



**Texas Bandmasters Association  
Convention/Clinic July 20-22, 2023**

**Developing a Successful Marching  
Percussion Section: Avoiding Mistakes  
Most of Us Have Made**

**CLINICIAN:  
Matt Ehlers**

**Demo Group: Dripping Springs HS  
Drumline**

# Developing a Successful Marching Percussion Section

## Avoiding Mistakes Most of Us Have Made

Featuring the Dripping Springs High School Percussion Section- Matt Ehlers, Director



2023 Texas Band Masters Association Convention

Saturday, July 22      Exhibit Hall 3      10:30-11:30 AM

*Today's clinic will cover solutions to mistakes that I have made while teaching marching percussion sections during my 17-year career. With the help of the Dripping Springs percussion section, these solutions will be demonstrated. We will focus on the following areas:*

*1. Auditions    2. Summer Schedule    3. Fundamentals    4. Learning Music*

### **Auditions**

**Mistake:** *Ignoring marching auditions as an opportunity for player development.*

- "What's the quickest way to improve our ensemble?"
- The "Three Pillars" of Dripping Springs Percussion individual musicianship
  - Region Music
  - Solos
  - Marching Percussion Audition
- Use the auditions as a chance to cover material that you might not cover otherwise
  - One of them for us is the 16th and Triplet grids
- Audition Timeline
  - Parent Meeting: Week before spring break
  - Weekly Audition Workshops/Help Sessions: Starting the week after spring break
    - 90-minute sessions
    - Try not to rehearse the audition material, just make sure they know how to practice it
  - Weekly releases of audition material
    - Keeps the students from only practicing what is fun
    - Gives you a chance to change things after a few workshops
    - Have all material out 3 to 4 weeks before the audition
  - Individual Audition first week of May: 15-minute time slots
    - Encourage students to take a lot of ownership of their auditions. Auditions are great time stamps at the end of each year. A concrete way to realize individual growth

- **Audition Material**
  - All
    - Timing Etude and Green (All 12 Major Keys)
  - Keyboard
    - Tap Timing (3-Note)
      - All- C, F, Bb—Vets- All Flat Keys
    - Chord Inversions
    - Blocks (4-mallet exercise)
      - All- Block, Left/Right, Right/Left, In/Out, Out/In
      - Vets- Add: 1324, 4231, 1234, 4321
    - Doublespeak (Vets only)
    - Orange (non-vets only)
    - Etude (marimba auditions only)- Show Excerpt
    - Big Adventure (vibe audition only)- by Brian Mueller (Tapspace)
  - Rack Percussion and Sound Board
    - 16th and Triplet Grid- Off Right
    - Dirk
    - 5432
  - Drumset
    - Grids (kick on 1+3, hi-hat on 2+4)
    - 16th Note 2-Note Timing Etude
    - Solo #2 from “Advanced Funk Studies” by Rick Latham
  - Bass Drum
    - 16th and Triplet Grids
      - Off Right +Left – Vets- Forwards + Backwards
    - 5432- One Height, Throw Downs, Down Belows
    - 16th Note 2-Note Timing Etude
    - 4’s Builder Exercise
    - Dirk
    - “All About That Bass” –Etude
  - Snare+Quad
    - 16th and Triplet Grids
      - Off Right + Left –Vets – Forwards + Backwards
    - 5432- One Height, Throw Downs, Down Belows
    - Rollin’ Down The Street – Roll Etude
    - Paradiddle Party –Paradiddle Etude
    - Let’s Go Shopping – 2023 Spree
    - “Funky As Your Last Cut” –Etude

## **Summer Schedule**

**Mistake:** *Waiting until August or later to learn stand tunes, dance tunes, and cadences.*

- May Camp=Stand Tunes/Dance Tunes/Cadence Camp!
  - We do play the opener or intro to our show as well.
  - Introduce fundamentals
    - Musical Examples: Jedi 8s, Orange by Andrew Markworth, Obstacles
- June Camp=More Stand Tunes!
  - Continue to introduce fundamentals
    - Musical Examples: Extended Green, Triplet Rolls

