

**Louisiana State University
The Golden Band from Tigerland**



**Drumline Audition Handbook 2024
TENOR LINE**

Audition Handbook Contents:

- 1st Round Video Audition Assignments
- Preparation Strategies
- Technique Guidelines
- Notation Key
- Fundamental Studies
- Exercises

1st Round Video Audition Assignments:

Submission Requirements:

All 1st round video submissions must include an audible metronome, marking time, and a view of the performers entire body. The feet must be visible to ensure precision while marking time. Additionally, the submissions should be performed on real instruments. If this is impossible, performers auditioning for the snare line, tenor line, and/ or bass line may use a practice pad. If auditioning for tenors without an actual instrument, please use a tenor pad. If auditioning for cymbals without actual instruments, clapping the rhythm while marking time is acceptable.

1st Round Video Audition Assignments (Tenors):

16th Note Timing @ 120 BPM

Duple Bucks Variations @ 120 BPM

Double/ Triple Beat @ 120 BPM

Duple Chicken and a Roll @ 120 BPM

Cameron-Flameron @ 100 BPM

* Flam Taps variation only

Preparation Strategies:

Timing:

As the percussion section our timing is an incredibly 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. 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 college 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.

Practice:

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

- Practicing with a plan and setting goals
- Practicing those things you can't play perfectly
- Practicing on a drum
- Practicing with a metronome
- Practicing in front of a mirror
- Constant self-evaluation of your quality of sound/efficiency/tempo control
- Marking time while you practice

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 more consistent player.

Additionally, keep a practice journal. 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. However, 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, or 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.

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?
- Do I make it "look easy"?

Constant Self-Evaluation:

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!

Other tips:

Have all the audition material in a binder with sheet protectors as we will be rehearsing outside. In the case we are rehearsing with music outdoors and it is windy, bring a handful of binder clips to keep your music in place. Other items to bring to the clinics, band camp, and throughout the season include ear plugs, stick tape, sunscreen, and water.

Technique Guidelines:

Preface:

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 their 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.

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.

Matched Grip:

