

# SNARE



# 2011 Cavaliers Percussion Audition Packet



## 2011 Cavaliers Percussion Audition Packets

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# Welcome

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

## Regarding Auditions:

**If you plan to audition for The Cavaliers**, we urge you to read and comprehend the technical descriptions as well as memorize all the music for your section. In particular, snare and tenor applicants should be prepared to play **Battery Show Excerpts No. 1 and No. 2**, and all bass drum applicants will be required to play the **Bass Drum Audition Etude**. All of these pieces are contained within this collection.

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.

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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, auditioning 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](http://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](http://www.cavaliers.org).

# 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.

## 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 difficult parts 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.

# Snare Drum Technique Guidelines

This section serves as an outline to the fundamentals of our technique. In order to achieve our goal of being the absolute best in the activity, we must simultaneously achieve exact uniformity in technique, touch, sound quality, rhythmic clarity, and dynamic clarity. Each individual in the line must be accountable for his or her individual performance and be aware of the accompanying responsibilities with regard to the percussion ensemble and full ensemble. This information, combined with the exercises, helps you achieve the highest degree of performance possible.

## How You Feel When you Drum

As you play, you should always strive for a relaxed physical sensation. The stronger a player you are and the more chops you possess, the more efficient you become, hence, the more relaxed you are. A relaxed hand allows the stick to “resonate” and produce a pitch conducive to a relaxed, open sound. Physical relaxation also pertains to your brain and state of mind. No matter what the musical or physical responsibility at any given time, through practicing GOOD habits and utilizing the descriptors above, you are setting yourself up for success by having peace of mind and a strong mental approach to your playing. This approach allows you to be more consistent as a player and musician. When you play, try and breathe comfortably. By learning to breathe naturally while playing, you will achieve a more relaxed, healthy sound and approach, regardless of the difficulty level.

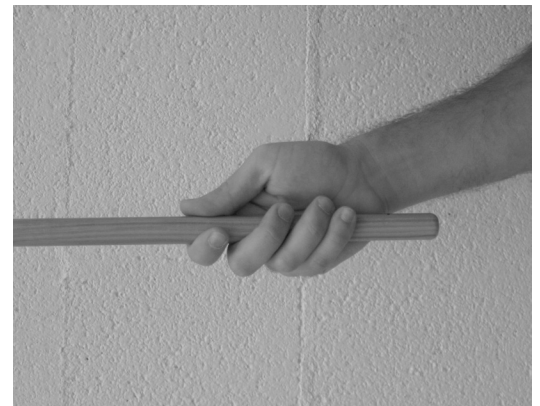
## Implement Grip

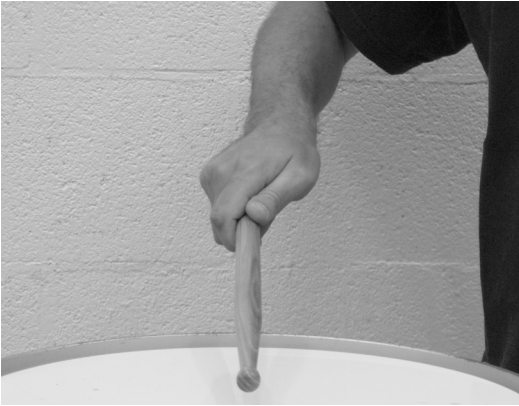
A great quality of sound and approach to the drum starts with the grip of the stick. In order to produce a full, resonant tone from the drum, it is important that your hands maintain a relaxed grip around the stick at all times, allowing the stick to resonate in your hand. If you hold the stick too tightly, you dampen the stick’s natural vibrations and “choke off” much of the sound, which produces a very thin quality of sound. Also, the brunt of the impact from the stick striking the drum will be transferred directly into your hand, leading to unnecessary injury. Always let the sticks “breathe” in your hands.

## Right Hand

The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick and is generally located about  $\frac{1}{3}$  up the length of the stick from the butt end.

The remaining fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick. In order to employ the fingers properly, the stick should lay through the fleshy part of your palm opposite your thumb.