**Mistake:** *Not having enough variety of instruction and schedule in percussion camp and summer band.*

- 90-Minute Class Period
  - Students are accustomed to 90-minute blocks of time
  - Even less when coming off of summer break
- Change setup, go from standing to sitting, change rooms, change instructors
  - Find all of the mirrors in the school!
  - Play on the floor or pads
- Have scheduled breaks
  - Allow students to socialize
  - Gives the teacher a moment to update lesson plan/adjust
- Go straight from the exercise to the musical application
  - Students can go on “auto-pilot” if you never change things up
  - I like to go straight from the technique exercise to the music that applies that technique

**Mistake:** *Marching and playing too soon. Or attempting to play too difficult of material while marching too soon.*

- If students cannot play the material comfortably standing still it is too soon to have them march and play it.
- Timeline is critical
- If the students do not have enough time to properly learn the music before they are being asked to marching and play it some things will get lost (e.g.. Stick heights- especially for the quads, uniformity of technique, dynamics, marching technique)

---

*Summer Band Camp Pro-Tips:*

- Tune your drums high and dry.
  - Make sure there is help for your front ensemble instructor!
  - Be willing to change your schedule/plan. Assess after every block.
  - Don't forget to chop out!
    - The chops built during the summer will serve you the rest of the school year.
  - Immediately address and teach how to look.
    - Where to float/mallets up and down/the vibe/visuals
    - “Everything All The Time” – Don't wait for tomorrow.
-

## **Fundamentals**

**Mistake:** *Having too many fundamentals or too many variations on fundamentals.*

- Students must know how it sounds, looks, and feels to play something excellent
    - They need lots of quality reps to really understand this. A lot.
    - It does not count as a quality rep unless everyone can achieve it.
    - Most of our warmups can be taught very fast. This allows more reps.
  - The fundamental program changes each year based on the group.
  - I like to add show music tags or endings to our warmups
    - Musical Example: Chromatic 2 + Paras
  - “Catch All”/Short Warmup Scenarios/Sequence
    - I try to figure out how to string many exercises together nonstop.
    - Musical Example: 16 on a hand/5432/Throw Down 3s/Irish Spring/Down Belows/Bucks/Dirk
  - 4 Mallet “Catch All”
    - Musical Example: Blocks
  - Lot Jams/Groove-based fundamentals
    - SCV Double Beat 2004 by Murray Gusseck (Tapspace)
      - Played in the stands 1st and 4th quarter.
    - Big Adventure by Brian Mueller (Tapspace)
  - We tend to spend a lot of time on fundamentals until mid-August. After that, we become very “show” focused until mid-September (early season percussion contest). After the percussion contest, we assess fundamental areas of concern and tailor our warmups/exercises to those areas for the next few weeks. Early/Mid-October almost 100% show centered. It’s probably too late to fix any fundamental issues but you should make a note to yourself to jump on them next season. Or in auditions!
- 

### *Fundamentals Pro-Tips:*

- You can utilize your bassline 8s split for multiple exercises
    - Assuming they are the same length- positive about keeping things 8 bars long
  - Do reps with bassline on rims (rim savers) and quads on spock.
  - Write practice pad warmups to go along with your front ensemble warmups
  - Have some players holding 4 mallets and others holding 2
    - Work to challenge every player
  - Down the line! (I have to remind myself to do this early season)
  - Create a set of “core” fundamentals on both keyboard and practice pads that everyone in your program knows. Start these in middle school. You can use them during percussion ensemble/concert band season.
-

## Learning Music

**Mistake:** *Starting too fast.*

- Battery
  - They have to know and be able to execute the correct stroke types before they can speed up (Downstroke, Legato Stroke, Up-Stroke, Float)
  - Playing rolls at slower speeds helps with sound quality and interpretation
- Front Ensemble
  - Note accuracy suffers if you start too fast or push tempo too soon
  - They have to be able to focus on how they look as well as playing the notes and rhythms. If they are 100% consumed their "look" will be the first thing to go
- Getting your show music on time is paramount for this. If the students are forced to learn the music too fast many of the details and subtleties of the music will be lost

**Mistake:** Learning the music on the drums.

- We learn music with practice pads on drums and bassline on rims
  - Calms things down. Allows me to speak at a normal volume
  - You can give the kids some "hack" time without it being chaotic

