



2025 Marching Percussion Packet

The Program

The following program is to serve as a guide for your reference when practicing by yourself or within an ensemble setting. Many of the concepts will be further defined verbally at rehearsals and reinforced throughout the season. Following these guidelines will ensure that you are preparing correctly. Please remember that it is your responsibility to see that these concepts are followed and implemented.

Technique

1. Posture

In anticipation of highly demanding visual responsibilities, it is imperative that we practice with proper posture to ensure proper balance and muscle development.

- Heels, hips, and shoulders are aligned- standing straight, with the feet correctly positioned.
- Head is held up with eyes focused straight ahead. Do not be afraid to examine your sticks/grip to ensure correct stick placement and motion.
- Facial expression should project confidence and focus.

2. General Guidelines for Establishing and Maintaining Proper Grip

It is very important to keep the fulcrum intact at all times to ensure control.

Fulcrum- This is the point where the stick should be held with the most pressure.

- Hands are relaxed, allowing for the use of the smaller hand muscles for finesse.
- Fingers will remain on the stick.
- Discomfort may occur while developing a strong grip as your muscles will take time to develop but if there is any pain that is abnormal that occurs while normal playing, stop immediately and take time to recover.

4 Levels of Listening

Level I - Listening to your own sound production and accuracy of rhythms and musical concepts like dynamics, appropriate tone, and timing.

Level II - Listening to your own sub-section (snare, tenors, or basses), again adhering to the musical standards.

Level III - Listening to the percussion ensemble with regards to timing, clarity, dynamics, balance and blend.

Level IV - Listening to the entire ensemble, incorporating the above listening responsibilities to enhance the full ensemble's timing, balance and blend, rhythmic interpretation, expression, range of dynamics, and phrasing.

Glossary of Percussion Strokes

Below are the basic strokes we use to unify our sound and detail the music. The touch and feel of each stroke may vary according to the musical intent.

1. Full Stroke or Rebound Stroke: A stroke that starts at any height, plays, and then returns to its original height. It has a constant flow or motion, never stopping or starting. It is the natural REBOUND of the stick.
2. Down Stroke: A stroke that starts high, plays, and is stopped close to the drum. Basically, you are controlling the stick from rebounding up. This stroke is usually used on accents.
3. Tap: This is usually a 3 - inch “full” stroke. Taps are usually the notes that are in-between the accents.
4. Up Stroke: A stroke that starts low, plays, and quickly lifts upward to a particular height. An example would be grace notes from alternating flams.

Dynamics

These dynamic levels and heights are used to unify the sound and look of the ensemble. Like the percussion strokes described above, the dynamic levels are used to achieve the composer’s musical intent and is a major part of how the percussion ensemble maintains the integrity of the music.

pp pianissimo = 1” above the drum head

p piano = 3” above(parallel to) the drum head

mezzo-piano = 4” above the drum head

mf mezzo-forte = 6” off the drum head

f forte = 9” off the drum head

ff fortissimo = 12” off the drum head

Proper Practicing- Developing the Physical and Mental Tools for Success

“...Amateurs practice until they get it right...Professionals practice until they can’t get it wrong...”

1. Approach

- Relaxed...
- Maintain posture, technique.
- Play passages slowly for accuracy and then increase tempo.
- Memorize all rehearsal letters/numbers along with music.

- ***COORDINATE FEET WITH EVERY EXERCISE AND ALL MUSIC!!!!

2. Tools-

- Everyone should own and use a metronome. Start each exercise slow enough to play perfectly multiple times then take the tempo up gradually. This is how you engrain perfect practice..
- Practice in front of a mirror for immediate feedback. 5 foot mirrors can be found very affordably at prices around \$10-\$15.
- Video your practice sessions for more feedback.
- Practice with friends.
- YOUR OWN EARS- Work toward strong recognition skills and weaknesses of your own playing and your sound.
- The bass drummers should always learn the snare parts for all exercises, even if there is a split part for the basses to play. We want all of the players to develop their hands equally.

Preparedness

It is very important that every member is prepared for every rehearsal. Things you will need for every rehearsal are...

- Sticks, drum pad, all music/fundamentals/warm-ups in a three-ring binder with clear plastic sheet protectors, ear protection, and a pencil.

Our approach to physical training must include not only the muscles necessary for playing our instrument, but also the muscles necessary for performing in a visually demanding activity. Here are some tips to be prepared physically...

- Cardiovascular exercise and core strength training are vital to what we do as performers. Create a routine for yourself that you can stick to and put yourself in the best shape possible for the start of rehearsals. Learn to love it.
- Sleep and rest. Come to rehearsal ready to max out on every rep. Play and perform every rep like it is your last.

Attendance is mandatory for all audition dates, rehearsals, and performances. Please arrive early enough to be ready to start rehearsal at the set time.