The palm of your hand should not be flat to the drum (German grip) nor should the thumb be completely on top of the stick (French grip). The crease created between the thumb and the index finger should be turned to an approximate 45-degree angle. This offers the best benefits from both the German grip (full wrist turn) and French grip (easy engagement of the fingers).

## Left Hand



The fulcrum point is again located between the thumb and index finger, with the thumb sitting on top of the index finger between the first and second knuckle. This connection must ALWAYS be maintained. There are common tendencies to push down or flex up the tip of the thumb. Avoid these by keeping the thumb relaxed.



The stick will rest on the fourth finger just past the first knuckle and near the cuticle. The pinky should stay attached to the fourth finger in a relaxed position, and the middle finger will rest beside the stick with the fingertip being slightly on top of the stick. Please be aware that the middle finger should simply be "along for the ride" and not used to generate a stroke by applying pressure in any way.

All fingers must remain relaxed and in a curved position at all times. Any unnatural straightening or flexing of the fingers simply causes unwanted tension that will ultimately inhibit your performance and quality of sound.

The palm should be turned at a slight angle. Here is a good analogy: Your palm should be turned up enough that if it were raining, water would hit your palm and drain off. If your palm is turned up too much, the water would collect – not being able to drain off. If your palm is not turned up enough, your thumb would block the water from access to your palm.



## Playing Position

A proper playing position begins with finding an appropriate drum height. This can be done using the left hand as a starting point:

With your arms relaxed by your sides, raise your left hand from the elbow until your forearm is parallel to the ground.

With the stick in your left hand and the bead of the stick in the center of the drum, put the width of two fingers between the rim of the drum and the stick to establish the proper drum height. This will give the stick a slight downward angle (with your wrist being higher than the bead), yet still allow the meaty part of the bead to make contact with the drum.



Next, simply raise your right hand to the drum, matching the fulcrum point of the right hand to the fulcrum point of the left hand, making sure the stick angles down to the drum are the same.



Be careful to match the actual fulcrum points and not the hands in elevation. When playing traditional grip, most of the right hand is on top of the stick and most of the left hand is under the stick, so you will actually hold your right hand higher than your left to match the fulcrum points. Simply put, to generate the same sound from each hand, first each stick must strike the drum from the same pivot point.

The beads will always remain in the center of the head, resting  $\frac{1}{2}$  inch apart and  $\frac{1}{2}$  inch off of the head. It is absolutely essential for the beads to remain in the exact center of the drum at all times. If the sticks are not striking the drum in the same location, then they will not produce the same sound from one hand to the other.

Looking down at the drum, the angle created by the sticks (the "V" shape) should be approximately 90 degrees. The same concept of symmetry used earlier to match stick angles will be used here as well.



Again, the left hand makes a good starting point. Think of your left hand as a natural extension of your arm by keeping a straight line from the tip of your thumb through to your elbow, with your elbow hanging a few inches from your side. The half of the “V” your left stick creates should be mirrored by the right stick. Avoid any awkward bends in your right wrist by keeping your fulcrum point on a straight line through to your elbow as well. Please note that matching the right stick angle to the left will push your right elbow farther out from your body than your left elbow. Don’t take this too far, however. You don’t want unnecessary tension in your shoulder and/or upper arm.

## Heights and Dynamics

The Cavaliers employ the following stick height system as a part of our overall approach to dynamics. These must be learned and executed as accurately as the rhythms on the paper. The dynamics/heights through the *ff* (15”) are, in general, produced with mostly wrist which begins turning from the set position. Additional arm is added at the *fff* (18”). The sticks will not travel past vertical but will be higher in the air because of the arm extension. Please note again, these heights are only a part of our overall approach to dynamics. While playing from the correct height, the player must ultimately listen in order to balance his or her sound and match energy to the player inside.

\* Not an exact science.

## Stroke

At The Cavaliers there are two common stroke types we employ: **legato** and **marcato**. Before we define the specifics of each, there are some key points that apply to both of these stroke types.