## Closing Thoughts

- Seek out help! Two of the most important moments in my career occurred after friends of mine got out of the profession and we were able to hire them as consultants. It's something I wish I would have done earlier in my career.
  - 2016-2017- Paul Pape
  - 2019, 2021-2023- Jimmy Labrecque
- Get help with electronics! Running the electronics for a marching band is incredibly consuming. If you are solely in charge of the electronics for your program you are oftentimes lost as a teacher
- Start your 403b immediately

## **Part 1 and 2 of the 2023 Dripping Springs Marching Band Show-“Fugue State”**

Source Material- “The Garden” by Brad Mehldau

“Concerto for Orchestra” by Bela Bartok

“Toccatina and Fugue in D Minor” by Johann Sebastian Bach

Program Coordinator- Jason Robb

Wind Arranger- Robert Selaiden

Percussion Arranger- Matt Ehlers

Electronic Designer- Justin Shelton

Drill Designer- Daniel Cuevas

The Dripping Springs percussion section would like to wish everyone the best of luck this season! We hope the information provided today will prove to be helpful to you.

Thank you to the Texas Bandmasters Association for the opportunity to present this clinic. Special thanks to our amazing percussion private lesson and tech staff: Chris Demetriou, Andres Morales, Nic Rundell, Bailey Heaton, and Makena Mailer. Also, thank you to Jimmy LaBrecque for all of your help and inspiration over the years. Big thank you Rueben Rodriguez and his company PitHacks for running sound today and for helping with our electronics all season! Thank you to the DSHS band directors for their constant support of our percussion program: Derek Woods, Brian Mayer, and Daniel Cuevas. Of course, thank you to our amazing families for sharing your wonderful children with us and your support throughout the year.

Thank you to Innovative Percussion for your sponsorship of this clinic and all the years of support!



Lastly, thank you to all of you for attending our clinic! If you have any questions or would just like to “talk shop”, please do not hesitate to reach out.

**Email: [Matthew.ehlers@dsisdtx.us](mailto:Matthew.ehlers@dsisdtx.us)**

# Timing 23

Ehlers

1  
4  
  
RLRL LRLRL L R R R R RLRL RL LR RR  
*f*

4  
  
RLRLRLRL RLRLRL L LRLRL RLRL  
*p*

7  
  
RLRLRLRLRLRL R LRLRL LRLRL  
*f* *p* *f* *p*

11  
  
RLRLRLRLRLRL LRLRLRLRLRL RL L L L RRR RL LL  
*mf*

15  
  
RLRLRLRLRLRL RLRLRLRLRLRL RRR RLRL  
*p*

18  
Two Heights  
  
RLRLRLRLRL RLRLRLRL RRL RRL RRL R RL RRR  
*f*

22  
  
RRL RLRLRLRLRL LRLRLRLRLRL LRLRLRLRL  
*p*





# Chord Inversions 1

F Gb

LRLRLRLRLRLRLRL RLRLRLRLRLRLRLR ...

