

PERCUSSION AUDITION INFORMATION

Percussion Branch, School of Music

PERCUSSION AUDITION REQUIREMENTS

Auditions (2.5 or better for mid-term audition; 2.7 or better required for final audition)

- a. Snare Drum (50%)
 - 1) Solos (40% of snare score)
 - a) Concert solo or etude
 - b) Rudimental solo
 - 2) Rudiments and metered rolls (10% of snare score)
 - 3) Sight-reading - all done on concert snare. (50% of snare score)
- b. Drumset (40%)
 - 1) Styles (50% of drumset score)
 - 2) Sight-reading (50% of drumset score)
- c. Mallets (10%)
 - 1) Scales (50% of mallet score)
 - 2) Sight-reading (50% of mallet score).

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RUDIMENT/SCALE STANDARDS

Rudiment Speed Chart

RUDIMENT	2.0	2.1	2.2	2.3	2.4	2.5	2.6	2.7	2.8	2.9	3.0	3.1	3.2	3.3	3.4	3.5	3.6	3.7	3.8	3.9	4.0
PARADIDDLES	128	132	138	142	148	152	156	162	166	172	180	188	196	204	212	220	228	236	244	252	260
FLAM ACCENTS	128	132	138	142	148	152	156	162	166	172	180	188	196	204	212	220	228	236	244	252	260
SINGLE DRAGS	128	132	138	142	148	152	156	162	166	172	180	188	196	204	212	220	228	236	244	252	260
FLAMACUE	88	92	98	102	106	110	116	122	128	132	140	148	156	164	172	180	188	196	204	212	220
ALL METRIC ROLLS	85	90	95	100	105	110	115	120	125	130	135	140	145	150	155	160	165	170	175	180	185
LESSON #25	84	88	92	98	102	108	112	116	120	126	132	140	148	156	164	172	180	188	196	204	212
FLAM TAPS	84	88	92	98	102	108	112	116	120	126	132	140	148	156	164	172	180	188	196	204	212
FLAM PARADIDDLES	84	88	92	98	102	108	112	116	120	126	132	140	148	156	164	172	180	188	196	204	212
PARADIDDLE DIDDLES	84	88	92	98	102	108	112	116	120	126	132	140	148	156	164	172	180	188	196	204	212
RATAMACUES	72	76	80	84	88	96	100	104	108	112	120	128	136	142	148	152	160	168	176	188	196
DOUBLE PARADIDDLES	66	72	76	80	84	88	96	100	104	108	112	118	124	130	136	142	148	154	160	166	172
DOUBLE DRAGS	60	62	64	66	72	76	80	84	88	92	100	108	116	124	132	140	148	156	164	172	180
FLAM PARADIDDLE DIDDLES	60	62	64	66	72	76	80	84	88	92	100	108	116	124	132	140	148	156	164	172	180
DRAG PARADIDDLE #1	52	54	56	58	60	64	68	72	76	80	88	96	104	112	120	128	136	144	152	160	166
DOUBLE RATAMACUE	46	48	50	52	54	56	60	68	72	76	80	88	96	104	112	120	128	136	144	152	160
DRAG PARADIDDLE #2	44	46	48	50	52	54	56	60	66	68	72	76	80	88	96	100	104	110	116	120	128
TRIPLE RATAMACUE	42	44	46	48	50	52	54	56	58	60	62	66	70	76	80	86	92	100	104	110	116

Scale Speed Chart

SKILL LEVEL	TEMPO (♩ @ ♩ =)	MAJOR	MINOR	HARMONIC MINOR	MELODIC MINOR
2.0	100	ALL	NA	NA	NA
2.3	110	ALL	NA	NA	NA
2.5	110	ALL	ALL	NA	NA
2.7	110	ALL	ALL	ALL	ALL
2.8	116	ALL	ALL	ALL	ALL
2.9	120	ALL	ALL	ALL	ALL
3.0	132	ALL	ALL	ALL	ALL
3.1	140	ALL	ALL	ALL	ALL
3.2	160	ALL	ALL	ALL	ALL
3.3	170	ALL	ALL	ALL	ALL
3.4	180	ALL	ALL	ALL	ALL
3.5	190	ALL	ALL	ALL	ALL
3.6	200	ALL	ALL	ALL	ALL
3.7	210	ALL	ALL	ALL	ALL
3.8	220	ALL	ALL	ALL	ALL
3.9	230	ALL	ALL	ALL	ALL
4.0	240	ALL	ALL	ALL	ALL