Irish Spring Double

S **H** $\frac{12}{8}$
 R R R R R 1 R R R R R R R R R R R R L R L L L L L L L L L L L L L L L L L L L R L
2 3 4

S **H**
 R R R R R R R R R R L L R R L L R R L L L L L L L L L L L L L L R R L L R R L L
5 6 7 8

Short-Short-Long

S **H**
 R L R L R L RR LL RR LL RR LL R L R L R L RR LL RR LL RR LL R L R L R L R L R L RR LL RR LL RR LL RR LL RR LL RR LL
1 2 3 4

Triplet Rolls

S **H**
 R L R L R L RR L R LL R L R L R L R L RR L RR L R L R L R L RR LL R LL RR L R L R L R L RR LL RR LL RR LL R L R L R L R LL RR L RR LL
1 2 3 4 5

S **H**
 R L R L R L RR L RR LL R LL R L R L R L RR L RR L R L R L R L RR LL RR LL RR LL R L R L R L R LL RR LL RR LL
6 7 8 9 10

6 Stroke Roll Builder

S **H**
 R L L R L L R L L R L L R L L R R L R R L R R L R R L R L L R L L R L L R R L R R L R R L R R L R L L R L L R R L R R L
1 2 3 4 5

S **H**
 R L L R L L R R L R R L R L L R L L R R 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
6 7 8 9 10

Threes

1 2 3 4

5 6 7 8

Stroke Types Play each measure 4 times

1 2 3

Accent Tap

1 2 3 4 5 6

7 8 9 10 11 12

Bucks

1 2 3 4

16th Note Grid

S H
 R I r I r I R I r I r I R I r I r I L r I r L r I r L r I r L r I r I R I r I r I R I r I r I R I r I r L r I r L r I r L R I r I r I r I r L r I r I
 1 2 3 4 5

S H
 r I R I r I r I R I r I r L r I r L R I r I r I R I r I r I r L r I r I R I r I r I R I r I r L r I r L R I r I r L r I r I R I r I r I r L
 6 7 8 9

S H
 R I r I r L r I r I R I r I r L R I r I r L r I r I R I r I r I r L R I r I r L r I r I R I r I r I r L
 10 11 12

Triplet Grid

S H
 R I r L r I R I r L r I r L r I r L r I R I r I r I R I r L r I r L R I r L r I r L r I R I r I r I R I r I r L R I r L r I
 1 2 3 4 5

S H
 r L r I R I r I R I r L R I r I r I R I r I r L r I r L r I r L R I r I r I R I r I r L r I r L r I r L
 6 7 8 9

Basic Strokes

S H $\frac{12}{8}$ *ff/p* *r* ...

Q H $\frac{12}{8}$ *ff/p* *r* ...

B H $\frac{12}{8}$ *ff/p* *r* ...

1 2 L ... 3 4 R ... 5

S H L ... R ... L ... R ... L ... R ... L ...

Q H L ... R ... R ... L ... R ... L ...

B H L ... R ... R r r r R L R L L L L R L L L L L

6 7 8 9 10

S H R ... L ... R ... L ... R ... L ... R ... L ...

Q H R ... L ... R ... L ... R ... L ... R ... L ...

B H LH rim R ... r l r etc..

11 12 13 14 15

S H R ... L ... R ... L ... R ... L ... R ...

Q H R ... L ... R ... L ... R ...

B H

16 17 18 19 20

S H L ... R ... B ...

Q H L ... R ... B ...

B H

21 22 23 24

S H L ... B ... R r r L l l R r r r L l R r r L l l l R r L l l

Q H L ... B ... R r r L l l R r r r L l R r r L l l l R r L l l

B H R l R l r L R L R R l R l r L R ...

25 26 27 28

Buzzin' Around

S At edge

Q *p*

B At edge *p*

1 2 3 4 5

S 2nd time to halfway

Q 2nd time to halfway *mp*

B 2nd time to halfway *mp*

6 7 8 9 10 11

S to center

Q to center *f/p*

B to center *f*

12 13 14 15 16 17

S
H
Q
H
B
H

1 1 1 1 R 18 R r r r r 19 r L 1 1 1 1 1 20 R r r r r 21 r L 1 1 1 1 1 22

S
H
Q
H
B
H

23 24 25 cresc... 26 f 27 L

S
H
Q
H
B
H

r r L r r b b 28 r r L r r b b 29 to halfway 31 to halfway 32 mf 33

S *to edge*

Q *mp*

B *to edge* *mp*

34 35 36

S *as soft as possible*

Q *as soft as possible*

B *as soft as possible*

37 38 39 40

Paradiddle

S H $\frac{4}{4}$
Q H $\frac{4}{4}$
B H $\frac{4}{4}$

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

1 2 3 4 5

S H
Q H
B H

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

6 7 8

S H
Q H
B H

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

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

9 10 11 12 13

S
H
Q
H
B
H

14 15 16 17 18

Detailed description: This block contains the musical notation for measures 14 through 18. It features three staves: Soprano (S), Alto (Q), and Bass (B). Each staff has a vocal line and a corresponding rhythmic line. The Soprano part begins with a few notes in measure 14 and then enters with a complex rhythmic pattern of eighth notes in measure 15. The Alto and Bass parts also feature rhythmic patterns, with the Bass part having a more melodic line. The rhythmic lines consist of letters 'R' and 'L' indicating right and left hand strokes, with 'r' and 'l' for eighth notes and 'R' and 'L' for quarter notes. Measure numbers 14, 15, 16, 17, and 18 are indicated in boxes below the staves.