**Every stroke will initiate from a wrist turn with the bead of the stick moving first.**

Even when playing 18”, a wrist turn will lift the bead before the arm rises. This wrist turn is essential to every stroke played. However, do not restrict your arms by trying to use only wrist. As your wrist turns, your arm should naturally move. Use any combination of muscle groups (arms, wrists, and fingers) to your advantage to produce any stroke. Also, **there should be a weight to your stroke in order to produce a big, full sound.** A relaxed hand will allow the stick to feel heavy in your hands, thereby allowing the stick to fully resonate, producing a BIG sound even at a pianissimo level.

## Legato Strokes

The **legato stroke** is often referred to as the *rebound stroke*. When using this stroke, the player should allow the stick to rebound (bounce) off of the drumhead. The player is responsible for the initial effort of quickly moving the stick toward the head. From here, the drum naturally rebounds the stick back to the upstroke position. The key to playing legato is to not restrict the motion of the stick. **The motion should never stop** – it is always moving either *toward* or *away* from the drumhead. All fingers should remain on the stick at all times, but they should not inhibit the rebound by holding the stick against the palm. The arms, hands, and fingers remain relaxed, naturally moving with the motion of the stick.

## Marcato Strokes

We define a **marcato stroke** as a *controlled rebound* stroke. When playing marcato, the fingers stop the stick to keep it from rebounding fully instead of traveling with the natural rebound motion of the stick after striking the playing surface. The marcato stroke is exactly like the legato stroke until after contact with the playing surface. The fingers simply do not allow the stick to rebound back up. Don't make the mistake of applying the brakes on the way down, as the sound will be choked. Instead, concentrate on what your fingers do *immediately after* contact with the playing surface. Try and use only the exact amount of energy needed to stop the stick.

We will use a variety of strokes, but mastering the **legato** and **marcato** strokes is crucial to your success as a Cavalier.



# HOW TO PRACTICE

by Michael McIntosh

Correct practice is crucial to your development as a rudimental percussionist. We can define practicing correctly as:

1. **Practicing with a plan/setting goals**
2. **Practicing those things you can't play perfectly**
3. **Practicing on a drum**
4. **Practicing with a metronome**
5. **Practicing in front of a mirror**
6. **Constant evaluation of your quality of sound/efficiency/tempo control**
7. **Marking time while you practice**

Let's break down the above elements.

## Practicing with a Plan/Setting Goals

Practicing with a plan or goal is crucial to your development as a rudimental percussionist. Having a plan allows you to be methodical and smart about your approach. This approach leads to efficiency. The more efficient you are at practicing, the quicker you will become a rudimental Jedi. Here is an example of having a solid practice plan or goal:

### Week of 12/24 through 12/30

- **Goal:** Tap fives
- **Monday:** One hour tap fives (triplet-base) mm=60-84 (up four beats every 10 min.)
- **Tuesday:** One hour tap fives mm=84-108
- **Wednesday:** @ mm=108-132
- **Thursday:** @ mm=132-156
- **Friday:** @ mm=156-180
- **Saturday:** @ mm=180-204
- **Sunday** @ mm=204-228

**Keep a practice journal or wall chart.** Writing things down will keep you organized. Seeing your progress in writing will help you crystalize your improvement. **Playing rudiments slow is important** . . . slow things down. You'll be amazed at how much better your control will be and how much of a better overall player you will become.

## Practicing those things you can't play perfectly

It is very easy to play things that feel good and sound good. At your level, you should be disciplined enough to play things you can't play perfectly. Make everything you play sound perfect and **feel good!** Your job is to be a master of all motions at all tempos, so practicing things you don't feel completely comfortable with is key. Play things slow . . . off the left . . . whatever you can do to expand your repertoire.

## Practicing on a Drum

A practice pad does not give you the same feel as a drum. There is no substitute for the chops you will gain practicing on a drum versus a practice pad . . . no exceptions, period. Based on personal experience, practicing on a drum between camps will give you 25 to 30 percent advantage over practicing on a pad.

## Practicing with a Metronome

Tempo control is crucial as a rudimental percussionist and is probably the single most important trait you, as an individual performer, can bring to the table. There is simply no substitute for practicing with a metronome. Keep it fresh by practicing to a half-time feel. Try putting the metronome on the upbeat and keep a constant, steady pulse. Experiment. **TEMPO CONTROL IS EVERYTHING.**

## Practicing in Front of a Mirror

Practicing with correct height control is crucial to your development. Practicing in front of a mirror allows the performer to observe any height discrepancies, Y-axis motion (slicing,) weird facial tweaks, etc., and to fix any of the above. Take a dry erase marker and draw lines for heights on the mirror. While practicing, keep your beads touching these lines consistently. Draw a vertical line to observe the vertical rise and fall of the stick. (It should be exactly straight up and down.)