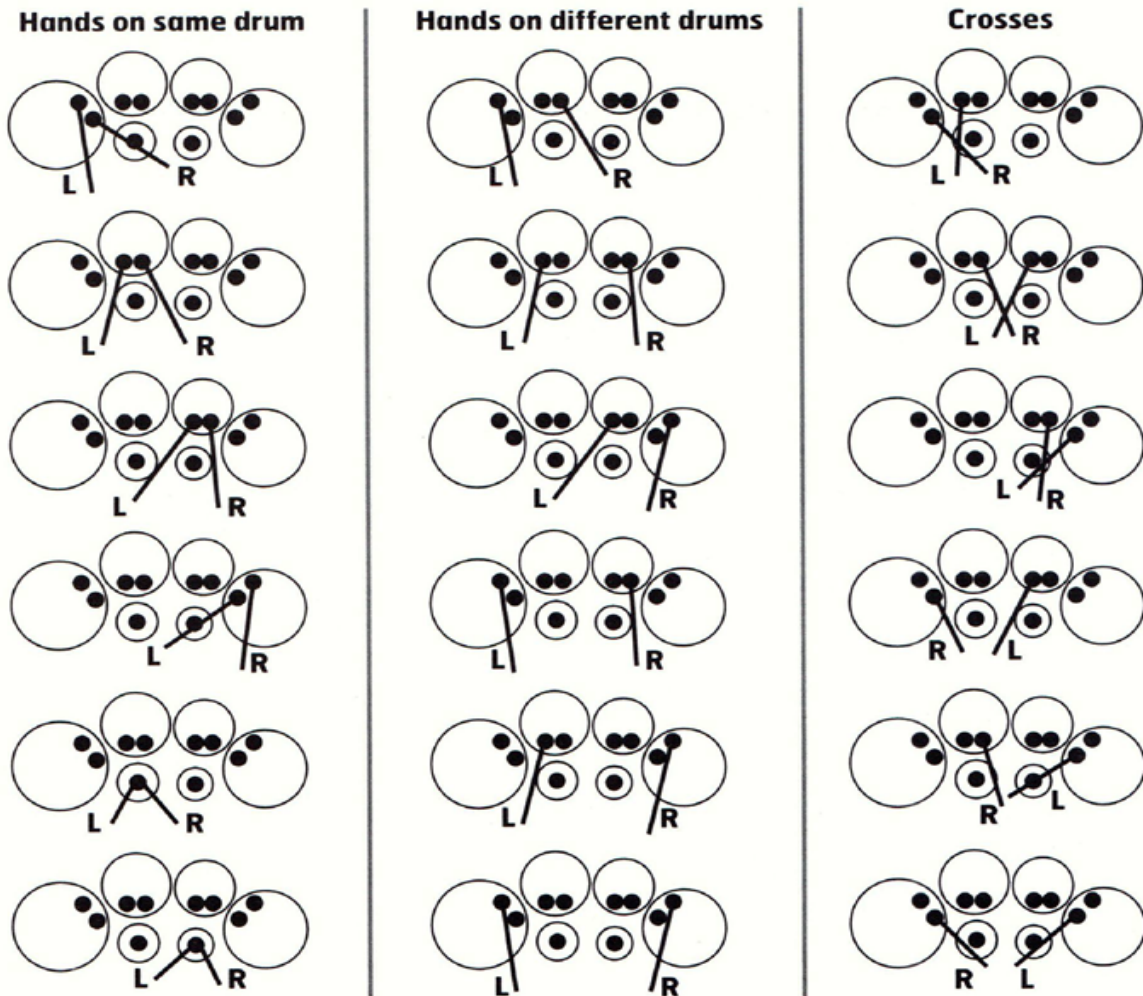
The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick and is generally located about 1/3 up the length of the stick from the butt end.

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).

Tenor Playing Zones:



Play about an inch away from the rim of the drum:

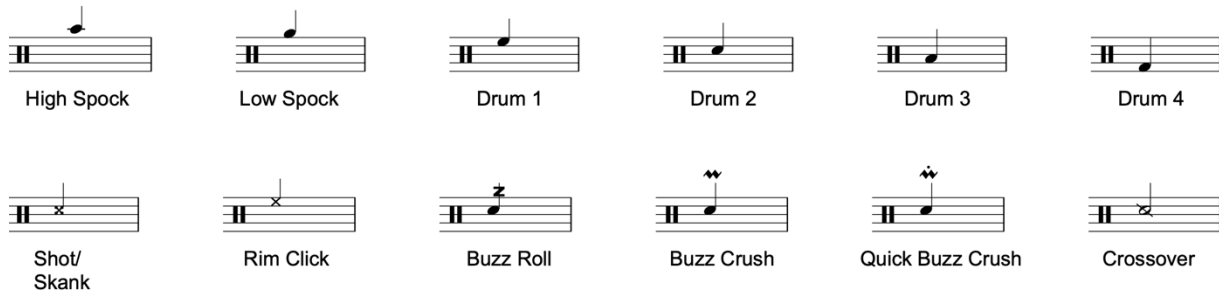
If you play too close to the rim of any of the drums, you'll get a high-pitched tone with a lot of resonance to it. If you play too far away from the drum (in the middle of the drumhead), you'll get a very dry and dead sounding tone. By playing an inch or two away from the rim, you find a balance between the two extremes and your tone will be clear and articulate with a balanced blend of resonance and low-end support.

