors

Bass