When practicing in front of a mirror, continually ask yourself the following questions:

- Are my heights correct?
- Are stick paths (R and L) straight up and down?
- Are there any extra motions? (shoulder ticks, elbow motion, etc.)
- Is my body symmetrical? (right and left shoulders parallel and even)
- Do I look relaxed and do I make it “look easy”?

## Constant Evaluation of your Quality of Sound/Efficiency/Tempo Control

When you practice, you should constantly evaluate how you feel and look. You should critique how you sound. Does it sound good? Does it flow? Are the sticks resonating at all times? Does it sound relaxed? Am I breathing calmly and evenly when I play? Is there tension in my back? Shoulders? Arms? Wrists? Do I sound like I am “owning” the music? Constant self-evaluation is important in your development as a rudimental percussionist. If something isn’t right, you have the tools to diagnose the problem, find a solution (practice tip), and fix it.

## Marking Time while you Practice

Marking time is important, as this is a movement-based activity. If your feet are not in time, you will not play in time. Your heel should be impacting EXACTLY on the beat. Your feet must be in time.

**If you follow the above practice guidelines,**  
**you will be *amazed* at your progress!**

# Eights

Tim Maynard

This exercise works the basic **legato** and **marcato** (or *controlled rebound*) strokes. Always consider inner beats or taps as the melody. Usually they are 80 percent of the music excerpt. Make sure you are allowing the stick to resonate at its maximum capacity, allowing a full, robust sound. Listen for perfect transitions during the odd groupings. The sticking should change, not the sound. The dynamics should be fluid and naturally paced.

**All heights at the following tempi:**

♩ = 128, 136, 144, 152, 160, 168, 176, 184, 192, 200, 208, 212, 220

## A Taps

4/4

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

4

## B Odd groupings

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

## C Subdivisions

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

## D 1 tap

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

**E** 2 taps

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

**F** All up

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

4

**G** Additional dynamics

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

4

R

# Multi-Beat

Tim Maynard

This exercise works two- and three-motion combinations. Make sure you are producing each note at the exact same volume as the previous note. The quick triplet diddles should be open and rhythmically accurate, as this is the precursor to our roll quality. When adding the accents, no tension in the hand, wrist, or fingers should be present. Your sound should be open and your interpretation of the beat should be relaxed and on top of the pulse.

**All heights at the following tempi:**

**♩ = 128, 136, 144, 152, 160, 168**

The sheet music consists of six staves of snare drum notation, each starting with a measure number. The notation includes various rhythmic patterns, triplets, and dynamic markings.

- Staff 1:** Starts with a 4/4 time signature. The first measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The second measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The third measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The fourth measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The fifth measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The sixth measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The seventh measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The eighth measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The dynamic marking *f* is placed below the first measure.
- Staff 2:** Starts with a 4/4 time signature. The first measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The second measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The third measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The fourth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The fifth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The sixth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The seventh measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The eighth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The dynamic marking *f* is placed below the first measure.
- Staff 3:** Starts with a 4/4 time signature. The first measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The second measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The third measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The fourth measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The fifth measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The sixth measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The seventh measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The eighth measure contains a triplet of eighth notes (R R R) followed by a quarter note (R). The dynamic marking *f mp* is placed below the first measure.
- Staff 4:** Starts with a 6/4 time signature. The first measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The second measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The third measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The fourth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The fifth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The sixth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The seventh measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The eighth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The dynamic marking *f* is placed below the first measure.
- Staff 5:** Starts with a 6/4 time signature. The first measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The second measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The third measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The fourth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The fifth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The sixth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The seventh measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The eighth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The dynamic marking *f* is placed below the first measure.
- Staff 6:** Starts with a 6/4 time signature. The first measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The second measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The third measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The fourth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The fifth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The sixth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The seventh measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The eighth measure contains a triplet of eighth notes (L L L) followed by a quarter note (L). The dynamic marking *f* is placed below the first measure.