Keep Your Tenor Drum Playing Zones in a Straight Line:

Even though tenor drums are built and arranged in a semicircle, think of your tenor drum playing zones as a straight line across the four front drums. If you do this, you will prevent yourself from pulling your elbows back when you move to drum three and drum four. The reason you want to avoid this is because pulling your elbow back can cause extra stress in your arm joints as well as slow you down from moving back across the drums in the opposite direction if needed. Another reason you want to avoid pulling your arms back when you play on drum three and drum four is the fact that you want to maintain a consistent technique across the entire set of tenor drums. If you change your technique for two of them by pulling back, you won't have as much consistency in your technique.

Tenor Notation Key:

Tenor Notation Key:



Heights:

Accurate stick heights promote musical and visual uniformity within the percussion section. Each stick height refers to the distance between the bead and the playing surface.

pp (pianissimo) = 1 inch

p (piano) = 3 inches (common tap height)

mp (mezzo-piano) = 6 inches

mf (mezzo-forte) = 9 inches

f (forte) = 12 inches

ff (fortissimo) = 15 inches, approx. (vertical/arm added)

Fundamental Studies:

Preface:

The following portion of the technique packet consists of standard exercises that are considered customary practice within the contemporary marching percussion setting. These will primarily be used behind the scenes to develop sound production and to facilitate proper technique. These exercises will play an integral part of the development of the LSU Drumline and will set a foundation for our sound approach and ensemble playing.

Contents:

Legato Studies:

- 8-8-16
- Countdown
- 16th Note Legatos
- 16th Note Timing
- 16th Note Singles
- Triplet Legatos
- Triplet Timings
- Triplet Singles

Accent Studies:

- Duple Accents
- Duple Bucks Variations
- Triplet Accents
- Triplet Bucks Variations

Fulcrum Studies:

- Double/ Triple Beat
- Duple Pressure Study
- Duple Chicken and a Roll
- Triple Pressure Study
- Triple Chicken and a Roll
- Fulcrum Pressure

Flam Studies:

- Flam Accent Builder
- Flam Tap Builder
- Invert Builder

Additional Studies:

- Rhythmic Spacings
- 16th Note Grid
- Triplet Grid

8-8-16

Steven Wimberley

LSU Drumline 2024

♩ = 100-240

Two staves of musical notation for the piece '8-8-16'. The first staff is in 4/4 time and contains four measures of eighth-note patterns. The second staff is in 4/4 time and contains five measures of eighth-note patterns, ending with a quarter rest. Rhythmic markings 'R' and 'L' are placed below the notes to indicate right and left hand patterns.

Countdown

Steven Wimberley

LSU Drumline 2024

♩ = 100-240

Three staves of musical notation for the piece 'Countdown'. The first staff is in 4/4 time and contains four measures of eighth-note patterns. The second staff is in 3/4 time and contains four measures of eighth-note patterns. The third staff is in 2/4 time and contains five measures of eighth-note patterns, ending with a quarter rest. Rhythmic markings 'R' and 'L' are placed below the notes to indicate right and left hand patterns.

16th Note Legatos

LSU Drumline 2024

Steven Wimberley

4's

♩ = 80-200

Three staves of musical notation for the piece '16th Note Legatos'. The first staff is in 4/4 time and contains four measures of sixteenth-note patterns. The second staff is in 4/4 time and contains four measures of sixteenth-note patterns. The third staff is in 4/4 time and contains four measures of sixteenth-note patterns, ending with a quarter rest. Rhythmic markings 'r' and 'l' are placed below the notes to indicate right and left hand patterns.

Triplet Legatos

Steven Wimberley

LSU Drumline 2024

4's

$\text{♩} = 80-200$

Musical notation for the first staff of Triplet Legatos. It features a 12/8 time signature and a continuous eighth-note triplet pattern across four measures. The notation includes a treble clef, a key signature of one flat, and a drumline staff with a double bar line at the beginning. The notes are grouped in triplets, and the rhythm is consistent throughout the staff.

Musical notation for the second staff of Triplet Legatos. It continues the eighth-note triplet pattern from the first staff. The notation includes a treble clef, a key signature of one flat, and a drumline staff with a double bar line at the beginning. The notes are grouped in triplets, and the rhythm is consistent throughout the staff.