S
H
Q
H
B
H

19 20 21 22 23

Detailed description: This block contains the musical notation for measures 19 through 23. It features three staves: Soprano (S), Alto (Q), and Bass (B). Each staff has a vocal line and a corresponding rhythmic line. The Soprano part continues with rhythmic patterns, ending with a final note in measure 23. The Alto and Bass parts also feature rhythmic patterns, with the Bass part having a more melodic line. The rhythmic lines consist of letters 'R' and 'L' indicating right and left hand strokes, with 'r' and 'l' for eighth notes and 'R' and 'L' for quarter notes. Measure numbers 19, 20, 21, 22, and 23 are indicated in boxes below the staves.

I

S H 
R I r L r I R I r L r I r L r I R I r L r I R I r I R I r L r I R I r L R I r L r I r L r I R I r I R I r L R I r L r I

S H 
r L r I R I r I R I r L R I r I R I r I R L r I r L r I r L R I r I R I r I R L r I r L r I r L

J

S H 
R I r L r I R I r L r I r L r I R I r L r I R I r I R I r L r I R I r L R I r L r I r L r I R I r I R I r L R I r L r I

S H 
r L r I R I r I R I r L R I r I R I r I R L r I r L r I r L R I r I R I r I R L r I r L r I r L

K

S H 
R I r L r I R I r L r I r L r I R I r L r I R I r I R I r L r I R I r L R I r L r I r L r I R I

S H 
r I R I r L R I r L r I r L r I R I r I R I r L R I r I R I r I R L r I

S H 
r L r I r L R I r I R I r I R I r L r I r L r I r L

O

S H
 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

S H
 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

S H
 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

P

S H
 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

S H
 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

S H
 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

Q

S H
 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

S H
 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

S H
 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

U

S H 
R I r L r I R I r L r I r L r I R I r L r I R I r I R I r L r I R I r L R I r L r I r L r I R I

S H 
r I R I r L R I r L r I r L r I R I r I R I r L R I r I R I r I R L r I

S H 
r L r I r L R I r I R I r I R L r I r L r I r L

V

S H 
R I r L r I R I r L r I r L r I R I r L r I R I r L R I r L r I r L r I R I r L R I r L r I r L r I R I

S H 
r I R I r L R I r L r I r L r I R I r L R I r I R I r L R I r I R L r I

S H 
r L r I r L R I r I R I r I R L r I r L r I r L r I r L

W

S H 
R I r L r I R I r L r I r L r I R I r L r I R I r I R I r L r I R I r L R I r L r I r L r I R I r I R I r L R I r L r I

S H 
r L r I R I r I R I r L R I r I R I r I R L r I r L r I r L R I r I R I r I R L r I r L r I r L

Basic Skills

8-8-16

Drum notation for the 8-8-16 exercise. It consists of two staves. The first staff has a 4/4 time signature and contains four measures of music. The second staff also has a 4/4 time signature and contains four measures of music. Rhythmic patterns are indicated by letters R and L below the notes, and measures are numbered 1 through 8.

8 on a Hand + Variations

Drum notation for the 8 on a Hand + Variations exercise. It consists of two staves. The first staff has a 4/4 time signature and contains four measures of music. The second staff also has a 4/4 time signature and contains four measures of music. Rhythmic patterns are indicated by letters R and L below the notes, and measures are numbered 1 through 8.

Tap Timing

Drum notation for the Tap Timing exercise. It consists of eight staves, each with a 4/4 time signature and four measures of music. Rhythmic patterns are indicated by letters R and L below the notes, and measures are numbered 1 through 18.

16th Note Timing

Drum notation for 16th Note Timing exercise, measures 1-15. The notation consists of a single staff with a double bar line at the beginning. The notes are represented by vertical stems with flags, indicating 16th notes. The rhythm is as follows:

- Measure 1: R L R L R L R L R L R L R L R L R L
- Measure 2: L R L R L R L R L R L R L R L R L R L
- Measure 3: R L R L R L R L R L R L R L R L R L R L
- Measure 4: R L R L R L R L R L R L R L R L R L R L
- Measure 5: R L R L R L R L R L R L R L R L R L R L
- Measure 6: R L L R L L R L L R L L R L L R L L R L L R L L
- Measure 7: R L R L R L R L R L R L R L R L R L R L R L
- Measure 8: L R L L R L L R L L R L L R L L R L L R L L
- Measure 9: R L R L R L R L R L R L R L R L R L R L R L
- Measure 10: R L R L R L R L R L R L R L R L R L R L R L
- Measure 11: R L R L R L R L R L R L R L R L R L R L R L
- Measure 12: R L R L R L R L R L R L R L R L R L R L R L
- Measure 13: R L R L R L R L R L R L R L R L R L R L R L
- Measure 14: R L R L R L R L R L R L R L R L R L R L R L
- Measure 15: L R L R L R L R L R L R L R L R L R L R L