Standard as published in Trainee Guide (Information Sheet 3-1-2)

The rudiment and scale charts are used to chart progress and score practical factors in percussion auditions. The scores are given as pure (no deductions) if the scale or rudiment is played without flaws at the noted tempo.

For rudiments, minor deductions will be made if there are noticeable flaws in the execution (i.e., flat flams, buzzed drags, uneven rolls, misplaced accents, etc.). The tempos marked are for either a complete single execution (i.e., paradiddles or flam accents) or, in certain cases (i.e., flam taps), for a complete hand-to-hand execution of the rudiment. Metered roll tempi are determined using sixteenth notes for metering purposes, and the marked tempo is the quarter note.

For rudiments, the student is given 2 chances to perform the rudiment. The rudiment will be performed at the fastest tempo the student can perform cleanly. The audition board will note the tempo of the rudiment and any flaws heard.

Tempos are used as thresholds for scoring. For example, if the student executes paradiddles cleanly at 189, a score of 3.1 is given. If the student executes the same rudiment at 195, a score of 3.15 may be given, providing no other deductions are pending for that rudiment. To score a 3.2, the tempo must be that on the page.

For scales, the student is given 2 chances to perform the scale without mistakes. The score of the mistake-free scale tempo will be used. If after 2 chances, the student fails to perform the scale properly, no credit is given for that scale. If the student only performs a major scale correctly, the maximum score for scales is 2.3. If the major and natural minor scales are the only correct scales, the maximum score for scales is 2.5 (this also applies if three out of the four are played, with one zero – this score is usually higher than dividing the three scores by 4. If the averaged score is higher, the student receives the averaged score).

The solo gradings are ceiling markings. They are sorted by type (rudimental or concert) and then by source/title. If a student performs a solo rated at 2.8, the highest score given for that solo is 2.8 (if played perfectly), and deductions are made for tempo, rhythm, dynamic, or articulation deviations. It is imperative that the student selects solos that best reflect the student's ability and performance (preparation) potential.

Rudiments with Tap Placements noted (Abbreviations for spreadsheet follows name)

Paradiddle (para)

Musical notation for Paradiddle (para) on a single staff. The notation consists of four groups of eighth notes, each with an accent (>) above it. The first group has a slur over it. The second and fourth groups have a slur over them. The third group has a downward-pointing arrow above it. The fourth group has a downward-pointing arrow above it. Below the staff, the following sequence of letters is written: R L R R L R L L R L R R L R L L.

Double Paradiddle (dbl par)

Musical notation for Double Paradiddle (dbl par) on a single staff. The notation consists of four groups of eighth notes, each with an accent (>) above it. The first group has a slur over it. The second and fourth groups have a slur over them. The third group has a downward-pointing arrow above it. The fourth group has a downward-pointing arrow above it. Below the staff, the following sequence of letters is written: R L R L R R L R L R L L R L R L R R L R L R L L.

Flam Tap (fl tap)

Musical notation for Flam Tap (fl tap) on a single staff. The notation consists of four groups of eighth notes, each with an accent (>) above it. The first group has a slur over it. The second and fourth groups have a slur over them. The third group has a downward-pointing arrow above it. The fourth group has a downward-pointing arrow above it. Below the staff, the following sequence of letters is written: L R R R L L L R R R L L L R R R L L L R R R L L.

Flam Paradiddle (fl para)

Musical notation for Flam Paradiddle (fl para) on a single staff. The notation consists of four groups of eighth notes, each with an accent (>) above it. The first group has a slur over it. The second and fourth groups have a slur over them. The third group has a downward-pointing arrow above it. The fourth group has a downward-pointing arrow above it. Below the staff, the following sequence of letters is written: L R L R R R L R L L L R L R R R L R L L.