2's

Musical notation for the third staff of Triplet Legatos. It continues the eighth-note triplet pattern from the previous staves. The notation includes a treble clef, a key signature of one flat, and a drumline staff with a double bar line at the beginning. The notes are grouped in triplets, and the rhythm is consistent throughout the staff.

1's

Musical notation for the fourth staff of Triplet Legatos. It concludes the eighth-note triplet pattern from the previous staves. The notation includes a treble clef, a key signature of one flat, and a drumline staff with a double bar line at the beginning. The notes are grouped in triplets, and the rhythm is consistent throughout the staff.

Triplet Timing

Steven Wimberley

LSU Drumline 2024

4's

$\text{♩} = 80-200$

Musical notation for the first staff of Triplet Timing. It features a 12/8 time signature and a triplet pattern. The notation includes a treble clef, a key signature of one flat, and a drumline staff with a double bar line at the beginning. The notes are grouped in triplets, and the rhythm is consistent throughout the staff.

Musical notation for the second staff of Triplet Timing. It continues the triplet pattern from the first staff. The notation includes a treble clef, a key signature of one flat, and a drumline staff with a double bar line at the beginning. The notes are grouped in triplets, and the rhythm is consistent throughout the staff.

2's

Musical notation for the third staff of Triplet Timing. It continues the triplet pattern from the previous staves. The notation includes a treble clef, a key signature of one flat, and a drumline staff with a double bar line at the beginning. The notes are grouped in triplets, and the rhythm is consistent throughout the staff.

1's

Musical notation for the fourth staff of Triplet Timing. It concludes the triplet pattern from the previous staves. The notation includes a treble clef, a key signature of one flat, and a drumline staff with a double bar line at the beginning. The notes are grouped in triplets, and the rhythm is consistent throughout the staff.

Triple Accents

Steven Wimberley

LSU Drumline 2024

$\text{♩} = 80-140$

Musical staff 1 for 'Triple Accents'. It features a treble clef, a 12/8 time signature, and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two lines labeled 'R' and 'L' for right and left hand drumming.

Musical staff 2 for 'Triple Accents'. It features a treble clef and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two lines labeled 'R' and 'L' for right and left hand drumming.

Musical staff 3 for 'Triple Accents'. It features a treble clef and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two lines labeled 'R' and 'L' for right and left hand drumming.

Musical staff 4 for 'Triple Accents'. It features a treble clef and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two lines labeled 'R' and 'L' for right and left hand drumming.

Triple Bucks Variations

Steven Wimberley

LSU Drumline 2024

$\text{♩} = 80-140$

Musical staff 1 for 'Triple Bucks Variations'. It features a treble clef, a 12/8 time signature, and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two lines labeled 'R' and 'L' for right and left hand drumming.

Musical staff 2 for 'Triple Bucks Variations'. It features a treble clef and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two lines labeled 'R' and 'L' for right and left hand drumming.

Musical staff 3 for 'Triple Bucks Variations'. It features a treble clef and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two lines labeled 'R' and 'L' for right and left hand drumming.

Musical staff 4 for 'Triple Bucks Variations'. It features a treble clef and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two lines labeled 'R' and 'L' for right and left hand drumming.

Fulcrum Pressure

Steven Wimberley

LSU Drumline 2024

♩ = 120-180

The musical score is written for a drumline and consists of four staves. The time signature is 4/4, and the tempo is marked as ♩ = 120-180. The notation uses a double bar line with a vertical line on the left side, indicating a snare drum. The rhythm is primarily eighth notes, with triplets of eighth notes indicated by a '3' above the notes. The first staff contains 16 eighth notes, with the last four being a triplet. The second staff contains 16 eighth notes, with the last four being a triplet. The third staff contains 16 eighth notes, with the last four being a triplet. The fourth staff contains 16 eighth notes, with the last four being a triplet, followed by a quarter rest and a final double bar line.