4 G

7 Ab A

10 Bb

13 B C

16 Db

19 D Eb

22 E

24

# 16th Note 2- Note Timing

Ehlers

2's

RLRLRLRLRL RL RLRLRLRL LR LR RLRLRLRL RL RL

4

1's

RLRLRLRLRL LR L RLRLRL RLRL LR RLRL RLRLRLRL L

7

No Check

RL RL LR LR RL RLRLRL LR LR RLRL

10

Musical Application

RLRL RLRL RL LR LRRLRL LR RL

12

RLRL RL LR LRRL RLRLRL R

## 4's Builder

1

RR RR RR RR RLRL RLRL RLRL RLRL RL RL  
 LL LL LL LL LL LL LL  
 BB BB BB BB BB BB BB

3

RR RR RR RR RLRL RLRL RL RLRL RLRL RL  
 LL LL LL LL LL LL LL  
 BB BB BB BB BB BB BB

5

RRR RR RR RR RL RLRL RLRL RLRL RLRL RL  
 LLL LL LL LL LL LL LL  
 BBB BBB BB BB BB

7

RRR RRRRR RR RL RLRL RLRL RL RLRL RLRL R  
 LLL LLLLL LL  
 BBB BBB BB BB



30 RL RRRL RLRLRL R LRLRLRLRL R RLRLRLR LRLRRLRLR

Parker, Jaden, Ryan, Blake insert 8 bar solo before letter E **E**

34 LRLRRLRLRL RLLRLRL RL RLRLRLRLRL R R RRLR RL  
*mp* *mf* *f* *ff* *f*

38 RLRLR RRL RRL RRL R R RRLR R L RRLR LLRL RRLR  
*p* *f*

41 L R RRLR R R R R RR R R L RLRLRLR R R R R RLR  
*mf* *pp*

To Edge Edge

45 Visual! **F**  $\text{♩} = 164-176$  Mr. L's Olde School Lick RLRRLL RLRRLL RLRLRLRLRLRLRL  
*p* *f*

49 RLLRLLRRRLLLRRL RLRRLL LRLRRL RLRRLLRL  
*mp* *f*

52 R L R L R R L L R L L R L R L R L R L L R R L R

54 R L R R L R L L R B B B B B B R L R L R L R  
*pp*

To Edge Edge

# Jedi 8's

-Play in all keys

-Hands in octaves for 8 bar version

Musical notation for the first staff of 'Jedi 8's'. It consists of seven measures in 4/4 time. The notes are: G4, A4, B4, C5, B4, A4, G4. Each note is preceded by a quarter rest. The notes are labeled 'R' below the staff.

Musical notation for the second staff of 'Jedi 8's', starting at measure 8. It consists of six measures. The notes are: G4, A4, B4, C5, B4, A4, G4. The notes are labeled 'R' and 'L' below the staff, indicating they are played in octaves.

Musical notation for the third staff of 'Jedi 8's', starting at measure 13. It consists of five measures. The notes are: G4, A4, B4, C5, B4, A4, G4. The notes are labeled 'L' and 'R' below the staff, indicating they are played in octaves.

# Jedi 8's Backwards

Musical notation for the first staff of 'Jedi 8's Backwards'. It consists of seven measures. The notes are: G4, A4, B4, C5, B4, A4, G4. Each note is preceded by a quarter rest. The notes are labeled 'R' below the staff.

Musical notation for the second staff of 'Jedi 8's Backwards', starting at measure 7. It consists of six measures. The notes are: G4, A4, B4, C5, B4, A4, G4. The notes are labeled 'R' and 'L' below the staff, indicating they are played in octaves.

Musical notation for the third staff of 'Jedi 8's Backwards', starting at measure 13. It consists of five measures. The notes are: G4, A4, B4, C5, B4, A4, G4. The notes are labeled 'L' and 'B' below the staff, indicating they are played in octaves.

# Obstacles

Matt Ehlers

♩ = 120

Measure 1: R R R R ...  
Measure 2: R R R R ...  
Measure 3: L L L L ...  
Measure 4: L L L L ...  
B B B B ...

Detailed description: This system contains measures 1 through 4. It features three staves. The top staff has a tempo marking of ♩ = 120. The first two staves contain rhythmic notation with 'R' (right) and 'L' (left) labels. The bottom staff has a dense, continuous rhythmic pattern of eighth notes.

5

Measure 5: R R R R ...  
Measure 6: R R R R ...  
Measure 7: L L L L ...  
Measure 8: L L L L ...  
R R R R B B B B ...     R R R R B B B B ...

Detailed description: This system contains measures 5 through 8. It features three staves. The first two staves continue the rhythmic notation with 'R' and 'L' labels. The bottom staff has a rhythmic pattern with some rests, including a sequence of four B's followed by four B's.

8

Measure 9: R R R R R R R ...  
Measure 10: R R R R R R R ...  
Measure 11: R R R R R R R ...  
Measure 12: R R     L R     L R     R L     L R

Detailed description: This system contains measures 9 through 12. It features three staves. The first two staves continue the rhythmic notation with 'R' labels. The bottom staff has a rhythmic pattern with some rests, including a sequence of R's followed by a sequence of L's and R's.