Flamacue (flcue)

Musical notation for Flamacue (flcue) on a single staff. The notation consists of four groups of eighth notes, each with an accent (>) above it. The first group has a slur over it. The second and fourth groups have a slur over them. The third group has a downward-pointing arrow above it. The fourth group has a downward-pointing arrow above it. Below the staff, the following sequence of letters is written: L R L R L L R L R L R L L R.

Flam Accents (fl acc)

Musical notation for Flam Accents (fl acc) on a single staff. The notation consists of four measures, each containing a pair of eighth notes with a flam accent (v) above them. The notes are: Measure 1: G4, A4; Measure 2: A4, B4; Measure 3: B4, C5; Measure 4: C5, B4. Below the staff, the following sequence of letters is written: L R L R R L R L L R L R R L R L. Two downward-pointing arrows are positioned above the third and fourth measures.

Flam Paradiddle Diddle (fl p dd)

Musical notation for Flam Paradiddle Diddle (fl p dd) on a single staff. The notation consists of four measures, each containing a pair of eighth notes with a flam accent (v) above them. The notes are: Measure 1: G4, A4; Measure 2: A4, B4; Measure 3: B4, C5; Measure 4: C5, B4. Below the staff, the following sequence of letters is written: L R L R R L L R L R L L R R L R L R R L L R R L R L L R R. Two downward-pointing arrows are positioned above the third and fourth measures.

Single Drag (For auditions, omit the first tap, then continue) (s drg)

Musical notation for Single Drag (s drg) on a single staff. The notation consists of four measures, each containing a pair of eighth notes with a flam accent (v) above them. The notes are: Measure 1: G4, A4; Measure 2: A4, B4; Measure 3: B4, C5; Measure 4: C5, B4. Below the staff, the following sequence of letters is written: R L L R L R R L R L L R L R R L. Two downward-pointing arrows are positioned above the third and fourth measures.

Lesson 25 (l25)

Musical notation for Lesson 25 (l25) on a single staff. The notation consists of four measures, each containing a pair of eighth notes with a flam accent (v) above them. The notes are: Measure 1: G4, A4; Measure 2: A4, B4; Measure 3: B4, C5; Measure 4: C5, B4. Below the staff, the following sequence of letters is written: L L R L R L L R L L R L L R L R. Two downward-pointing arrows are positioned above the third and fourth measures.

Lesson 25 Inverted (l25 inv)

Musical notation for Lesson 25 Inverted (l25 inv) on a single staff. The notation consists of four measures, each containing a pair of eighth notes with a flam accent (v) above them. The notes are: Measure 1: G4, A4; Measure 2: A4, B4; Measure 3: B4, C5; Measure 4: C5, B4. Below the staff, the following sequence of letters is written: R L L R L R L L R L L R L R. Two downward-pointing arrows are positioned above the third and fourth measures.

Double Drag (dbl drg)

Musical notation for Double Drag (dbl drg) on a single staff. The notation consists of four measures, each containing a pair of eighth notes with a flam accent (v) above them. The notes are: Measure 1: G4, A4; Measure 2: A4, B4; Measure 3: B4, C5; Measure 4: C5, B4. Below the staff, the following sequence of letters is written: L L R L L R L R R L R R L R L L R L R R L R. Two downward-pointing arrows are positioned above the third and fourth measures.

Drag Paradiddle #1 (dp 1)

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

Drag Paradiddle #2 (dp 2)

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

Ratamacue (rat)

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

Double Ratamacue (dbl rat)

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

Triple Ratamacue (trp rat)