Flam Accent Builder

LSU Drumline 2024

Steven Wimberley

♩ = 90-180

12/8

R r r r R r r r R r r r R r r r

R r r r R r r r R r r r R r r r

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

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

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

L r l l l L r l l l L r l l l L r l l l

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

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

Flam Tap Builder

LSU Drumline 2024

Steven Wimberley

♩ = 80-140

R r r R r r R r r R r r R r r R r r R r r R r r

R r r R r r R r r R r r R r r R r r R r r R r r

R r L R r L R r L R r L R r L R r L R r L R r L

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

L | | L | | L | | L | | L | | L | | L | | L | | L | |

L | | L | | L | | L | | L | | L | | L | | L | | L | |

L | R L | R L | R L | R L | R L | R L | R L | R L | R L

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

Invert Builder

Steven Wimberley

LSU Drumline 2024

♩ = 80-132

R r r R r r R r r R r r R r r R r r R r r

R r r R r r R r r R r r R r r R r r R r r

R L r R L r R L r R L r R L r R L r R L r

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

L | | | L | | | L | | | L | | | L | | | L | | | L | | | L | | |

L | | | L | | | L | | | L | | | L | | | L | | | L | | | L | | |

L R | L R | L R | L R | L R | L R | L R | L R |

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

Triplet Grid

LSU Drumline 2024

Steven Wimberley

4's

$\text{♩} = 70-160$

Musical notation for the 4's part, featuring a 12/8 time signature and a series of eighth notes with accents. The notation is on a single staff with a double bar line at the beginning and end. The notes are grouped in threes, with an accent (>) above each group. The rhythm is consistent throughout the piece.

2's

Musical notation for the 2's part, featuring a 9/8 time signature and a series of eighth notes with accents. The notation is on a single staff with a double bar line at the beginning and end. The notes are grouped in threes, with an accent (>) above each group. The rhythm is consistent throughout the piece.

1's

Musical notation for the 1's part, featuring a 9/8 time signature and a series of eighth notes with accents. The notation is on a single staff with a double bar line at the beginning and end. The notes are grouped in threes, with an accent (>) above each group. The rhythm is consistent throughout the piece.

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

Exercises:

Preface:

These supplementary exercises are a culmination of our foundational studies. These exercises maintain the same fundamental aspects of sound production, technique, and ensemble skills but also incorporate a particular performance characteristic that we are attempting to achieve on a daily basis.

These exercises will primarily be used during the regular season when there is not a great deal of time to run multiple exercises before a rehearsal or game.

Contents:

- 8-8-16*
- Scud Flood*
- Old Mojo
- New Mojo
- Cameron-Flameron (Cam-Flams) *

*= variation-based exercise that will cover a wide variety of techniques, dynamics, etc.

8-8-16 (Tenor Rounds)

LSU Drumline 2024

Steven Wimberley

♩ = 100-240

Down the Drums

Musical notation for the first part of 'Down the Drums'. It consists of a single staff in 4/4 time. The first measure contains a rhythmic pattern of eighth notes: R (right), L (left), R. The second measure contains a similar pattern: L, R, L. The third measure contains: R, L, R. The fourth measure contains: L, R, L. The fifth measure contains: R, L, R. The sixth measure contains: L, R, L. The seventh measure contains: R, L, R. The eighth measure contains: L, R, L. The piece ends with a final note on the eighth measure line.

Musical notation for the second part of 'Down the Drums'. It consists of a single staff in 4/4 time. The first measure contains a rhythmic pattern of eighth notes: L, R, L. The second measure contains: R, L, R. The third measure contains: L, R, L. The fourth measure contains: R, L, R. The fifth measure contains: L, R, L. The sixth measure contains: R, L, R. The seventh measure contains: L, R, L. The eighth measure contains: R, L, R. The piece ends with a final note on the eighth measure line.

