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

HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS

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 heighted / 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 heighted 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

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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

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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 pickup on that emotion

"Drama" vs "Cinema"

Drama = Marching Field	**Cinema = Solo Performance**
Large distance between performer and audience	Small distance between performer and audience
"Moderate to Extreme" Facial Expressions	"Small to Moderate" Facial Expressions
"Moderate to Extreme" Body Movements	"Small to Moderate" Body Movements
Smaller nuances are difficult to read	Smaller nuances go a REALLY long way
Louder dynamics require higher sticks/mallets	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.

Innovative Percussion® Inc.

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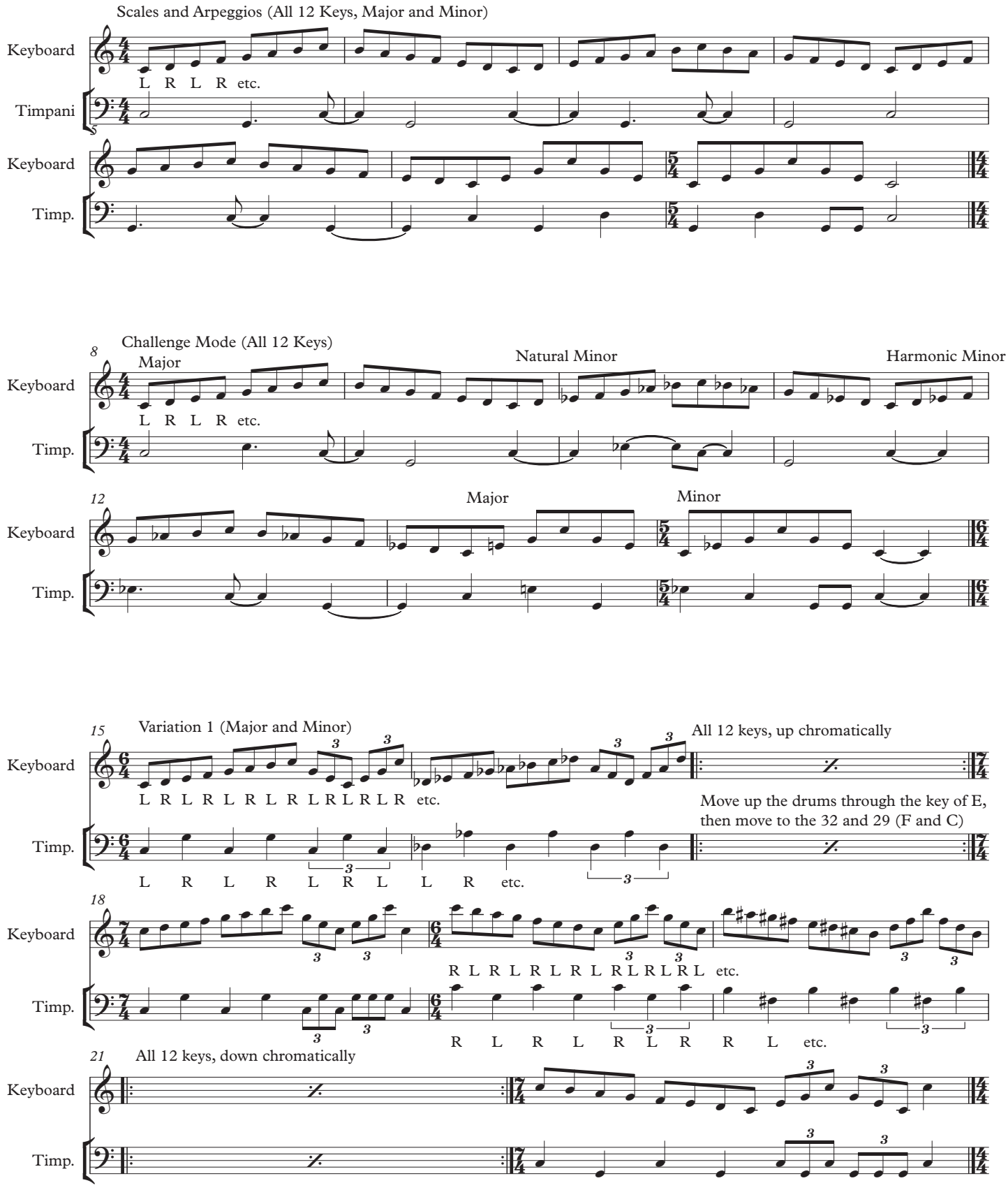
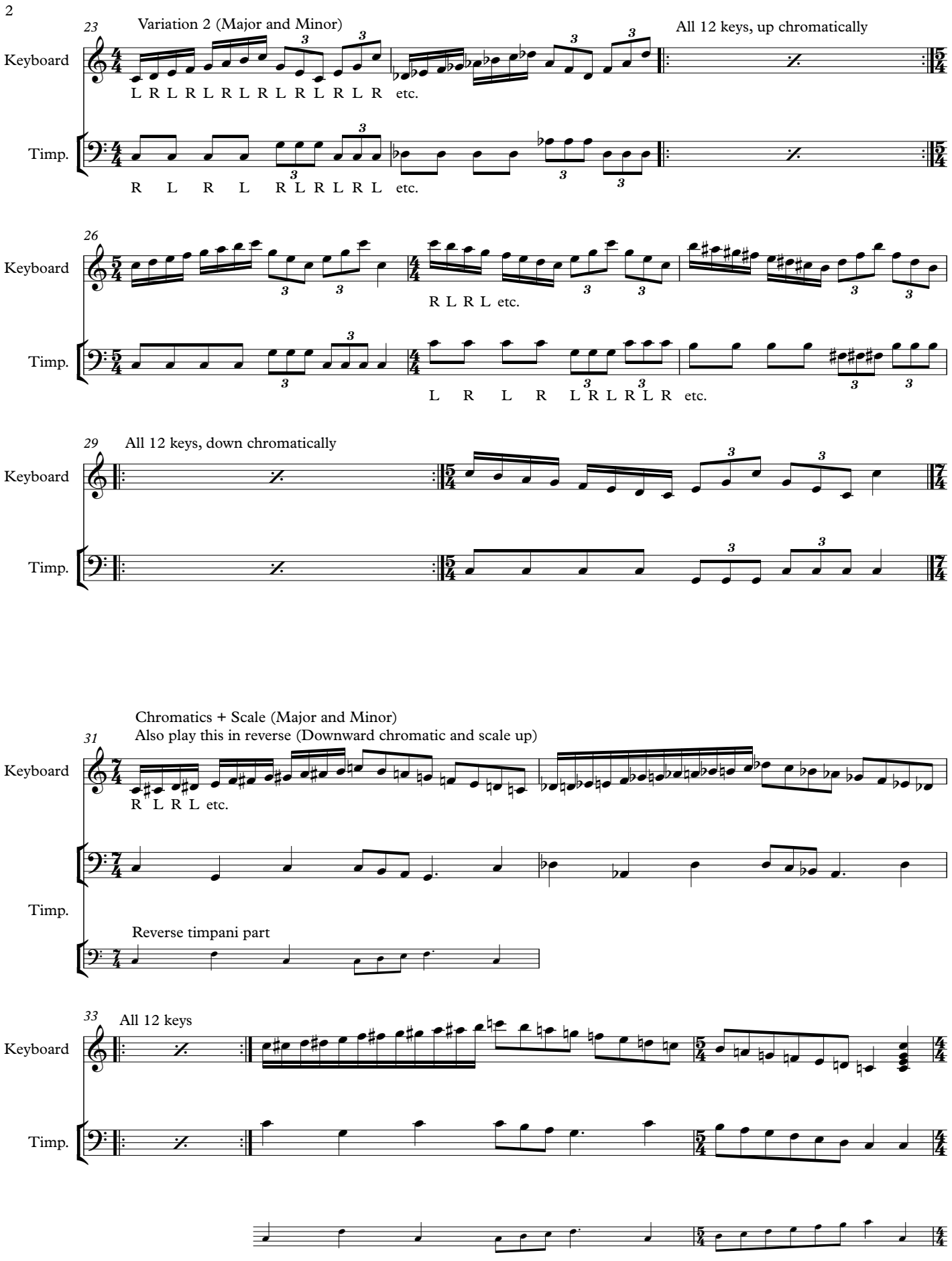
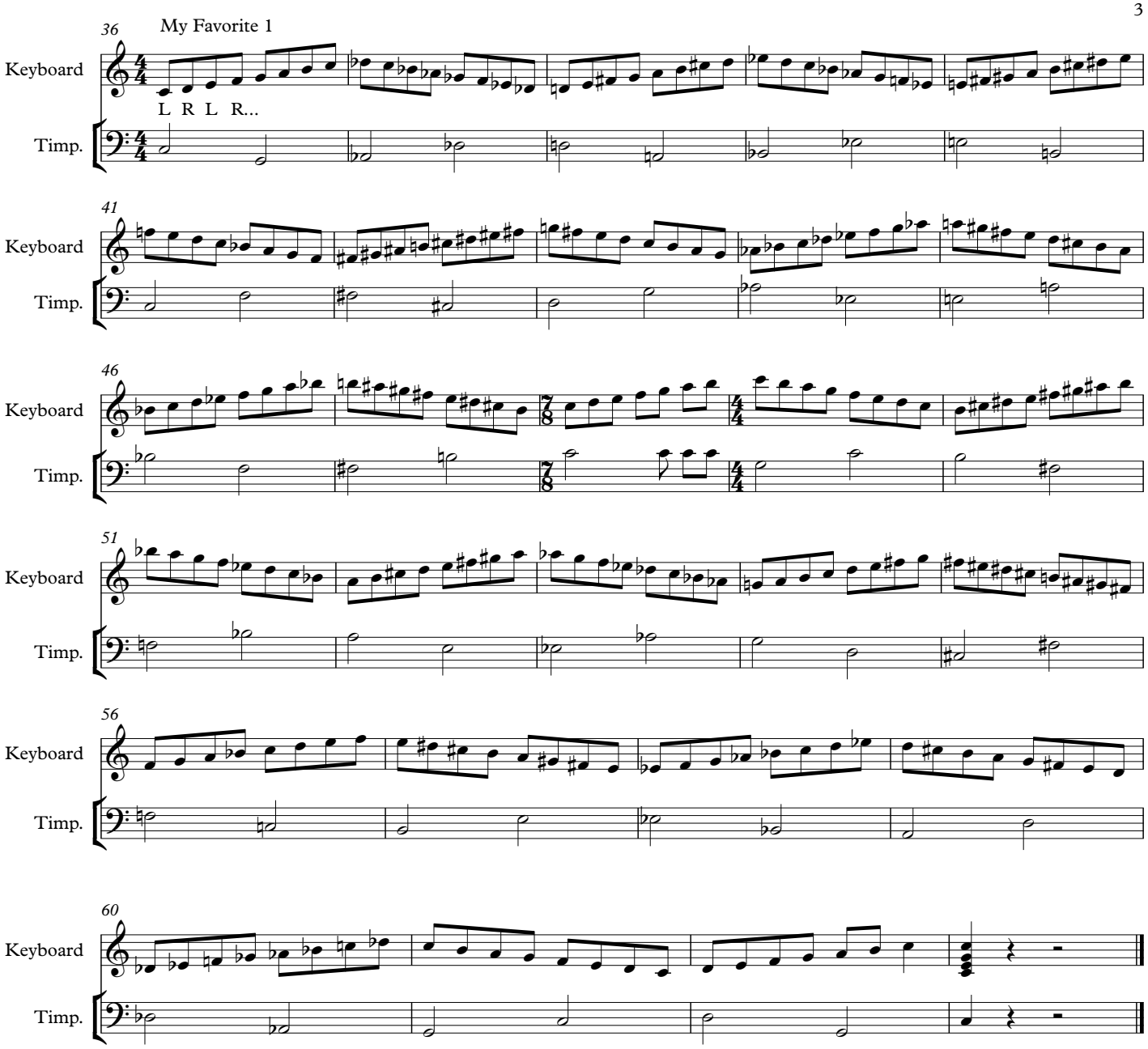
Thank you for attending our clinic!
Please email hector.gil@leanderisd.org for any questions.

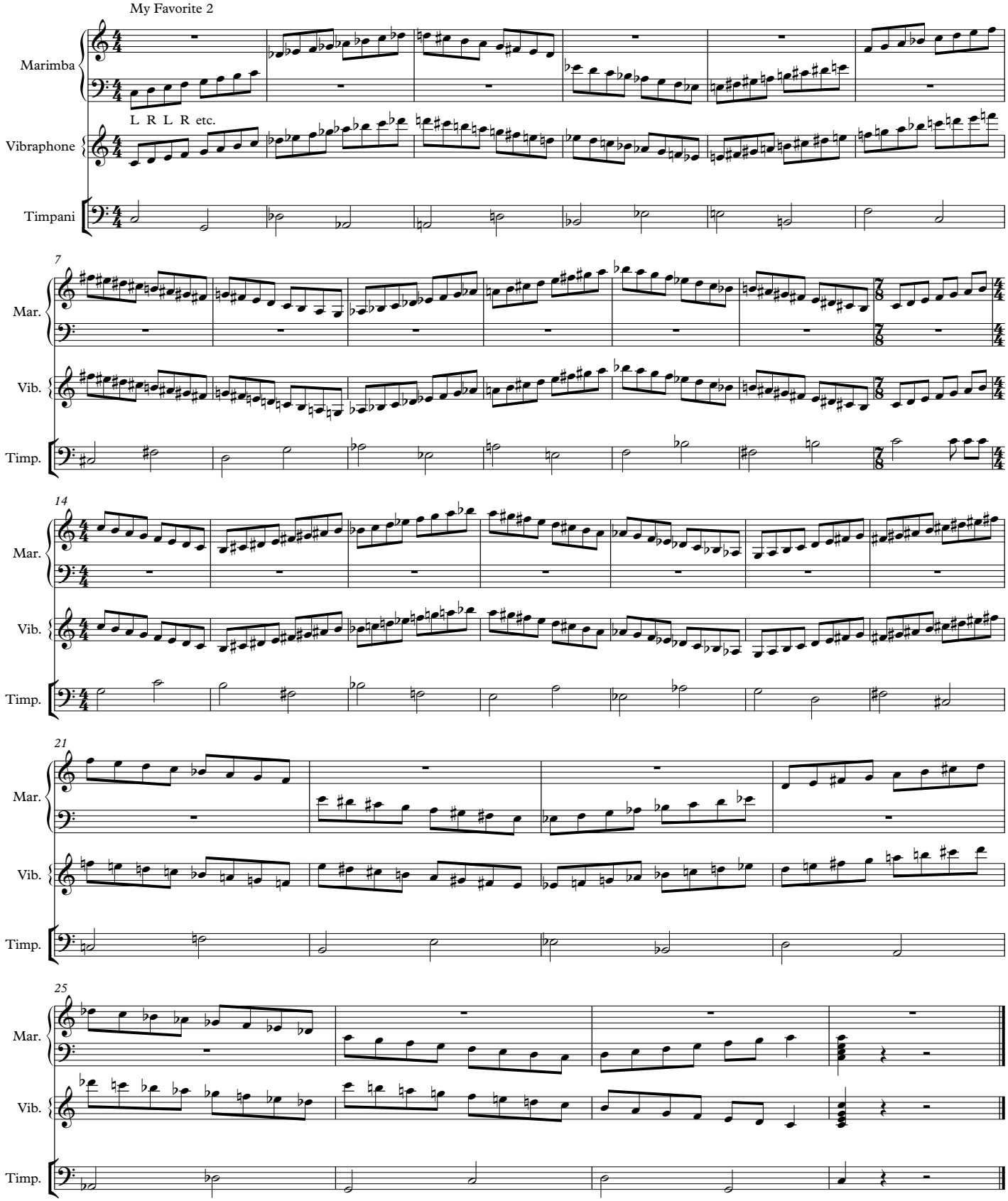
Vista Ridge Front Ensemble 2019 Exercises



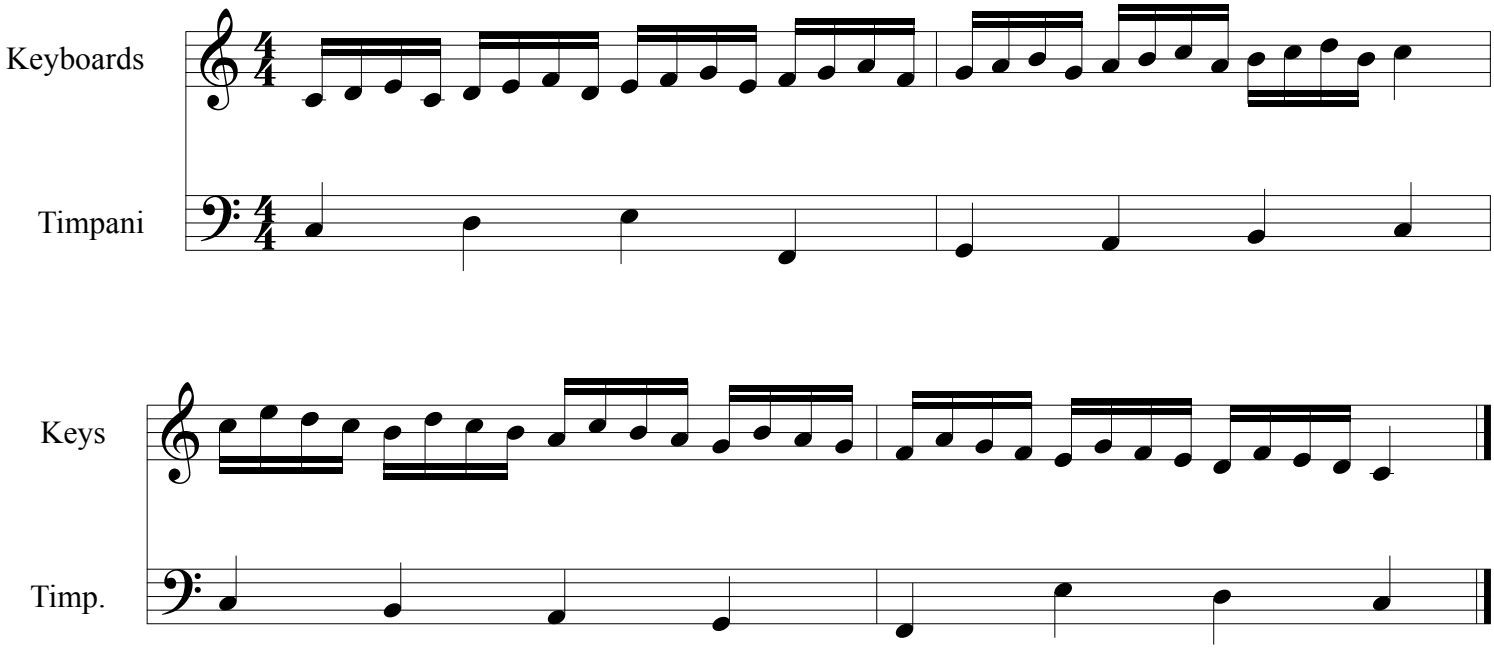

23
Variation 2 (Major and Minor)
All 12 keys, up chromatically
Keyboard
L R L R L R L R L R L R L R etc.
Timp.
R L R L R L R L R L etc.
26
Keyboard
R L R L etc.
Timp.
L R L R L R L R L R etc.
29
All 12 keys, down chromatically
Keyboard
Timp.
Chromatics + Scale (Major and Minor)
Also play this in reverse (Downward chromatic and scale up)
31
Keyboard
R L R L etc.
Timp.
Reverse timpani part
33
All 12 keys
Keyboard
Timp.



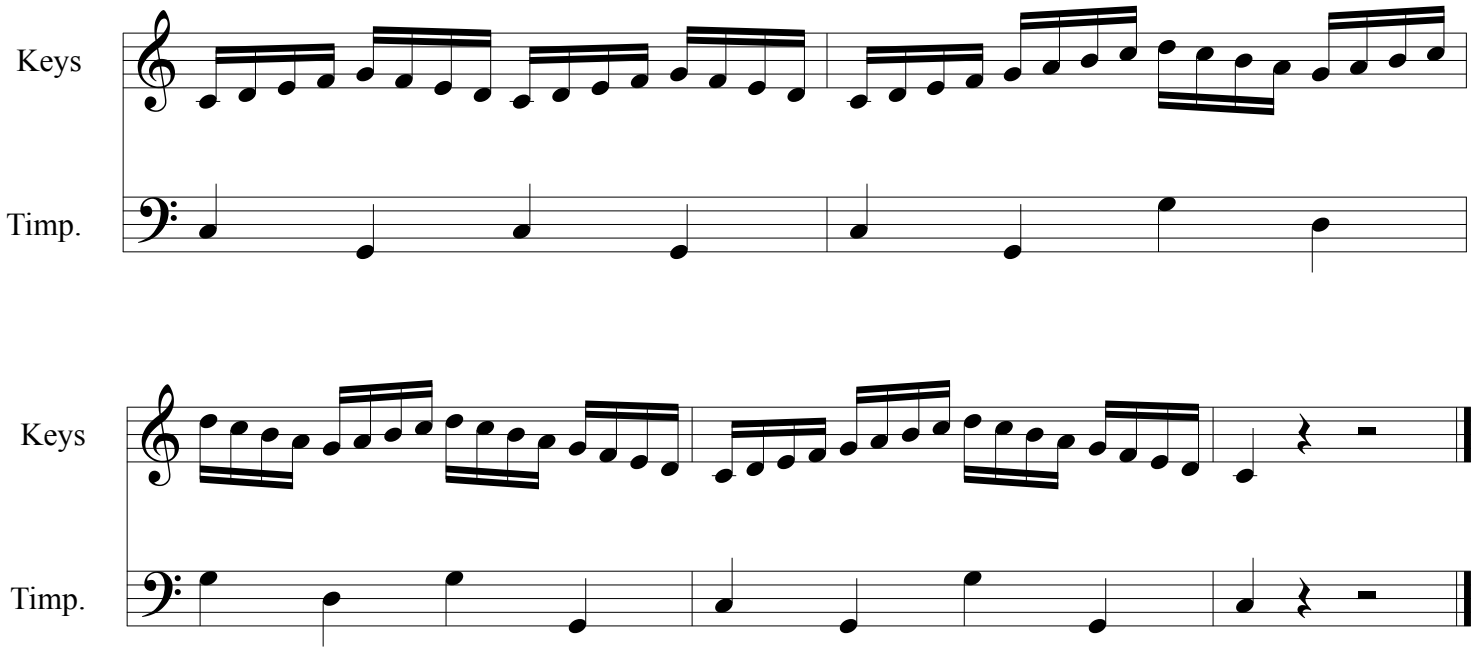
Learn all scale exercises (except My Favorite 2) first chromatically and then in the circle of fourths. Minor Variations should be Natural Minor.


My Favorite 2
Marimba
Vibraphone
L R L R etc.
Timpani
7
Mar.
Vib.
Timp.
14
Mar.
Vib.
Timp.
21
Mar.
Vib.
Timp.
25
Mar.
Vib.
Timp.

Green 1



Green 2



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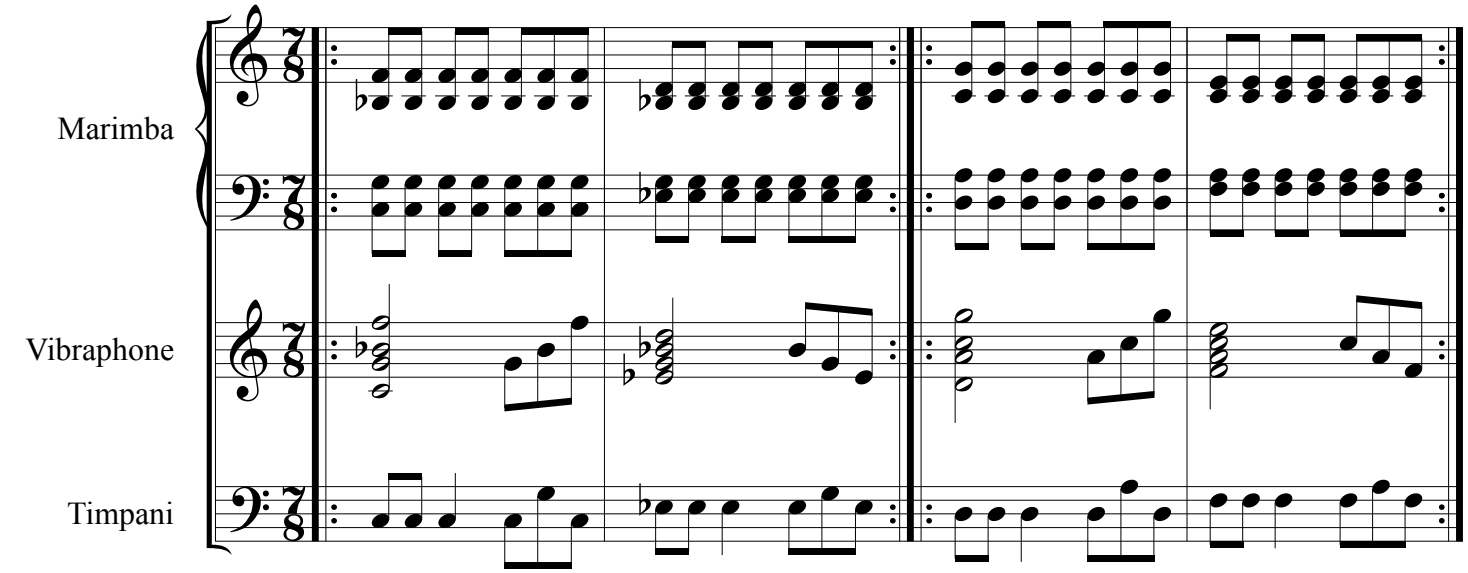
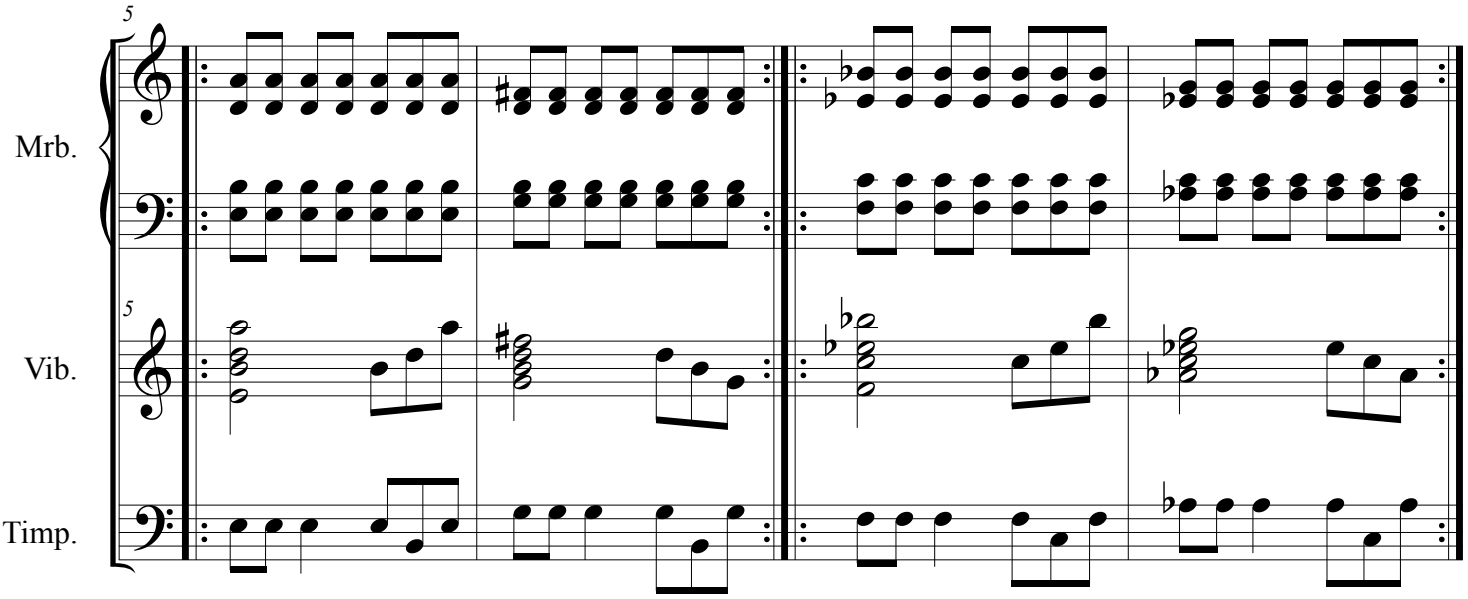
7/8 Block Chords/Permutations