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

5 Stroke Roll (on-beat) (on5)

R L R L R L | R R L L

5 Stroke Roll (off-beat) (off5)

R L R L R L | R L L R

7 Stroke Roll (on-beat) (on7)

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

7 Stroke Roll (off-beat) (off7)

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

7 Stroke Roll (on-beat triplet form) (on3-7)

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

7 Stroke Roll (off-beat triplet form) (off3-7)

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

9 Stroke Roll (on-beat) (on9)

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

9 Stroke Roll (off-beat) (For proper metering, repeat one measure and alternate sticking) (off9)

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

10 Stroke Roll (10)

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

11 Stroke Roll (on-beat) (on11)

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

11 Stroke Roll (off-beat) (off11)

R L R L R L R L R

13 Stroke Roll (on-beat) (on13)

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

13 Stroke Roll (off-beat) (off13)

R L R L R L R L R L R

15 Stroke Roll (on-beat) (on15)

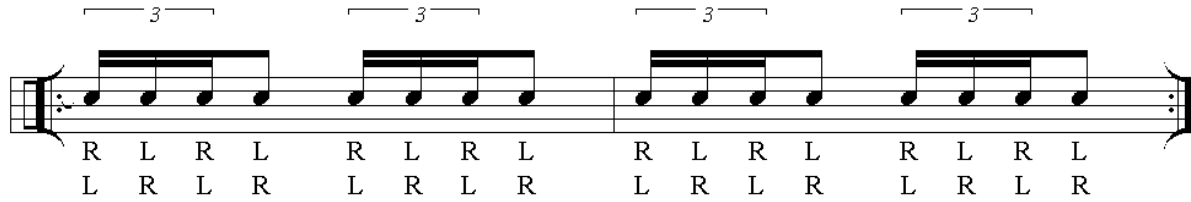
R L R L R L R L R L R L R
L R L R L R L R L

15 Stroke Roll (off-beat) (off15)

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

The following rudiments are included in the Percussive Arts Society (PAS) list of 40 essential rudiments and are not separately evaluated:

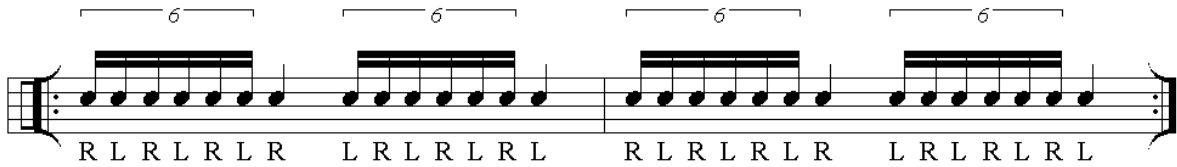
Single Stroke Four



Musical notation for Single Stroke Four, consisting of four groups of eighth notes. Each group is bracketed with a '3' above it. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Below the staff, the following sequence of letters is written:

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 R

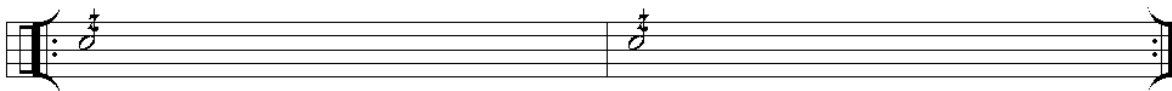
Single Stroke Seven



Musical notation for Single Stroke Seven, consisting of four groups of eighth notes. Each group is bracketed with a '6' above it. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Below the staff, the following sequence of letters is written:

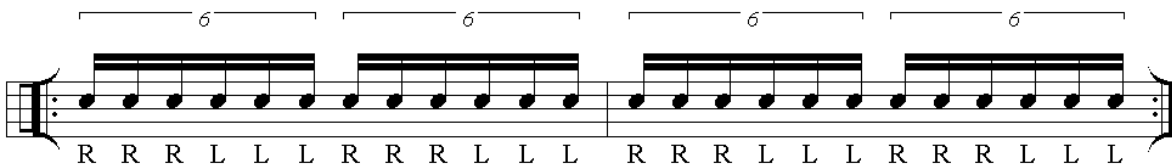
R L R L R L R L R L R L R L R L R L R L R L R L R L R L

Multiple Bounce Roll



Musical notation for Multiple Bounce Roll, consisting of two measures on a single staff with a treble clef and a key signature of one sharp (F#). Each measure contains a single eighth note followed by a dotted quarter note, with a 'z' symbol above the dotted quarter note.