Measures 1, 2, 3, 4, 5, 7, 9, 10, 11, 13, 14, and 15 are marked with a box containing the measure number. Measure 6 is marked with a box containing the number 6. Measure 8 is marked with a box containing the number 8. Measure 12 is marked with a box containing the number 12. Measure 15 is marked with a box containing the number 15. The instruction "Play 4 times" is written below measure 11.

Stick Control

Drum notation for Stick Control exercise, measures 1-16. The notation consists of a single staff with a double bar line at the beginning. The notes are represented by vertical stems with flags, indicating 16th notes. The rhythm is as follows:

- Measure 1: R L R L R L R L R L R L R L R L R L
- Measure 2: L R L R L R L R L R L R L R L R L R L
- Measure 3: R L R L R L R L R L R L R L R L R L R L
- Measure 4: R L R L R L R L R L R L R L R L R L R L
- Measure 5: R L R L R L R L R L R L R L R L R L R L
- Measure 6: R L R L R L R L R L R L R L R L R L R L
- Measure 7: R L R L R L R L R L R L R L R L R L R L
- Measure 8: R L R L R L R L R L R L R L R L R L R L
- Measure 9: R L R L R L R L R L R L R L R L R L R L
- Measure 10: R L R L R L R L R L R L R L R L R L R L
- Measure 11: R L R L R L R L R L R L R L R L R L R L
- Measure 12: R L R L R L R L R L R L R L R L R L R L
- Measure 13: R L R L R L R L R L R L R L R L R L R L
- Measure 14: R L L R L L R L L R L L R L L R L L R L L R L L
- Measure 15: R L R L R L R L R L R L R L R L R L R L R L
- Measure 16: R R R R L L L L R R R R L L L L

Measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16 are marked with a box containing the measure number. The instruction "Play 4 times" is written below measure 11.

16th Partial

Drum notation for 16th Partial exercise, measures 1-8. The notation consists of a single staff with a double bar line at the beginning. The notes are represented by vertical stems with flags, indicating 16th notes. The rhythm is as follows:

- Measure 1: R R L R R L L L L L
- Measure 2: L L L L L L L L L L
- Measure 3: R R R R L L L L
- Measure 4: L L L L L L L L L L
- Measure 5: R L R L R L R L R L R L R L R L R L R L
- Measure 6: L R L R L R L R L R L R L R L R L R L
- Measure 7: R L R L R L R L R L R L R L R L R L R L
- Measure 8: R L R L R L R L R L R L R L R L R L R L

Measures 1, 2, 3, 4, 5, 6, 7, and 8 are marked with a box containing the measure number.

Gallup

RR L RR L ^{RR} 1 L RR L R LL R LL R LL R LL RR L RR L R LL R LL RR L RR L R LL R LL

2 3 4

RR L R LL RR L R LL RR L R LL RR LL RR LL RR LL RR LL RR LL RR LL RR LL

5 6 7 8

Chicken and a Roll

R L R L ^{RR} 1 LL RR LL R L R L RR LL RR LL R L R L R L R L RR LL RR LL RR LL RR LL

2 3 4

Double Beat

R R R R RR 1 R R R R L L L L L L L L L L R

2 3 4

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

5 6 7 8

Irish Spring Double

R R R R 1 R R R R R R R R R R R R L

2 3 4

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

5 6 7 8

Short-Short-Long

R L R L R L 1 RR RR LL RR LL R L R L R L RR LL RR LL RR LL R L R L R L R L R L RR LL RR LL RR LL RR LL RR LL

2 3 4

Triplet Rolls

1 R L R L R L \overbrace{RR} L LL R L R L R L R L LL R L RR L R L R L R L RR LL R LL RR L
 2 R L R L R L R LL RR L RR LL R L R L R L RR L RR LL R LL R L R L R L RR L RR L RR L
 3 R L R L R L R LL R LL R LL R L R L R L RR LL RR LL RR LL R L R L R L R LL RR LL RR LL
 4 R L R L R L R LL RR L RR LL R L R L R L RR L RR L RR L RR L
 5 R L R L R L R LL RR L RR LL R L R L R L RR L RR LL R LL R L R L R L RR L RR L RR L
 6 R L R L R L R LL RR L RR LL R L R L R L RR L RR LL R LL R L R L R L RR L RR L RR L
 7 R L R L R L R LL RR L RR LL R L R L R L RR L RR LL R LL R L R L R L RR L RR L RR L
 8 R L R L R L R LL RR L RR LL R L R L R L RR L RR LL R LL R L R L R L RR L RR L RR L
 9 R L R L R L R LL RR L RR LL R L R L R L RR L RR LL R LL R L R L R L RR L RR L RR L
 10 R L R L R L R LL RR L RR LL R L R L R L RR L RR LL R LL R L R L R L RR L RR L RR L