11

Measure 13: L L L L L L ...  
Measure 14: L L L L L L ...  
Measure 15: R R R R ...  
Measure 16: R R R R ...  
R R     L R     L R     R L R L R L     R L     R L     R L     R L     R L     R L     R L

Detailed description: This system contains measures 13 through 16. It features three staves. The first two staves continue the rhythmic notation with 'L' and 'R' labels. The bottom staff has a rhythmic pattern with some rests, including a sequence of R's followed by a sequence of L's and R's.

15

LLL L ...

LLL L ...

R L RL R L R L RL RL LR

BBB B BBB B BBB B BBB B BBB B B B B

Detailed description: This system contains measures 15 through 18. It features three staves. The top staff has a treble clef and contains a sequence of eighth notes with accents. The middle staff has a treble clef and contains a sequence of eighth notes with accents, including some beamed eighth notes. The bottom staff has a bass clef and contains a sequence of eighth notes with accents. Below the staves are rhythmic patterns consisting of letters 'L' and 'B'. The first two staves have 'LLL L ...' written below them. The bottom staff has 'R L RL R L R L RL RL LR' written below it. The second system has 'BBB B BBB B BBB B BBB B BBB B B B B' written below it.

19

B B B B B B B R L R L

B B B B B B B R L ...

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

Detailed description: This system contains measures 19 through 21. It features three staves. The top staff has a treble clef and contains a sequence of eighth notes with accents. The middle staff has a treble clef and contains a sequence of eighth notes with accents, including some beamed eighth notes. The bottom staff has a bass clef and contains a sequence of eighth notes with accents. Below the staves are rhythmic patterns consisting of letters 'B' and 'R'. The first two staves have 'B B B B B B B R L R L' written below them. The bottom staff has 'B B B B B B B R L ...' written below it. The second system has 'R L R L R L R L R L R L R L R' written below it.



# Extended Green

Check Major

R L R L R ...

4

7 Relative Minor

9

# Triplet Rolls

2023

Matt Ehlers

♩=144 Check

6

Part 3 - R5

11

R L R L R

R L R L R

*mp* *f* *f*

### Bassline-

-As written

-Double Stops

-4's (m. 11+12- hand to hand)

# Chromatic 2

2023 Version

6

R L R L R L R L R R L R 6 6 R L R L

3

R 6 R L R 6 R L R R L R L

5

R R L R L R 6 6 R L R L

7

Part 1 - Chromatic Lick

R 6 R L R L R R L R

*p* *ff*

# Paras

Andres Morales/Matt Ehlers

♩=144

Snare

Quads

Bass

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

Detailed description: This block contains the first five measures of the piece. It features three staves: Snare, Quads, and Bass. Each staff has a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes with accents. Below the staves are three lines of rhythmic notation: 'R r l R r l R 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 r l R 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', and 'R r l R r l R 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'.

6

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

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

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

Detailed description: This block contains measures 6 through 10. It features three staves: Snare, Quads, and Bass. The notation continues with eighth and sixteenth notes and accents. Below the staves are three lines of rhythmic notation: 'R 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 r l l R r r l l R r r l l R r r l l', 'R 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 r l l R r r l l R r r l l R r r l l', and 'R 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 r l l R r r l l R r r l l R r r l l'.

11

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

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

Detailed description: This block contains measures 11 through 14. It features three staves: Snare, Quads, and Bass. The notation continues with eighth and sixteenth notes and accents. Below the staves are three lines of rhythmic notation: '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 L L L L R L L 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 L L L L R L L L L', and 'R L R L R L R L R L R L'.