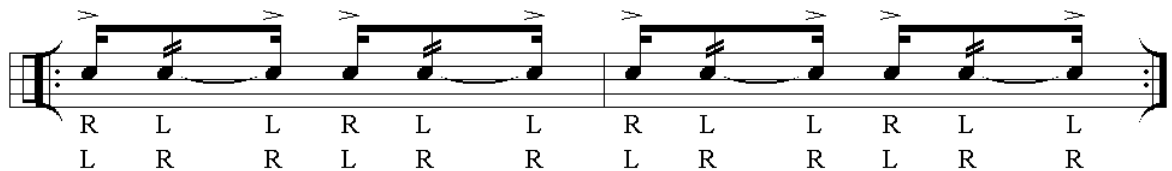
Triple Stroke Roll



Musical notation for Triple Stroke Roll, consisting of four groups of eighth notes. Each group is bracketed with a '6' above it. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Below the staff, the following sequence of letters is written:

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

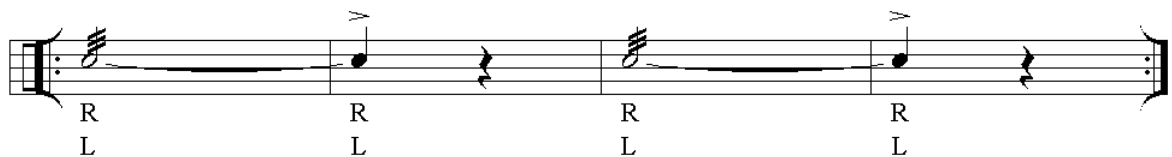
Six Stroke Roll



Musical notation for Six Stroke Roll, consisting of four groups of eighth notes. Each group is bracketed with a '6' above it. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Below the staff, the following sequence of letters is written:

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

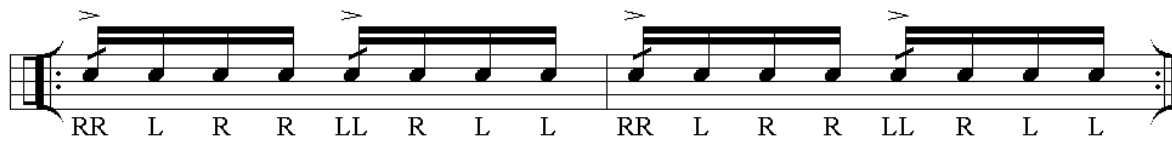
Seventeen Stroke Roll



Musical notation for Seventeen Stroke Roll, consisting of four measures on a single staff with a treble clef and a key signature of one sharp (F#). Each measure contains a single eighth note followed by a dotted quarter note, with a 'z' symbol above the dotted quarter note. Below the staff, the following sequence of letters is written:

R R R R
L L L L

Single Dragadiddle



The image shows a musical notation for a guitar exercise titled "Single Dragadiddle". It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation is divided into four measures by vertical bar lines. Each measure begins with a downward-pointing accent (>) above the first note. The notes in each measure are: Measure 1: F#4, G4, A4, B4; Measure 2: C5, B4, A4, G4; Measure 3: F#4, G4, A4, B4; Measure 4: C5, B4, A4, G4. Below the staff, the fingering sequence is indicated by letters: RR L R R LL R L L RR L R R LL R L L.

SOLO LISTING - SNARE DRUM

TYPE	COMPOSER	SOURCE (if collection)	TITLE	MAX SCORE
RUDIMENTAL	PRATT, JOHN		CIDER JUG	2.75
RUDIMENTAL	PRATT, JOHN		HELLCAT HALFTIME	2.80
RUDIMENTAL	PRATT, JOHN		OVER UNDER AND OUT	2.80
RUDIMENTAL	SCHINSTINE, WILLIAM		FATHER AND SON	2.75
RUDIMENTAL	MARKOVICH, MITCH		STAMINA	3.2+
RUDIMENTAL	MARKOVICH, MITCH		THE WINNER	3.2+
RUDIMENTAL	MARKOVICH, MITCH		TORNADO	3.2+
RUDIMENTAL	PRATT, JOHN		TROJAN HORSE	2.75
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	DEXTERITY	2.70
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	DRUM CORPS ON PARADE	2.60
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	GINGERSNAP	2.80
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	GLADSTONE CADETS	2.85
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	GUIDEPOST 6/8	2.80
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	HODGE-PODGE	2.65
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	JOLTING JOHN	2.75
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	LICORICE AND MOLASSES	2.55
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	MY FRIEND NORMAN	3.05
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	NO LEFT FLAM 6/8	2.70
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	PASS IN REVIEW	2.75
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	RUFFING UP A STORM	2.80
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	STOMPING THRU THE BAR LINE	2.80
RUDIMENTAL	PRATT, JOHN	14 MODERN CONTEST SOLOS	THE PINE CONE FOREST	2.60
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	5/8 DOWNFALL	2.80
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	EASY ETUDE IN 5/8	2.75
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	ODD METER #1	2.85
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	ODD METER #2	2.95
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	ODD METER #3	2.85