6 Stroke Roll Builder

1 R L L R L L R L L R L 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 R L R R L
 2 R L L R L L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L R R L
 3 R L L R L L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L R R L
 4 R L L R L L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L R R L
 5 R L L R L L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L R R L
 6 R L L R L L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L R R L
 7 R L L R L L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L R R L
 8 R L L R L L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L R R L
 9 R L L R L L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L R R L
 10 R L L R L L R R L R R L R L L R L L R R L R R L R L L R L L R R L R R L R R L

Threes

1 RRR L RRRL \overbrace{RRR} L RRRL RRRL R LLLR LLLR LLLR LLL RRRL RRRL R LLLR LLL RRRL RRRL R LLLR LLL
 2 RRR L RRRL \overbrace{RRR} L RRRL RRRL R LLLR LLLR LLLR LLL RRRL RRRL R LLLR LLL RRRL RRRL R LLLR LLL
 3 RRR L RRRL \overbrace{RRR} L RRRL RRRL R LLLR LLLR LLLR LLL RRRL RRRL R LLLR LLL RRRL RRRL R LLLR LLL
 4 RRR L RRRL \overbrace{RRR} L RRRL RRRL R LLLR LLLR LLLR LLL RRRL RRRL R LLLR LLL RRRL RRRL R LLLR LLL
 5 RRR L RRRL \overbrace{RRR} L RRRL RRRL R LLLR LLLR LLLR LLL RRRL RRRL R LLLR LLL RRRL RRRL R LLLR LLL
 6 RRR L RRRL \overbrace{RRR} L RRRL RRRL R LLLR LLLR LLLR LLL RRRL RRRL R LLLR LLL RRRL RRRL R LLLR LLL
 7 RRR L RRRL \overbrace{RRR} L RRRL RRRL R LLLR LLLR LLLR LLL RRRL RRRL R LLLR LLL RRRL RRRL R LLLR LLL
 8 RRR L RRRL \overbrace{RRR} L RRRL RRRL R LLLR LLLR LLLR LLL RRRL RRRL R LLLR LLL RRRL RRRL R LLLR LLL

Stroke Types Play each measure 4 times

Musical notation for Stroke Types exercise. The exercise consists of three measures, each repeated four times. The notes are quarter notes on a single staff. The first measure contains the sequence: R, R, r, r, L, L, l, l, RL, RL, rl, rl. The second measure contains: L, L, l, l, RL, RL, rl, rl. The third measure contains: RL, RL, rl, rl. The measures are numbered 1, 2, and 3 in boxes below the staff.

Accent Tap

Musical notation for Accent Tap exercise. The exercise consists of 12 measures, each repeated four times. The notes are eighth notes on a single staff. The first measure contains: R, R, R, R, L, L, L, L, R, R, R, R. The second measure contains: L, L, L, L, R, R, R, R. The third measure contains: R, R, R, R, L, L, L, L. The fourth measure contains: L, L, L, L, R, R, R, R. The fifth measure contains: R, R, R, R, L, L, L, L. The sixth measure contains: L, L, L, L, R, R, R, R. The seventh measure contains: R, R, R, R, L, L, L, L. The eighth measure contains: L, L, L, L, R, R, R, R. The ninth measure contains: R, R, R, R, L, L, L, L. The tenth measure contains: L, L, L, L, R, R, R, R. The eleventh measure contains: R, R, R, R, L, L, L, L. The twelfth measure contains: L, L, L, L, R, R, R, R. The measures are numbered 1 through 12 in boxes below the staff.

Bucks

Musical notation for Bucks exercise. The exercise consists of four measures, each repeated four times. The notes are quarter notes on a single staff. The first measure contains: R, r, R, r, L, l, L, l, R, r, R, r, R, r, R, r. The second measure contains: L, l, L, l, L, l, L, l, r, R, r, R, r, R, r, R, r. The third measure contains: R, r, R, r, R, r, R, r, L, l, L, l, L, l, L, l. The fourth measure contains: L, l, L, l, L, l, L, l, r, R, r, R, r, R, r, R, r. The measures are numbered 1, 2, 3, and 4 in boxes below the staff.

16th Note Grid

Musical notation for 16th Note Grid exercise. The exercise consists of 12 measures, each repeated four times. The notes are 16th notes on a single staff. The first measure contains: R, l, R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l. The second measure contains: L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The third measure contains: R, l, R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l. The fourth measure contains: L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The fifth measure contains: R, l, R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l. The sixth measure contains: L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The seventh measure contains: R, l, R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l. The eighth measure contains: L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The ninth measure contains: R, l, R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l. The tenth measure contains: L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The eleventh measure contains: R, l, R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l. The twelfth measure contains: L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The measures are numbered 1 through 12 in boxes below the staff.