22

25

R  
*f mp*

28

L

31

R



# Stick Control

# Tim Maynard

This exercise works the concept of allowing the drum and implement to do the work for you. No variation in sound should be apparent as you switch from the right to left hand. A sense of “flow” should prevail and a relaxed sensation should be your goal as you perform this exercise. The stick should be resonating with every beat to maximize sound production from the player.

**All heights at the following tempi:**

**♩ = 128, 136, 144**

II 4/4

RLRLRLRLRLRLRLRL RRLRRLRRLRRLRRLR LRLRLRLRLRLRLRLRL

4

LLRLLRLLRLLRLLRL RLRLRLRLRLRLRLRLRL RRLLRRLLRRLLRRL

7

RLRLRLRLRLRLRLRL RLRLRRLLRRLLRRLRL RLRLRLRLRLRLRLRL

10

RRRLRRRLRRRLRRRL RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

13

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 L R R R L

15

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

# Trusting Spaces

Michael McIntosh

This is a one-height exercise and can be played at all dynamic levels from *piano* to *forte*. Make sure not to change quality of sound during the rhythmic note value changes. Starting this exercise at the prescribed slowest tempo and slowly moving up two clicks every rep will develop a good sense of "space" regarding the rhythms. No change or "dips" in sound quality should be evident. A mastery of this exercise is crucial in your development as a percussionist.

**All heights at the following tempi:**

♩ = 80, 88, 96, 104, 112, 120, 128, 136

The exercise consists of six staves of rhythmic notation for snare drum, each starting with a measure number and a 4/4 time signature. The patterns are as follows:

- Staff 1 (Measure 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
- Staff 2 (Measure 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 R L R L R L
- Staff 3 (Measure 7):** R L R L R L R L R L R L R L R L | R L R L R L R L R L R L R L R L | R L R L R L R L R L R L R L
- Staff 4 (Measure 9):** R L R L R L R L R L R L R L R L | L R L R L R L R L R L R L R L | L R L R L R L R L R L R L R L
- Staff 5 (Measure 12):** R L R L R L R L R L R L R L R L | R L R L R L R L R L R L R L R L | R L R L R L R L R L R L R L R
- Staff 6 (Measure 15):** L R L R L R L R L R L R L R L | R L R L R L R L R L R L R L R L | R

# Triplet Sequencing

Brian Tinkel

*Roll time!* Triplet sequencing develops the relationship between the 12th notes (triplets) and the 24th notes (triplet diddles). Your diddles should be exact divisions of the triplets and of perfect quality. The stick should be resonating in your hand to produce the best sound possible. Perfect rolls are a signature of The Cavaliers sound and production of rhythm. Take no prisoners when it comes to your display of physical prowess concerning rolls. As a variation, we will be adding downbeat accents in each measure.

All heights at the following tempi:

♩. = 160, 168, 176, 184

The musical score for Triplet Sequencing is written for snare drum. It begins in 6/8 time with a forte (ff) dynamic. The first staff contains six measures of triplet eighth notes. The second staff, starting at measure 7, continues the triplet pattern. The third staff, starting at measure 13, introduces a variation with triplet eighth notes and triplet diddles. The fourth staff, starting at measure 17, continues the triplet pattern. The fifth staff, starting at measure 23, continues the triplet pattern. The sixth staff, starting at measure 29, continues the triplet pattern. The seventh staff, starting at measure 33, is marked with a box containing the letter 'A' and continues the triplet pattern. The eighth staff, starting at measure 36, continues the triplet pattern. The ninth staff, starting at measure 39, continues the triplet pattern and ends with a final triplet pattern.

# Crazydids

Brian Tinkel

*Crazydids* is designed to work basic drumming skills associated with diddle rudiments. Diligent mastery of this exercise is important to your success as a percussionist. Pay special attention to your wrist and arm motion while striving to achieve perfect rhythm and sound at all tempi.

