



2008 Cavaliers Percussion Audition Packet



2008 Cavaliers Percussion Audition Packets

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Welcome

Thank you for purchasing the 2008 edition of this sectional percussion audition packet for the Cavaliers drum and bugle corps. This will be the primary material used for the 2008 auditions. **For audition dates and requirements, visit the Cavaliers website at www.cavaliers.org.**

This electronic package includes audio files that can be played on your computer or iPod and will help in the developmental process of learning the music and technique. In order to play these files you should have a media player that can play MP3 audio (such as Apple's iTunes).

We urge you to read and comprehend the technical descriptions as well as memorize all the music. We take pride in creating an educational atmosphere in our audition process, though **applicants who are most prepared will certainly have a better chance at being asked back**. We look for members who are mature, musically intuitive, technically proficient, teachable, humble, physically fit, who can afford the time and financial commitments and have a mature drive to be the best they can possibly be. Being a Cavalier is a big commitment, but it is an extremely rewarding and life-changing experience. Even if you aren't accepted as a member of The Cavaliers, the audition process will be a very enlightening and educational process. We encourage you to go for it and look forward to seeing you there!

Note: Errata (typos) and additions to this text may be found by visiting the "Errata" forum board on the Tapspace Forum at: www.tapspace.com/forums

— The Cavaliers Percussion Staff

For information on the Cavaliers, including audition locations, applications, and dates, visit the Cavaliers website at www.cavaliers.org.



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Foundations of this program

Music over matter

Music is probably what gave most of us our start and ultimately brought us to the Cavaliers. While it's true that drum corps has become something of a serious athletic sport, music is what drives the philosophy of the Cavaliers percussion program. So while we do require players with a lot of chops, **they need to be true musicians, not just technical players.**

Sometimes our musical education focuses on academia and the technical chores of becoming proficient on our instrument. These are important aspects to development, but we have to remember to stay in touch with why we're doing it all in the first place. This is why listening is so important. **Listen, listen, listen.** The more diverse your musical palette, the more intuitive you will be when playing music with the ensemble. **Spend as much time listening to music as you do practicing your instrument.** They are mutually beneficial.

Defining things as dictated by the music

As marching percussionists, we often have an overly analytical side to how we define the things we do. These details are part of the gig. However, don't let definitions such as stick heights or stick angles drive everything you do. They're merely reference points and need to be flexible in order to adapt to the needs of the music.

For example, a basic reference for stick heights would be:



Music is flexible and, as musicians, we need to be flexible with it. For example, sometimes we may ask for mezzo piano to sound a little softer than what a 6-inch height would dictate. Using definitions is fine for reference, but a musical ear will dictate how each phrase should be approached.

Timing

This is a percussion program – timing is a very important aspect of what we do. Timing is important for our role within the musical ensemble and for maintaining the integrity of the rhythms we play. Remember: **Rudiments are rhythms!** Know your rudiments and know them well, but be sure you are playing them CORRECTLY – meaning pay attention to how certain sticking patterns affect your rhythmic tendencies. Don't practice certain things at tempos that are faster than your hands can play, or you'll end up practicing bad habits.

Practice with a metronome to focus on good timing and rhythmic accuracy. To make it more enjoyable and realistic, play your various exercises along with music you like to listen to. It's generally the same thing as using a metronome, but it gives you a musical context on which to base your playing. This is the foundation of ensemble playing. Groove along with it and enjoy it!

Chops

This is a drum corps drumline. You must have chops to get by. Your chops (technical strength and proficiency) are one of the basic building blocks of your contribution to the ensemble. This doesn't mean showing up to auditions with every hybrid rudiment and stick trick ever invented ready to whip out at the first chance. That stuff is a lot of fun and we don't mind seeing it, but it's not the basis for making music.

We're more interested in making sure you have a strong foundation of all the standard rudiments at a variety of tempos. **This includes very slow tempos!** As mentioned above, practice physically demanding parts CORRECTLY and do so for extended periods of time. Chops aren't something you're going to build in a week. It's a progressive and continual process.

Confidence

Performance must be authentic. At the levels we strive for, you can't fake it. It is important that you play with a high degree of confidence and authority so you can be in charge of what you are doing. This doesn't mean putting on the "mean face" and acting tough. In fact, it's just the opposite. Confident players play with a level of calmness and relaxation that should "feel good" to both the player and the listener. True confidence is a powerful thing and will help you fit into the line.