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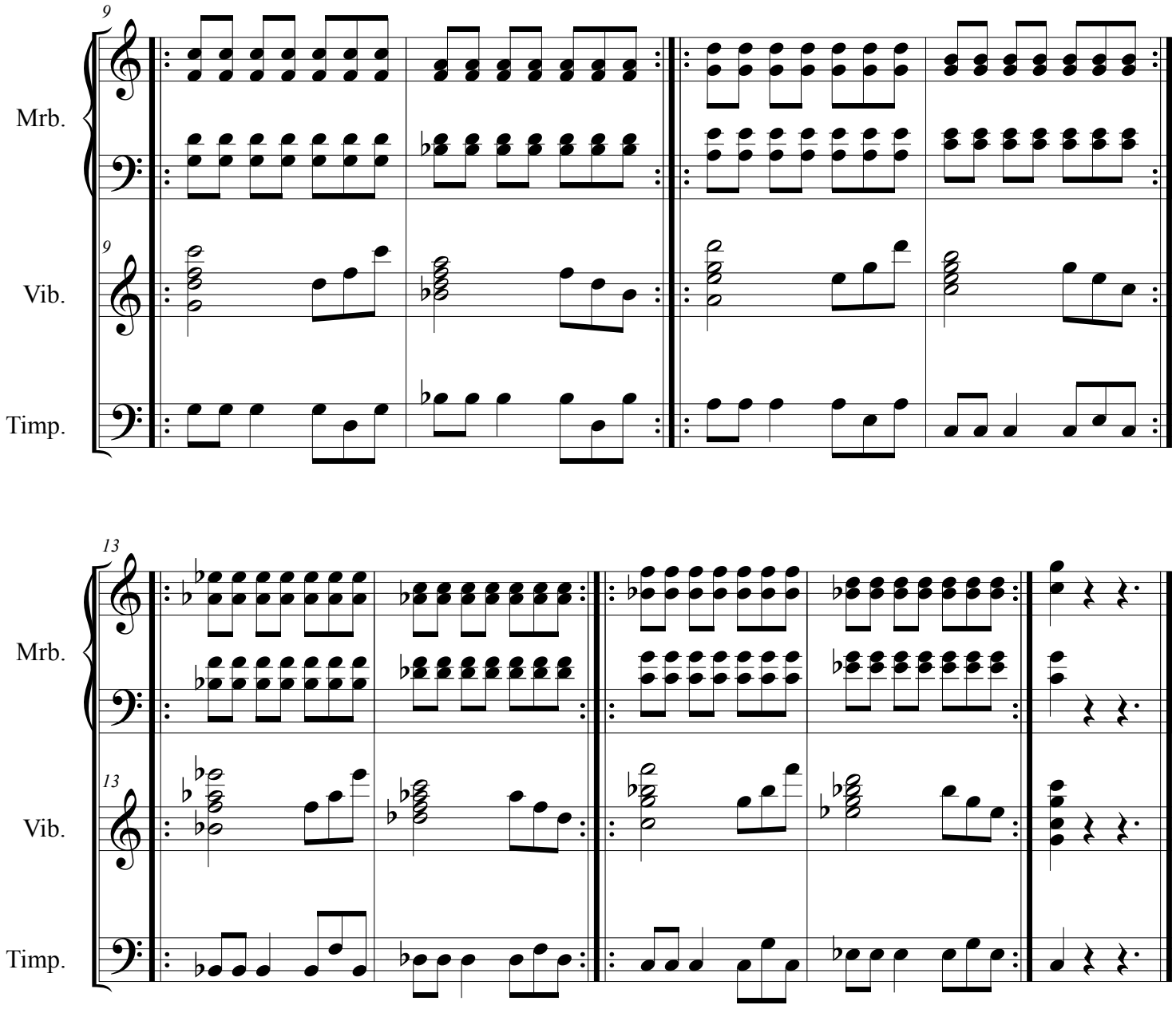
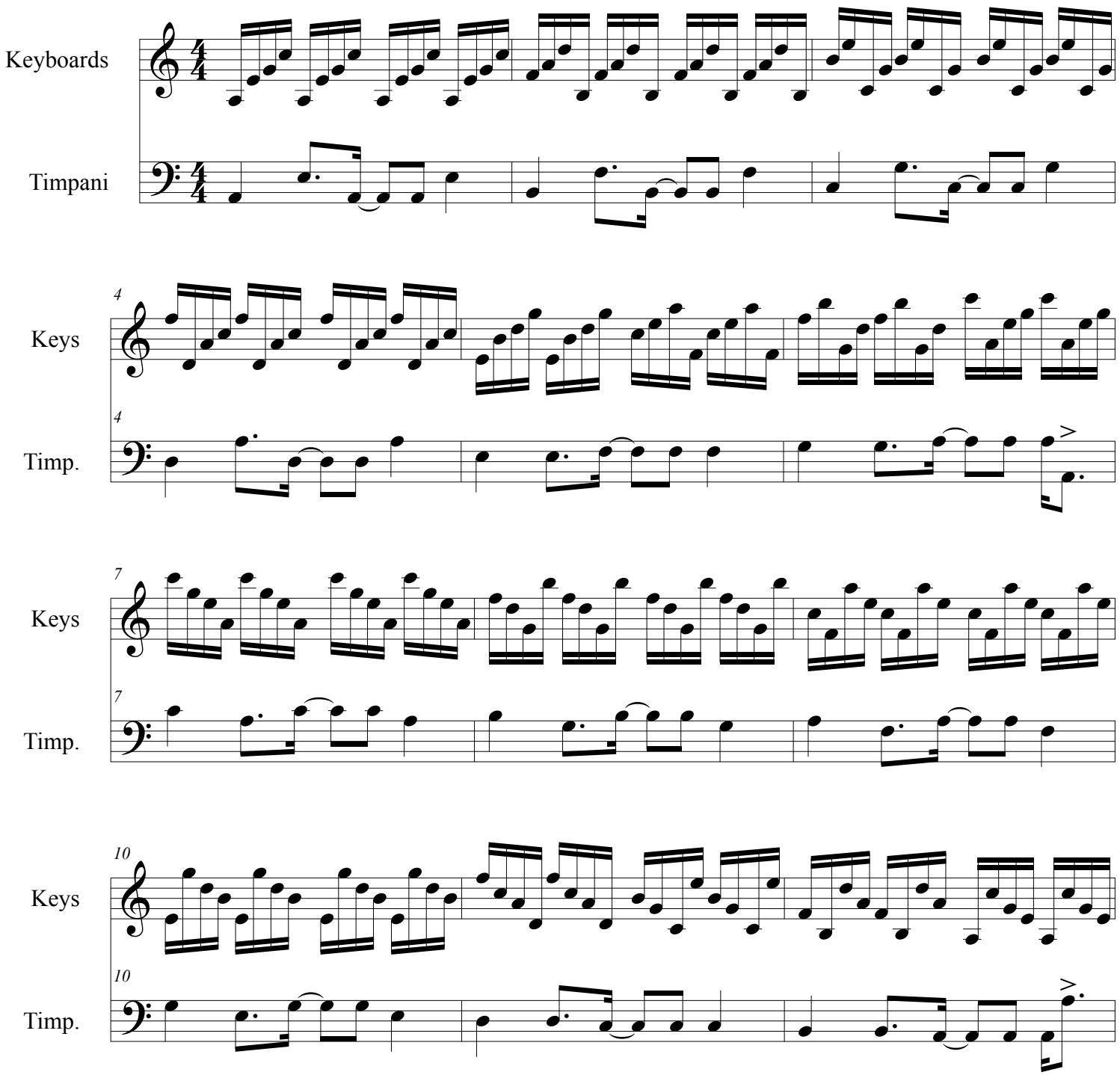

9
Mrb.
9
Vib.
Timp.
13
Mrb.
13
Vib.
Timp.

Broccoli



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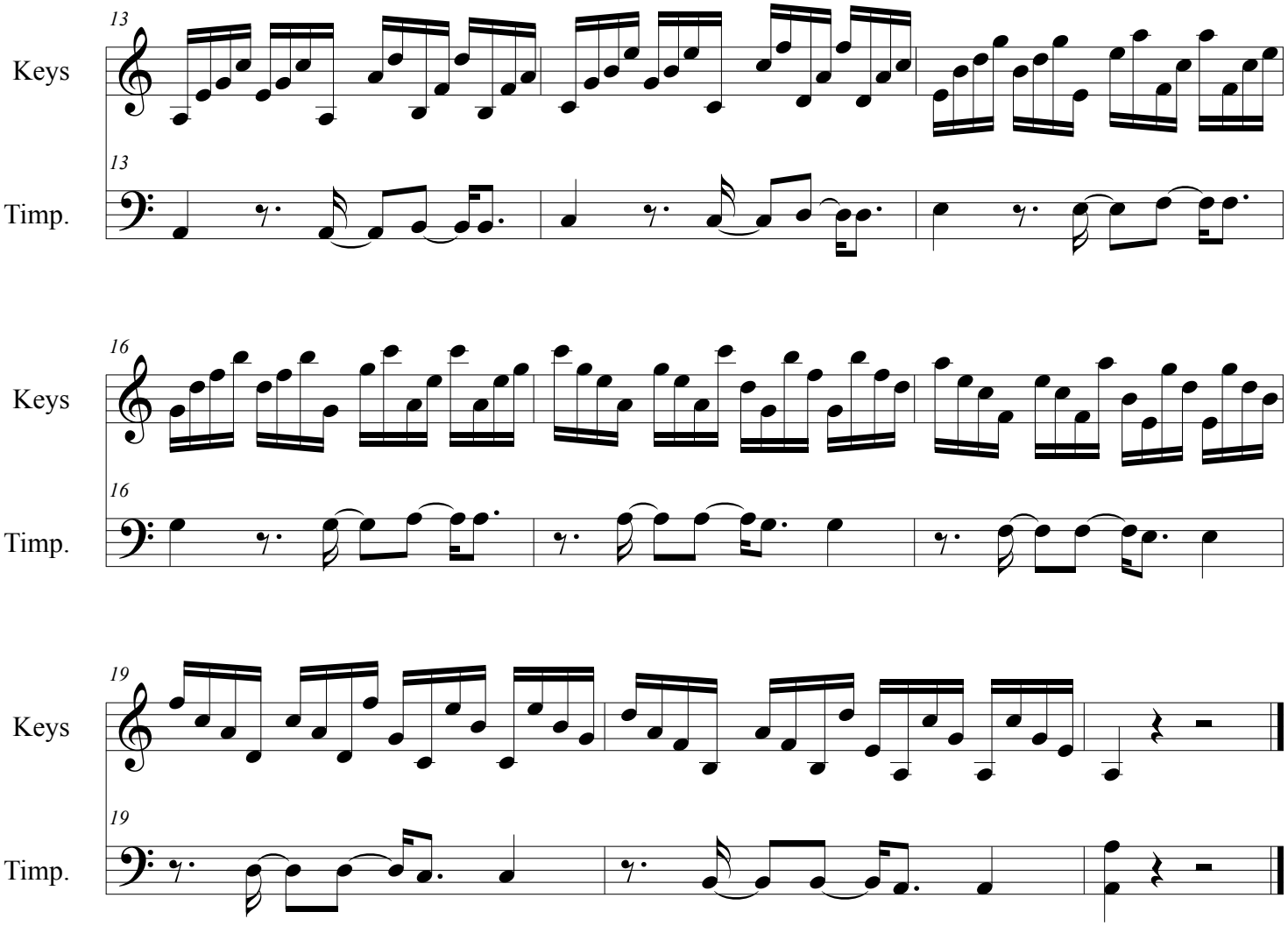
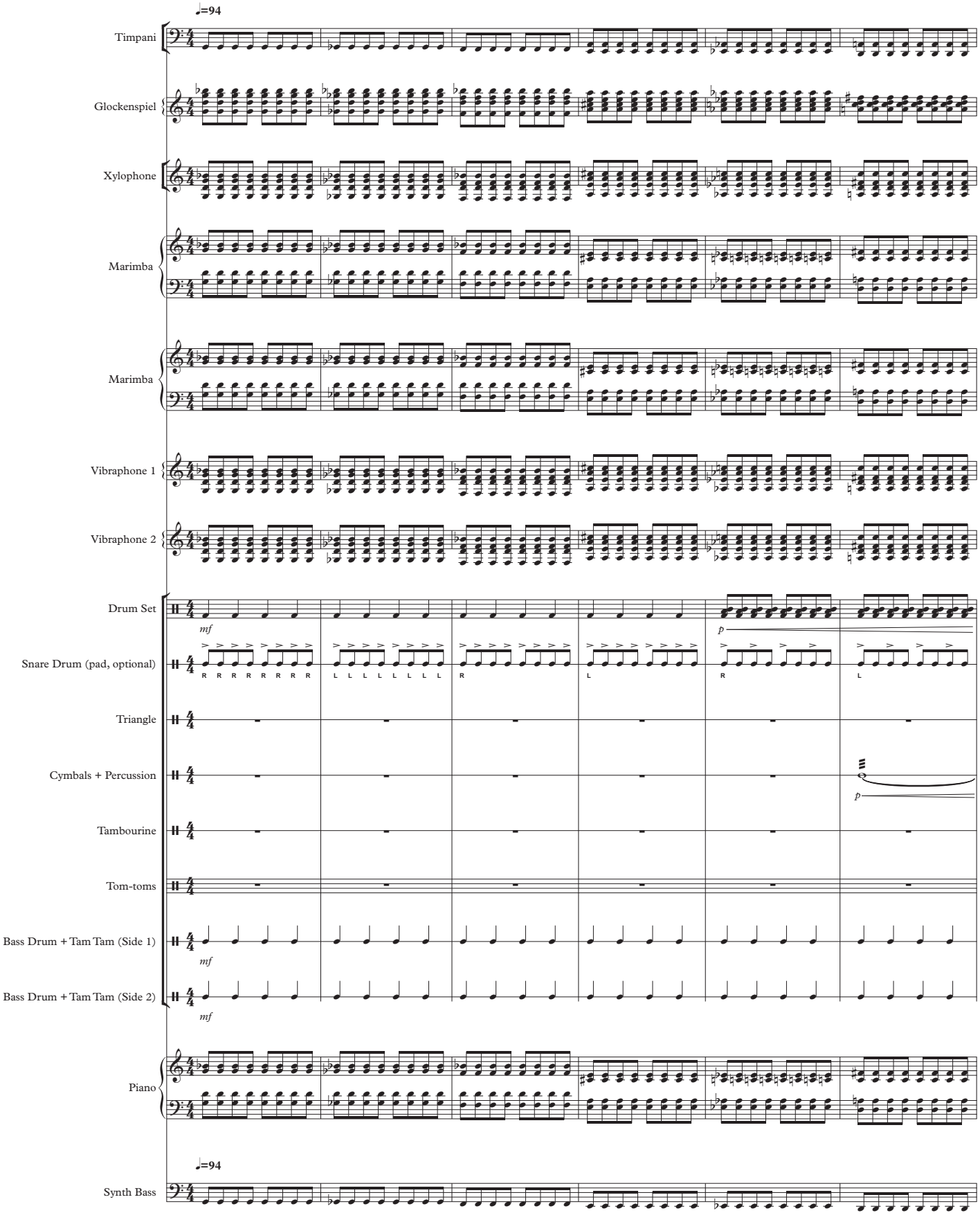
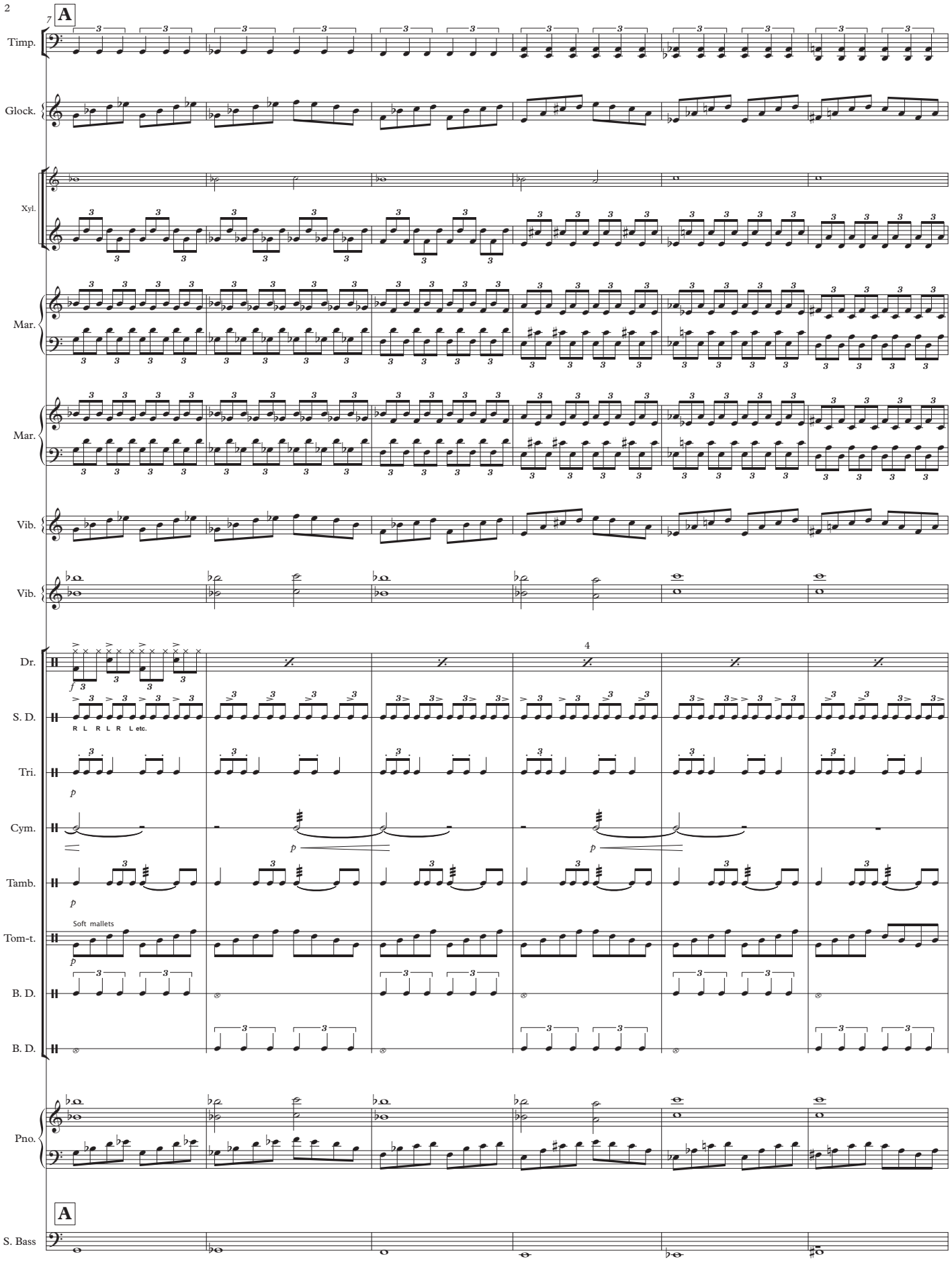

13
Keys
13
Timp.
16
Keys
16
Timp.
19
Keys
19
Timp.

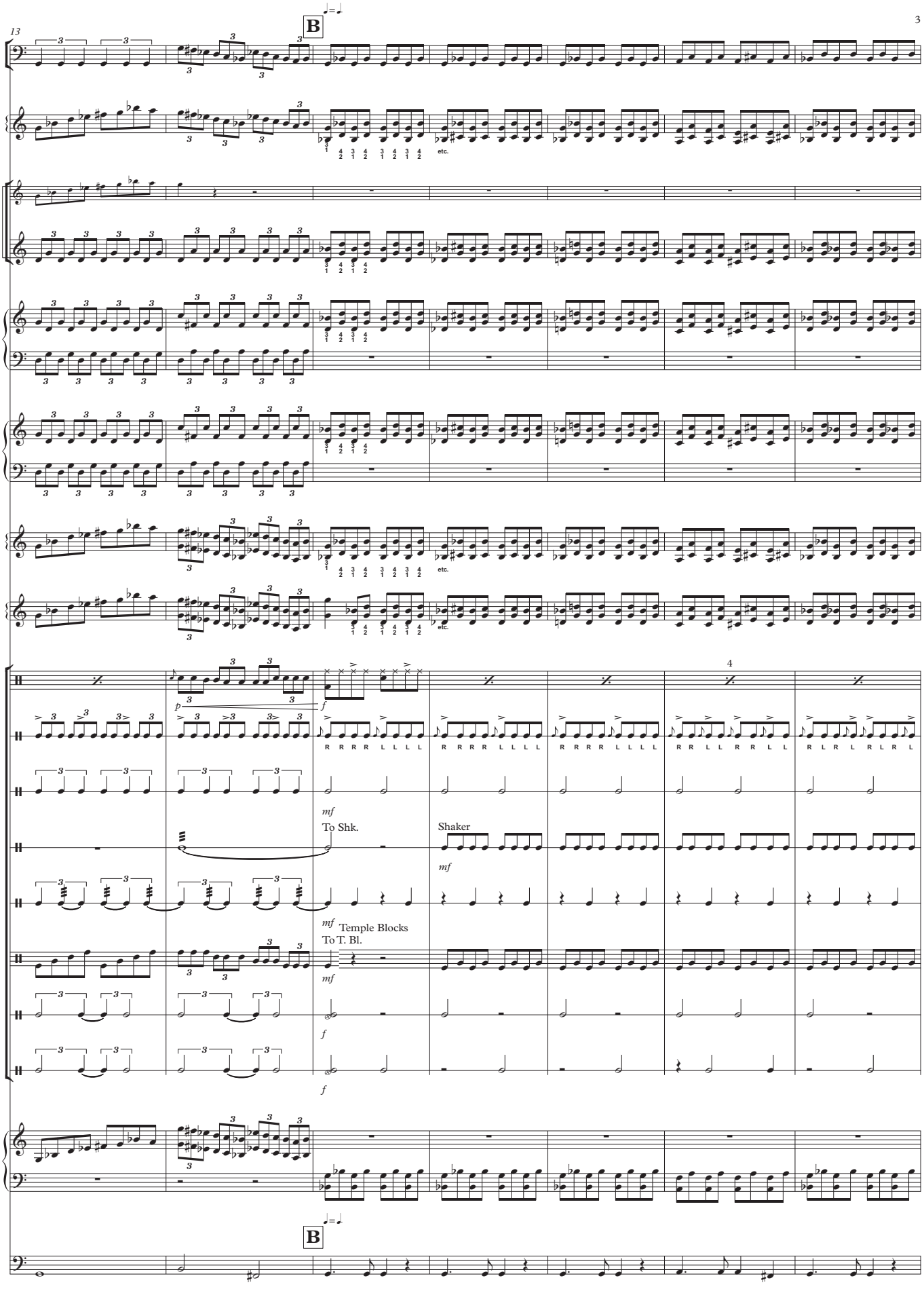
Morning Passages

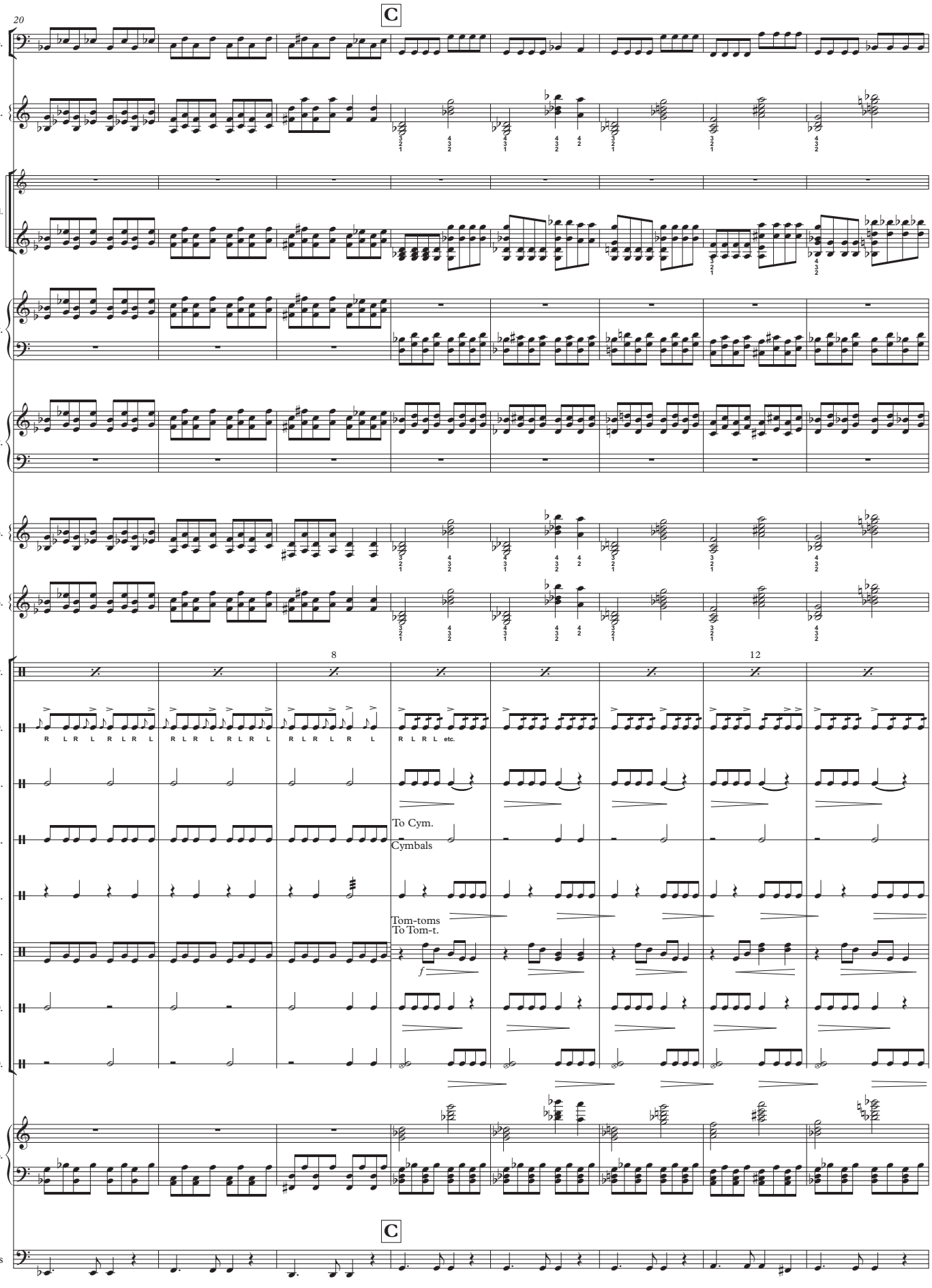
arr. Ivan Trac

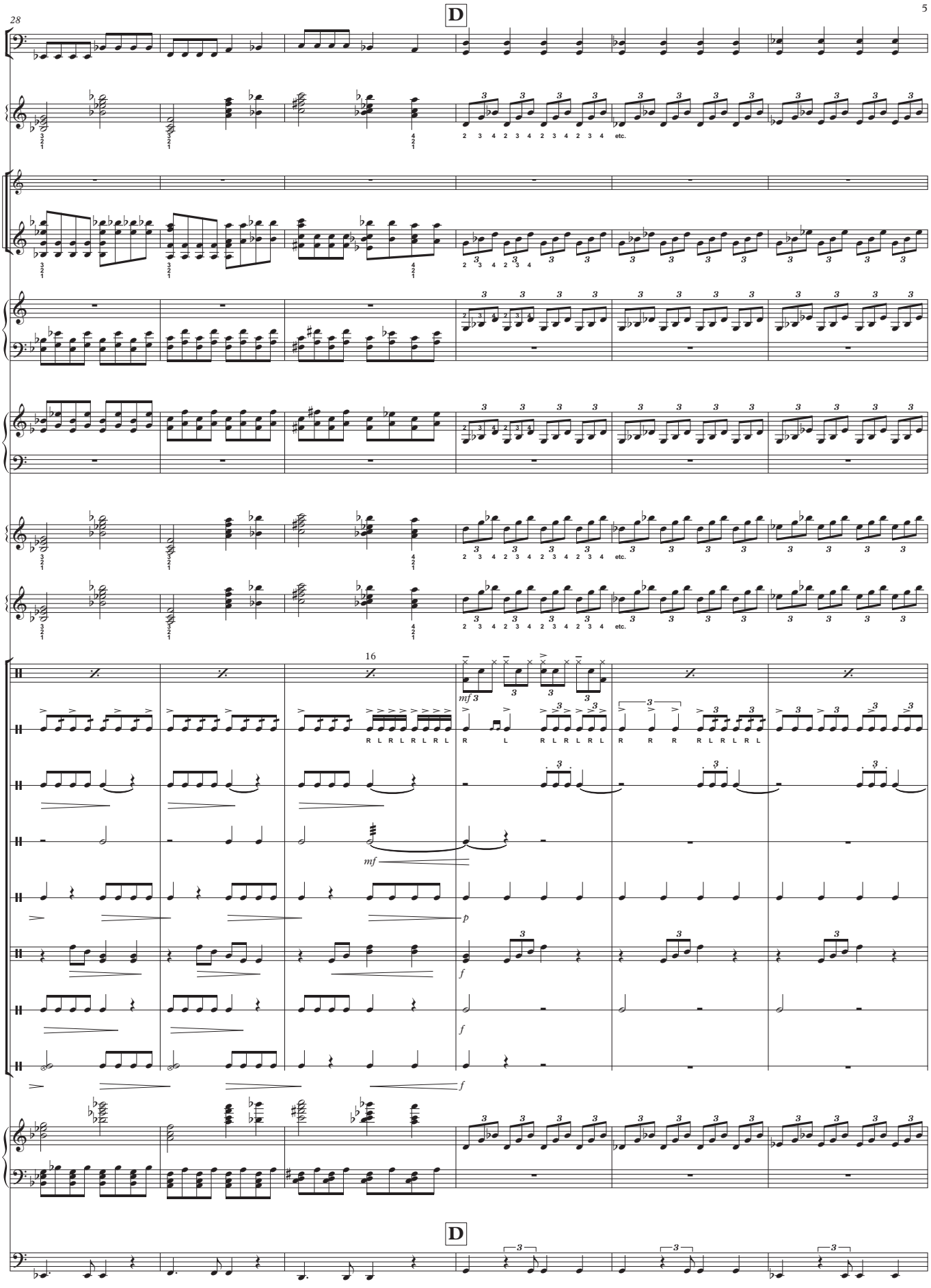
Philip Glass

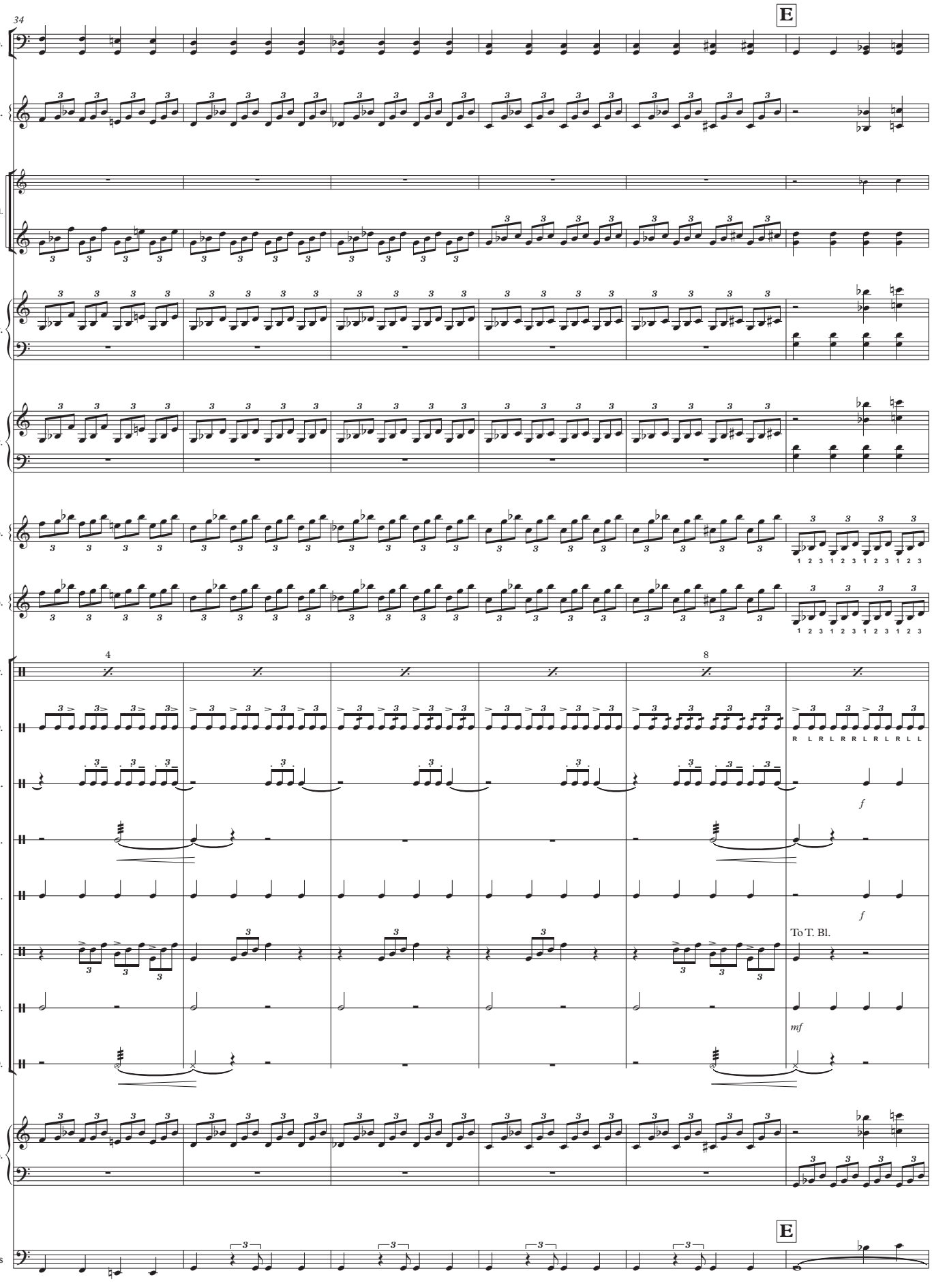


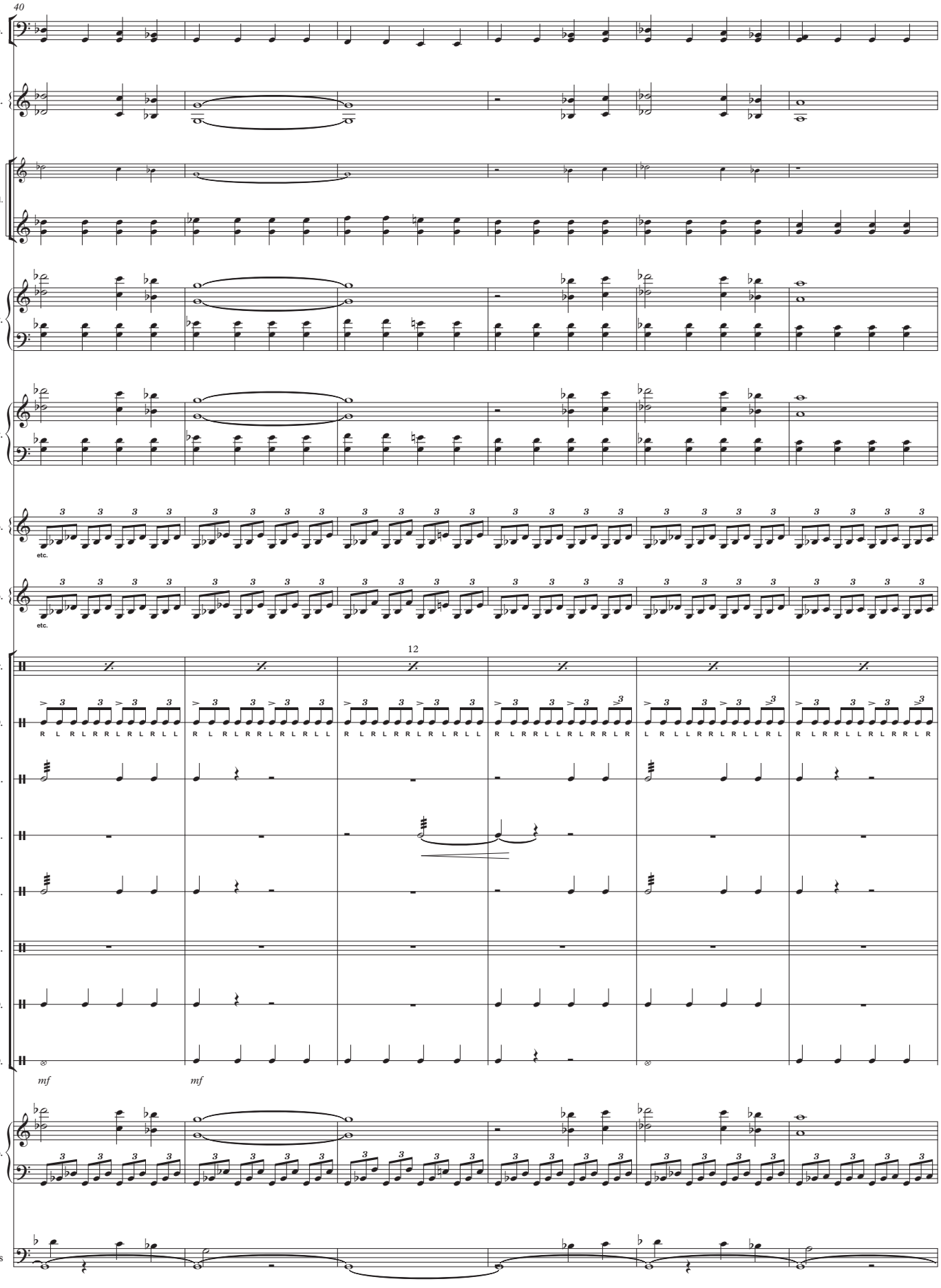

7
A
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
Vib.
4
Dr.
S. D.
R L R L R L etc.
Tri.
p
Cym.
p
p
Tamb.
p
Soft mallets
Tom-t.
p
B. D.
B. D.
Pno.
A
S. Bass