All heights at the following tempi:

♩ = 160, 168, 176, 184, 192, 200

1 *r r l l sim.*

**A**

3 *R r r l l sim. R r r L l l R r r l l Sim*

**B**

6 *R r r L l l R r r l l R r r L l l R r r l l R r r L l l R r r*

9 *L l l r r L l l R r r L l l r r L l l R r r L l l*

**C**

11 *R r r L l l R r r l l R r r L l l R r r l l R r r L l l R r r L l l r r L*

**D**

14 *l l R r r L l l r r L l l R r r L l l r r L l l R r r l l R r r L l l R r r*

17 *L l l R r r l l R r r L l l r r L l l R r r L l l*

**E**

19 *R r r l l R r r L l l r r L l l R r r l l R r r l l R r r l l R r r L l l r r*

**Tag**

22 *L l l R r r l l R r r l l R r r L l l sim.*

25 *r r l l sim. r l r l*

# Less is More

Tim Maynard

As the title implies, *less* is sometimes *more*. This exercise works the duple and triple flavors, as well as diddle control, within each rhythm. No change in sound quality should be apparent when going from duple to triple and vice versa. This exercise is a one-height exercise that should be mastered at all tempos and heights.

All heights at the following tempi:

♩ = 128, 136, 144, 152, 160

The musical notation for the 'Less is More' exercise is presented in 8 staves, each representing a different tempo. The notation is as follows:

- Staff 1 (Tempo 128):** 4/4 time signature. Pattern 1: 8 eighth notes. Pattern 2: 8 eighth notes. Pattern 3: 4 eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes.
- Staff 2 (Tempo 136):** 4/4 time signature. Pattern 1: 8 eighth notes. Pattern 2: 8 eighth notes. Pattern 3: 4 eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes.
- Staff 3 (Tempo 144):** 4/4 time signature. Pattern 1: 8 eighth notes. Pattern 2: 8 eighth notes. Pattern 3: 4 eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes.
- Staff 4 (Tempo 152):** 4/4 time signature. Pattern 1: 8 eighth notes. Pattern 2: 8 eighth notes. Pattern 3: 4 eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes.
- Staff 5 (Tempo 160):** 4/4 time signature. Pattern 1: 8 eighth notes. Pattern 2: 8 eighth notes. Pattern 3: 4 eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes.
- Staff 6 (Tempo 128):** 4/4 time signature. Pattern 1: 8 eighth notes. Pattern 2: 8 eighth notes. Pattern 3: 4 eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes.
- Staff 7 (Tempo 136):** 4/4 time signature. Pattern 1: 8 eighth notes. Pattern 2: 8 eighth notes. Pattern 3: 4 eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes.
- Staff 8 (Tempo 144):** 4/4 time signature. Pattern 1: 8 eighth notes. Pattern 2: 8 eighth notes. Pattern 3: 4 eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes, triplet eighth notes.

# Ca-Blamm! Preface – “The Flam”

Our approach to flams is based on the *“Three-Height Flam” theory*. This theory is based on the grace note being played as an actual upstroke. After being placed at  $\frac{1}{2}$ ”, the grace note upstrokes to the 3” tap-height.

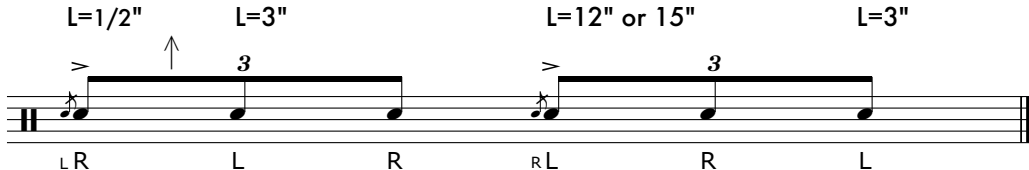
We use the *“THF”* theory for a few reasons:

- It represents a correct, defined approach to heights.
- It helps the performer “place the grace.” In effect, even grace note placement can be cleaned.
- It allows the performer to play quick flam passages with dexterity and control.

The heights represented in the Three-Height Flam theory are:

- Grace ( $\frac{1}{2}$ ”)
- Tap (3”)
- Accent (12” or 15”)

Below is an example that illustrates the *Three-Height Flam theory*. (We will follow the left hand).