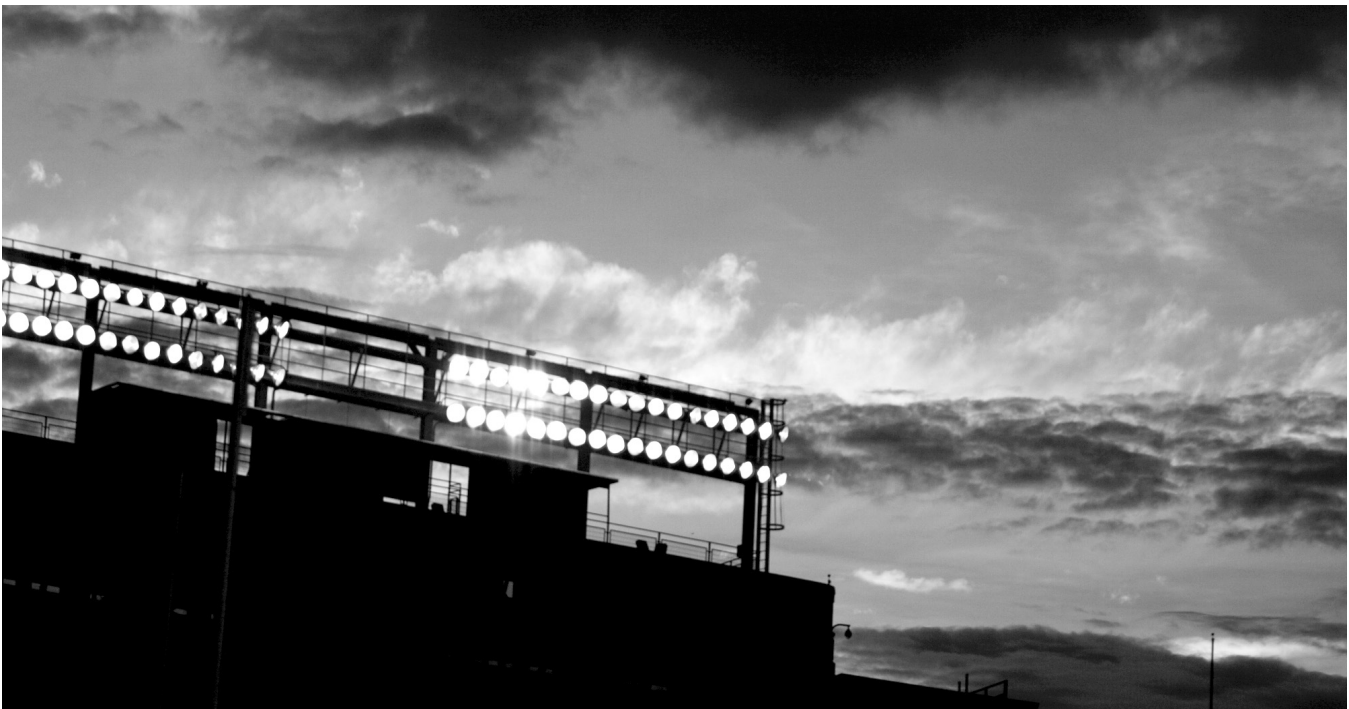


Photo: Lauren Ancona

Snare Drum

Contrary to some schools of thought, percussion technique does not have to be “forced” or “hard.” Just as it is possible to over-blow a wind instrument, it’s also possible to overplay percussion instruments, distorting the sound quality. We take a very relaxed, real-world approach to playing the drum which is applicable to many areas of percussion, not just marching. Essentially you should find a GROOVE in everything you play so it FLOWS. Not just “groovy” music but even more sparse, abstract music has checkpoints that allow you to find some form of “pocket” if you approach it the right way.

Strive to stay completely relaxed from the neck, through the shoulders and arms, all the way down to the fingers. It is very easy to see and hear when a player is not relaxed. Tension affects sound quality and disrupts the flow of the music. Although chops are a necessity at the levels we strive for, sound quality is primary.