Triplet Grid

Musical notation for Triplet Grid exercise. The exercise consists of 9 measures, each repeated four times. The notes are quarter notes on a single staff. The first measure contains: R, l, R, l, R, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l. The second measure contains: L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The third measure contains: R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l. The fourth measure contains: L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The fifth measure contains: R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l. The sixth measure contains: L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The seventh measure contains: R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l. The eighth measure contains: L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l, R, l. The ninth measure contains: R, l, R, l, R, l, L, l, L, l, L, l, L, l, R, l, R, l, R, l, R, l, R, l. The measures are numbered 1 through 9 in boxes below the staff.

Paradiddle Breakdown

1 R r L l 2 R r L l R l r L r l 3 R l r L r l R r L l R r L l
 4 R r r L l l R r r L l l R r L l R r L l R l r r L r l l R l r r L r l l

Paradiddle-diddle Breakdown

1 R r l 2 R r l R l r l R l r l R r l R r l R r r l R r r l R r l R r l
 6 R r l l R r l l R r l R r l R r r l R r l l R r l R r l R l r r l l R l r r l l

Duple-Triple

1 R L R l 2 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
 4 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

Flam Builder

1 rR lL 2 rR lL 3 rR lL 4 rR lL 5 rR lL rR lL 6 rR lL rR lL

Flam Thing

Use any rudiments in place of 8th notes

1 R l r L r l R L 2 R l r L r l R l R l R l r L r l R l R L R L

Buzzin' Around

At edge

p

1 2 3 4

5 6 7 8

2nd time to halfway

mp

9 10 11 12 13

14 15 16 17

to center

f/p

18 19 20 21

22 23 24 25 26

27 28 29 30 31

to halfway

to edge

mf *mp*

32 33 34 35

as soft as possible

36 37 38 39 40

The musical score is written on a single staff with a treble clef and a 4/4 time signature. It consists of 40 numbered measures. The piece begins with a dynamic marking of *p* (piano) and the instruction "At edge". Measures 1-4 are marked with boxed numbers 1, 2, 3, and 4. Measures 5-8 are marked with boxed numbers 5, 6, 7, and 8, with the instruction "2nd time to halfway" above measure 8. Measures 9-13 are marked with boxed numbers 9, 10, 11, 12, and 13, with a dynamic marking of *mp* (mezzo-piano) below measure 9. Measures 14-17 are marked with boxed numbers 14, 15, 16, and 17, with the instruction "to center" above measure 16 and a dynamic marking of *f/p* (for piano) below measure 17. Measures 18-21 are marked with boxed numbers 18, 19, 20, and 21. Measures 22-26 are marked with boxed numbers 22, 23, 24, 25, and 26. Measures 27-31 are marked with boxed numbers 27, 28, 29, 30, and 31, with rhythmic notation "r r L r r b b" below measures 27-28 and "r r L r r b b" below measures 29-30. Measures 32-35 are marked with boxed numbers 32, 33, 34, and 35, with the instruction "to halfway" above measure 32, "to edge" above measure 34, and dynamic markings of *mf* (mezzo-forte) below measure 33 and *mp* below measure 35. Measures 36-40 are marked with boxed numbers 36, 37, 38, 39, and 40, with the instruction "as soft as possible" above measure 36. The score ends with a double bar line and a 4/4 time signature.

Paradiddle

Staff 1: Paradiddle pattern 1-5. The staff shows a sequence of rhythmic patterns with accents (>) above the notes. The patterns are: 1) r l r l, 2) r l r l, 3) R r L l, 4) R r L l, 5) r r l l r r l l. The patterns are numbered 1 through 5 in boxes below the staff.

Staff 2: Paradiddle pattern 6-9. The staff shows a sequence of rhythmic patterns with accents (>) above the notes. The patterns are: 6) R r r L l l, 7) R r r L l l, 8) r r l l r r l l, 9) r r l l r r l l. The patterns are numbered 6 through 9 in boxes below the staff.

Staff 3: Paradiddle pattern 10-13. The staff shows a sequence of rhythmic patterns with accents (>) above the notes. The patterns are: 10) R l r r L r l l, 11) R l r r L r l l, 12) r r l l r r l l, 13) R l r r L r l l. The patterns are numbered 10 through 13 in boxes below the staff.

Staff 4: Paradiddle pattern 14-17. The staff shows a sequence of rhythmic patterns with accents (>) above the notes. The patterns are: 14) R l r r L r l l, 15) R l r r L r l l, 16) r r l l r r l l, 17) L r l l r r l l. The patterns are numbered 14 through 17 in boxes below the staff.

Staff 5: Paradiddle pattern 18-20. The staff shows a sequence of rhythmic patterns with accents (>) above the notes. The patterns are: 18) l R l l R l r r, 19) l R l l R l r r, 20) L r l l r r l l. The patterns are numbered 18 through 20 in boxes below the staff.