TYPE	COMPOSER	SOURCE (if collection)	TITLE	MAX SCORE
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	ODD METER #4	2.90
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	ODD METER #5	3.00
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	ODD METER #6	2.90
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	ODD METER #7	3.05
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	ODD METER #8	3.05
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	RUDIMENTAL STUDY IN 2/8	3.00
RUDIMENTAL	PETERS, MITCHELL	ODD METER RUDIMENTAL ETUDES	RUDIMENTAL STUDY IN 3/8	3.00
RUDIMENTAL	FREYTAG, EDWARD	RUDIMENTAL COOKBOOK	AND THE KITCHEN SINK	3.2+
RUDIMENTAL	DUGGAN, STACEY	RUDIMENTAL COOKBOOK	FIRST	3.2+
RUDIMENTAL	WHITLOCK, JON/FREYTAG ed.	RUDIMENTAL COOKBOOK	HIT-N-RUN	3.2+
RUDIMENTAL	WHITLOCK, JON	RUDIMENTAL COOKBOOK	IN-PULSE	3.2+
RUDIMENTAL	DUGGAN, STACEY/FREYTAG ed.	RUDIMENTAL COOKBOOK	METHOD TO MY MADNESS	3.2+
RUDIMENTAL	LYNCH, MIKE	RUDIMENTAL COOKBOOK	ODYSSEY II	3.2+
RUDIMENTAL	FREYTAG, EDWARD	RUDIMENTAL COOKBOOK	PRATFALLS	3.2+
RUDIMENTAL	WHITLOCK, JON	RUDIMENTAL COOKBOOK	TUO KAERF	3.2+
CONCERT	UNKNOWN		#32	3.05
CONCERT	UNKNOWN		#47	3.05
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#1	2.90
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#2	2.70
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#3	2.80
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#4	2.90
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#5	2.75
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#6	2.90
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#7	2.85
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#8	2.80
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#9	2.80

TYPE	COMPOSER	SOURCE (if collection)	TITLE	MAX SCORE
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#10	2.90
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#11	3.00
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#12	2.90
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#13	2.90
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#14	2.95
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#15	3.00
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#16	2.85
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#17	2.90
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#18	3.00
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#19	3.00
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#20	3.10
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#21	2.95
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#22	3.05
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#23	3.00
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#24	3.05
CONCERT	PETERS, MITCHELL	ADVANCED SNARE DRUM STUDIES	#25	3.05
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#1	2.80
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#2	2.80
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#3	2.90
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#4	2.95
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#5	2.90
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#6	2.75
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#7	2.70
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#8	2.70
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#9	2.85

TYPE	COMPOSER	SOURCE (if collection)	TITLE	MAX SCORE
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#10	2.85
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#11	2.85
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#12	2.90
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#13	2.90
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#14	2.90
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#15	2.95
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#16	3.00
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#17	3.00
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#18	3.05
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#19	3.05
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#20	3.10
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#21	3.2+
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#22	3.2+
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#23	3.2+
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#24	3.2+
CONCERT	DELECLUSE, C.	METHODE DE CASSE CLAIRE	#25	3.2+
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#1	2.70
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#2	2.75
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#3	2.70
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#4	2.75
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#5	2.75
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#6	2.80
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#7	2.80
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#8	2.75
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#9	2.80