The above rhythms are flam accents. On the first downbeat, the left grace note is placed (never dropped) at  $\frac{1}{2}$ ”. After the grace, the left bead immediately upstrokes to the 3” tap-height for the second partial of the triplet. The placed grace note and upstroke are one motion. The left bead then plays an accent on count 2. The right hand obviously mirrors the left hand.

Mastering the *Three-Height Flam* theory will take your flam performance to the next level and allow the line to achieve a superior flam clarity. It is a fundamentally sound process and is important in your development as a Cavalier.

We also suggest practicing on a drum in front of a mirror to aid in becoming more proficient with this.



# Ca-Blamm!

# Michael McIntosh

What's a little physical prowess amongst friends? The following exercise is a study in several ways. Obviously, the three-height flam concept is apparent as well as groove, flow, and a "long phrase" mentality. A sense of mastery and sonic splendor should purvey as you work through and perform this piece. Interpretive perfection allows a sense of groove from the whole line, as counterpoint between sections is a huge part of this holistic groove. When you finally get it, please, by all means look in the mirror and say "*Ca-Blamm!*" as loud as you can. You'll understand . . .

**All heights at the following tempi:**

**♩ = 80, 88, 96, 104, 112, 120**

4

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

7

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

9

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

11

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

13

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

15

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

17

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

19

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

21

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

23

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

25

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

27

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

# Battery Show Excerpt No. 1

(Snare/Tenor audition requirement)

Michael McIntosh

This excerpt is from the drum solo in Scene III of the 2010 show, "Mad World." This is all about flow and groove; thinking "old school" is part and parcel to the interpretation. Do not be afraid to add some individual swagger and personality to your technical and visual interpretations of this section.

When performing this for the Cavaliers percussion staff, we will be paying particular attention to how your preparation of the music translates to rhythmic integrity, a comfortable mark time in the feet, good sound quality, and a charismatic overall presence.

$\text{♩} = 102$

"Old skool"

Backstick

L up

*ff*

4

*f*

7

To Edge

To Center

R to the sky

*mp*

9

Mid

To Center

Viz

3

3

*mf*

12

*fff*

*mf*

*mp*

*f*

*mf*

*f*

*ff*

*f*

15

R

# Battery Show Excerpt No. 2

(Snare/Tenor audition requirement)

Michael McIntosh

Excerpt No. 2 is from the latter part of "Mad World – Scene III." There are many different muscle combinations in this piece so be ready to run the gauntlet of flow, interpretation, space, and chops. Measures 25-29 will separate the men from the boys. The 9:8 figure in measures 35 and 36 should flow nicely. Understanding where the downbeats are during the last four measures is crucial in understanding the nuance of these chaotic rhythms. Staying relaxed will enable you to capture the musical energy required to pull off this excerpt. Now... "FORWARD MARCH!!!"

♩ = 188

Measures 1-5: *fff ff f*

Measures 6-9: *mf* (Edge To Mid)

Measures 10-12: *f* (R L R L sim.)

Measures 13-16: *ff f* (To Center)

Measures 17-20: *mf* (9:8)

Measures 21-24: *f ff* (9:8)

Measures 25-28: *fff* (sim.)

# Battery Show Excerpt No. 3

# Michael McIntosh

The following excerpt is from Scene V of The Cavaliers 2010 production “Mad World.” We had just performed a full corps maestoso moment and wanted to create an interesting contrast by recapitulating the woodblock color from the opener. In the first two measures, the initial rhythmic complexity between the woodblocks and tenors created a unique rhythmic tension. In measures 3-8, we wanted to utilize the woodblock for more than just color therefore we created a rhythmic texture based on the dotted eighth note. The divisi nature of the part, reinforced by the piccolo, alto, and tenor woodblock sonorities allowed a melodic contribution as well. The unison statement in measures 9-14 moved the music forward and prepared the listener’s ear for the next idea. In measures 15-23, the counterpoint amongst the battery voices created a nice energy and pulse while reinforcing the asymmetrically-rhythmic motive of the brass.

[illegible]





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