Part 1- F1-F3

15

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 l R l l R l l

*mp* *mp*

R R L L R R L R L R

18

1/2 Way Center

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

*mf* *f* *ff*

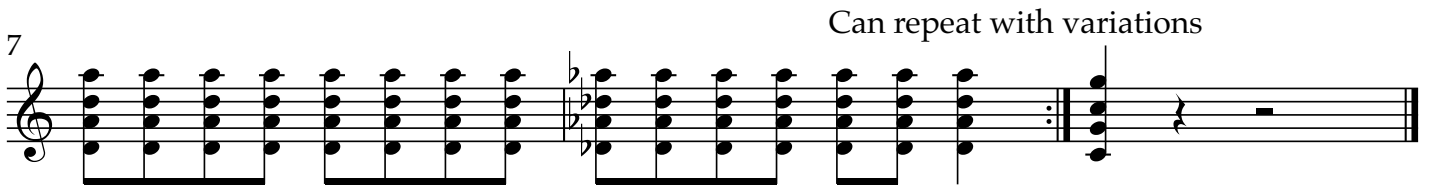
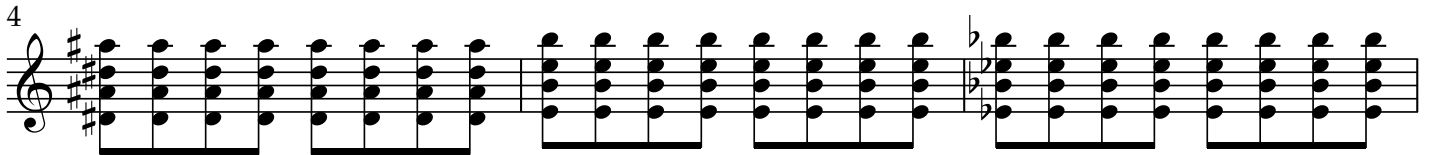
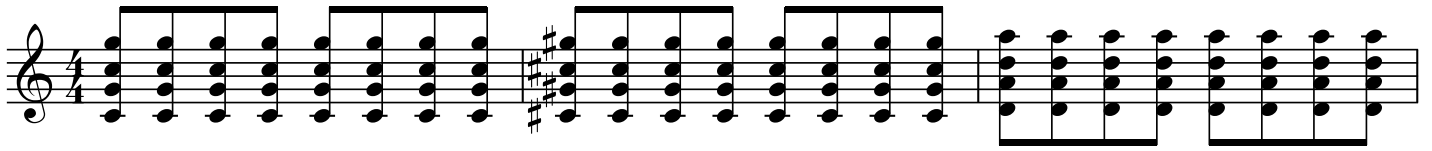
R l r r l l R l l R l l R l r r l l R L R