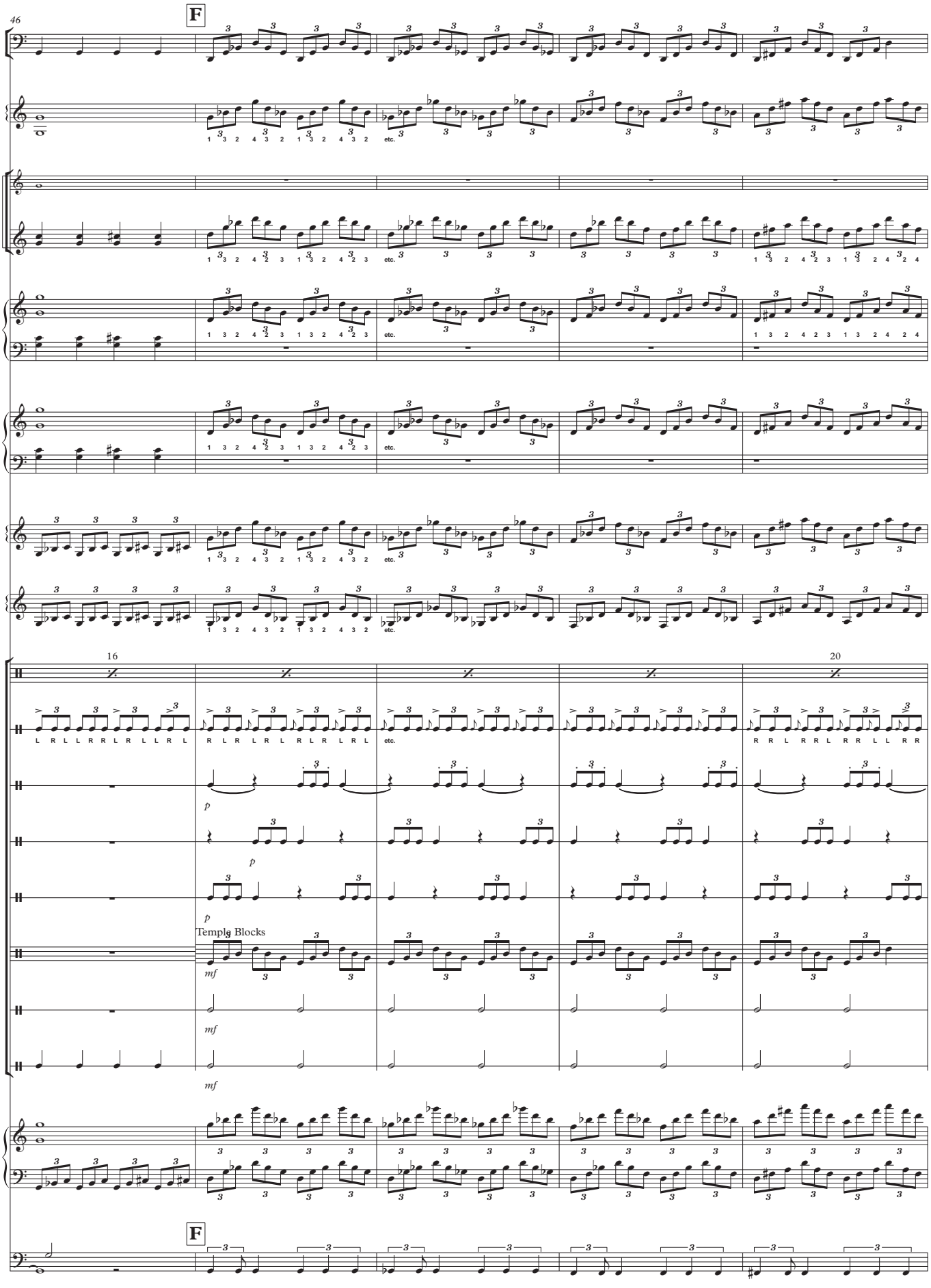

13
B
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
Vib.
4
Dr.
S. D.
Tri.
Cym.
Tamb.
Tom-t.
B. D.
B. D.
Pno.
S. Bass
mf
To Shk.
Shaker
Temple Blocks
To T. Bl.
etc.

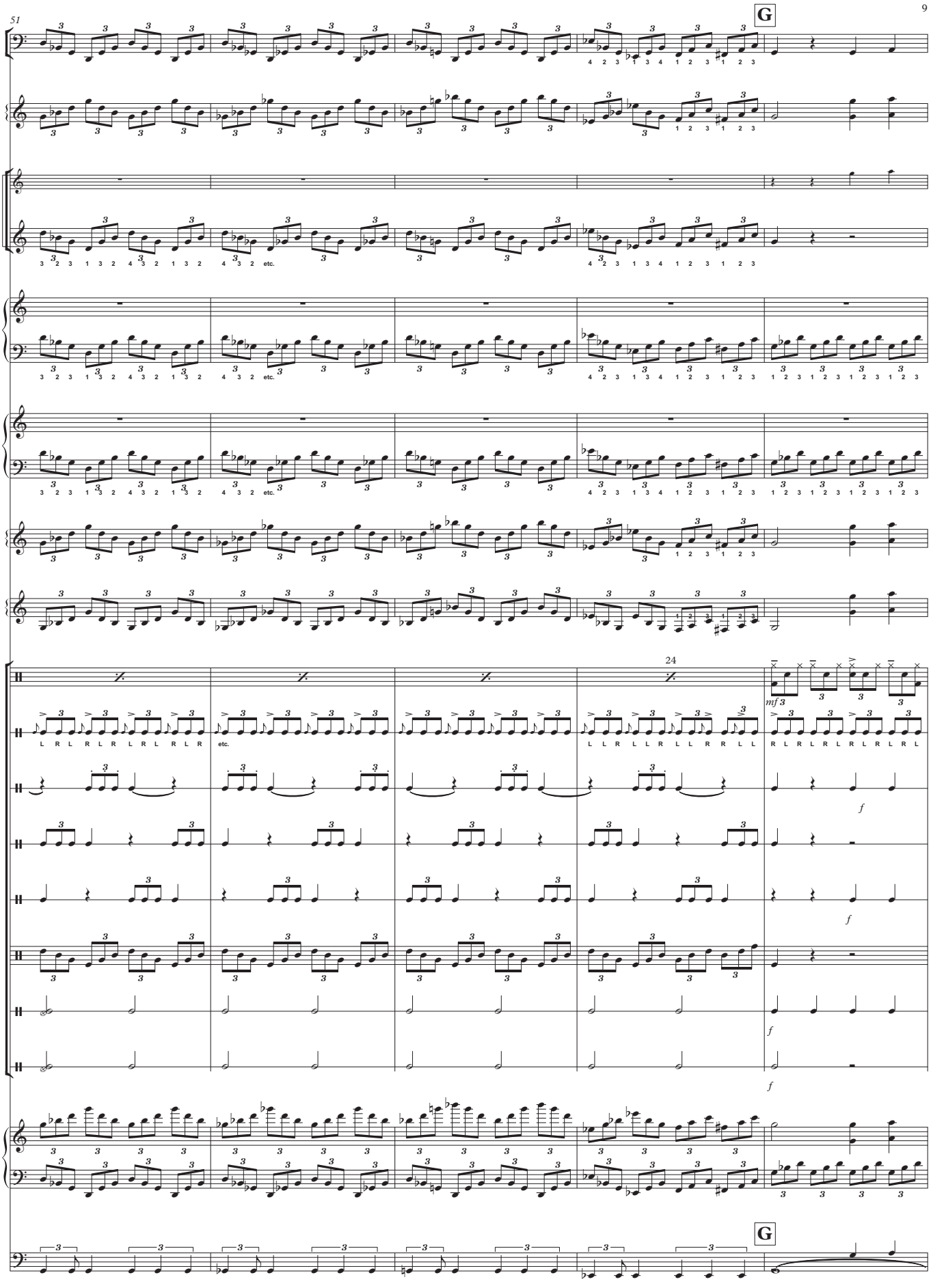

20
C
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
Vib.
8
12
Dr.
S. D.
R L R L R L R L
R L R L R L R L
R L R L R L
R L R L etc.
Tri.
Shk.
To Cym.
Cymbals
Tamb.
Tom-toms
To Tom-t.
T. Bl.
f
B. D.
B. D.
Pno.
C
S. Bass

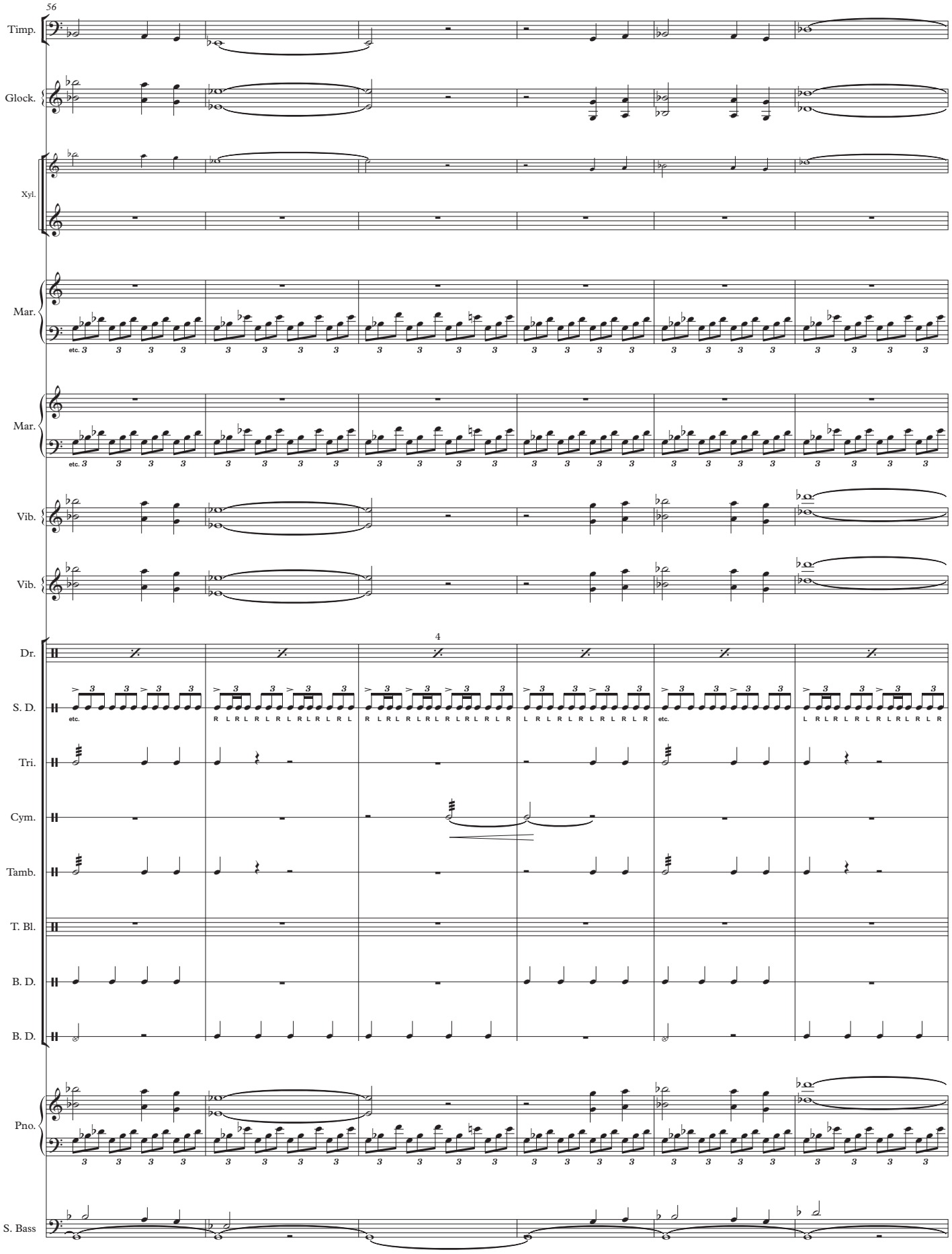

28
D
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
Vib.
16
Dr.
S. D.
Tri.
Cym.
Tamb.
Tom-t.
B. D.
B. D.
Pno.
D
S. Bass
etc.
mf
p
f

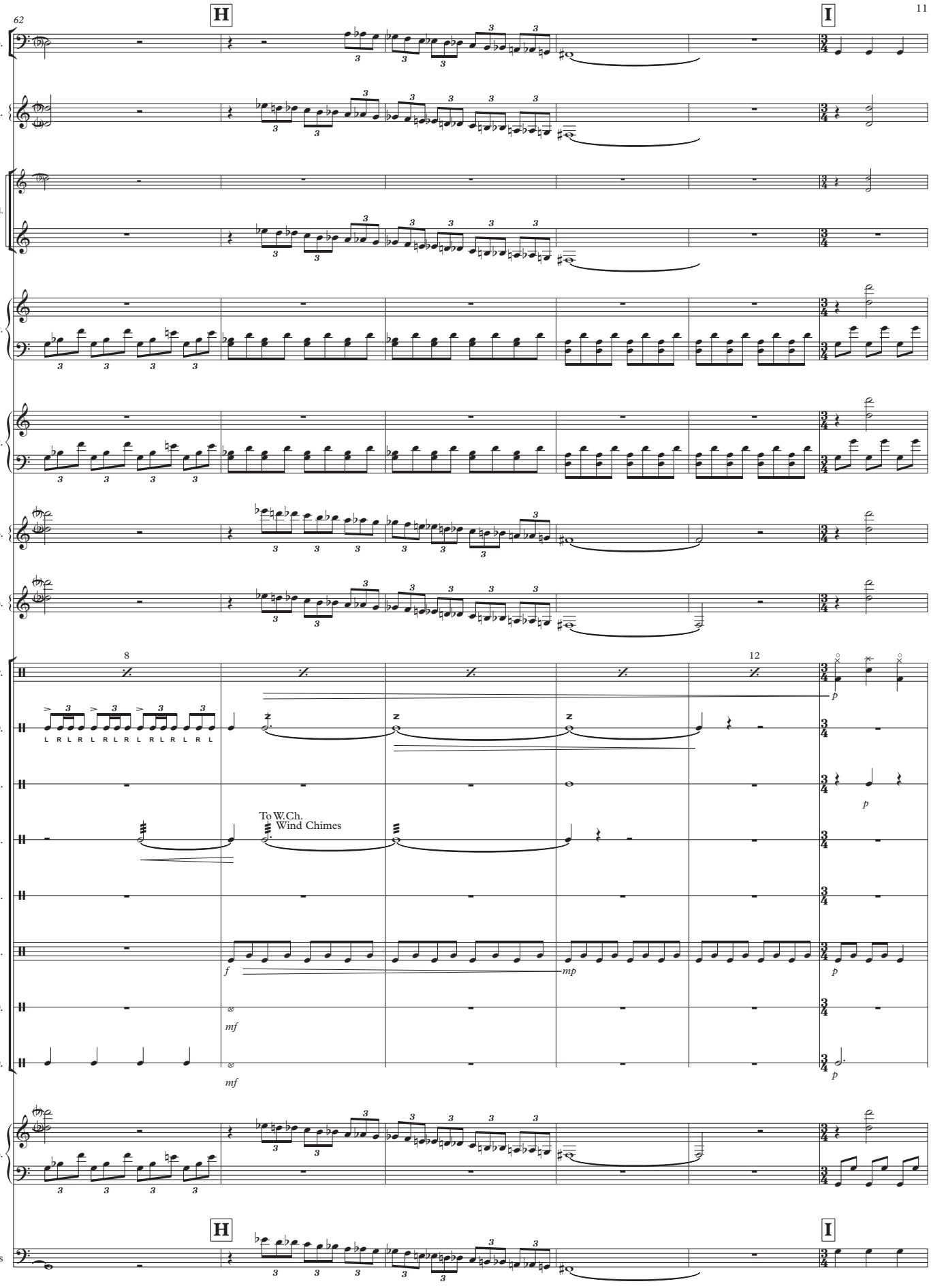

34
E
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
Vib.
4
8
Dr.
S. D.
R L R L R R L R L R L L
Tri.
f
Cym.
Tamb.
f
Tom-t.
To T. Bl.
B. D.
mf
B. D.
Pno.
E
S. Bass

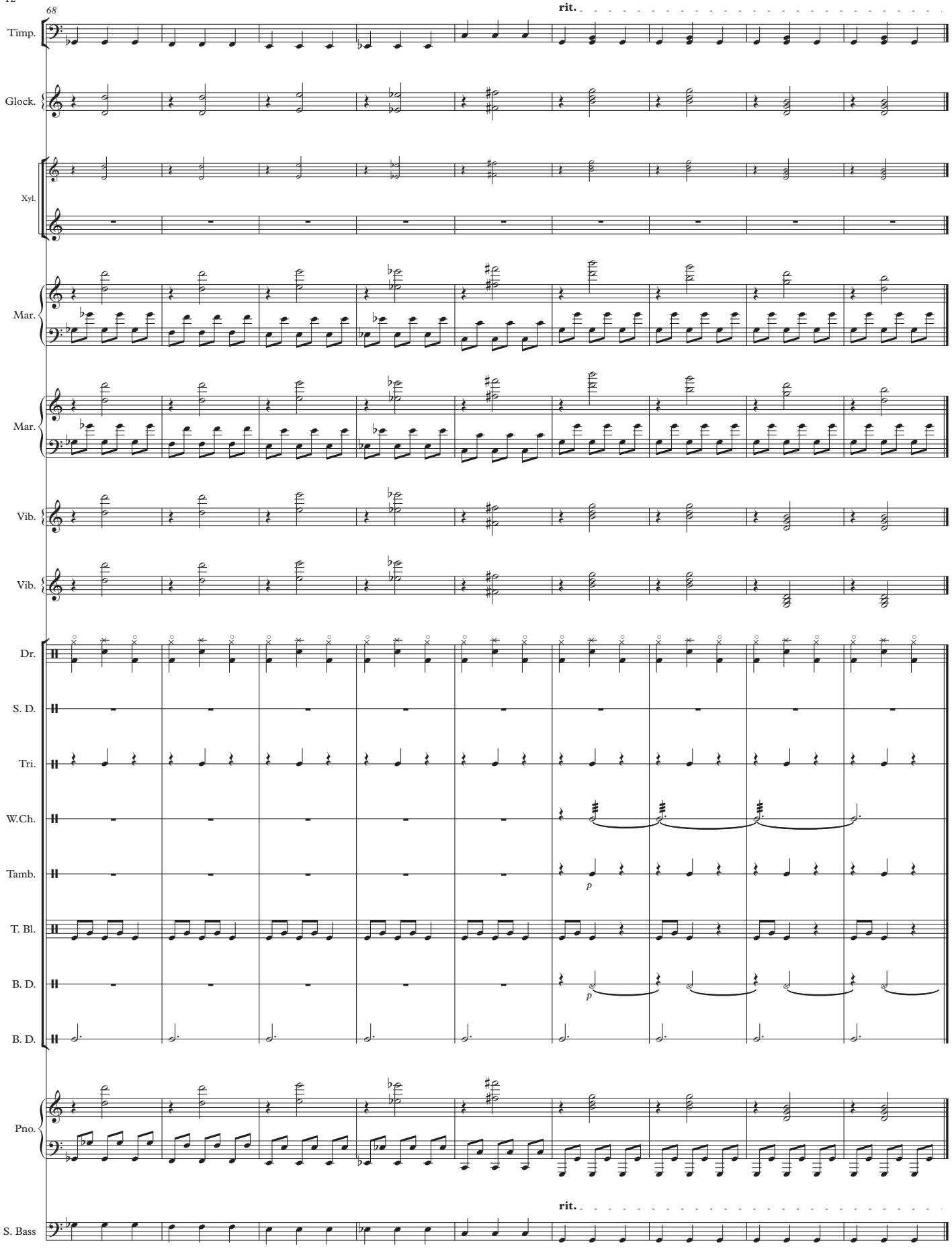

40
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
etc.
Vib.
etc.
12
Dr.
S. D.
R L R L R R L R L R L L
R L R L R R L R L R L L
R L R L R R L R L R L L
R L R R L L R L R R L R
L R L L R R L R L L R L
R L R R L L R L R R L R
Tri.
Cym.
Tamb.
Tom-t.
B. D.
B. D.
mf
mf
Pno.
S. Bass


46
F
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
Vib.
16
20
Dr.
S. D.
Tri.
Cym.
Tamb.
Tom-t.
B. D.
B. D.
Pno.
S. Bass
etc.
p
mf
Temple Blocks


51
G
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
Vib.
24
Dr.
S. D.
Tri.
Cym.
Tamb.
T. Bl.
B. D.
B. D.
Pno.
G
S. Bass
etc.
mf
f

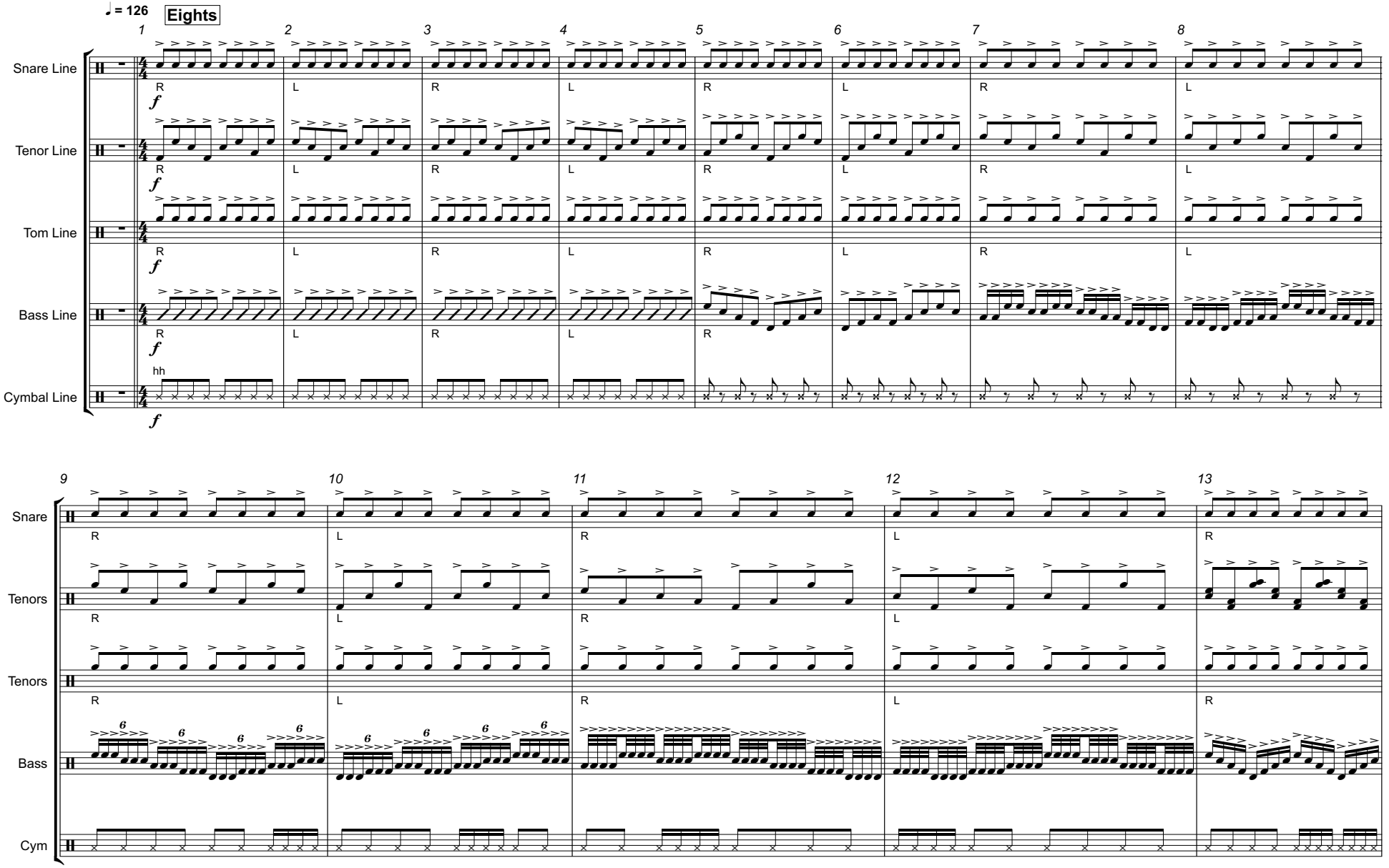

56
Timp.
Glock.
Xyl.
Mar.
etc.
Mar.
etc.
Vib.
Vib.
4
Dr.
S. D.
etc.
R L R L R L R L R L R L R L R L
R L R L R L R L R L R L R L R L
L R L R L R L R L R L R L R L R
etc.
L R L R L R L R L R L R L R L R
Tri.
Cym.
Tamb.
T. Bl.
B. D.
B. D.
Pno.
S. Bass

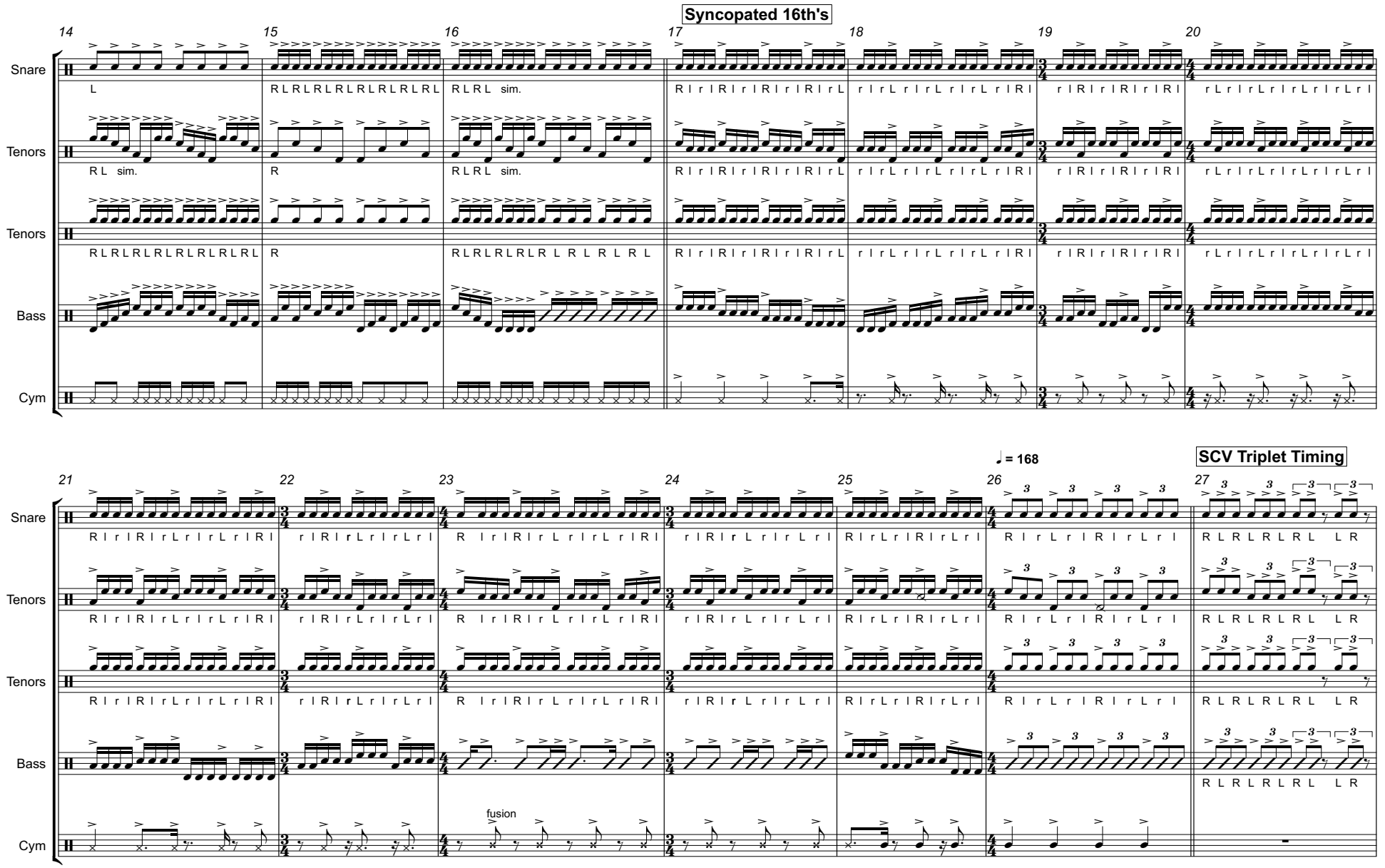

62
H
I
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
Vib.
8
12
Dr.
S. D.
L R L R L R L R L R L R L R L R
Tri.
Cym.
To W.Ch.
Wind Chimes
Tamb.
T. Bl.
B. D.
B. D.
Pno.
S. Bass
H
I
f
mp
p
mf
mf
p
p
p