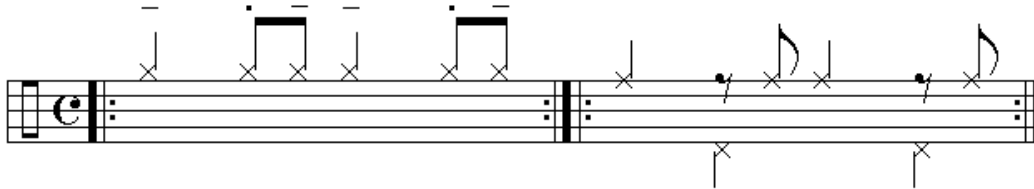
TYPE	COMPOSER	SOURCE (if collection)	TITLE	MAX SCORE
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CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#11	2.85
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#12	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#13	2.80
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#14	2.80
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#15	2.80
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#16	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#17	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#18	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#19	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#20	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#21	2.95
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#22	2.95
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#23	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#24	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#25	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#26	3.05
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#27	2.80
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#28	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#29	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#30	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#31	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#32	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#33	3.05
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#34	2.95

TYPE	COMPOSER	SOURCE (if collection)	TITLE	MAX SCORE
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#35	3.10
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#36	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#37	2.90
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#38	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#39	3.05
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#40	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#41	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#42	3.10
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#43	3.05
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#44	3.05
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#45	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#46	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#47	3.10
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#48	3.10
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#49	3.00
CONCERT	CIRONE, ANTHONY	PORTRAITS IN RHYTHM	#50	3.05

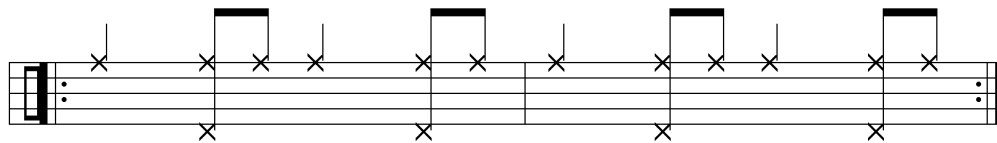
DRUMSET STYLES

(Most of these are *examples only*. Those marked with * must be established as written (at least 8 bars) before varying)