*mf* *f* *ff*

*p* *mp* *mf* *ff*

# Blocks

2023



## "Catch All Version"

1x- Low/High-Up, 1324- Down

2x- High/Low- Up, 4231- Down

3x- In/Out- Up, 2314- Down

4x- Out/In- Up, 4132- Down

# Dripping Springs 2023

## Part I - May 23

Arr. Robert Selaiden  
Percussion by Matt Ehlers

A

$\text{♩} = 164$

2 3 4 5 6 7 8

Bells

Xylophone

Vibraphone 1

Vibraphone 2

Vibraphone 3

Marimba 1

Marimba 2

Marimba 3

Drum Set

Lincoln

Tobin

Taylor

Jonathan

Snare Drum

Marching Tenor Drums

Marching Bass Drum

$\text{♩} = 164$

Crotales

Ride Roll w/mallets

Triangle

Sus Cym

Finger Cymbals

Swish

Sizzle with finger

*p* *pp* *mf* *mp*

B

9 10 11 12 1 2 3 4

Glock. *mp p mp mf*

Xyl. *pp p pp p*

Vib. 1 *mp mf p p mp mf*

Vib. 2 *mp p p mp mf*

Vib. 3 *mp p p mp mf*

Mar. 1 *mp mf mp mf*

Mar. 2 *mp mf mp mf*

Mar. 3 *mp mf mp mf*

Dr. *p mp p pp mp p pp*

Lincoln *pp p*

Tobin *mp*

Taylor

Jonathan *pp pp*

S. D.

T. D.

B. D.

9 10 11 12 1 2 3 4

*Sizzle*

*Very Light Cym Colors with Sticks*

*Sus*

*Sus Cym*

*Sizzle with finger*



5 6 7 8 1 2 3

Glock. *mp* *p* *mp*

Xyl. *mp* *p* *mp* *mf* *mp* *f*

Vib. 1 *mp* *mf* *mp* *p* *mp* *mf* *mp*

Vib. 2 *p* *p* *mp* *mf*

Vib. 3 *mp* *p* *p* *mp* *mf*

Mar. 1 *mp* *p* *mf* *pp* *mp* *mf* *mp* *mf* *mp* *f*

Mar. 2 *mp* *p* *mf* *pp* *mp* *mf* *mp* *mf* *mp* *f*

Mar. 3 *mp* *p* *mf* *pp* *p* *mp* *mf*

Dr. *p* *mp* *p* *mp* *p*

Lincoln

Tobin *p* Swish *p* *mp* Sus Cym

Taylor. *p* Sizzle *p*

Jonathan *mp* *pp* *p*

S. D.

T. D.

B. D.

5 6 7 8 1 2 3

4 5 6 7 8 1

Glock. *p mp p mf p*

Xyl. *mp p mp f mp* Crotales

Vib. 1 *mf mp mf f mp*

Vib. 2 *f mp f mp*

Vib. 3 *f mp f mp*

Mar. 1 *mp p f* Switch to 2 Mallets

Mar. 2 *mp p f* Switch to 2 Mallets

Mar. 3 *f mp f mp* Switch to 2 Mallets

Dr. *mp p pp p mp p*

Lincoln *p pp* Cabasa with finger tips *p*

Tobin *p mf mp* Sus Swish

Taylor. Wind Chimes *p*

Jonathan *mp p pp p mp p*

S. D. One Player Edge *mp p mp mf*

T. D.

B. D. *p*

4 5 6 7 8 1

2 3 4

Glock. *mp*

Xylo *mf* *mp* Xylo

Vib. 1 *mf*

Vib. 2 *mf*

Vib. 3 *mf*

Mar. 1 *mf* *mp*

Mar. 2 *mf* *mp*

Mar. 3 *mf* *mp*

Dr. *mp*

Lincoln *mp*

Tobin

Taylor

Jonathan *mp*

S. D. *f* *mp* *mf* *f* *mf*

T. D.

B. D. *mp*

2 3 4

To Center Center Center 3

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

This musical score page contains the following instruments and parts:

- Glock.** (Glockenspiel): Measures 5, 6, 7 with dynamics *mf*, *mp*, *mf*.
- Xyl.** (Xylophone): Measures 5, 6, 7 with dynamics *f*, *mp*, *mf*, *f*.
- Vib. 1** (Vibraphone 1): Measures 5, 6, 7 with dynamics *mp*, *mf*, *f*.
- Vib. 2** (Vibraphone 2): Measures 5, 6, 7 with dynamics *mp*, *mf*, *f*.
- Vib. 3** (Vibraphone 3): Measures 5, 6, 7 with dynamics *mp*, *mf*, *f*.
- Mar. 1** (Maracas 1): Measures 5, 6, 7 with dynamics *f*, *mp*, *f*, *ff*.
- Mar. 2** (Maracas 2): Measures 5, 6, 7 with dynamics *f*, *mp*, *f*, *ff*.
- Mar. 3** (Maracas 3): Measures 5, 6, 7 with dynamics *f*, *mp*, *f*, *ff*.
- Dr.** (Drum): Measures 5, 6, 7 with dynamics *mf*, *f*.
- Lincoln**: Measures 5, 6, 7 with dynamics *mf*.
- Tobin**: Measures 5, 6, 7 (rested).
- Taylor**: Measures 5, 6, 7 (rested).
- Jonathan**: Measures 5, 6, 7 with dynamics *mf*, *f*.
- S.D.** (Snare Drum): Measures 5, 6, 7 with dynamics *f*, *ff*. Includes a drum pattern: R L R L R R L R L R R L R L R L R L R L R.
- T.D.** (Tom-Tom): Measures 5, 6, 7 (rested).
- B.D.** (Bass Drum): Measures 5, 6, 7 with dynamics *mf*, *f*, *ff*.

Measures 5, 6, and 7 are clearly marked at the top and bottom of the page.