Grip

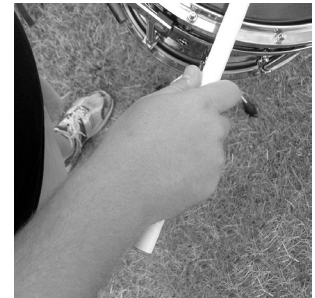
RIGHT HAND

1) The grip follows the line of the forearm. The top of the hand should be slightly sloped down and to the right in its natural state.



2) The butt end of the stick can be seen. It should not be hidden under the forearm.

3) The right hand fulcrum: The thumb is positioned directly along the side of the stick. The forefinger wraps around the stick and is even with the thumb. The stick is cradled by the middle, ring, and pinky fingers. All fingers are in contact with the stick and will remain free of tension.



LEFT HAND

1) The natural curvature of the hand should be maintained when moving to the playing position. Observe how the hands look when they're hanging by your side. This is exactly how they should look when they are holding the stick in playing position. Avoid straight fingers or a condensed, collapsed hand.





2) The thumb connects to the first knuckle of the first finger. In this position, the thumb rests on top of the first finger with no tension.

3) The stick rests on the cuticle of the ring finger.

4) The middle finger rests along the stick, relaxed and never straight.

5) The ring finger and pinky work in unison to support the stick. They should remain relaxed and together at all times. Think of them as the Oprah and Dr. Phil of your left hand grip.

6) The left-hand fulcrum is created with the thumb and first finger. The thumb and first finger should always remain connected.

7) The rotation of the left hand should be just like turning a door knob.

Playing Position



We play our snare drums with a slight tilt to create a more ergonomic surface to play with the traditional grip. There is no precise measurement as to how much the drum should be tilted. Basically the drum should simulate the angle of the stick in the left hand when placed in the playing position as described below. The following is a basic rundown of how to create your “set” playing position:

1) Relax your arms at your side.

2) With relaxed shoulders, bend the arms from the elbow so your wrists are just about waist-level. This will determine the height of your drum.



3) When holding the left stick with the grip guidelines above, follow the resulting angle of the left stick to determine the angle of your drum. The tilt is very slight, so there's no need to whip out a protractor. With the arms in place and the height and angle of the drum set, there will probably be about two fingers' clearance between the rim and the stick. Again, don't worry about using a slide rule here.



4) Beads will be in the center of the head, as close as possible without touching. Keep the beads as close to the head as possible without resting on the head.

Stroke

Our strokes are primarily made with the wrist; however, they aren't isolated to JUST the wrist. The forearm does play a role in contributing weight to the stroke, and fingers need to come into play during certain sticking patterns, like doubles. Don't worry yourself with how much arm or how much wrist to use. The primary goal is to make it a natural motion that uses a harmony of wrist, forearms, and fingers. The music will dictate how much of each is necessary at any given time.

Focus on allowing the stick to vibrate in the hand. Squeezing the stick too tightly will choke off the sound and diminish sound quality. If you notice yourself wanting to squeeze or choke off the stick, consider eliminating pressure from the forefinger and shifting a little bit of fulcrum control to the middle finger. **This will help to maintain a natural stroke.**

There should be a weight to your strokes which will produce a big, full sound. **Make the sticks feel heavy in your hands.** To achieve this, it's important to realize that higher volumes will typically require a higher stroke velocity. This is partly to ensure you're producing a big sound, but also to propel the stick so that it rebounds back to its full stroke position. A little bit of arm in your stroke isn't a bad thing. Watch professional players from any area of the percussion world (Steve Gadd, Stanton Moore, Evelyn Glennie, Peter Erskine, Bob Becker, just to name a few), and you'll see plenty of arm contributing to their sound. We aren't looking for our players to manhandle the drums or beat them senseless. Aim for achieving a big, full, round sound at all dynamic levels.

The sticks should rebound straight off the angle of the head. Since our drums are slightly tilted, this is pretty self-explanatory for the left-hand stroke path. The right-hand pathway is at a very slight angle. Do not call this a "slice." It's actually a stroke path that allows the right stick to bounce directly off the head in the most natural way. If we attempted to play a vertical stroke with the right hand, THAT would be a slice. If you are used to playing on a flat drum, adjusting your right hand for the angle is a very natural and automatic transition that won't take long.