Across the Drums

Musical notation for the first part of 'Across the Drums'. It consists of a single staff in 4/4 time. The first measure contains a rhythmic pattern of eighth notes: R, L, R. The second measure contains: L, R, L. The third measure contains: R, L, R. The fourth measure contains: L, R, L. The fifth measure contains: R, L, R. The sixth measure contains: L, R, L. The seventh measure contains: R, L, R. The eighth measure contains: L, R, L. The piece ends with a final note on the eighth measure line.

Musical notation for the second part of 'Across the Drums'. It consists of a single staff in 4/4 time. The first measure contains a rhythmic pattern of eighth notes: L, R, L. The second measure contains: R, L, R. The third measure contains: L, R, L. The fourth measure contains: R, L, R. The fifth measure contains: L, R, L. The sixth measure contains: R, L, R. The seventh measure contains: L, R, L. The eighth measure contains: R, L, R. The piece ends with a final note on the eighth measure line.

Outside Triangles

Musical notation for the first part of 'Outside Triangles'. It consists of a single staff in 4/4 time. The first measure contains a rhythmic pattern of eighth notes: R, L, R. The second measure contains: L, R, L. The third measure contains: R, L, R. The fourth measure contains: L, R, L. The fifth measure contains: R, L, R. The sixth measure contains: L, R, L. The seventh measure contains: R, L, R. The eighth measure contains: L, R, L. The piece ends with a final note on the eighth measure line.

Musical notation for the second part of 'Outside Triangles'. It consists of a single staff in 4/4 time. The first measure contains a rhythmic pattern of eighth notes: L, R, L. The second measure contains: R, L, R. The third measure contains: L, R, L. The fourth measure contains: R, L, R. The fifth measure contains: L, R, L. The sixth measure contains: R, L, R. The seventh measure contains: L, R, L. The eighth measure contains: R, L, R. The piece ends with a final note on the eighth measure line.

Inside Triangles

Musical notation for the first part of 'Inside Triangles'. It consists of a single staff in 4/4 time. The first measure contains a rhythmic pattern of eighth notes: R, L, R. The second measure contains: L, R, L. The third measure contains: R, L, R. The fourth measure contains: L, R, L. The fifth measure contains: R, L, R. The sixth measure contains: L, R, L. The seventh measure contains: R, L, R. The eighth measure contains: L, R, L. The piece ends with a final note on the eighth measure line.

Musical notation for the second part of 'Inside Triangles'. It consists of a single staff in 4/4 time. The first measure contains a rhythmic pattern of eighth notes: L, R, L. The second measure contains: R, L, R. The third measure contains: L, R, L. The fourth measure contains: R, L, R. The fifth measure contains: L, R, L. The sixth measure contains: R, L, R. The seventh measure contains: L, R, L. The eighth measure contains: R, L, R. The piece ends with a final note on the eighth measure line.

Scud Flood

LSU Drumline 2024

Steven Wimberley

♩ = 90-120

The main musical score consists of two staves of music. The first staff begins with a 2/4 time signature and a dynamic marking of *f*. It contains a sequence of quarter notes with stems pointing up, followed by a 4/4 time signature change and a sequence of quarter notes with stems pointing down. The second staff continues with a 4/4 time signature, featuring a series of eighth notes with stems pointing up, followed by two measures of quarter notes with stems pointing down, labeled '1.' and '2.', and ending with a quarter note with a stem pointing up.