8 9 10

Glock. *f*

Xyl. *mp* *ff* *mf* **Crotales**

Vib. 1 *mp* *ff* *f*

Vib. 2 *mp* *ff* *f*

Vib. 3 *mp* *ff* *f*

Mar. 1 *mp* *ff* *f* **Sus Crash**

Mar. 2 *mp* *ff* *f* **Sus Crash**

Mar. 3 *mp* *ff* *f* **Sus Crash**

Dr. *p* *f* *f*

Lincoln

Tobin **Sus** **Choke** *mf*

Taylor **Sus** **Choke** *mf*

Jonathan *p* *f* *f* **BD+Gong**

S. D. **All** *mp* **Edge** *ff* *p* **Center** *ff*

T. D. *mp* *ff* *ff*

B. D. *mp* *ff* *ff*

8 9 10

E

1 2 3 4 5 6 7

Glock. *mf* *f* *f*

Xyl. *f*

Vib. 1 *mf* *f* *fff*

Vib. 2

Vib. 3

Mar. 1 China Crash Splash Crash Sus Crash Splash Choke China Crash China Choke

Mar. 2 China Crash Splash Crash Sus Crash Splash Choke China Crash China Choke

Mar. 3 China Crash Splash Crash Sus Crash Splash Choke China Crash China Choke

Dr. *p* *f* *p* *f* *fff*

Lincoln Break Drum *f* Ice Bell Splash

Tobin SusCym Choke *p* *f*

Taylor SusCym Choke *p* *f*

Jonathan BD+Gong B.D. *f* *mf*

S.D. *f* *mp* *ff* *mp* *mf* *f* *ff* *mp* *mf* *ff*

T.D. *f* *mp* *ff* *mp* *mf* *f* *ff* *mp* *mf* *ff*

B.D. *f* *mp* *ff* *mp* *ff* *mp* *ff*

1 R R R L L 2 L L 6 R L 3 L 4 L R 5 L R L 6 mp 9 7 R L R R L

1 2 3 4 5

Glock. **f**

Xyl.

Vib. 1

Vib. 2

Vib. 3

Mar. 1  
Sus Roll Choke **f** China Crash

Mar. 2  
Sus Roll Choke **f** China Crash

Mar. 3  
Sus Roll Choke **f** China Crash

Dr.  
**p mp mf f**

Lincoln

Tobin  
Swish **mf** B.D.+Gong **fff** China Crash

Taylor  
Sizzle **mf** Break Drum B.D.+Gong **fff**

Jonathan

S.D.  
Edge **mp** 1/2 Wway **mf** Center **f** **fff**

T.D.  
**mp** **mf** **f** **fff**

B.D.  
1 R 2 **p mp mf f** 3 **fff** 4 R<sup>3</sup>L R L R<sup>3</sup>L R L 5 **fff**

Detailed description of the score: The score is for a drum set and includes parts for Glockenspiel, Xylophone, Vibraphone 1, 2, and 3, Maracas 1, 2, and 3, Drums, and a set of four melodic instruments: Lincoln (Saxophone), Tobin (Trumpet), Taylor (Saxophone), and Jonathan (Trumpet). The drum part is detailed with stick patterns and dynamics. The melodic parts are primarily rests, with specific effects like 'Swish', 'Sizzle', and 'Break Drum' indicated. The dynamics for the drums are p, mp, mf, f, and fff. The melodic instruments have a dynamic of mf. The score is numbered 1 through 5 at the top, and the measures are numbered 1 through 5 at the bottom.

6 7 8 9 10

Glock. *Sus Roll*

Xyl.

Vib. 1 *Sus Roll* *Sus Crash*

Vib. 2 *Sus Roll* *Sus Crash*

Vib. 3 *Sus Roll* *Sus Crash*

Mar. 1 *Splash* *Sus Roll* *f* *China Choke* *Sus Crash*

Mar. 2 *Splash* *Sus Roll* *f* *China Choke* *Sus Crash*

Mar. 3 *Splash* *Sus Roll* *f* *China Choke* *Sus Crash*

Dr. *f* *3* *ff*

Lincoln *B.D.+Gong* *fff*

Tobin *Sus Roll* *f*

Taylor *Ice Bell* *China Choke* *China Crash*

Jonathan *B.D.+Gong* *fff*

S.D. *Edge* *Center*  
*R* *p* *R L R L* *f* *R L R L R L R L R L R L B* *ff* *R L R*

T.D. *R* *p* *R L R L* *f* *R L R L R L R L R L R L B* *ff* *R L R*

B.D. *R* *p* *R L R L* *f* *R L L R R L R L R L L* *ff* *R L R*

6 7 8 9 10