During the up-and-down motion of the stroke, **focus on creating a CONSTANT MOTION with the sticks.** When stopping the sticks (i.e., during accent/tap patterns), don't squeeze the stick or choke it off. This is one instance where marching drummers have a tendency to tighten up. Make a point of practicing accent/tap patterns slowly, focusing on eliminating tension in the grip.



8th Note Warm-Down

Dustin Schletzer

This basic exercise is designed to keep the muscles flexible and limber. It can be used as an introduction to your full warmup or as a "warm down" exercise following a workout of more demanding technical material. If the arms ever start to feel tight, this is a good one to regain some relaxation and balance in your grip.

♩ = 110 - 130

f

5

p

8

11

f

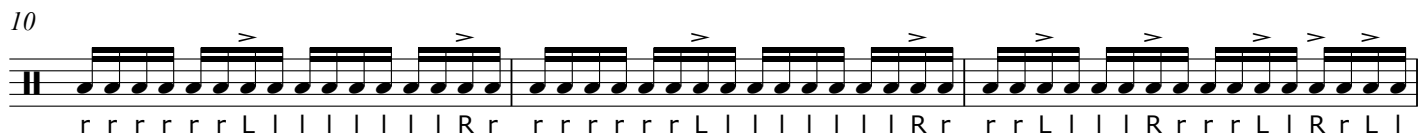
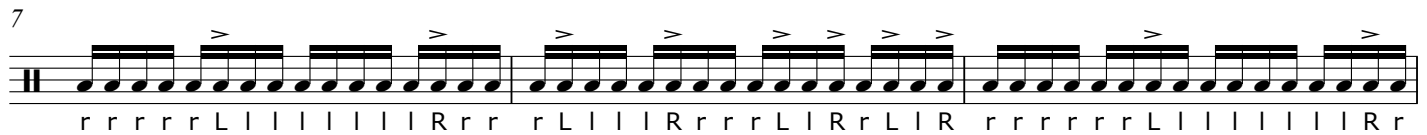
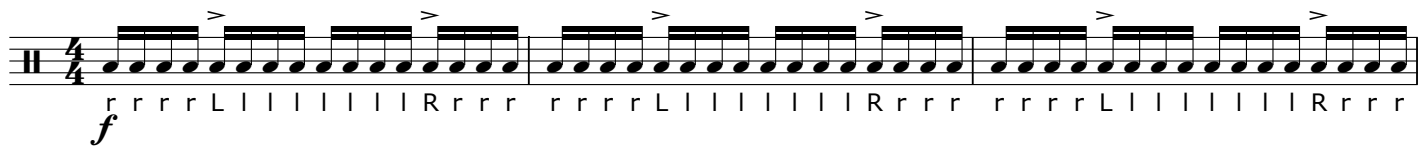
Prep Timing

Dustin Schletzer

This is an important exercise to reinforce how we approach the drum. It's important on two primary levels. First, long series of single-handed notes in a row should have a sense of relaxation and perpetual motion. Second, hand-to-hand transitions take place with an accent, usually following a series of taps on the opposite hand. As a result, it's easy to stab or poke at these accents without allowing the "prep" motion to place the notes in the groove. Allow the "prep" stroke to remain relaxed, moving with enough time to come down when it's needed but not so much time that it's hanging in limbo. This takes maturity to do well. When in doubt, try to avoid being caught off guard with hurried, jerky motions as you transition from hand to hand.

Grip should remain intact but not tense, which may occur with the amount of two-height playing going on here. It's okay to incorporate some arm into the accents. Review the "stroke" technique section as this is where you put it to use! Also, this is a good exercise to practice marking time to, ensuring it's relaxed and comfortable.

♩ = 88 - 110



Prep Timing

[illegible]

20

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

23

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

26

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

28

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

Stique Control 2007

Brian Perez

This is an update to our former Stick Control exercise and is again pretty self-explanatory. The purpose of this exercise is to keep a consistent sound and flow to all stickings without any breaks or distortion. This is probably one of the most difficult things to do well.