Staff 6: Paradiddle pattern 21-23. The staff shows a sequence of rhythmic patterns with accents (>) above the notes. The patterns are: 21) R l r r l l r r, 22) L r l l r r l l, 23) R L R L R. The patterns are numbered 21 through 23 in boxes below the staff. The piece ends with a double bar line and a repeat sign.

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 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

E

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 r L r l r L

F

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 r L r l r L

J

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

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

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

K

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

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

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

L

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

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

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

P

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

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

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

Q

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

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

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

R

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

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

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

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

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

S

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

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

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

T

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

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

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

U

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

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

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

V

R 1 r L r 1 R 1 r L r 1 r L r 1 R 1 rr LL rr 11 R 11 r 1 R 1 r L r 1 R 1 r L r 1 R 1 r L

R 1 r L r 1 rr LL rr 11 R 11 r 1 R 1 r L R 1 r L r 1 rr LL rr 11 R 11 r 1 R 1 r L

R 11 rr 1 R 1 r 1 R L r 1 r L r 1 r L R 11 rr 1 R 1 r 1 R L r 1 r L r 1 r L

W

R 1 r L r 1 R 1 r L r 1 r L r 1 R 1 r L r 1 R 1 r 1 R 1 r L r 1 R 1 r L R 1 r L r 1 r L r 1 R 1

r 1 R 1 r L R 1 r L r 1 r L r 1 R 1 r 1 R 1 r L R 1 r 1 R 1 r 1 R L r 1

r L r 1 r L R 1 r 1 R 1 r 1 R L r 1 r L r 1 r L

X

R 1 r L r 1 R 1 r L r 1 r L r 1 R 1 r L r 1 R 1 r 1 R 1 r L r 1 R 1 r L R 1 r L r 1 r L r 1 R 1

r 1 R 1 r L R 1 r L r 1 r L r 1 R 1 r 1 R 1 r L R 1 r 1 R 1 r 1 R L r 1

r L r 1 r L R 1 r 1 R 1 r 1 R L r 1 r L r 1 r L

Y

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 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 r LL r r L r r l

Z

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 r LL r r L r 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 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

Basic Skills

A musical staff in 4/4 time containing five TACET sections. Each section is a solid black bar with a vertical slash below it. The sections are separated by double bar lines.

A musical staff containing five TACET sections. The first section is in 4/4 time. The second section is in 12/8 time. The third and fourth sections are in 4/4 time. The fifth section is in 4/4 time. Each section is a solid black bar with a vertical slash below it.

A musical staff containing five TACET sections. The first section is in 4/4 time. The second section is in 12/8 time. The third, fourth, and fifth sections are in 4/4 time. Each section is a solid black bar with a vertical slash below it.

A musical staff containing six TACET sections. The first five sections are in 4/4 time. The sixth section is in 12/8 time. The seventh section is in 4/4 time. Each section is a solid black bar with a vertical slash below it.

A musical staff containing five TACET sections. The first section is in 4/4 time. The second section is in 3/4 time. The third and fourth sections are in 4/4 time. The fifth section is in 10/8 time. The sixth section is in 12/8 time. Each section is a solid black bar with a vertical slash below it.

Basic Strokes

12/8 *ff/p* **1** **2** **3** **4**

5 **6** **7** **8**

9 **10** **11** **12**

13 **14** **15** **16**

17 **18** **19** **20**

21 **22** **23** **24**

25 **26** **27** **28**

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

29 30 31 32

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

33 34 35 36

R r r i R i l l i R L | R i l l i R ... L ... R ... L ... R ... L ... R ... L ... R i r i r L r i r i R i r i r

37 38 39 40

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

41 42 43

R R L R i R i | R i R r r L l l | R i r i r i ...

44 46

R i r i r L R i r i r L R i | r i r L R i r i r l ... | r l l R i l l R

47 48 49

Buzzin' Around

p 1 2 3 4

5 6 7 8 *2nd time to halfway*

mp 9 10 11 12 13

14 15 16 17 *f/p*

18 19 20 21

22 23 24 25 26

27 28 29 30 31

32 33 34 35 *mf* *mp*

36 37 38 39 40 *as soft as possible*

Detailed description: This is a musical score for a piece titled "Buzzin' Around". It consists of ten staves of music, each containing four measures. The first staff begins with a piano (*p*) dynamic and measures 1 through 4. The second staff continues with measures 5 through 8, featuring a "2nd time to halfway" instruction above measure 8. The third staff starts with a mezzo-piano (*mp*) dynamic and includes measures 9 through 13, with fingerings like "r 1 1 1 r" and "r r r" indicated. The fourth staff contains measures 14 through 17, with a forte/pizzicato (*f/p*) dynamic marking above measure 17. The fifth staff shows measures 18 through 21. The sixth staff covers measures 22 through 26. The seventh staff includes measures 27 through 31, with fingerings such as "1 R 1" and "r r r 1 1 r r r". The eighth staff contains measures 32 through 35, with mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. The ninth and final staff covers measures 36 through 40, with the instruction "as soft as possible" above measure 36. The score concludes with a double bar line and a 4/4 time signature.