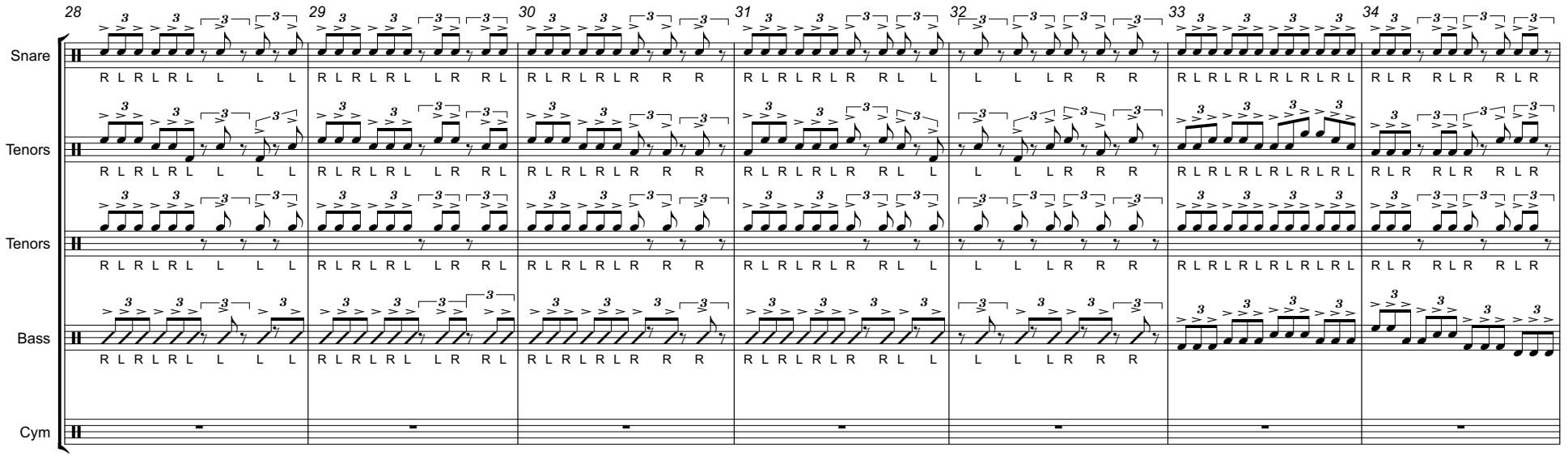

68
rit.
Timp.
Glock.
Xyl.
Mar.
Mar.
Vib.
Vib.
Dr.
S. D.
Tri.
W.Ch.
Tamb.
T. Bl.
B. D.
B. D.
Pno.
rit.
S. Bass
p
p

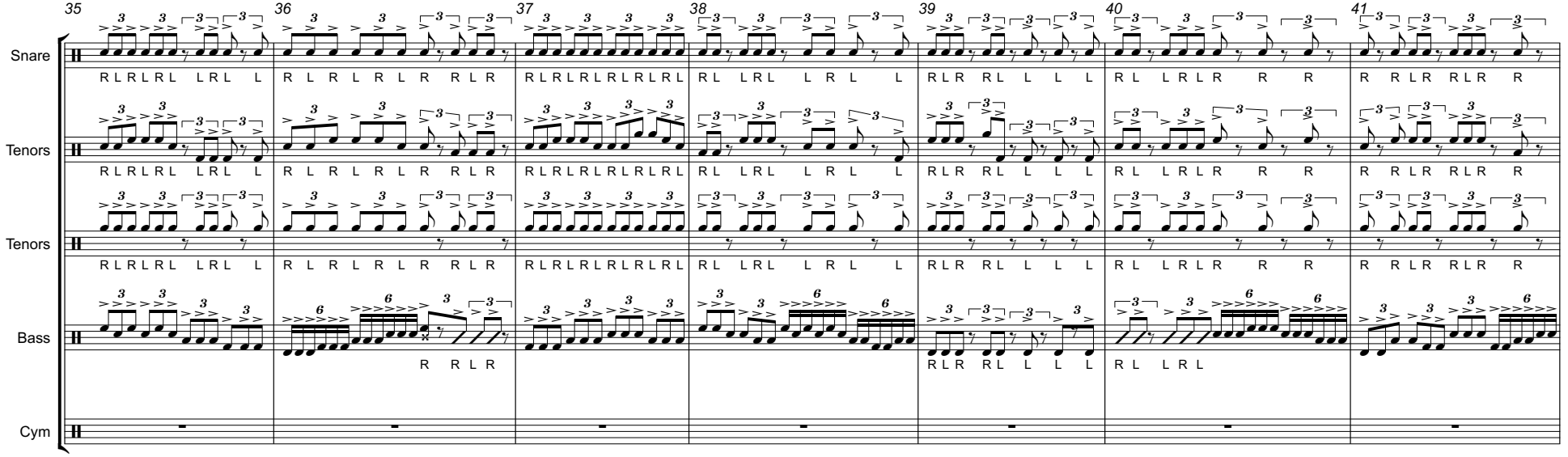
full score

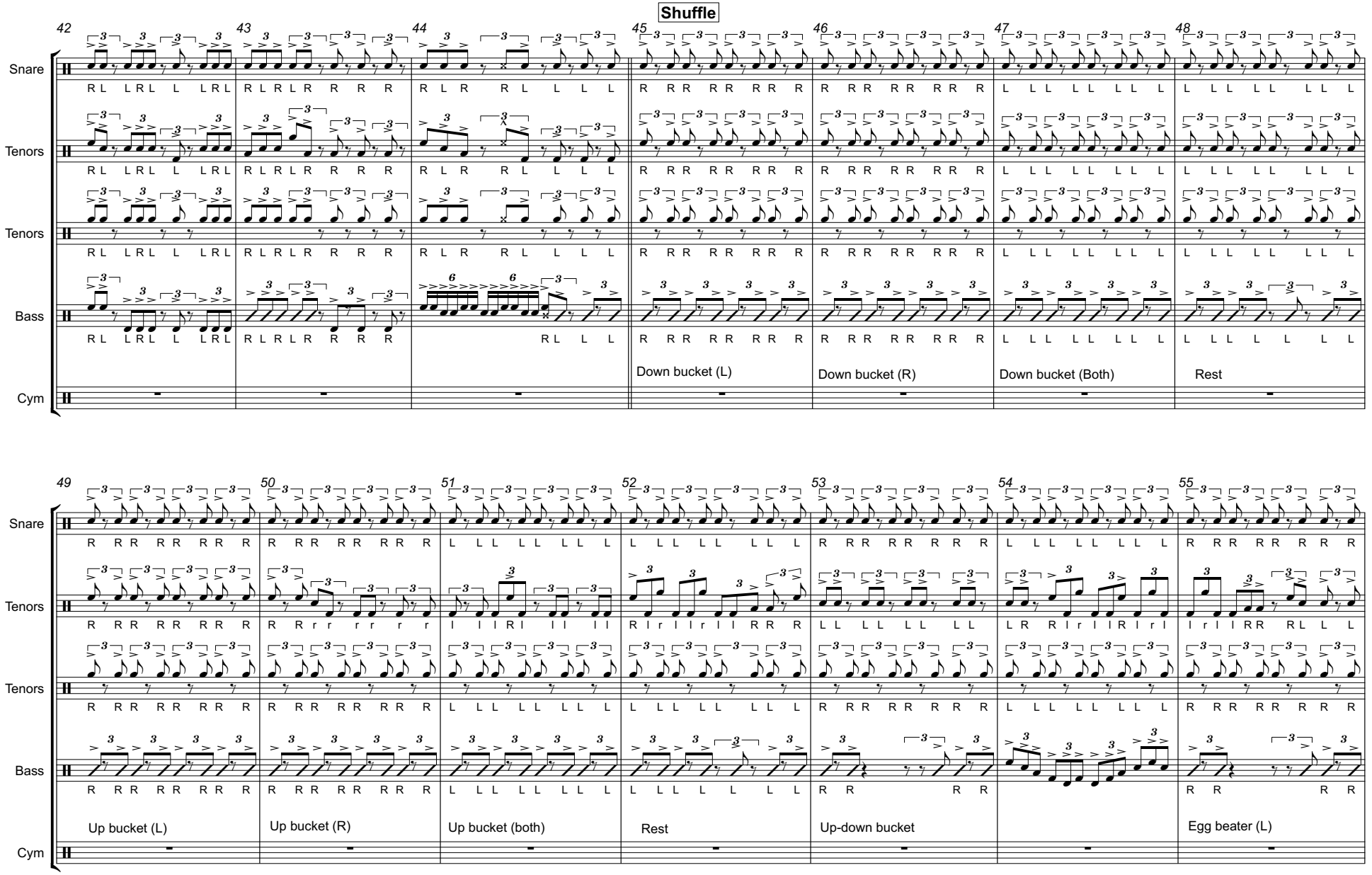
VR BATTERY ETUDE 2019

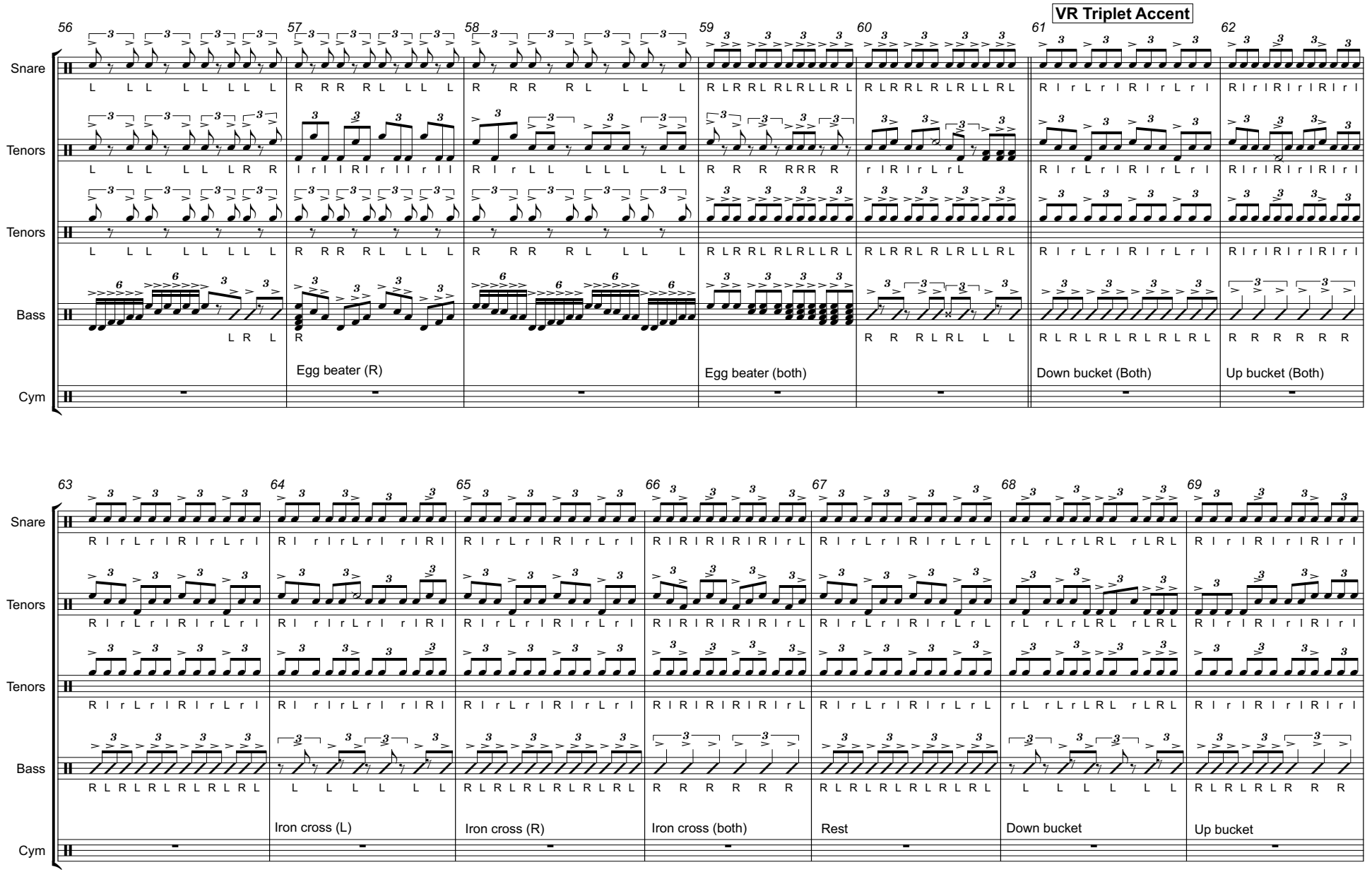



Syncopated 16th's
14
15
16
17
18
19
20
Snare
Tenors
Tenors
Bass
Cym
L
R L R L R L R L R L R L R L R L
R L R L sim.
R L sim.
R
R L R L sim.
R L R L R L R L R L R L R L R L
R L R L R L R L R L R L R L R L
R l r l R l r l R l r l R l r L
r l r L r l r L r l r L r l R l
r l R l r l R l r l R l
r L r l r L r l r L r l r L r l
♩ = 168
SCV Triplet Timing
21
22
23
24
25
26
27
R l r l R l r L r l r L r l R l
r l R l r L r l r L r l
R l r l R l r L r l r L r l R l
r l R l r L r l r L r l
R l r L r l R l r L r l
R l r L r l R l r L r l
R L R L R L R L L R
R L R L R L R L L R
R L R L R L R L L R
R L R L R L R L L R
fusion

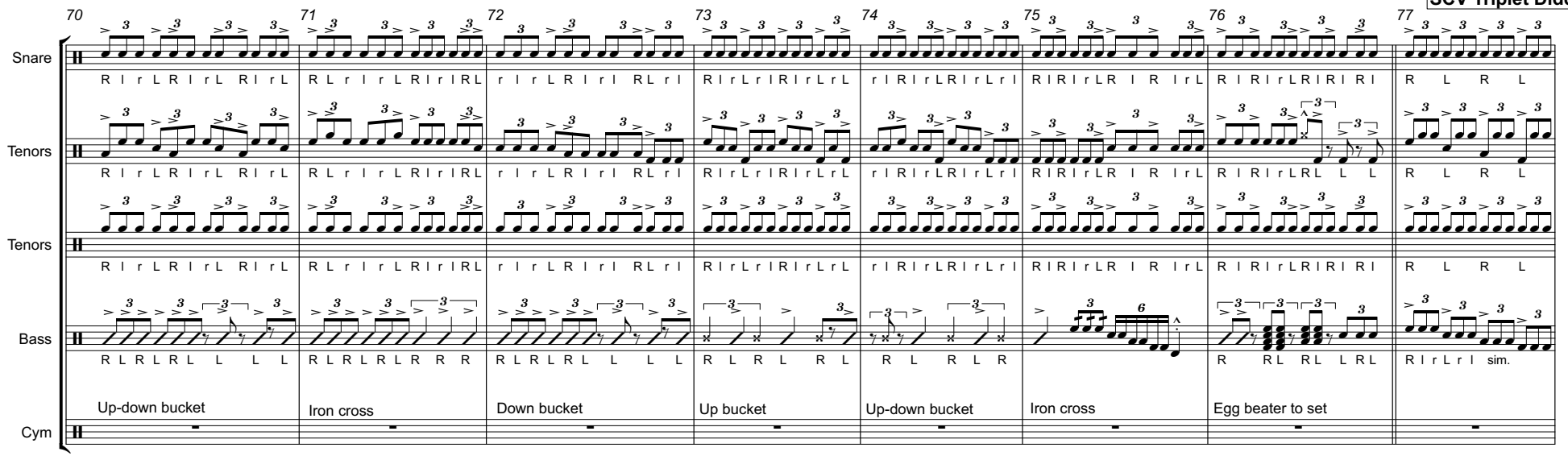

28
29
30
31
32
33
34
Snare
Tenors
Tenors
Bass
Cym

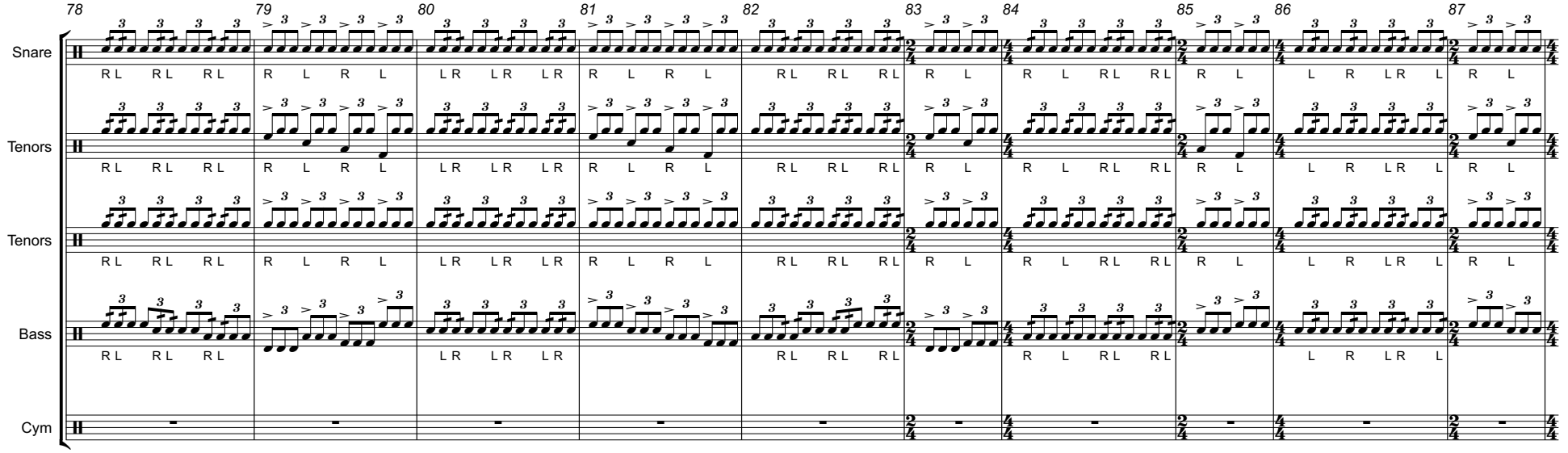

35
36
37
38
39
40
41
Snare
Tenors
Tenors
Bass
Cym

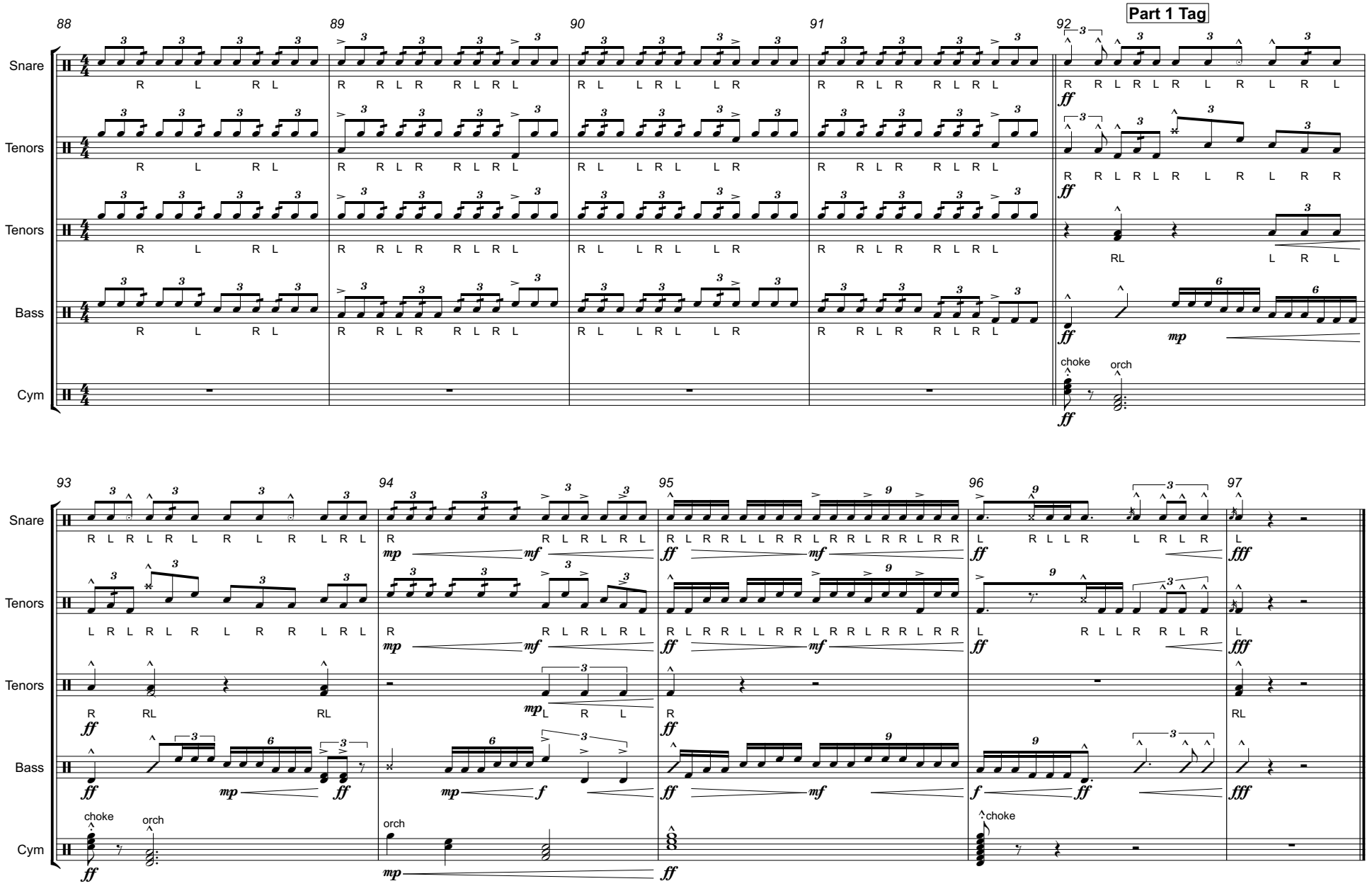

Shuffle
42
43
44
45
46
47
48
Snare
Tenors
Tenors
Bass
Cym
Down bucket (L)
Down bucket (R)
Down bucket (Both)
Rest
49
50
51
52
53
54
55
Up bucket (L)
Up bucket (R)
Up bucket (both)
Rest
Up-down bucket
Egg beater (L)


VR Triplet Accent
56
57
58
59
60
61
62
Snare
Tenors
Tenors
Bass
Cym
Egg beater (R)
Egg beater (both)
Down bucket (Both)
Up bucket (Both)
63
64
65
66
67
68
69
Iron cross (L)
Iron cross (R)
Iron cross (both)
Rest
Down bucket
Up bucket

SCV Triplet Diddle






Part 1 Tag
88
89
90
91
92
93
94
95
96
97
Snare
Tenors
Tenors
Bass
Cym
choke
orch

Vista Ridge Battery Exercise Packet

compiled by Hector Gil

ONE HEIGHTED / TIMING EXERCISES

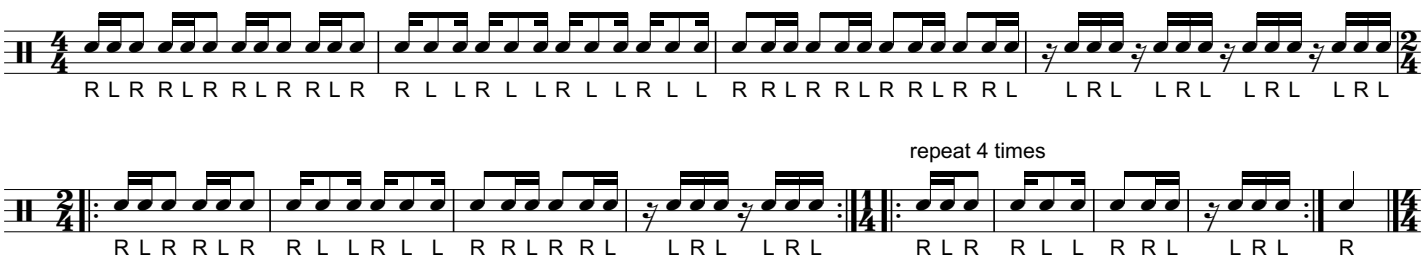
EIGHTS

SIXTEENTHS
(Decresc / Cresc)

16TH 1 NOTE TIMING

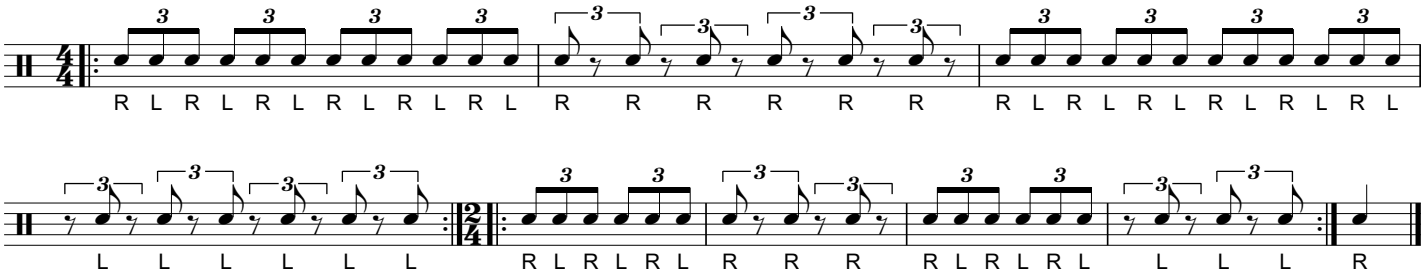
16TH 2 NOTE TIMING

16TH 3 NOTE TIMING

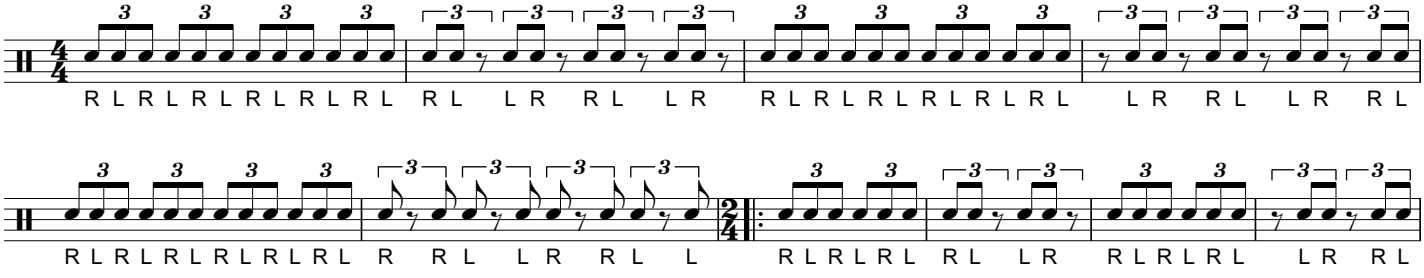


repeat 4 times

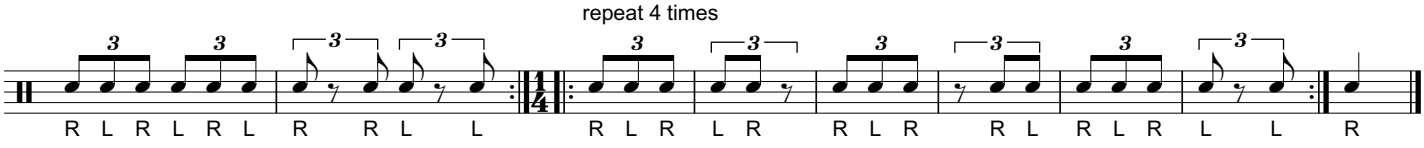
TRIPLET 1 NOTE TIMING



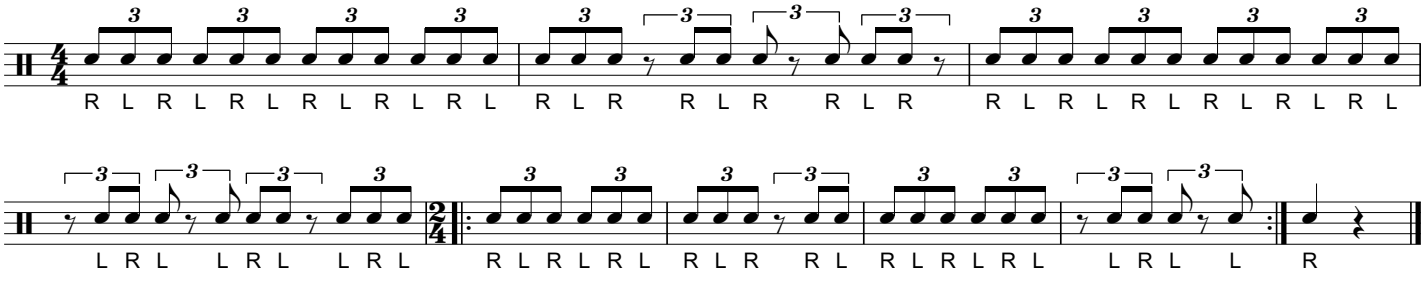
TRIPLET 2 NOTE TIMING



repeat 4 times



TRIPLET 3 NOTE TIMING



SCV TRIPLET TIMING

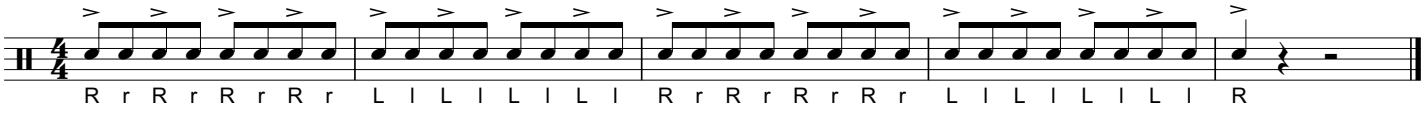
HUP-DUP

HUP-DUP 2

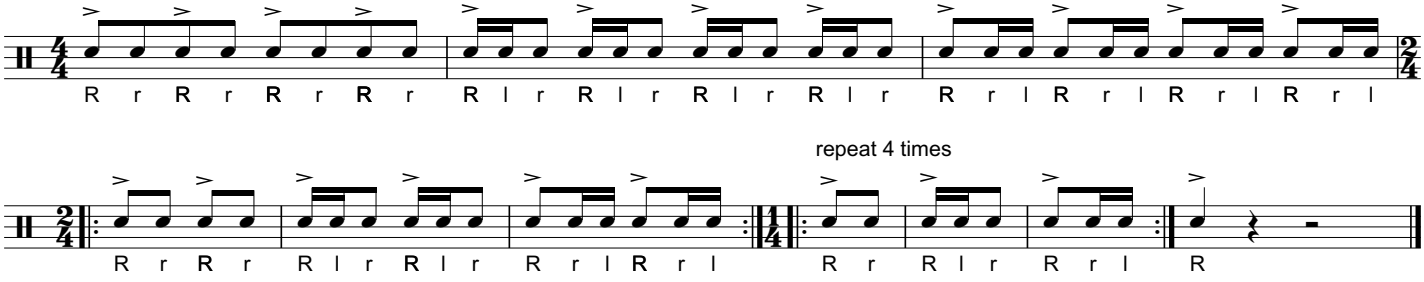
3'S AND 5'S

2 HEIGHTED EXERCISES

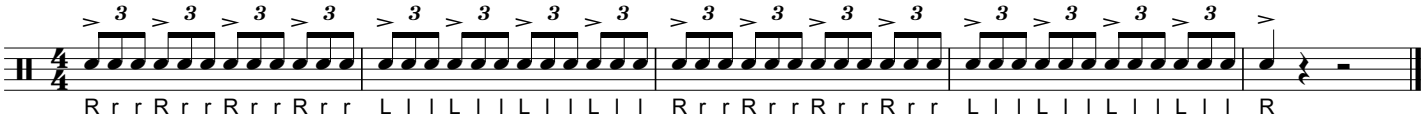
BUCKS



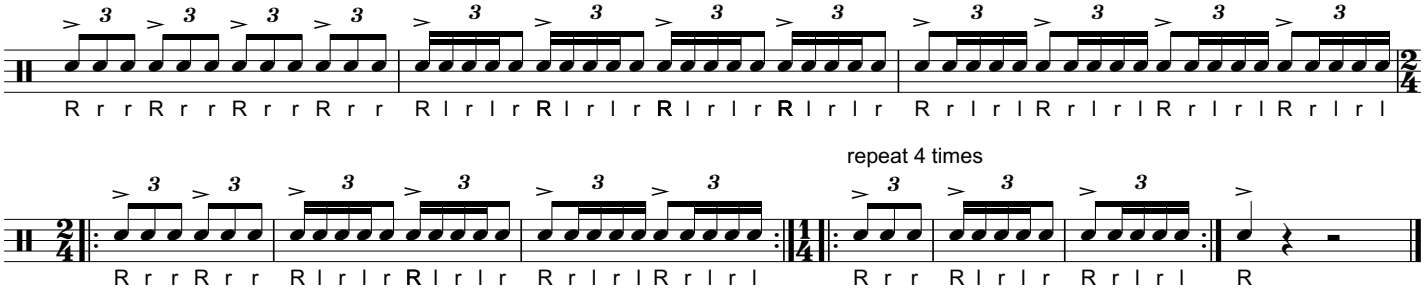
"FILLED IN" BUCKS 4-2-1
(repeat off the left)