♩ = 106 - 130

Musical notation for the first staff of 'The Merry-Go-Round'. It is in 4/4 time, marked with a forte (f) dynamic. The melody consists of eighth notes. The first measure is a whole rest, followed by a series of eighth notes: R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L. The second measure continues with R, R, L, R, R, L, R, R, L, R, R, L, R, R, L, R. The third measure continues with L, R, L, R, L, R, L, R, L, R, L, R, L, R, L, R.

4

The first system of musical notation for 'The Little Boat' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style using eighth and sixteenth notes. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109

7

The first system of musical notation consists of three measures. Each measure contains four eighth notes. The notes are G4, A4, B4, and C5 in the first measure; D5, E5, F5, and G5 in the second measure; and A5, B5, C6, and D6 in the third measure. Below each measure is a sequence of letters representing the lyrics: R L R L R L R L R L R L R L.

10

1.

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

1.

Bucky Diddles

Jim Casella

This starts off with your typical “bucks” type feel and then incorporates into a more mainstream usage within some basic paradiddle patterns. We’ve added some variations that will be particularly useful when applying some common phrasings in our music. Strive for a distinct contrast between accents and taps, and don’t allow your grip to tighten up after the accents. **Relaxation is the key throughout this exercise.** Accents and taps are a HUGE part of how we create rudimental percussion music, so the concept of relaxing through these two-height patterns is very important.

$\text{♩} = 136 - 200$

1x:R
2x:L

5

9 **Variation 1**

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

13

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

15

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

Bucky Diddles '07

18 Variation 2

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

21

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

24

Exercise 24 is a rhythmic exercise consisting of three measures. Each measure contains a sequence of eighth notes, with some notes marked with an accent (>). The notes are grouped in pairs. Below the staff, the rhythmic pattern is written as a sequence of letters: | | R | r r L r | | r r L r | | R | r r l | | R | r r L R | r r | L r l | | r r l | | r r l | | r r l |.

27

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

30

Exercise 30 is a single-measure exercise in 2/4 time. It consists of two measures. The first measure contains four groups of eighth notes: (L, r), (r, L), (r, r), and (L, r). The second measure contains four groups of eighth notes: (r, r), (L, r), (r, r), and (L, r). Accents (>) are placed above the first eighth note of each group in both measures.

32

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

Variation 3

2nd time also leads with RH

35

R | | r r | | r | r | R | | r r | | r | r | R | | r r | | R | | r r | |

38

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

41

2nd time, count 4 = quarter note

DeeJay Diddles

Brian Perez

Diddle figures are some of our favorite meat and potatoes. This exercise uses several common diddle stickings and arranges them in a groovy pattern that should be a lot of fun to play. Remember to allow your grip to continue to breathe but without letting your fingers off the sticks. Don't let the flow of syncopated accents be interrupted (particularly on the "e" of the beat) and strive to feel a good quarter note pulse against the accent pattern you're playing. You should sense the backbeat here, so for fun you might try marking time on 2 and 4 as well as on each beat.

♩ = 100 - 144

The exercise consists of 8 staves of music in 4/4 time. Each staff begins with a measure number (4, 7, 10, 13, 16, 19, 22, 24) and a snare drum staff with a pattern of eighth and sixteenth notes, many with accents. Below each staff is a line of stickings (R for right, l for left, I for right hand, R for left hand). The patterns are as follows:

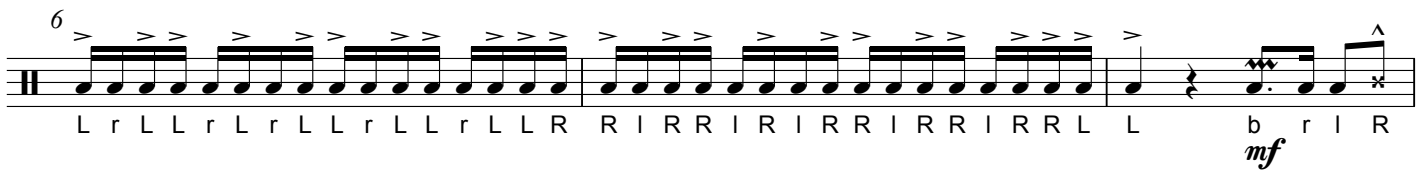
- Staff 4: R l r r L r l l | R l r r L r l l | R l r r L r l l | R l r r L r l l
- Staff 7: R l l R l l R l l R l l | L r l l R l r r L r l l R l r r | L r l l R l r r l R l l R l r r
- Staff 10: L r l l R l r r L r l l R l r r | L r r L r r L r r L r r L r l l | R l r r L r l l r r L r l l r r
- Staff 13: R l r r L r r L r r L r r L r r | L r l l R l l R l l R l l R l l | R l r r L r r L r r L r r L r r
- Staff 16: L r l l R l l R l l R l l R l l | R l r r l R l l R l l r r L r r | L r l l r L r r L r r l l R l l
- Staff 19: R l r r l R l l R l l r r L r r | L r l l r L r r L r r l l R l l | R l l R l l r r L r r L r r l l
- Staff 22: R l l R l l r r L r r L r r l l | R l l R L r r L R l l R L r r l
- Staff 24: l R l l R l l R l l R l l R l l R | R