Quarter Note Variation Examples:

<p>Downbeat Drags</p> <p>r l r l</p>	<p>Tap Drags</p> <p>r l r l</p>	<p>Downbeat Fives</p> <p>r l r l</p>	<p>Upbeat Fives</p> <p>r l r l</p>
<p>Inside Fives</p> <p>r l r l</p>	<p>Outside Fives</p> <p>r l r l</p>	<p>Tap Rolls</p> <p>r l r l</p>	<p>Nine Stroke Rolls</p> <p>r l r l</p>
<p>Paradiddle-diddles</p> <p>R l r r l l</p>	<p>Six Stroke Rolls</p> <p>R l l r r L</p>	<p>Threes</p> <p>R r r L l l</p>	<p>Shirley- Murphys</p> <p>R l l r r r L r r l l l</p>
<p>Flam-Taps</p> <p>R r L l</p>	<p>Inverted Flam-Taps</p> <p>R l L r</p>	<p>Flam-a-cue</p> <p>r L r l</p>	<p>Pata-Fla-Fla</p> <p>R l r L</p>
<p>Flam-Paradiddle</p> <p>R l r r L r l l</p>	<p>Flam-drag-a-diddle</p> <p>R l r r L r l l</p>	<p>Cheese-Paradiddle</p> <p>R l r r L r l l</p>	<p>Flam-five-a-diddle</p> <p>R l r r L r l l</p>
<p>Cheeses</p> <p>R l R l</p>	<p>Inverted Cheeses</p> <p>R l L r</p>	<p>Cheese-Gallops</p> <p>R L r l</p>	<p>Cheese-Pata-Fla-Fla</p>

Dotted Quarter Note Variation Examples:

3/8 Downbeat Drags



3/8 Tap Drags



3/8 Outside Drags



3/8 Downbeat Fives



3/8 Tap Fives



3/8 Outside Fives



3/8 Flam-Taps



3/8 Inverted-Flam-Taps



3/8 Flam-Accents



3/8 Flam-Drags



3/8 Cheeses



3/8 Flam-Fives



Old Mojo

LSU Drumline 2024

Steven Wimberley

♩ = 132-190

f

Two staves of musical notation for 'Old Mojo'. The first staff is in 4/4 time and contains 16 measures of music. The second staff is in 4/4 time and contains 5 measures of music. The notation includes eighth notes, sixteenth notes, and triplets. The first staff begins with a dynamic marking of *f*. The second staff ends with a final note and a rest.

New Mojo

LSU Drumline 2024

Steven Wimberley

f

Four staves of musical notation for 'New Mojo'. The first staff is in 2/4 time and contains 8 measures of music. The second staff is in 2/4 time and contains 8 measures of music. The third staff is in 2/4 time and contains 8 measures of music. The fourth staff is in 2/4 time and contains 8 measures of music. The notation includes eighth notes, sixteenth notes, and triplets. The first staff begins with a dynamic marking of *f*. The fourth staff ends with a final note and a rest.

Variations:

Flam-Drags/ Flam-Taps

Musical notation for Flam-Drags/ Flam-Taps. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, r, L, I.

Flam-Drags/ Inverts

Musical notation for Flam-Drags/ Inverts. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, I, L, r.

Cheeses/ Flam-Taps

Musical notation for Cheeses/ Flam-Taps. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, r, L, I.

Cheeses/ Inverts

Musical notation for Cheeses/ Inverts. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, I, L, r.

Flam-Fives/ Flam-Taps

Musical notation for Flam-Fives/ Flam-Taps. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, r, L, I.

Flam-Fives/ Inverts

Musical notation for Flam-Fives/ Inverts. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, I, L, r.

Flam-Drags/ Inverted-Cheeses

Musical notation for Flam-Drags/ Inverted-Cheeses. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, I, L, r.

Cheeses/ Inverted-Cheeses

Musical notation for Cheeses/ Inverted-Cheeses. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, I, L, r.

Flam-Fives/ Inverted-Cheeses

Musical notation for Flam-Fives/ Inverted-Cheeses. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, I, L, r.

Flam-Fives/ Inverts

Musical notation for Flam-Fives/ Inverts. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, I, r, L; Group 2: r, I, R, I; Group 3: r, L, r, I; Group 4: R, I, L, r.