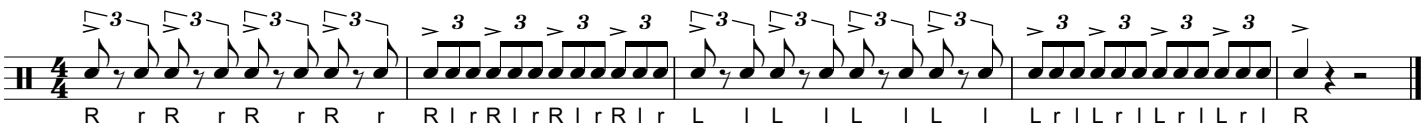
TRIPLET BUCKS



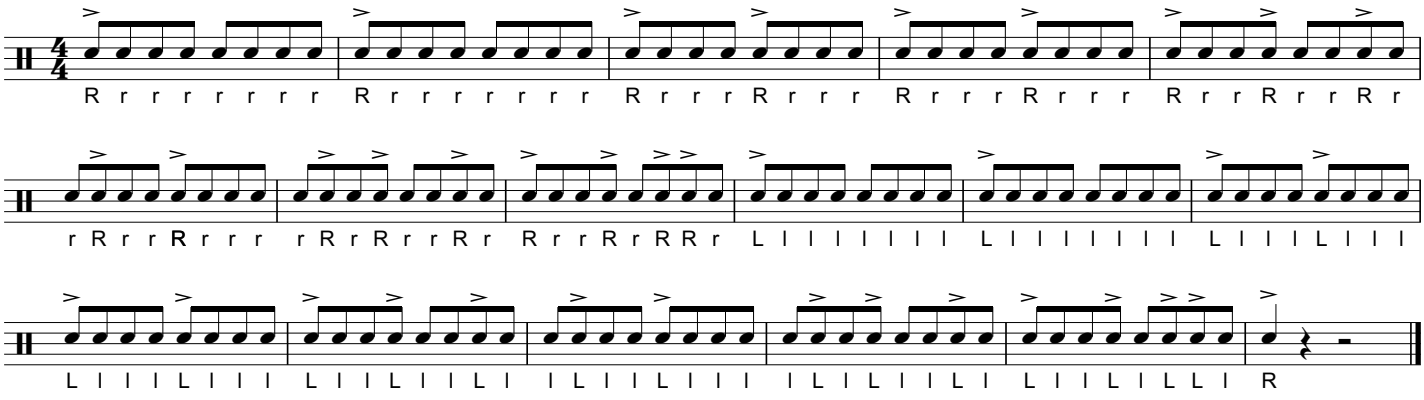
"FILLED IN" TRIPLET BUCKS 4-2-1
(repeat off the left)



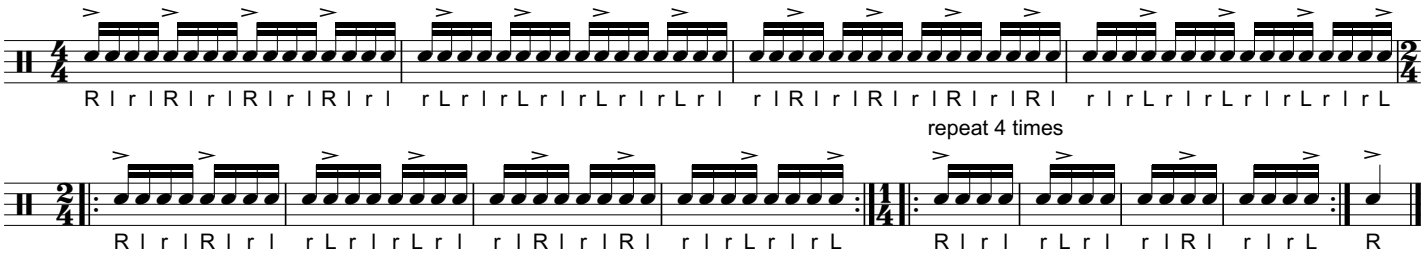
SWUNG BUCKS



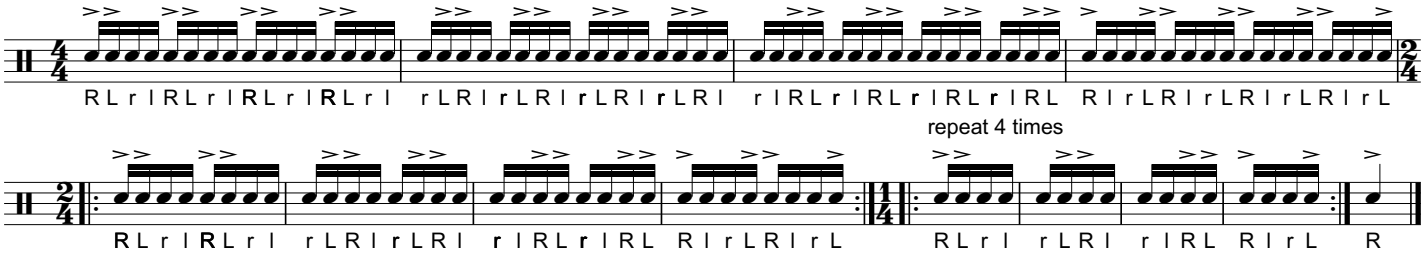
BUCKY DIDDLES



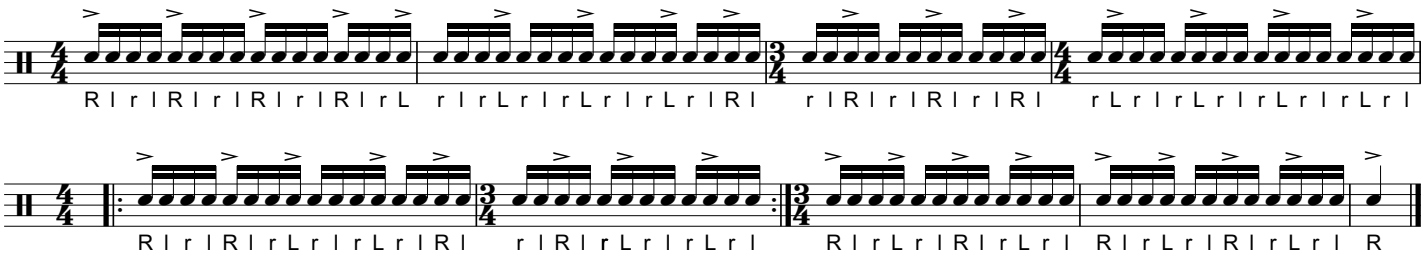
16TH ACCENT GRID
(repeat off the left - backwards - flam the accents - flam on 1,e,&,a - diddle the accents - diddle on 1,e,&,a
- five on 1e, e&, &a, 1a - seven on 1e&, 1ea, 1&a, e&a)



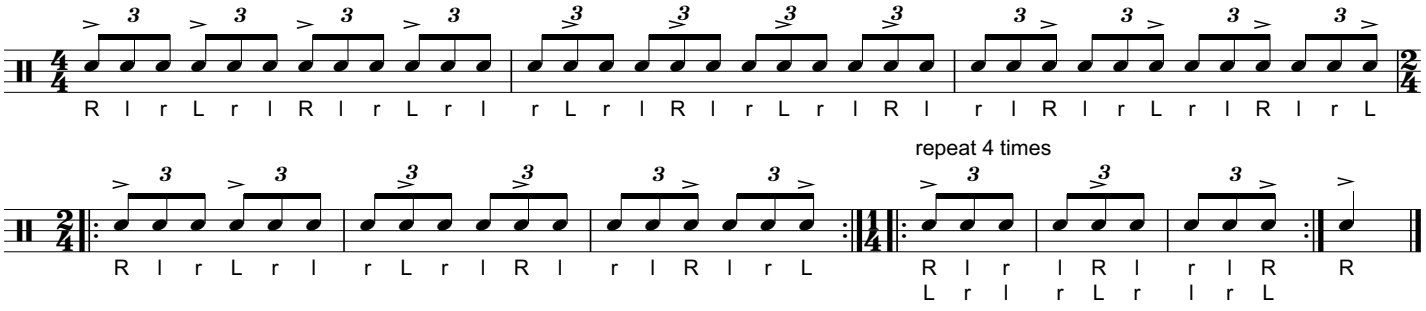
16TH DOUBLE ACCENT GRID
(repeat off the left - backwards - flam the accents - flam on 1 - diddle the accents - diddle on 1 - five on 1e - seven on 1e&)



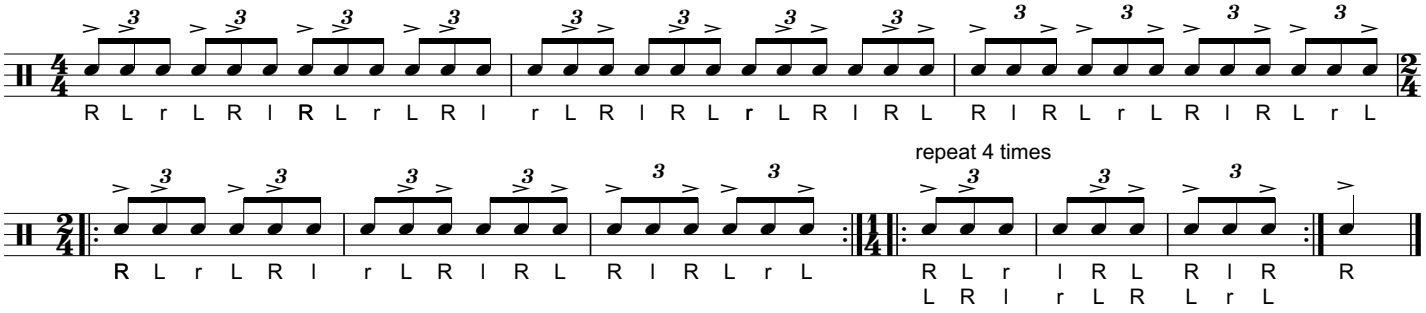
SYNCOPATED 16TH ACCENT



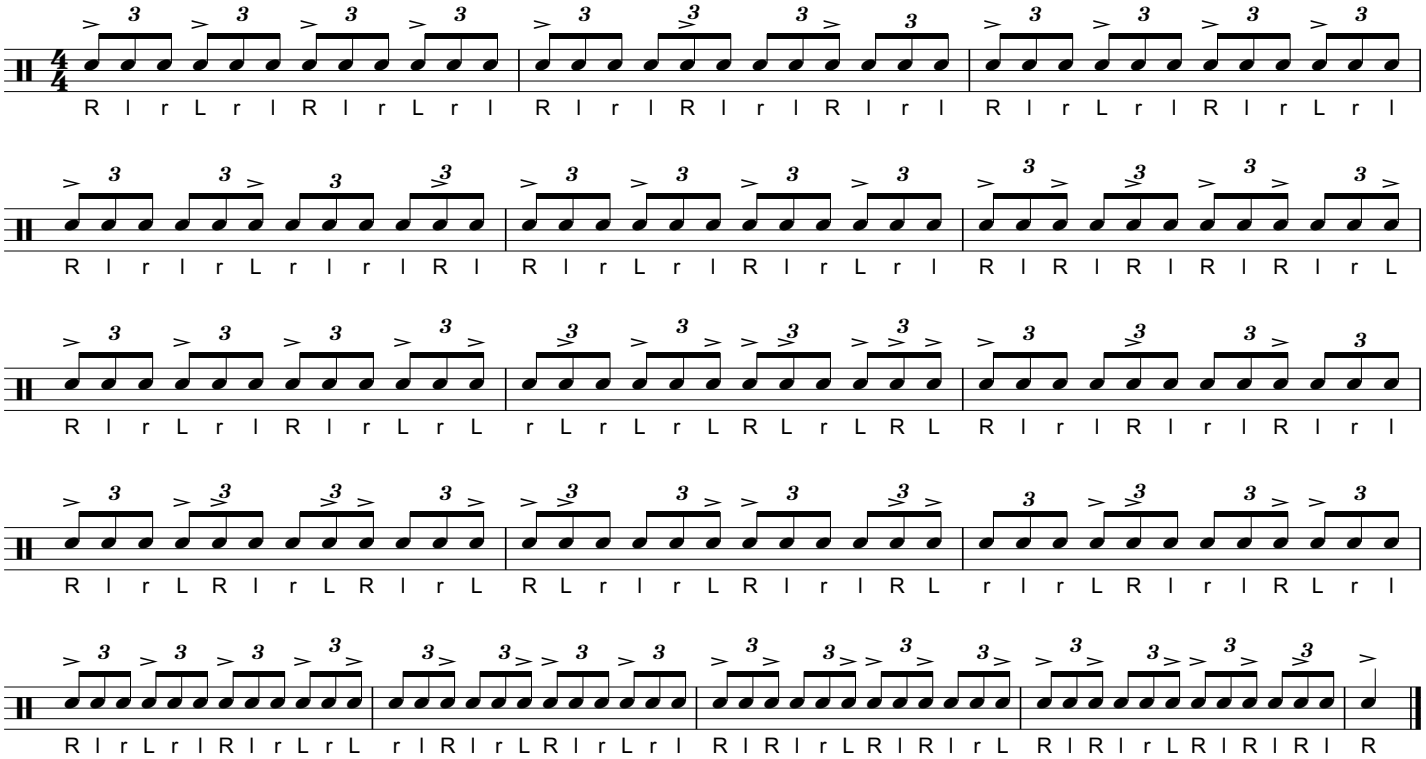
TRIPLET ACCENT GRID
(repeat off the left - backwards - flam the accents - flam on t,p,l - diddle the accents - diddle on t,p,l - five on tp, pl, tl)



TRIPLET DOUBLE ACCENT GRID
(repeat off the left - backwards - flam the accents - flam on t - diddle the accents - diddle on t - five on tp)

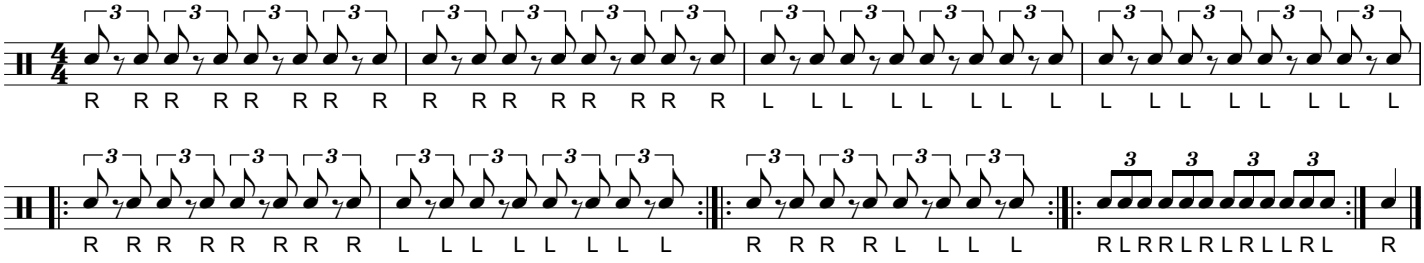


VR TRIPLET ACCENT

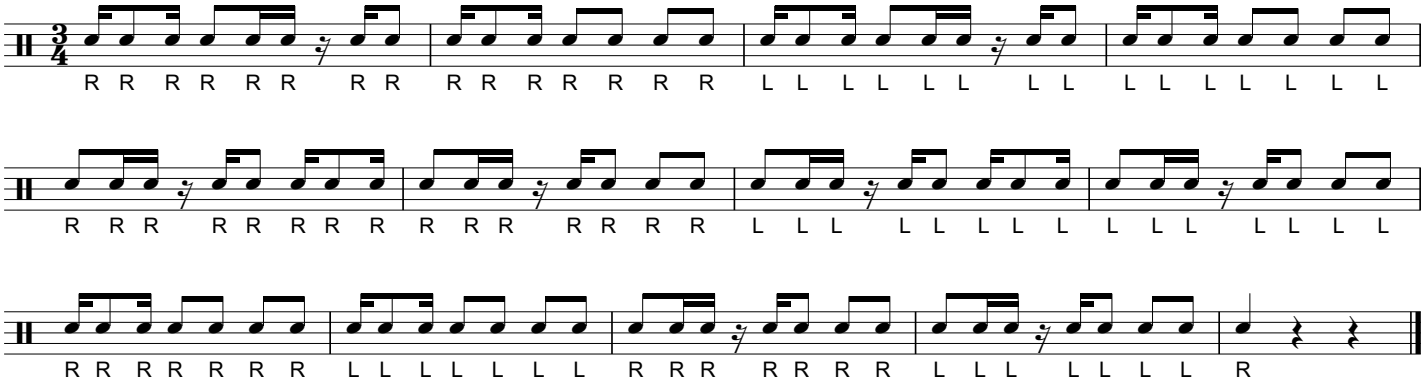


DOUBLE BEAT / ROLL EXERCISES

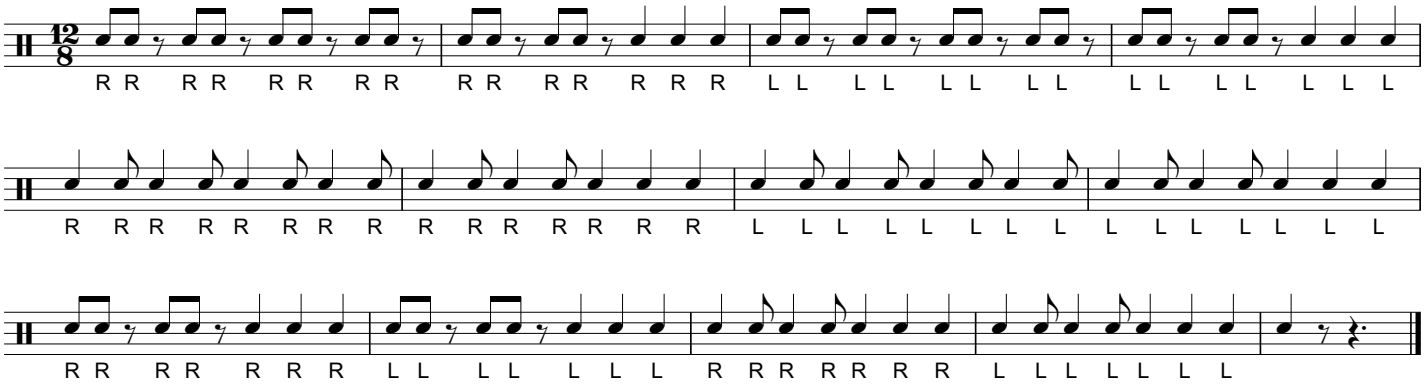
SHUFFLE



3/4 DOUBLE BEAT



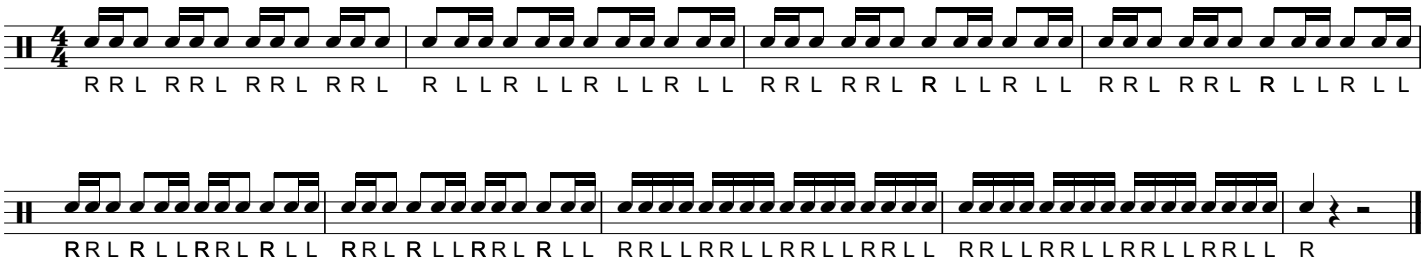
12/8 DOUBLE BEAT



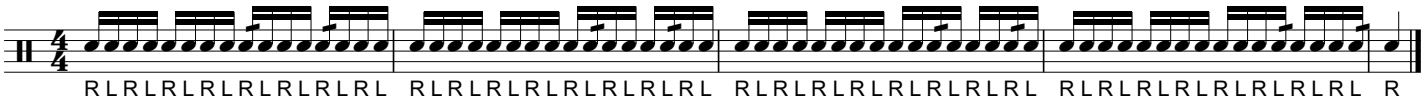
16TH NOTE DIDDLE #1

16TH NOTE DIDDLE #2

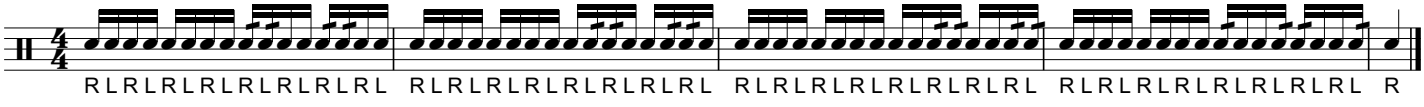
16TH NOTE DIDDLE #3 (GALLOP)



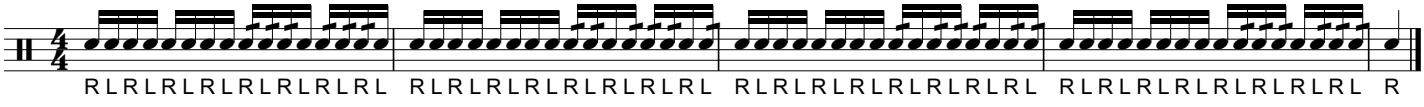
16TH NOTE DIDDLE #4 (DRAGS)



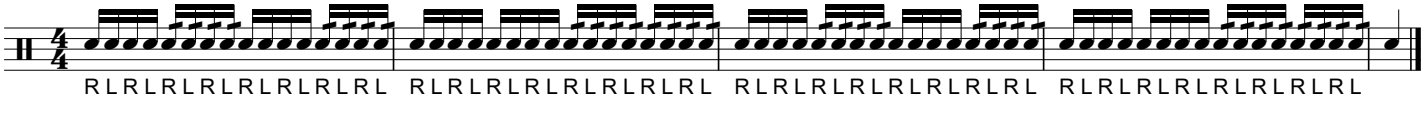
16TH NOTE DIDDLE #5 (FIVES)



16TH NOTE DIDDLE #6 (SEVENS)



16TH NOTE ROLLS #1 (CHICKEN AND A ROLL)



16TH NOTE ROLLS #2 (CHICKEN AND A ROLL WITH DYNAMICS)

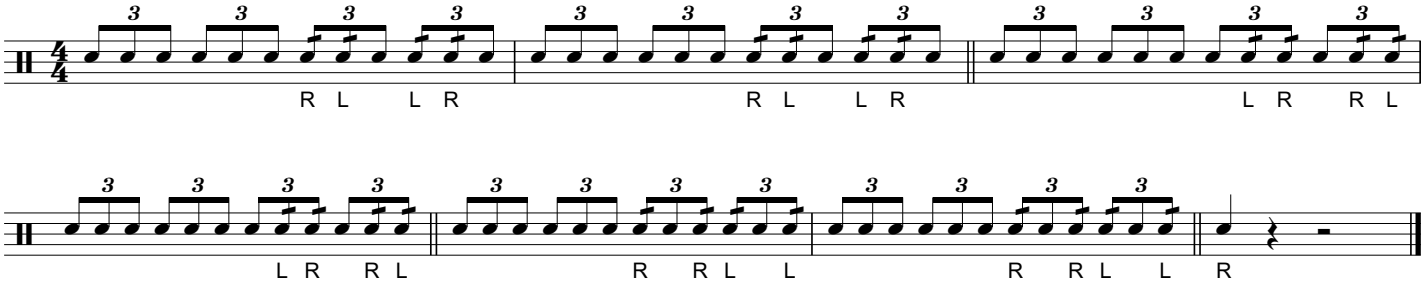
16TH NOTE ROLLS #3

16TH NOTE ROLLS #4

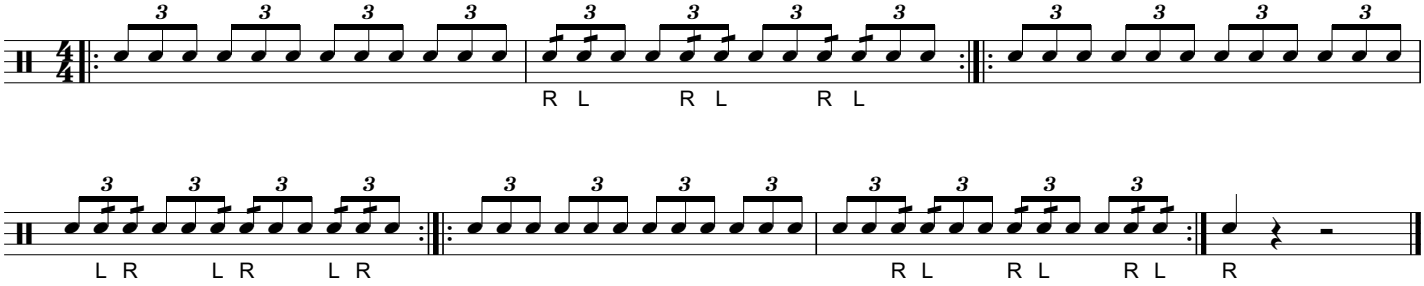
16TH NOTE ROLLS #5

TRIPLET DIDDLE #1 (DRAGS)

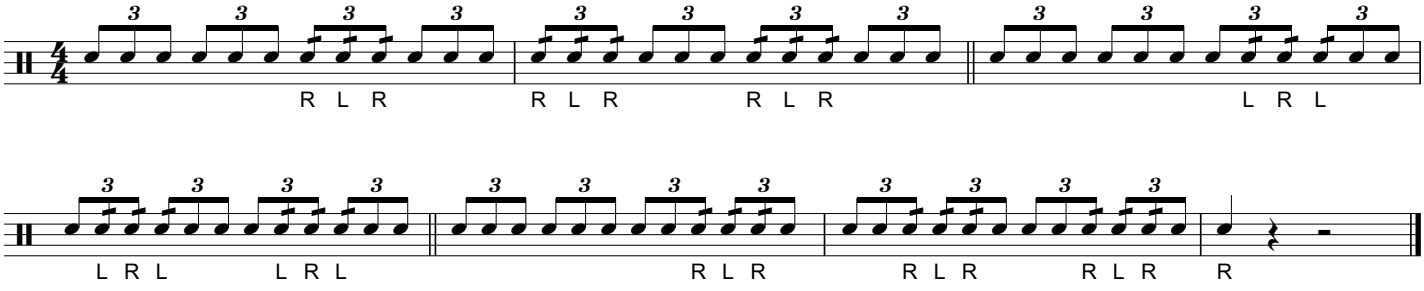
TRIPLET DIDDLE #2 (FIVES)



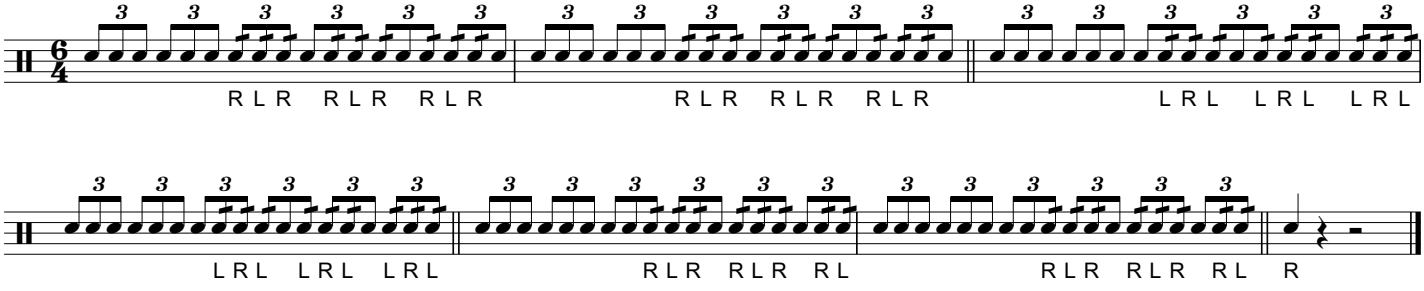
TRIPLET DIDDLE #3 (HEMIOLA FIVES)



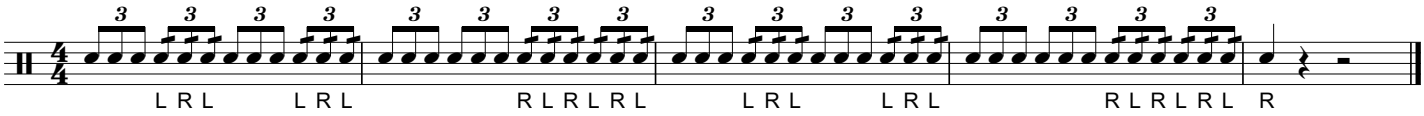
TRIPLET DIDDLE #4 (SEVENS)