Latin Lover-er 2007 (excerpt)

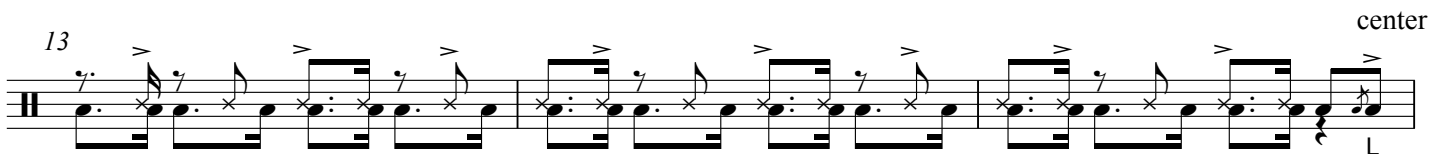
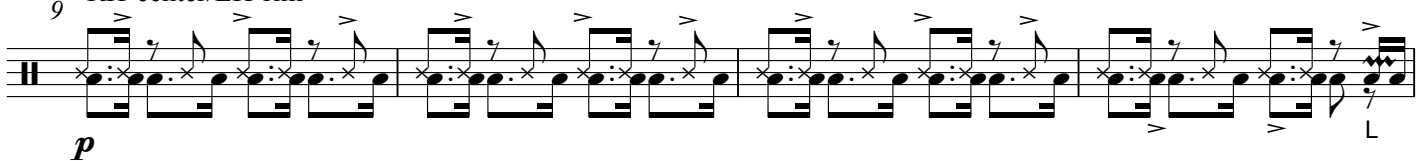
Brian Perez

"Latin Lover-er 2007" is the enhanced sequel to the popular original from 2006. It's a battery ensemble piece inspired by Afro-Cuban rhythms. This is a great exercise to focus on flow and groove. There are repetitive patterns which should feel completely comfortable to play with a continuous sense of flow. Pay special attention to accents during parts that are split between the rim and the drum. A good sense of independence is required in the hands, and it's also important to consider the dynamic balance between various sections as the melodic and accompanimental roles are passed through the ensemble.

A ♩ = 124



B RH-center/LH-rim




Latin Lover-er 2007 (excerpt)


C RH-rim/LH-center

19>

RR II r L R I R I R R R R R R L

f *ff*

22 

25 

D


28

31

Musical notation for exercise 31, measures 1 through 8. The piece is in 3/4 time. Measures 1-4 are in C major, and measures 5-8 are in D minor. The notation includes eighth notes, quarter notes, and half notes, with various articulations like accents and slurs.

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

34 
fff

37 

Flam I Am 2007

Brian Perez

This is a good “meat and potatoes” exercise to sink your choppers into. As with many of the things we play, it’s important to establish a good groove with this exercise. The accent pattern will dictate this for you, but it’s very syncopated and can be a little tricky to learn up front. Start slow and be sure you can mark time to it.

We like to rotate this exercise between “flams only” and “flams with drags.” Written here is the “drags” version. So on the first time through, just eliminate any written diddles. On the second time through, play the part as written (with diddles). Repeat this cycle.