Paradiddle

The musical score for "Paradiddle" is written in 4/4 time and consists of six staves of rhythmic notation. Each staff contains a sequence of rhythmic patterns represented by eighth and sixteenth notes, with accents (>) placed above many notes. Below each staff is a line of Rhythmic Language (R/L) notation, where 'R' stands for Right and 'L' for Left. Measure numbers are enclosed in boxes and placed below the R/L notation. The score concludes with a double bar line and a final measure number of 23.

Staff 1: r l r l | 1 | r l r l R r L l | 2 | R r L l r l r l | 3 | r l r l R r L l | 4 | R r L l r r l l r l | 5 | r r l l r l

Staff 2: R r r L l l | 6 | R r r L l l r r l l r l r | 7 | r l l r l R r r L l l | 8 | R r r L l l r r l l r r l l | 9 | r r l l r r l l

Staff 3: R l r r L r l l | 10 | l r r L r l l r r l l r r l l | 11 | r l l r r l l R l r r L r l l | 12 | l r r L r l l R l r r L r l l | 13 | l r r L r l l

Staff 4: R l r r L r l l | 14 | l r r L r l l R l r r L r l l | 15 | l r r l l r l R l r r l l | 16 | R l r r l l R l r r l l r l | 17 | r l l r l l

Staff 5: R l r r L r r | 18 | r r L R L R l r r l l r r | 19 | r l l r r l l R l r r l l r r | 20 | r l l r r l l

Staff 6: R l r r l l r r | 21 | r l l r r l l | 22 | | 23

Basic Skills

Musical staff 1: Five measures of TACET in 4/4 time, each with a slash below.

Musical staff 2: Five measures of TACET in 4/4, 12/8, 4/4, 4/4, and 4/4 time signatures, each with a slash below.

Musical staff 3: Five measures of TACET in 4/4, 12/8, 4/4, 4/4, and 4/4 time signatures, each with a slash below.

Musical staff 4: Six measures of TACET in 4/4, 4/4, 4/4, 4/4, 4/4, and 12/8 time signatures, each with a slash below.

Musical staff 5: Five measures of TACET in 4/4, 3/4, 4/4, 4/4, and 10/8 time signatures, with a '2' above the 10/8 measure and a slash below.

Basic Strokes

12/8

ff/p

1 2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18

19 20 21

22 23

24 25 26

L ... R ... L ... R ...

L ... R ... L ... R r r r R L R L I I I R L L L L

> LH rim

R ...

r l r etc..

Musical staff 1 with rhythmic notation and fingerings. The notation includes eighth and sixteenth notes with accents. Fingerings are indicated by letters R and L, and measure numbers 27, 28, 29, and 30 are boxed.

R I R I r 27 R L R R I R I r L 28 R ... R I R I r 29 R L R R I R I r 30 R R R R

Musical staff 2 with rhythmic notation and fingerings. The notation includes eighth and sixteenth notes with accents. Fingerings are indicated by letters R and L, and measure numbers 31, 32, 33, and 34 are boxed.

R r r r L 31 I R r r r L I I L R r 32 r L I I I R L R L r L 33 L R R L R R 34 R R

Musical staff 3 with rhythmic notation and fingerings. The notation includes eighth and sixteenth notes with accents. Fingerings are indicated by letters R and L, and measure numbers 35, 36, 37, and 38 are boxed.

L R R L 35 R L R R L R R 36 R L R R L R R L 37 L R R L L 38

Musical staff 4 with rhythmic notation and fingerings. The notation includes eighth and sixteenth notes with accents. Measure numbers 39, 40, 41, and 42 are boxed.

39 40 41 42

Musical staff 5 with rhythmic notation and fingerings. The notation includes eighth and sixteenth notes with accents. Fingerings are indicated by letters R and L, and measure numbers 43, 44, and 45 are boxed.

43 R L R R 44 R I R r r L I I 45

Musical staff 6 with rhythmic notation and fingerings. The notation includes eighth and sixteenth notes with accents. Fingerings are indicated by letters R and L, and measure numbers 46, 47, 48, and 49 are boxed.

46 47 48 r I r I r I R 49

Buzzin' Around

At edge

p 1 2 3 4

5 *r r r* 6 7 *r r r* 8 2nd time to halfway

mp 9 *r l l l r* 10 11 12 to center 13 *r r*

14 15 16 17 *f r r r r r r L l*

18 *l l l l R* 19 *R r r r r r r L l l l l l* 20 21 *R r r r r r r L l*

22 *l l l l* 23 24 25

26 *cresc...* 27 *f* 28 *L R* 29 *L R R L R*

30 *R* 31 *L* 32 33 *mf* to halfway

34 to edge 35 *mp* 36

37 as soft as possible 38 39 40