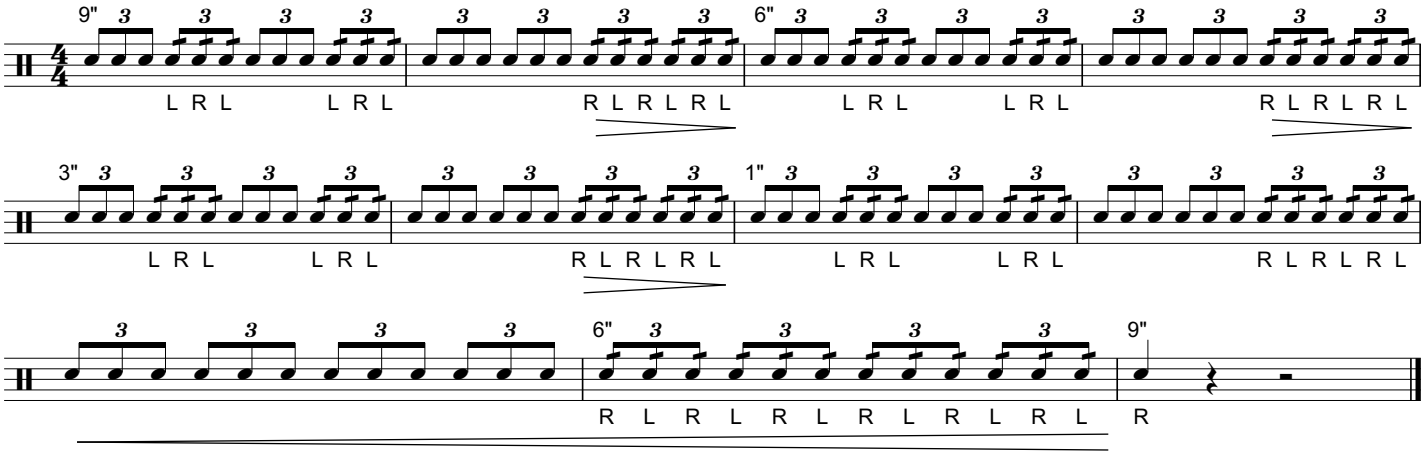
TRIPLET DIDDLE #5 (HEMIOLA SEVENS)



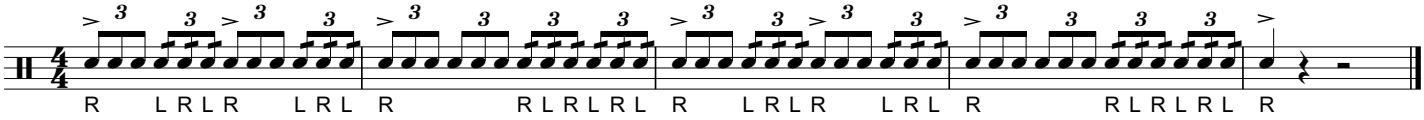
TRIPLET ROLLS #1 (CHICKEN AND A ROLL)



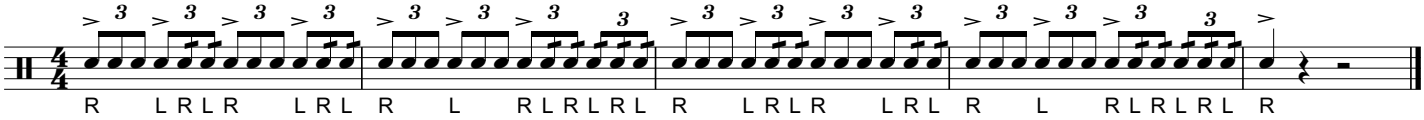
TRIPLET ROLLS #2 (CHICKEN AND A ROLL WITH DYNAMICS)



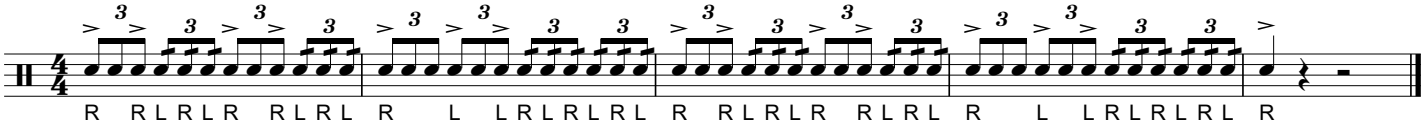
TRIPLET ROLLS #3



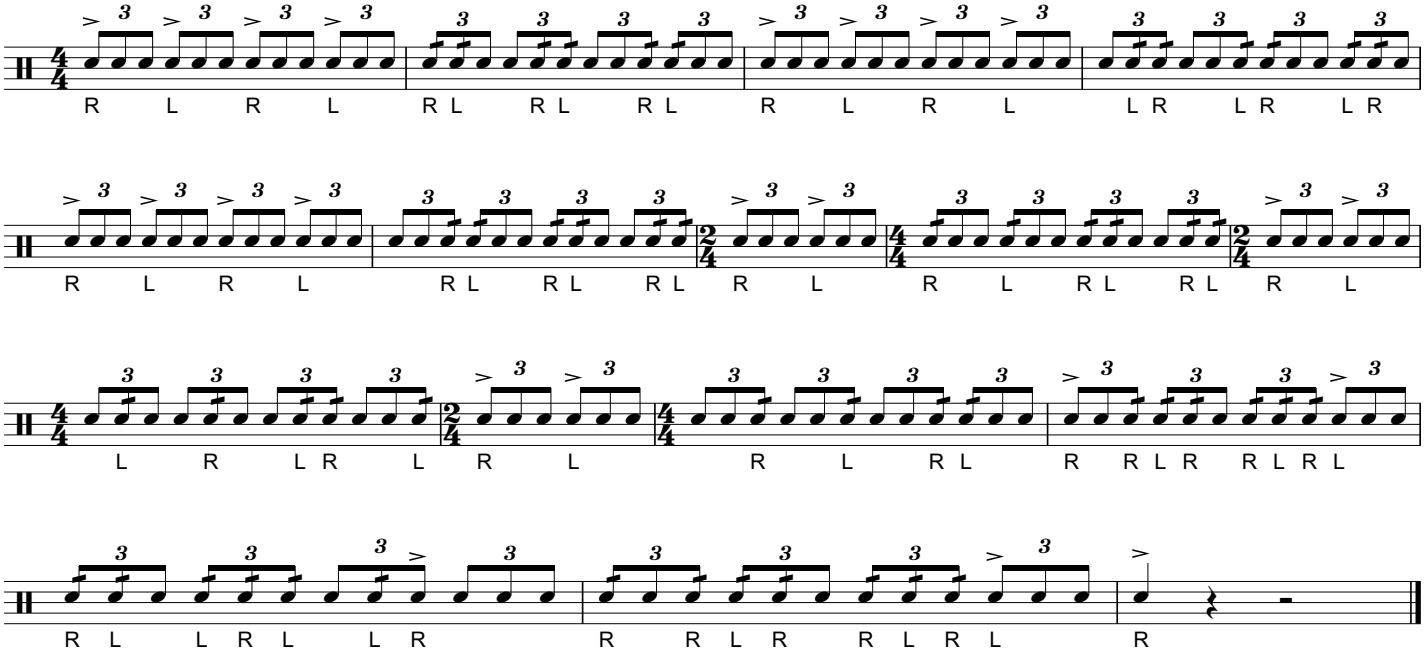
TRIPLET ROLLS #4



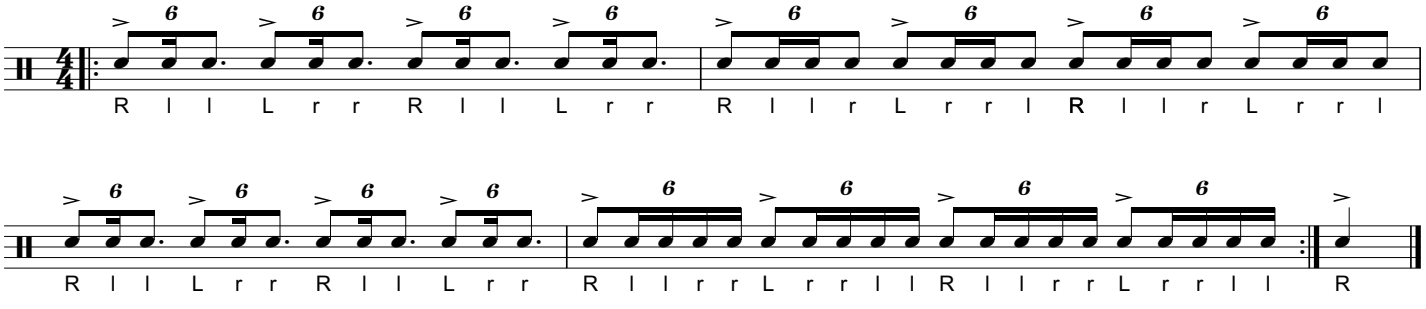
TRIPLET ROLLS #5



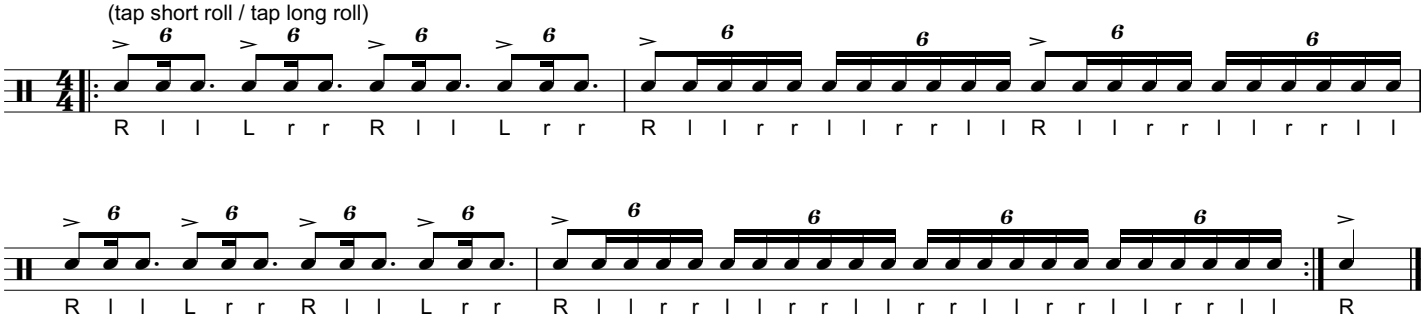
TRIPLET DIDDLE #6 (SCV)



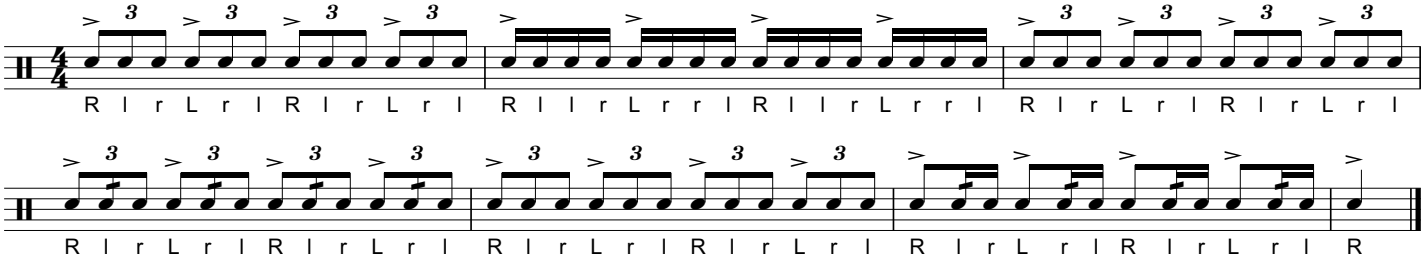
DRAG INTERP #1
(tap drap / tap 5)



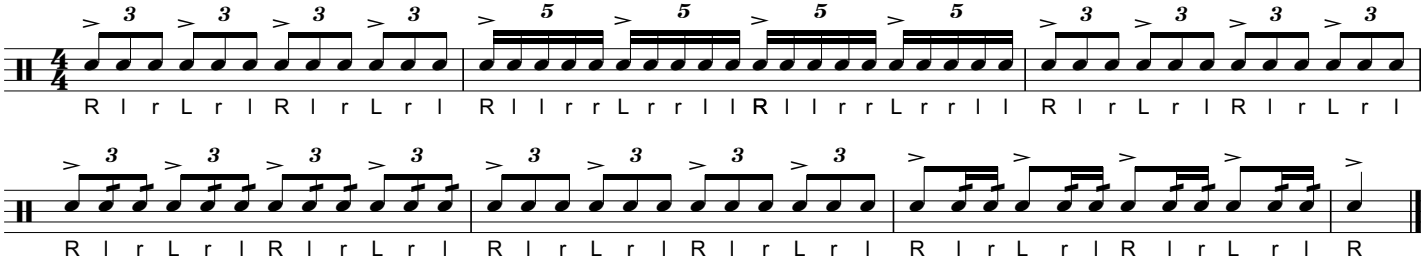
DRAG INTERP #2
(tap short roll / tap long roll)



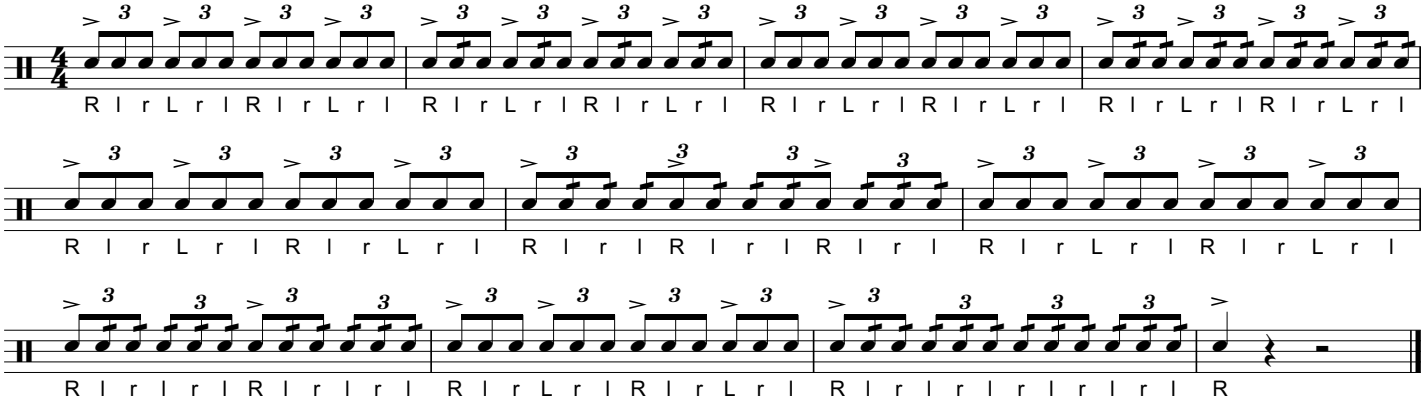
DRAP INTERP #3
(tap drag slurred vs. correct vs. crushed)



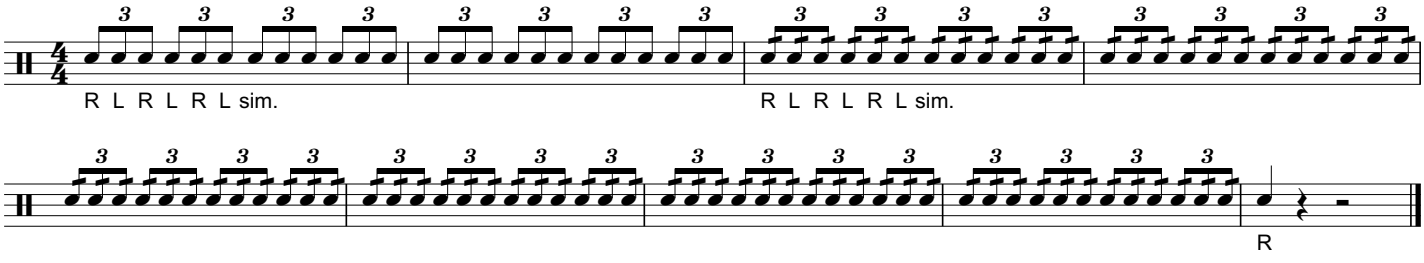
DRAG INTERP #4
(tap five slurred vs. correct vs. crushed)



DRAG - 5 - 7 - 11 - 23



8 & 25



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

16TH'S & TRIPLET ROLLS

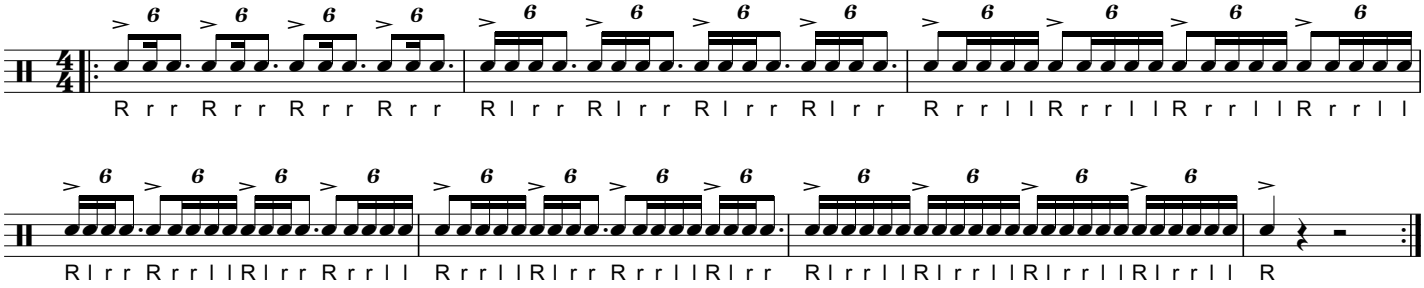
TRIPLETS & 16TH ROLLS

PARADIDDLE EXERCISES

HUCKADIC

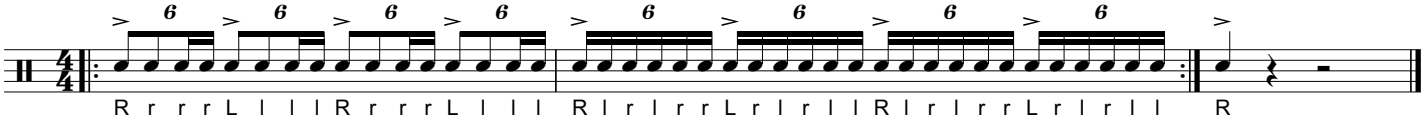
PARADIDDLE BREAKDOWN

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

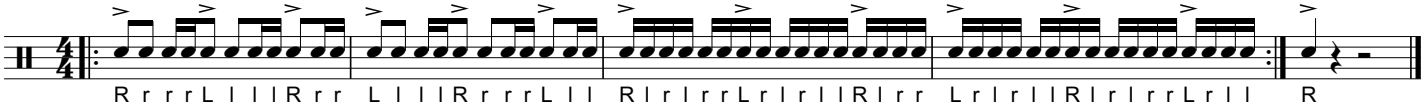


PARADIDDLE-DIDDLE BREAKDOWN #2

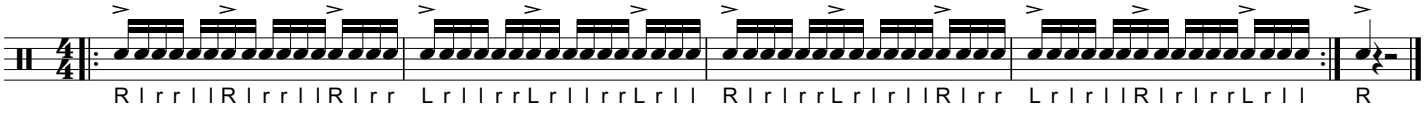
DOUBLE PARADIDDLE BREAKDOWN #1



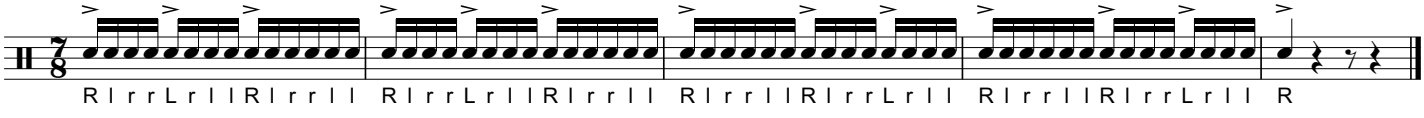
DOUBLE PARADIDDLE BREAKDOWN #2



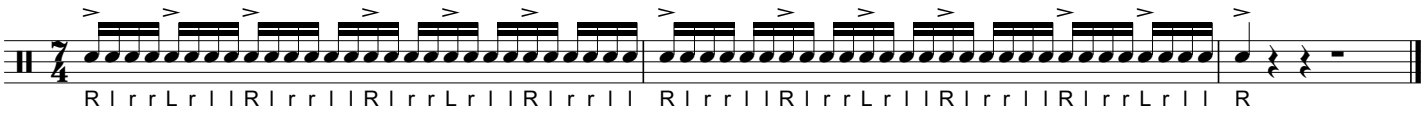
PARADIDDLE-DIDDLE AND DOUBLE PARADIDDLE COMBO