$\text{♩} = 122$

f

4

7

10

13

15

p **ff**

Drag'n Roll

Jim Casella

This exercise is designed to focus on drag and roll combinations within two-height patterns, which are some of the most commonly encountered instances of these rudiments. The first section sets up a basic flow and check pattern. After that, the accent/drag patterns begin at which point a strict system of two-heights should be employed. This is a great exercise to practice very slowly, focusing on accurate 16th to 8th note rhythms so diddles don't become slurred. **Be able to mark time to dotted quarters (4 steps per bar) as well as dotted half-note pulses (2 steps per bar).** Also, at rehearsal "A" all players should be prepared to play with no accents and at all dynamics.

♩. = 120-190



4



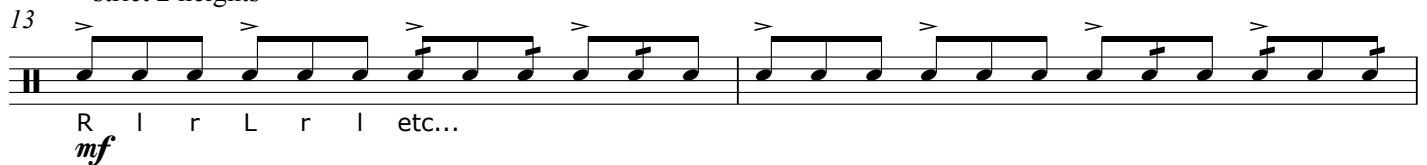
7



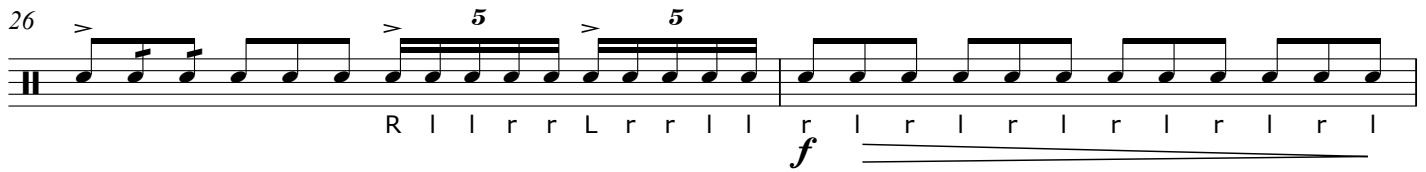
10



A strict 2 heights



Drag'n Roll '07



2007 Battery Excerpt No. 1

Jim Casella

This short excerpt from the 2007 show "And So It Goes..." is how the battery introduces the mood of the show in the opening minute. While the tempo is a modest 104 beats per minute, when marched in double-time, it's quite fast. When the 12/8 hits, this is the "hello" of the show and should have somewhat of a "down and dirty" feel to it. It's notey, so it'll rely on a good sense of check pattern accuracy and not allowing yourself to tense up on the speedier rolls or left-hand rim shots.

16th rock feel
11 (march to 8th note)

♩ = 104

p *cresc.* *mf*

16 ♩ = ♩.

fp *ff* *mf* *mp* *mf*

20

f *fp* *ff*

23

fp *ff*

2007 Battery Excerpt No. 2

Jim Casella

This excerpt is taken from the end of our opening 2007 production. Tempo is fast, and musical excitement is reaching its apex. One way to create musical tension is through the syncopated accents and bass line in the opening section. Feeling a strong quarter note against this will make the music feel the way it should. After the huge buzz roll culmination, the battery lets loose with our "rock and roll" ending. Even though it's "just" 16th notes, the stickings and phrasings over the barline should give this section a sense of masked tempo and drumset-style conclusion.

88 $\text{♩} = 204$ 92

connect all buzzes

mf

96

96 *f*

100

100 R

100 3

104

104 *mf* *f*

Conduct in half time

ALL UP

111 *ff* *f*

115 *fff* *fff*

120

120 *f*

124 *fff* *fff*

2007 Battery Excerpt No. 3

Jim Casella

The following excerpt is taken from a section near the end of the third movement of our 2007 show. It's a good example of how we commonly weave through several types of check patterns using duples, triplets, and more to create an interesting flow to the music. These metric shifts should not sound unnatural as if "trying" to sound difficult. They are difficult; this is true. However, they are written to complement each other and flow along with the brass music they accompany. Be sure to have a solid sense of what these metric shifts feel like in the hands so they don't catch you off guard when you arrive at them.

$\text{♩} = 208$ 117

117

ff *f*

121

p *mf* *f* *fff*

125

129