7/8 PARADIDDLE

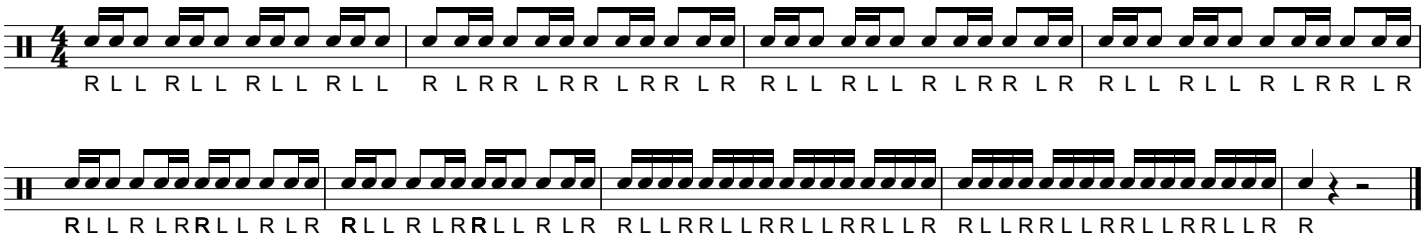


7/4 PARADIDDLE

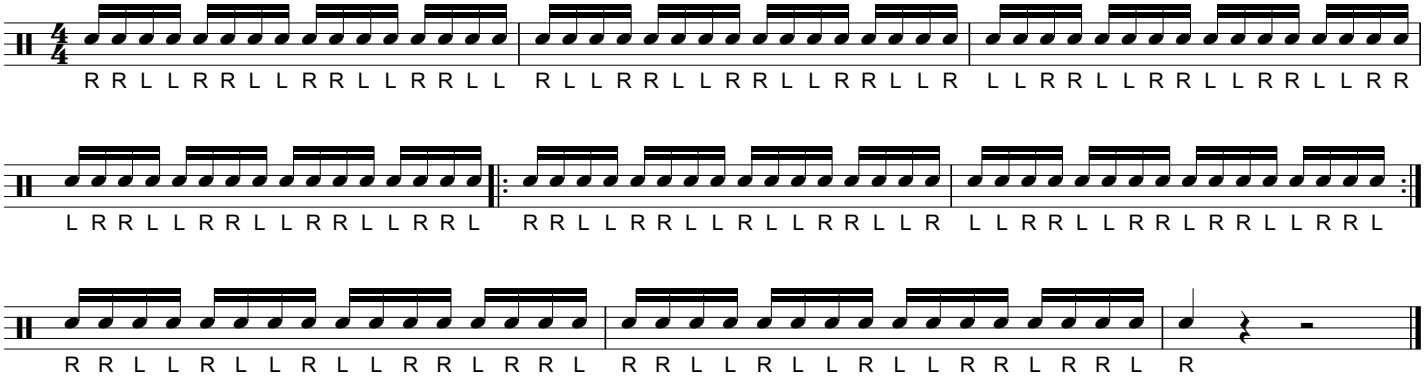


STICK CONTROL EXECISES

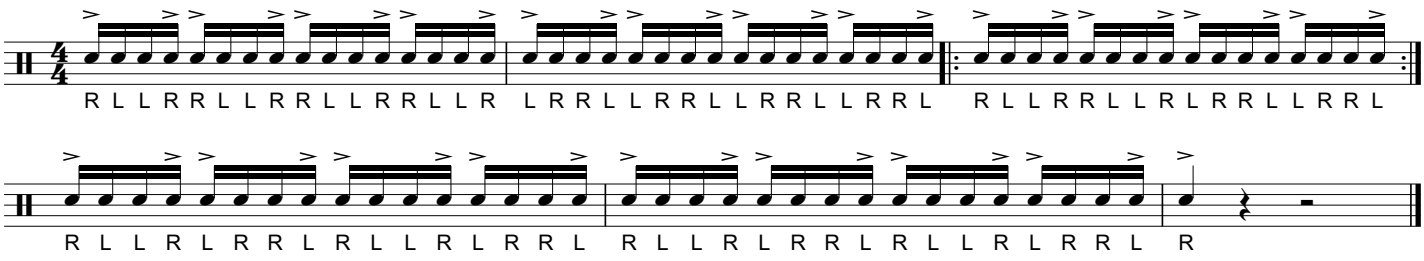
INVERTED ROLL BREAKDOWN (GALLOP) #1



INVERTED ROLL #2

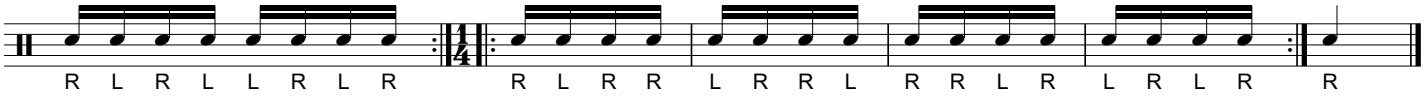


INVERTED ROLL #3

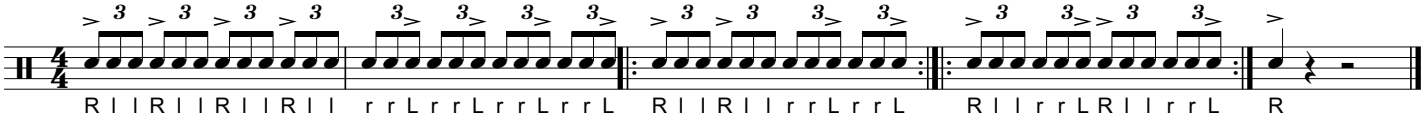


STONE STICK CONTROL

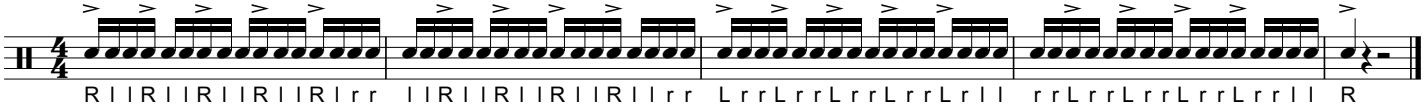
repeat 4 times



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

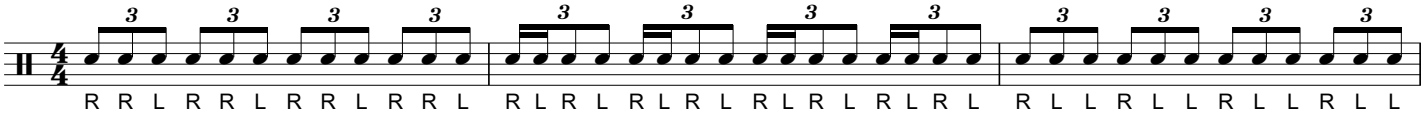


PUH-DUH-DUH / DUH-DUH-PUH #2



HERTA EXERCISES

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



PUH-DUH-DUH / DUH-DUH-PUH WITH SINGLE FIVES #4

PANTERA

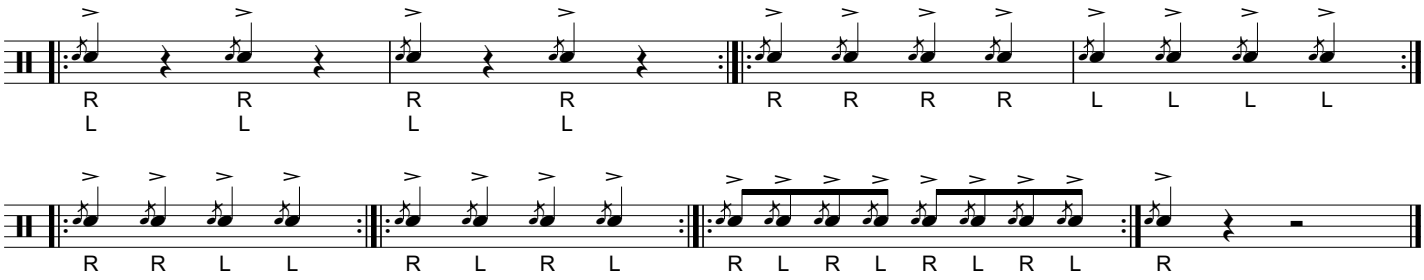
TRIPLE BEAT EXERCISES

HUGADICS

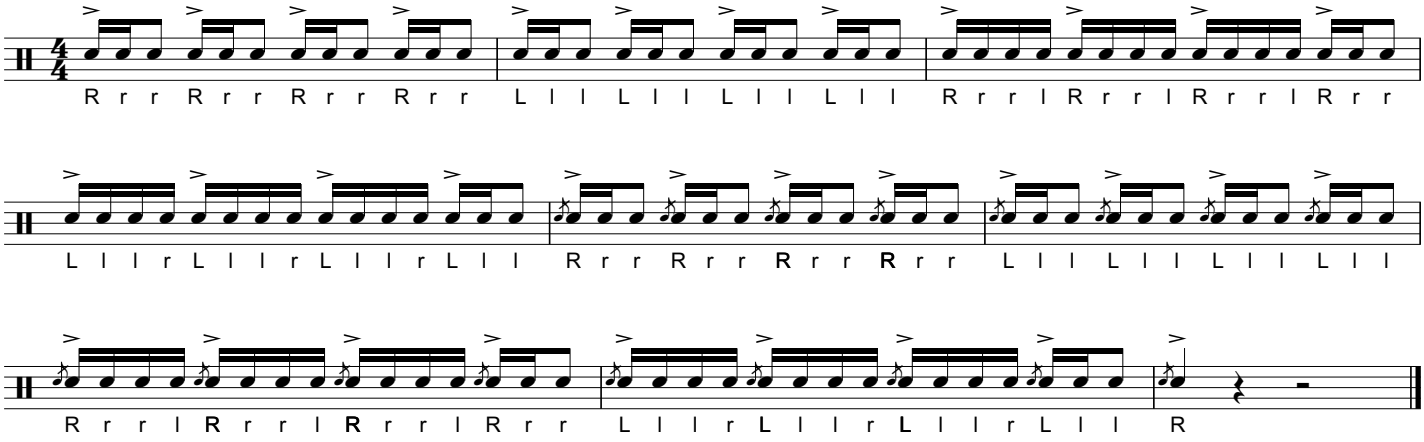
SYNCOPATED HUGADICS

FLAM BREAKDOWNS

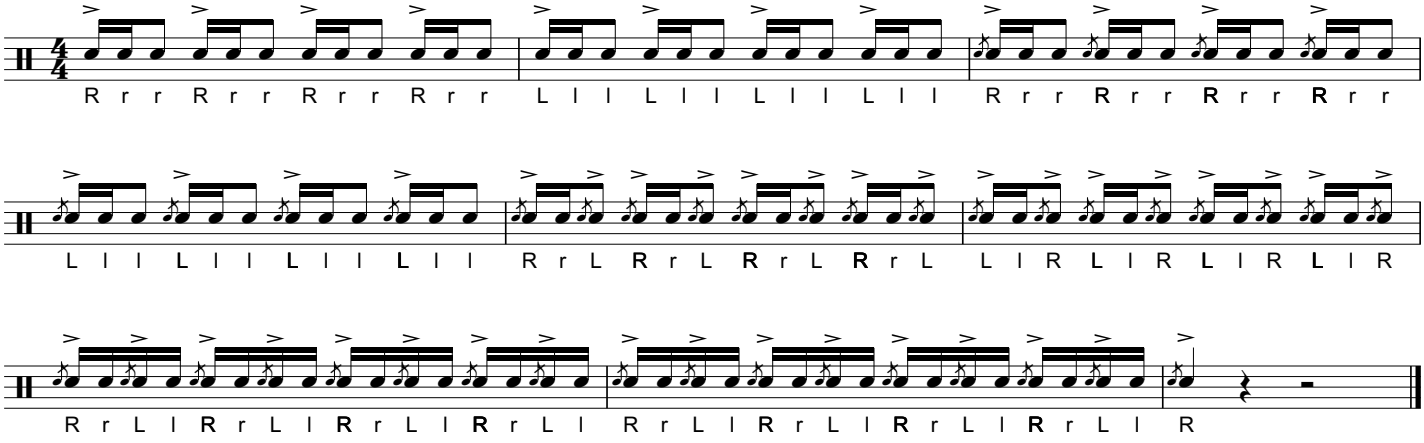
FLAM BREAKDOWN



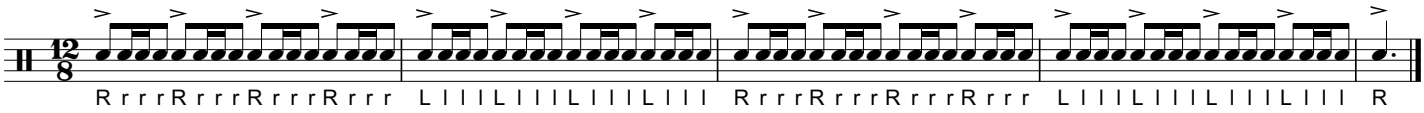
HUGADICS FILLED IN WITH FLAMS



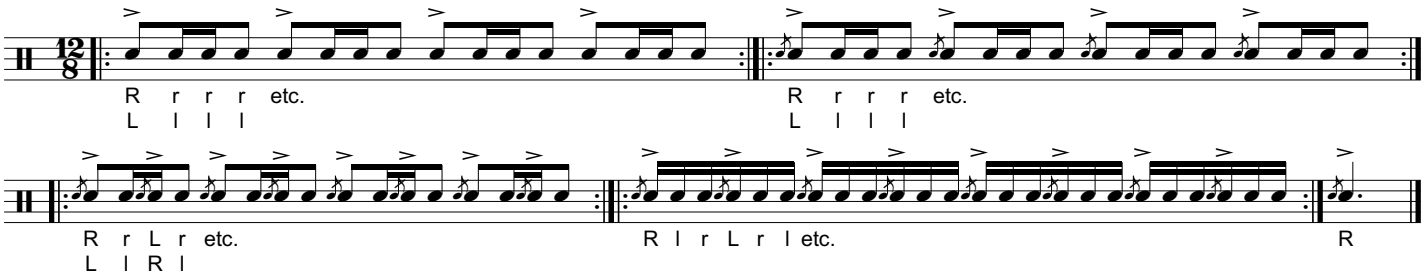
FLAM-TAP BREAKDOWN



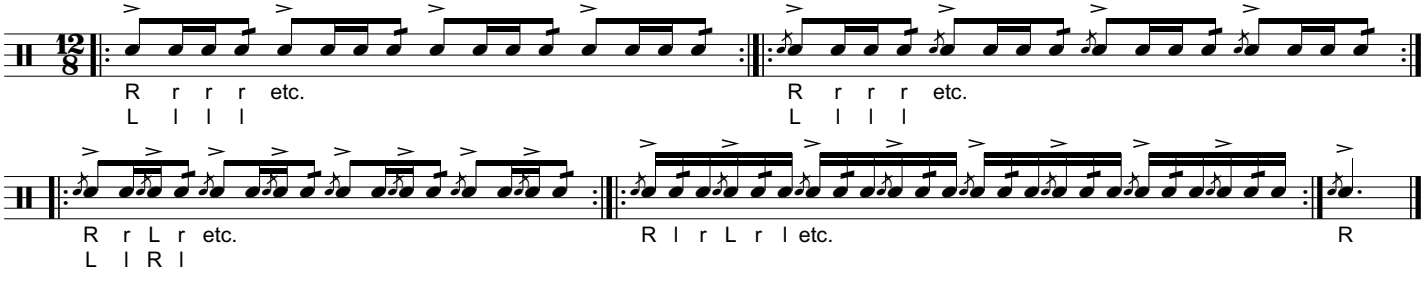
HUCKDIGADIC



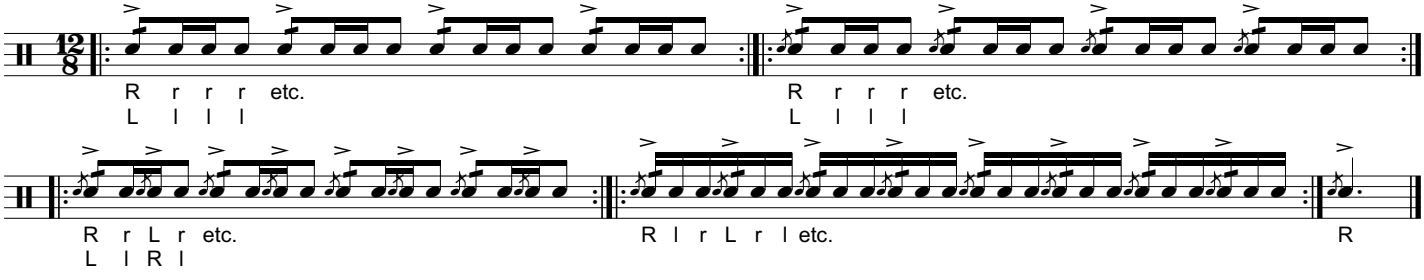
FLAM ACCENT BREAKDOWN



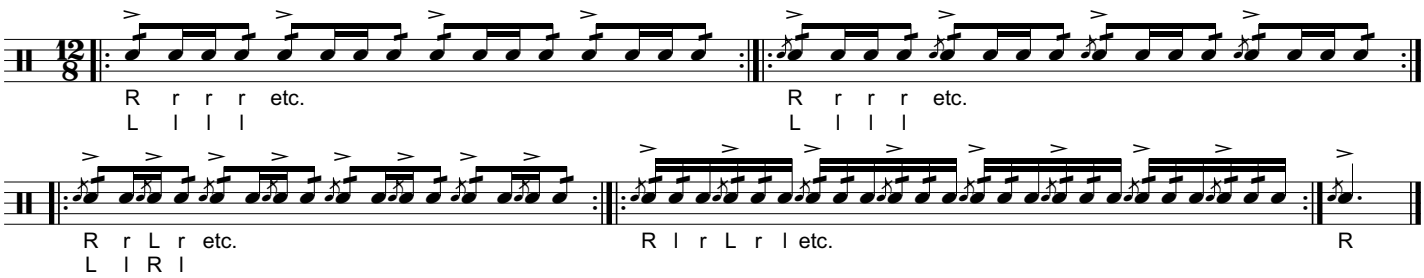
FLAM DRAG BREAKDOWN



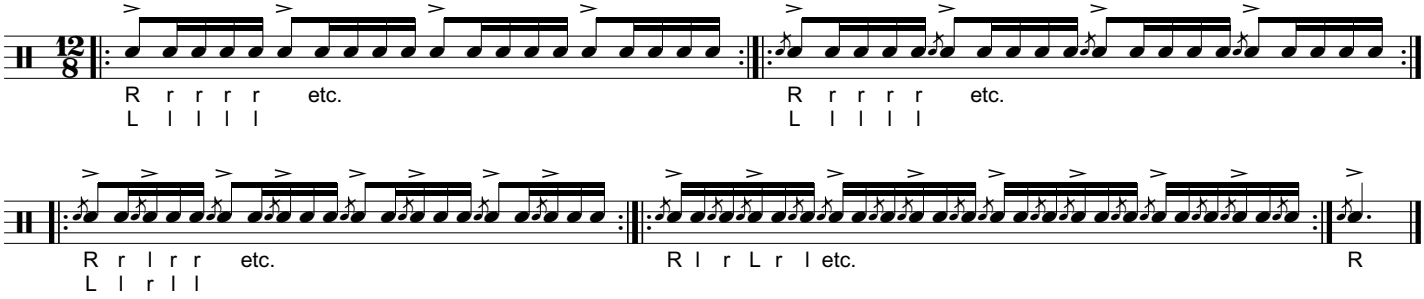
CHEESE BREAKDOWN



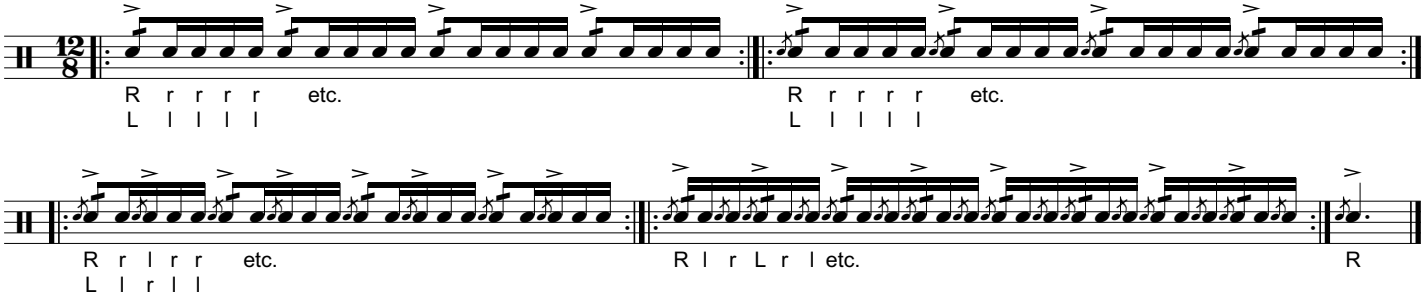
FLAM FIVE BREAKDOWN



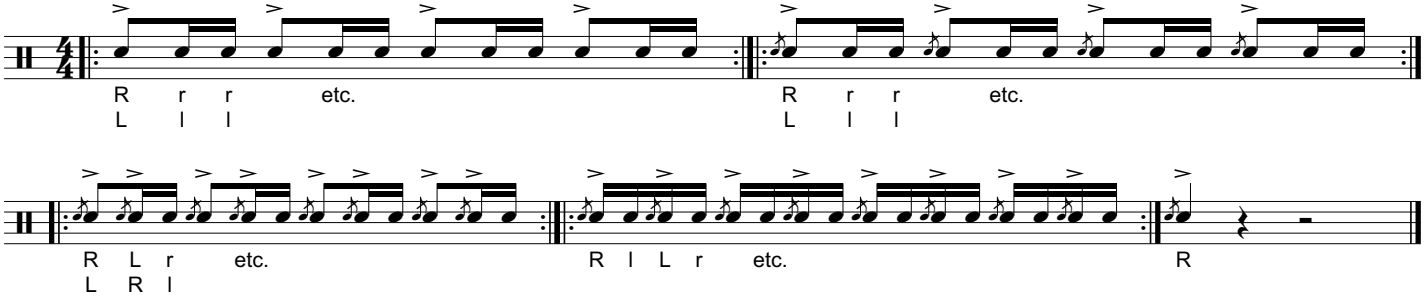
CHUTA-CHUT BREAKDOWN



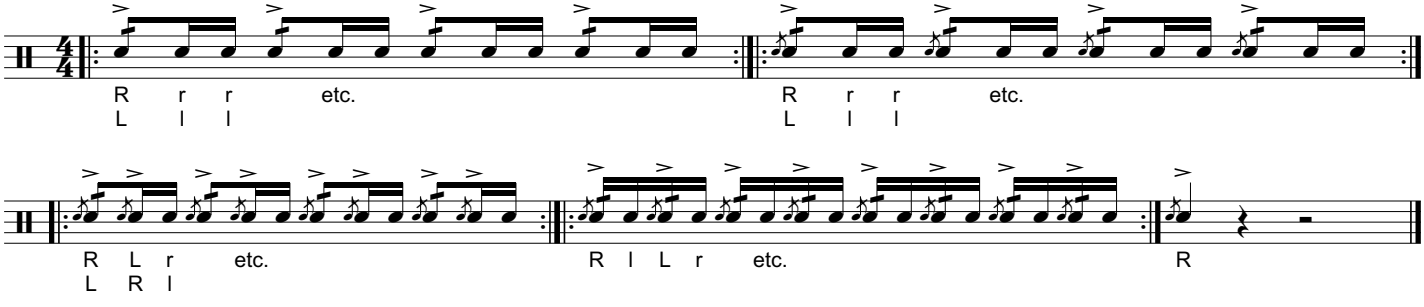
CHEESE CHUTA-CHUT BREAKDOWN



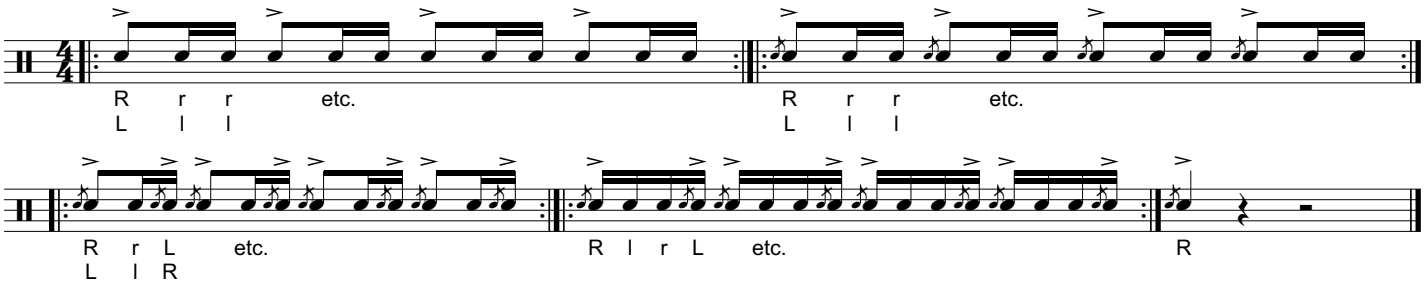
INVERTED FLAM TAP BREAKDOWN



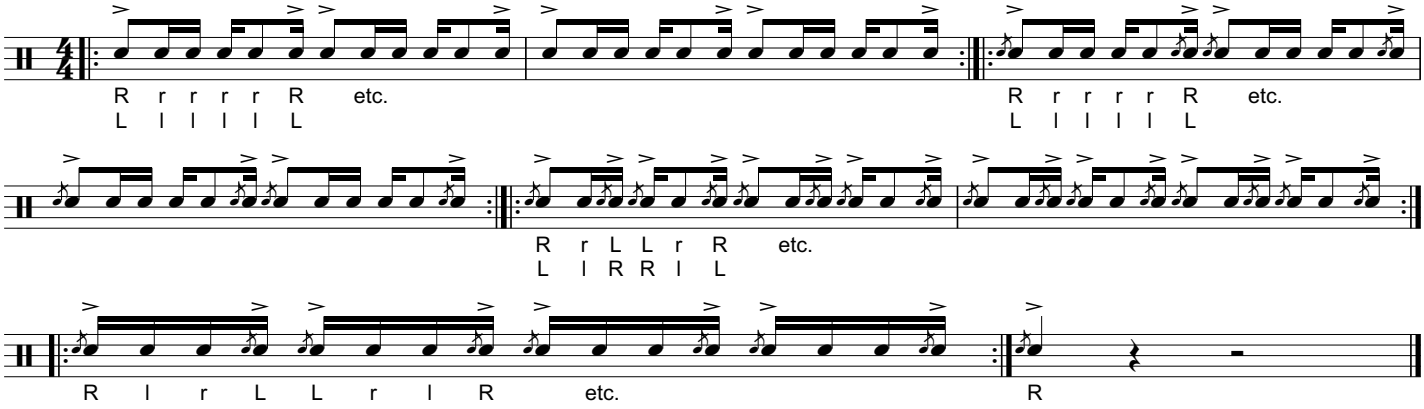
CHEESE INVERT BREAKDOWN



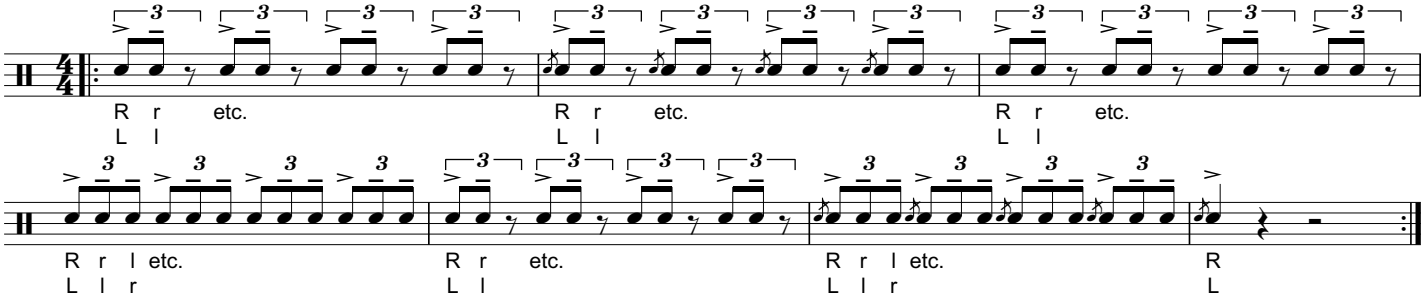
PATAFLAFLA (PATI) BREAKDOWN



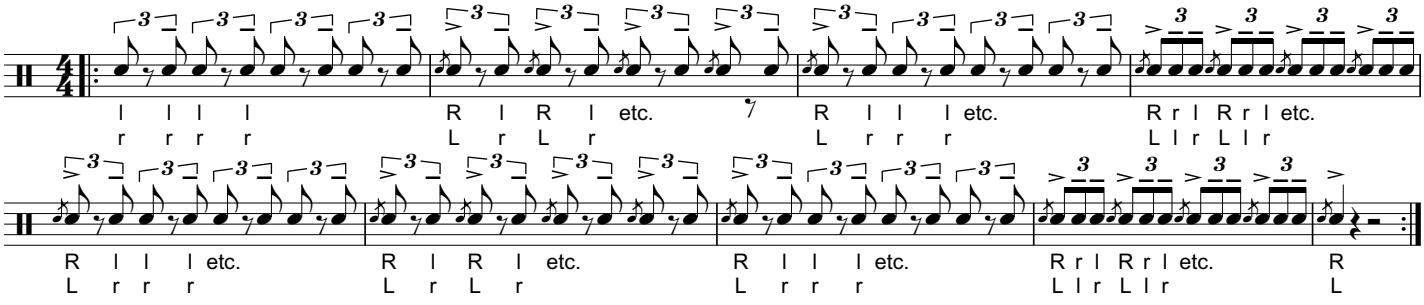
SAME HANDED PATI BREAKDOWN



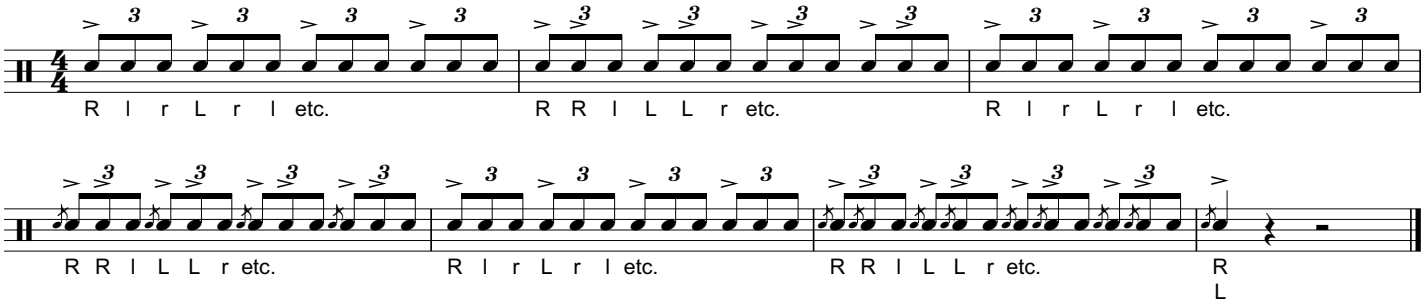
SWISS TRIPLET BREAKDOWN #1



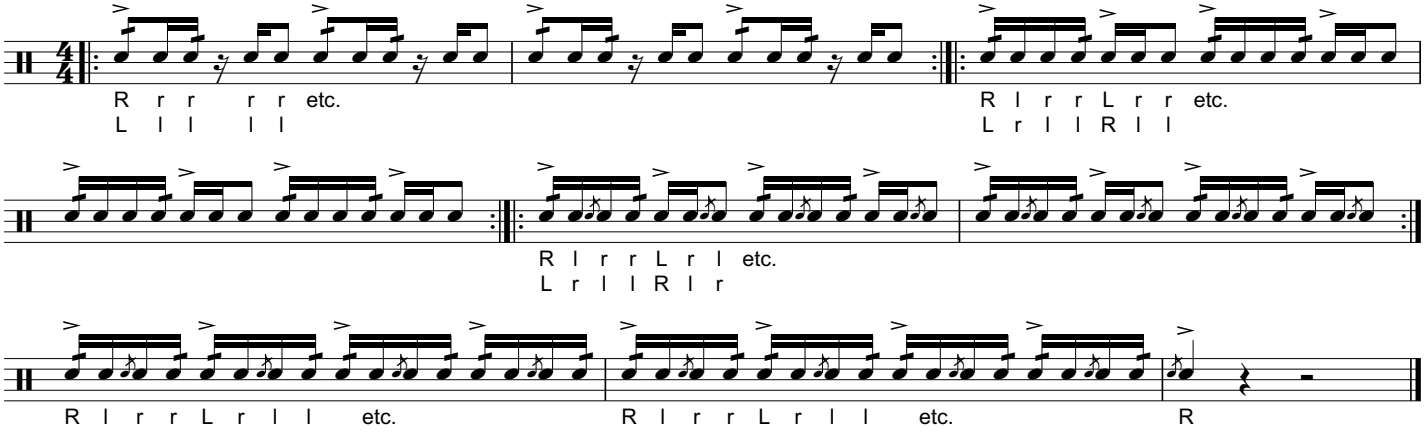
SWISS TRIPLET BREAKDOWN #2



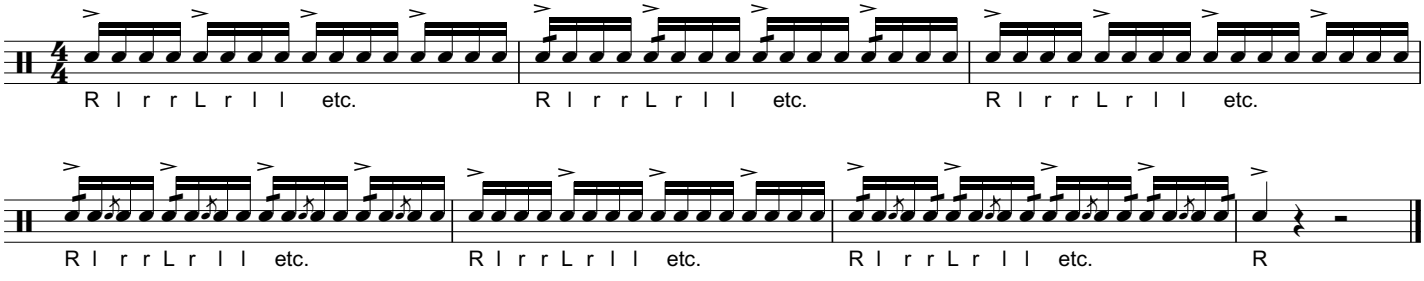
FUBAR BREAKDOWN



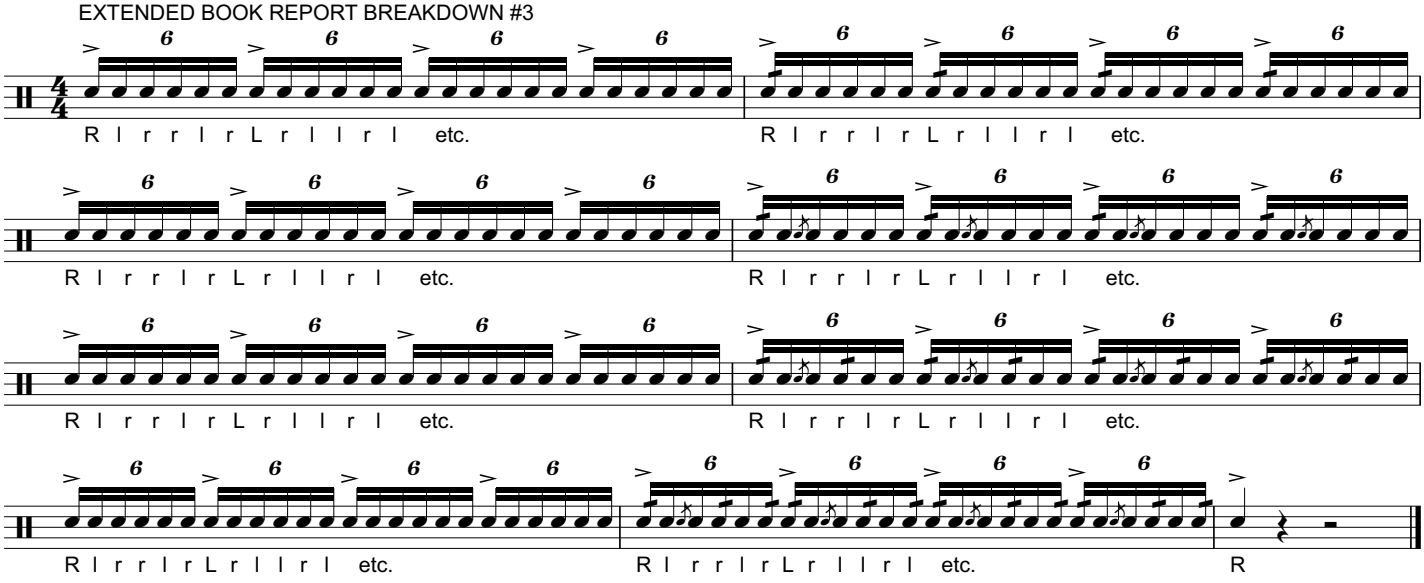
BOOK REPORT BREAKDOWN #1



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

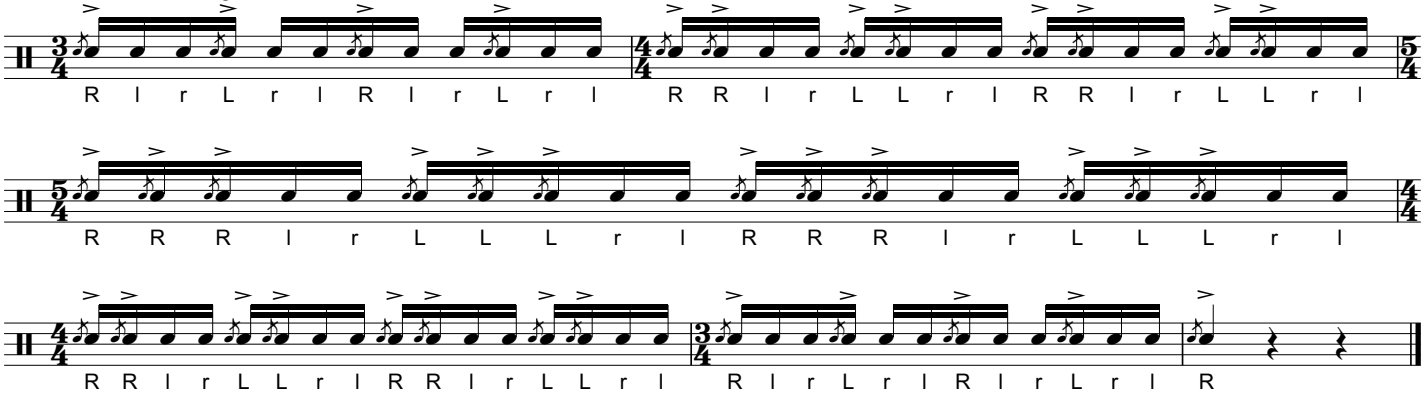


EXTENDED BOOK REPORT BREAKDOWN #3

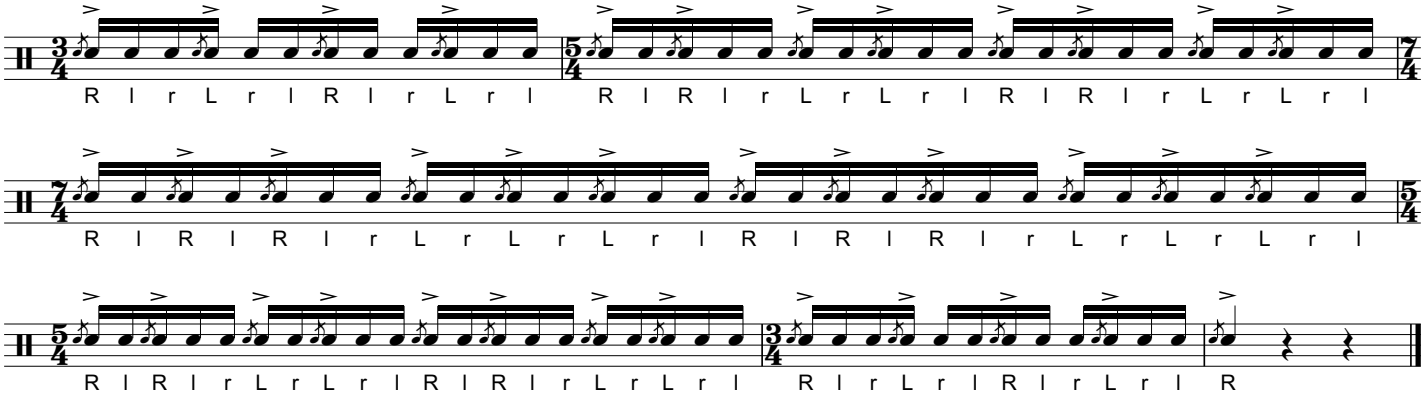


FLAM COMBINATION EXERCISES

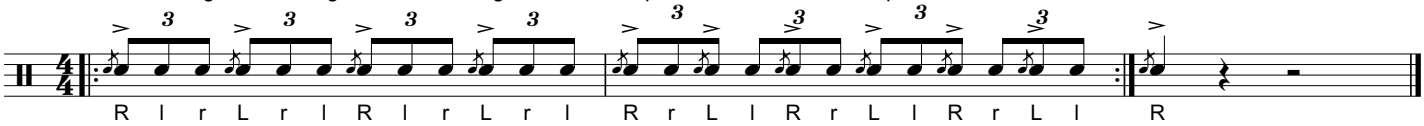
FLAM BUILDER #1
insert: flam drags, cheeses, and flam fives



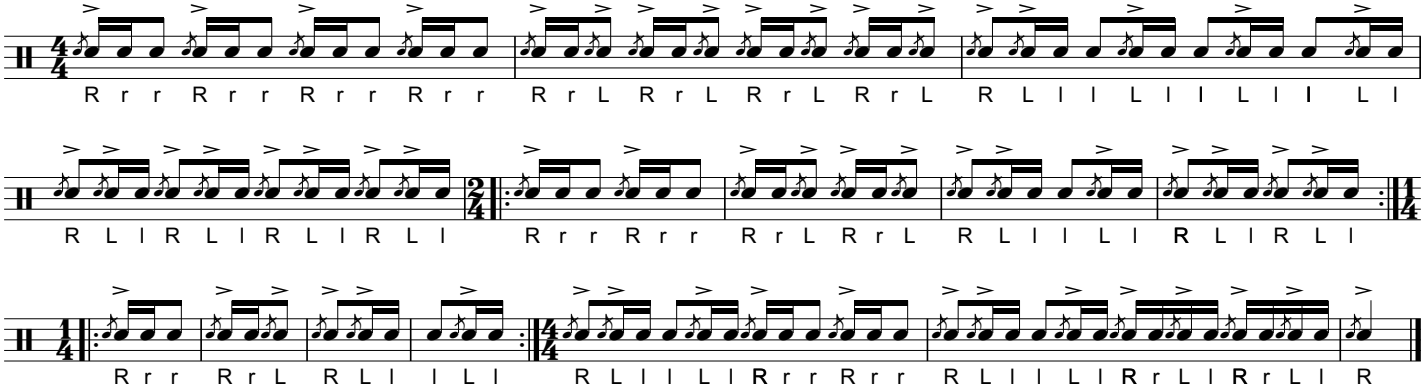
FLAM BUILDER #2
insert: flam drags, cheeses, flam fives, chuta-chuts, cheese chuta-chuts, inverts, and cheese inverts



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...

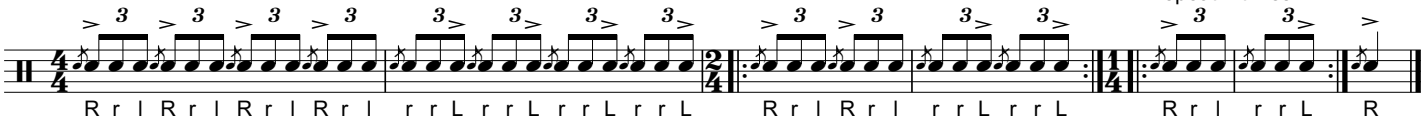


FLAM TAP 4-2-1-TAG



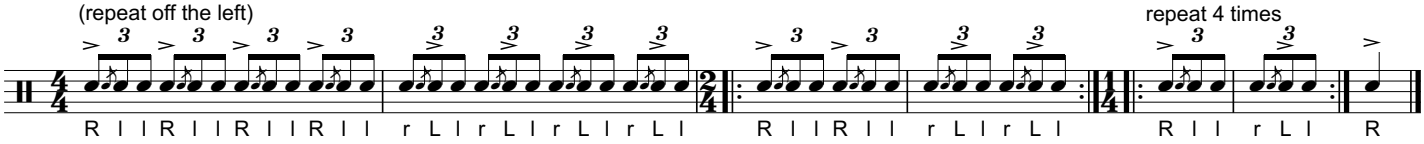
SWISS ACCENT #1
(repeat off the left)

repeat 4 times

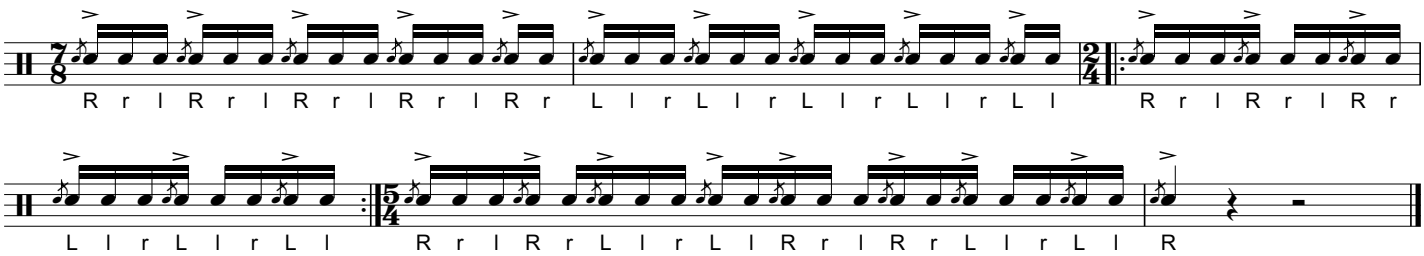


SWISS ACCENT #2 - TAJADA SWISS
(repeat off the left)

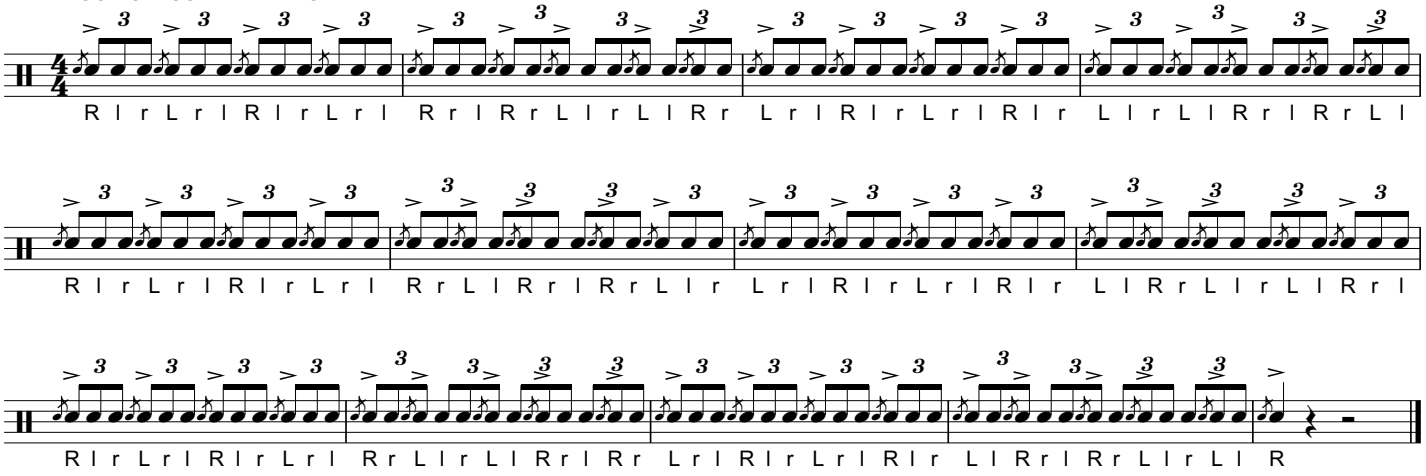
repeat 4 times



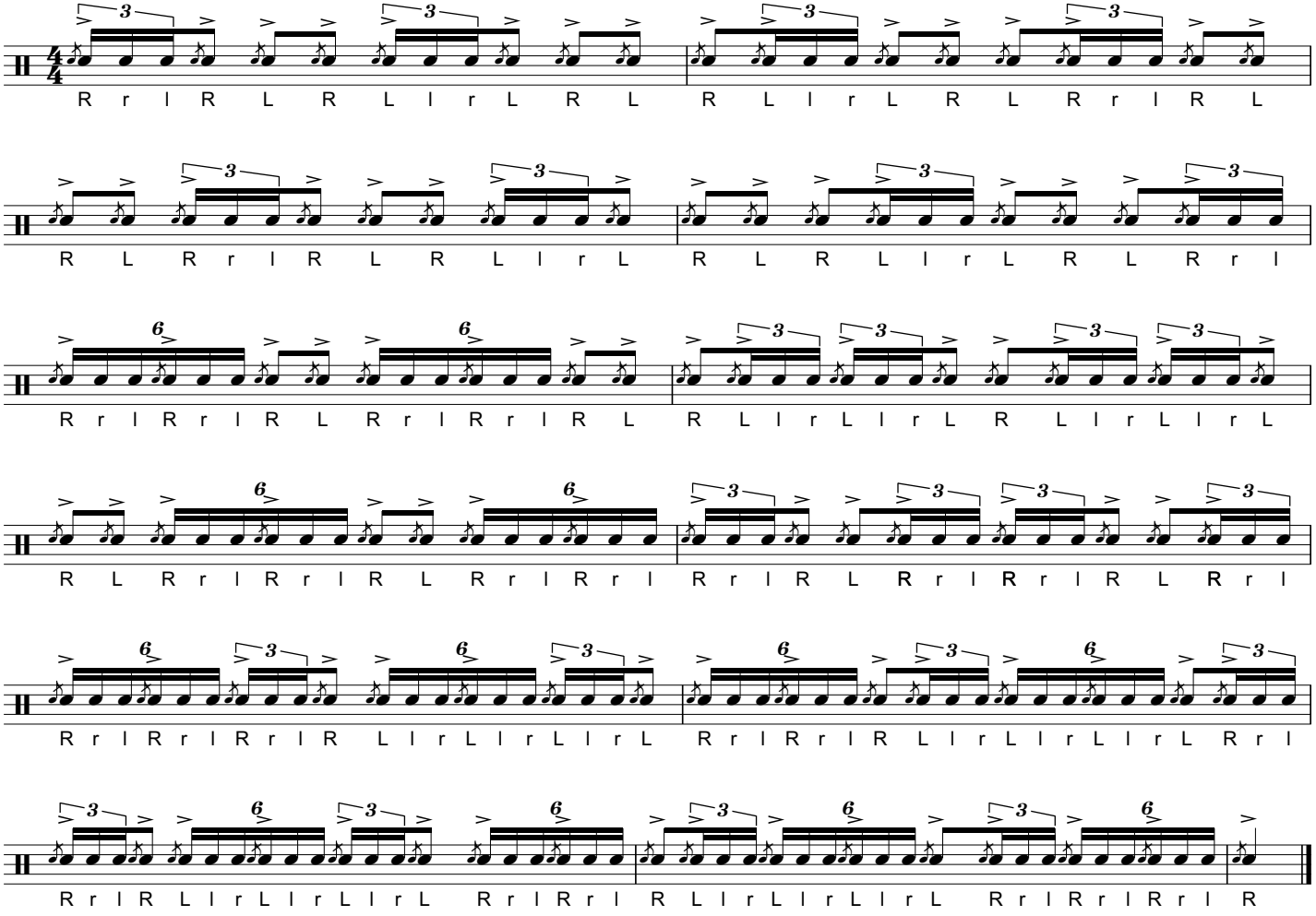
SWISS FLAM TAPS
(replace swiss with tajada swiss)



SCV SWISS FLAM TAPS



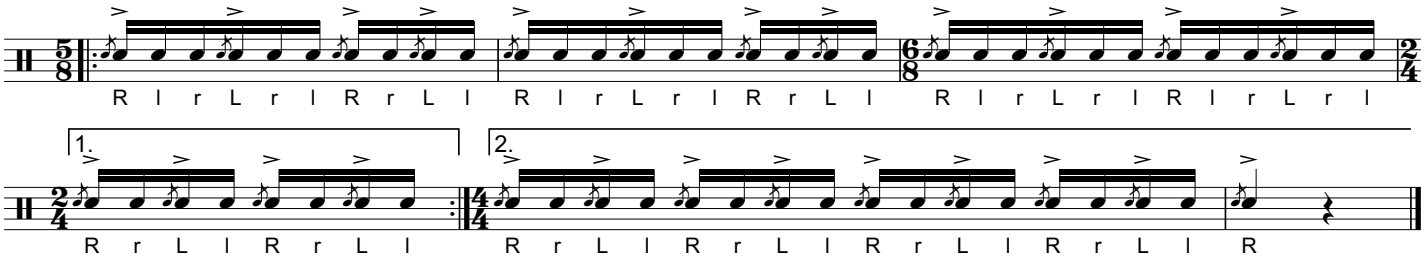
SWISS GRID



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, extented book reports, etc...)

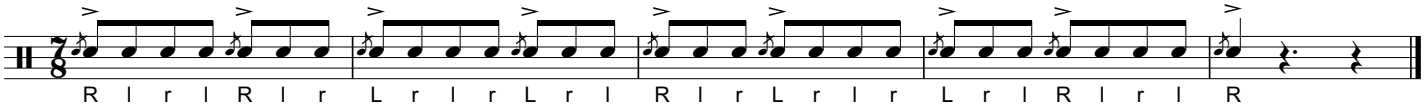
(create any combination desired!)



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, extented book reports, etc...)

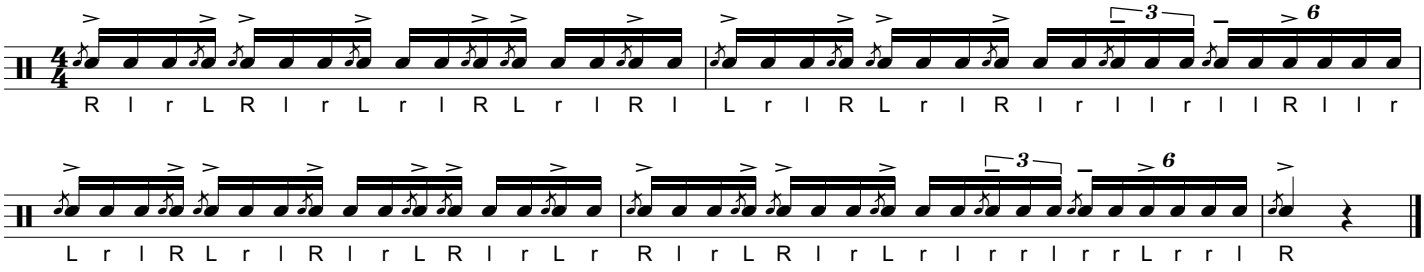
(create any combination desired!)



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

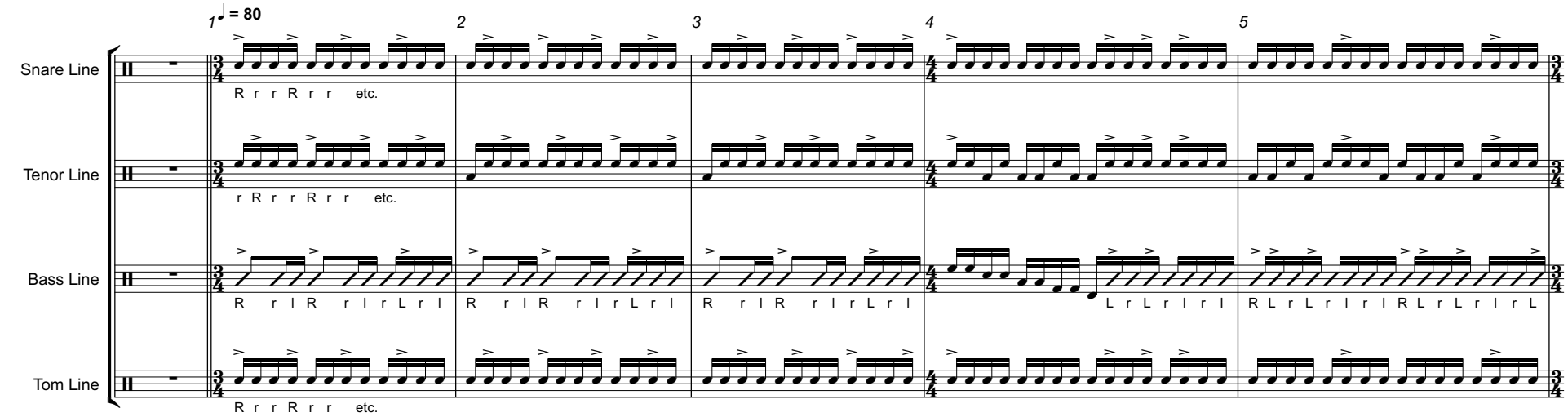
(replace swisses with alternating flams, three's, puh-duh-duh, paradidle-diddles, 32nd paradidles, 32nd singles, etc.)

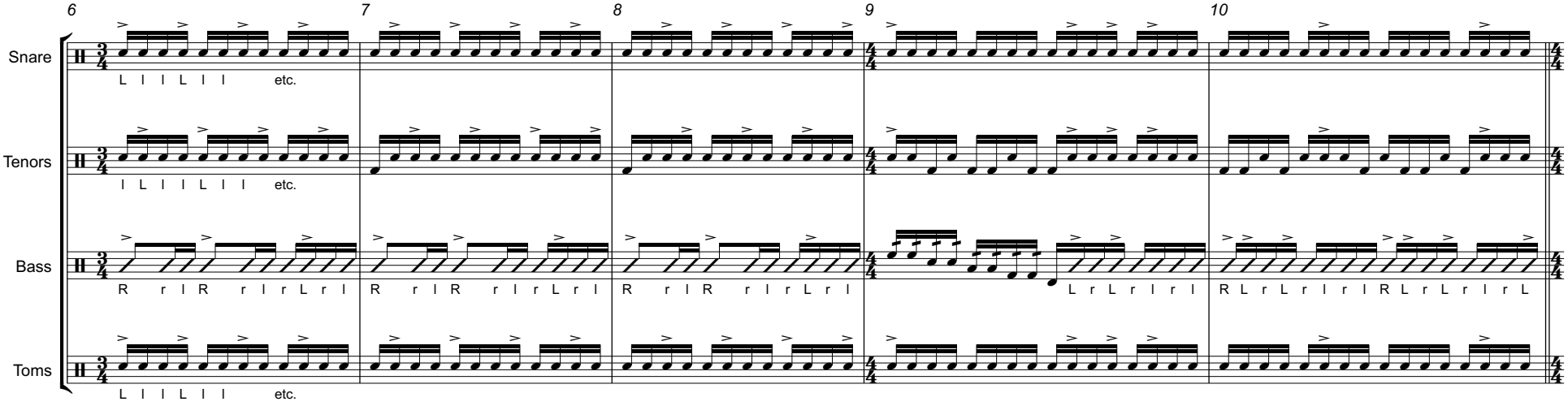
(create any combination desired!)

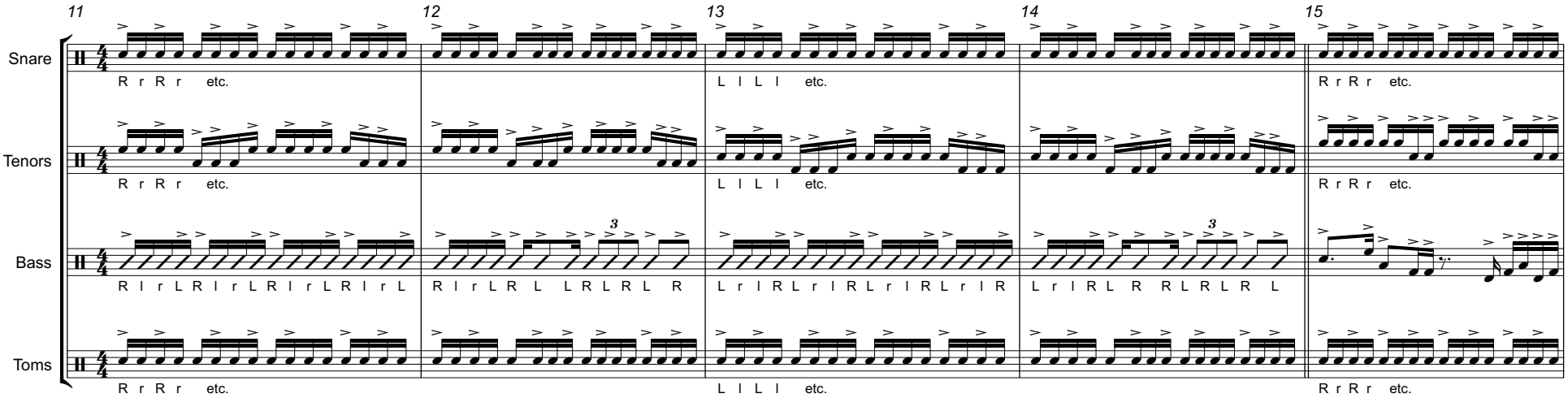


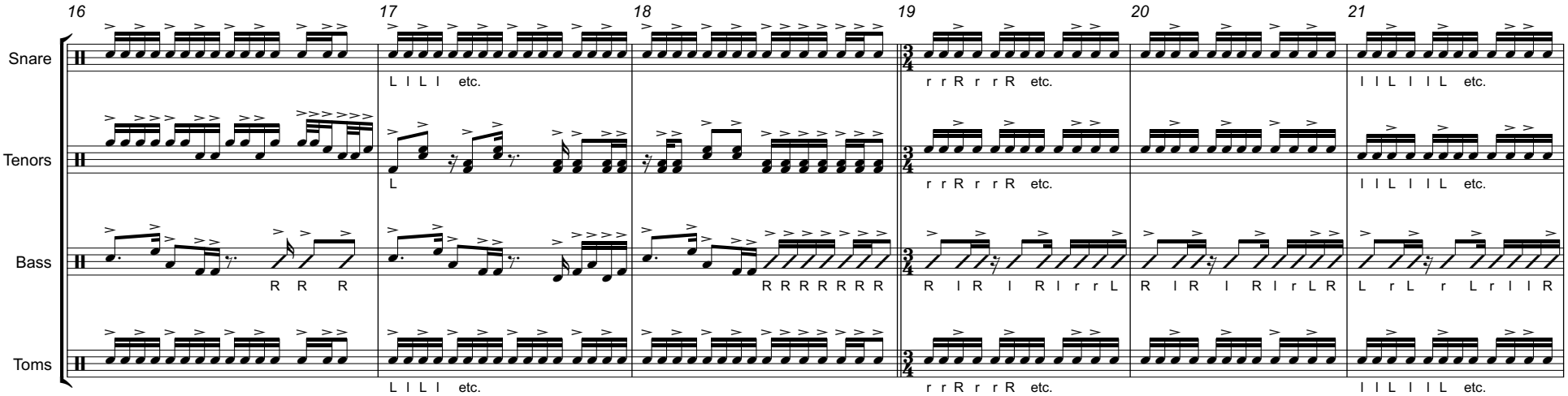
full score

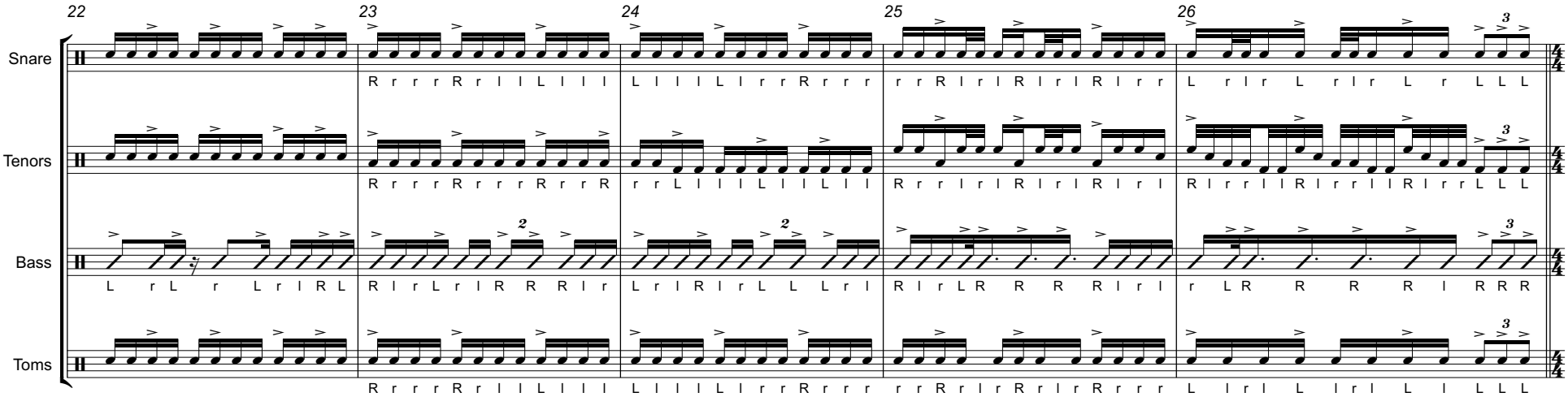
Thirteen

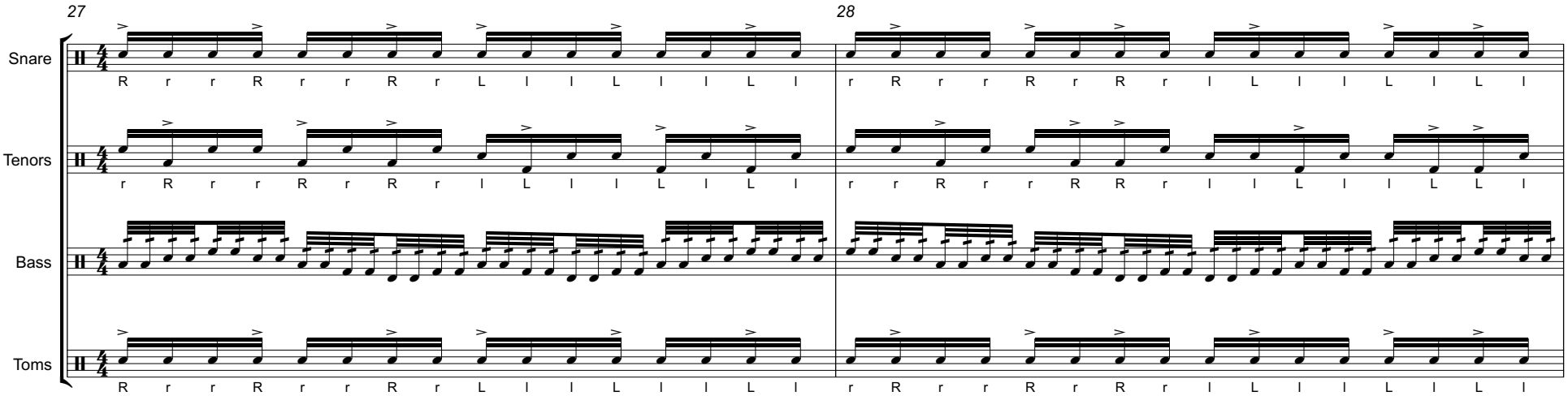


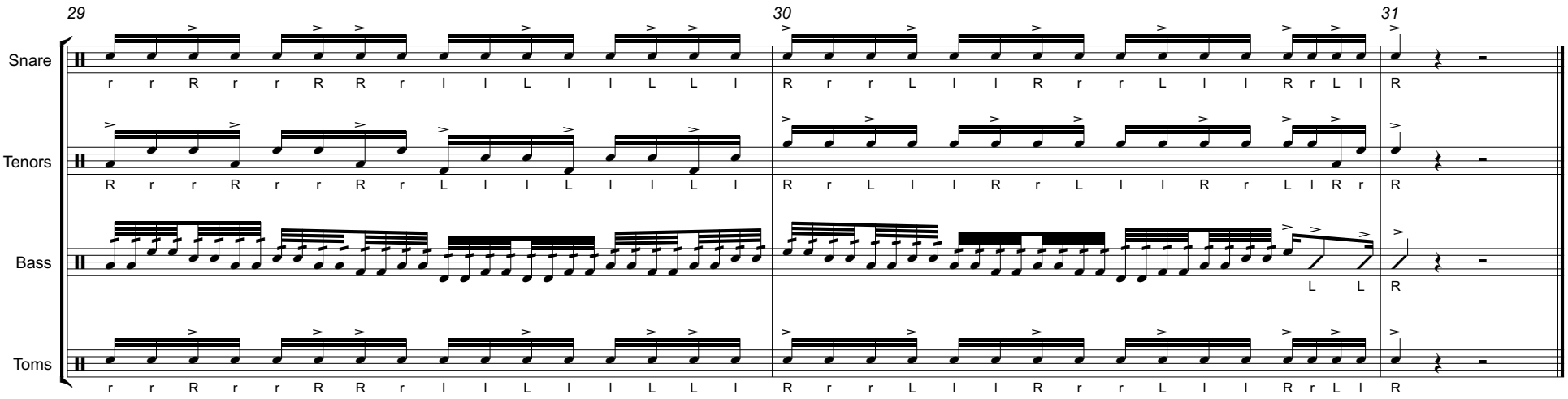
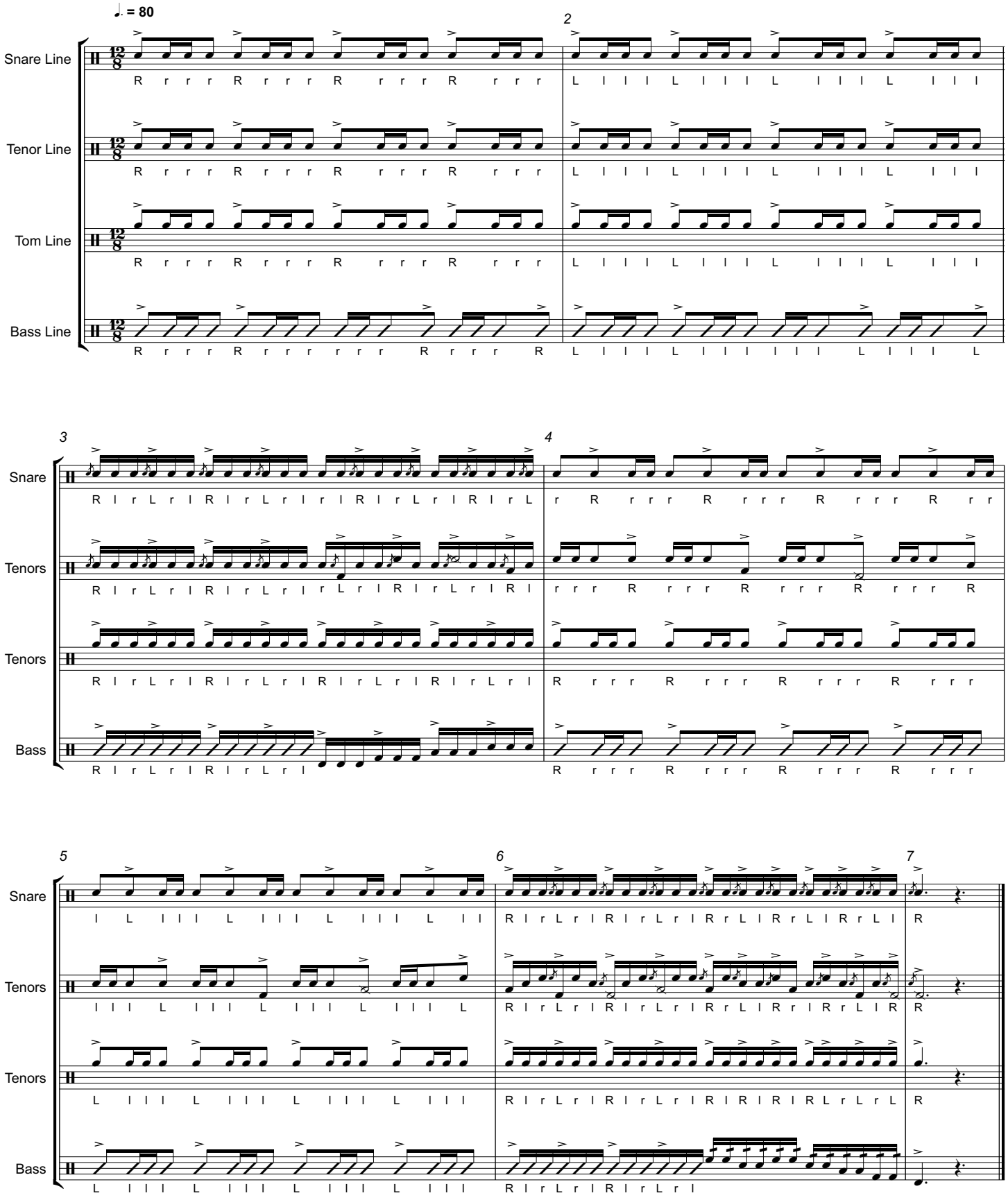



11
12
13
14
15
Snare
Tenors
Bass
Toms
R r R r etc.
L l L l etc.
R I r L R I r L R I r L R I r L
R I r L R L L R L R L R
L r I R L r I R L r I R L r I R
L r I R L R R L R L R L
3


16
17
18
19
20
21
Snare
Tenors
Bass
Toms
L l L l etc.
r r R r r R etc.
l l L l l L etc.
L
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 I R


22
23
24
25
26
Snare
Tenors
Bass
Toms


27
28
Snare
Tenors
Bass
Toms


29
30
31
Snare
r r R r r R R r l l L l l L L l R r r L l l R r r L l l R r L l R
Tenors
R r r R r r R r L l l L l l L l R r L l l R r L l l R r L l R r R
Bass
L L R
Toms
r r R r r R R r l l L l l L L l R r r L l l R r r L l l R r L l R

Flam Accent Heights