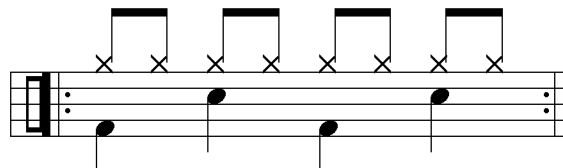
Swing in 2



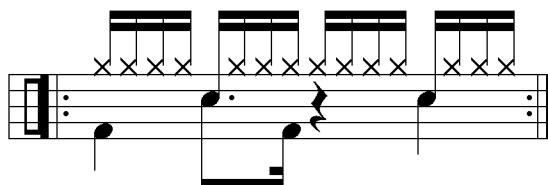
Swing in 4



Rock

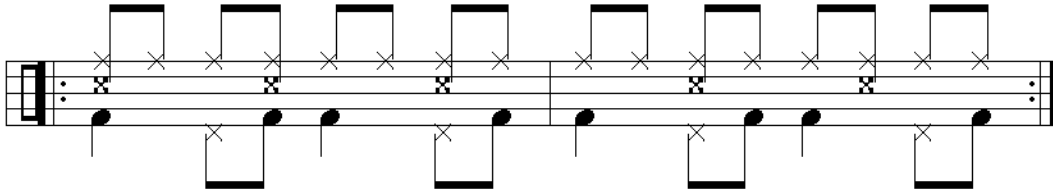


Funk



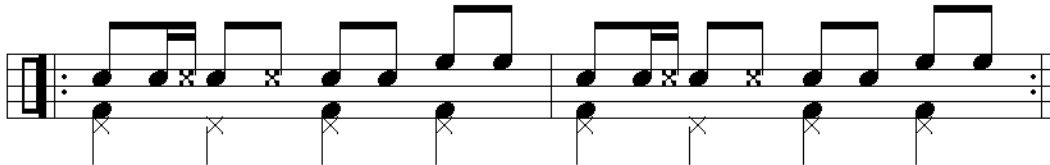
Bossa Nova*

Bossa Nova



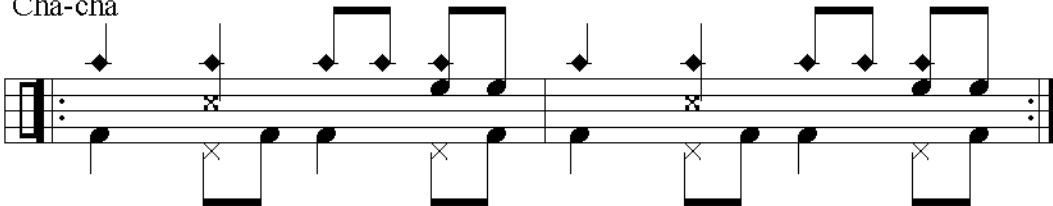
Rhumba*

Rhumba



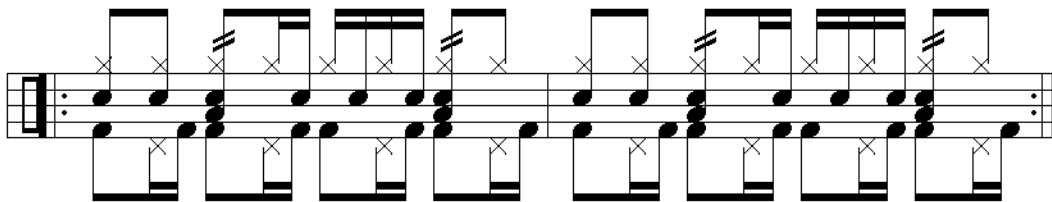
Cha-Cha*

Cha-cha



Contemporary Samba

Contemporary Samba (example B)



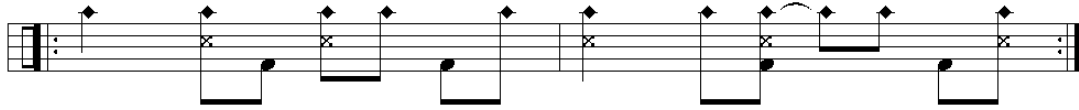
Mambo*

Mambo

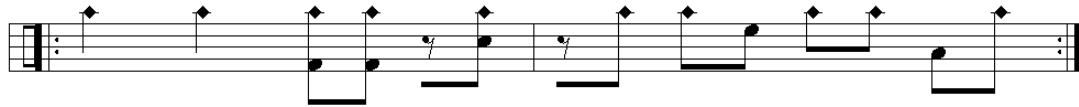
The image shows a musical score for a mambo piece. It consists of two staves. The upper staff is a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a rhythmic style characteristic of mambo, featuring eighth and sixteenth notes with accents. The lower staff is a bass clef staff with a key signature of one flat and a 2/4 time signature. The bass line consists of a simple rhythmic pattern of eighth notes, with some notes marked with an 'x' below them, indicating a specific articulation or technique. The piece is divided into two measures by a vertical bar line.

“Advanced Latins”

Cascara



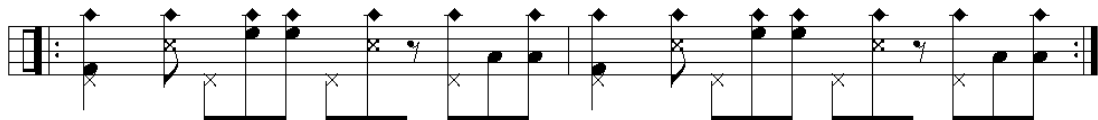
Mozambique



Songo



Afro-Cuban (Nañigo)



Basic Rock Patterns

$\text{♩} = 80-120$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

When playing right hand on ride cymbal, play hi-hat with left foot:

- a) on beats 2 and 4
- b) on all four beats
- c) on every eighth note
- d) on offbeat eighth notes

Basic Funk Patterns

18 numbered rhythmic patterns for a drum set in common time. Each pattern is written on a single staff with a key signature of one flat (Bb). The patterns are organized into six rows of three. Patterns 1-6 are in the first row, 7-9 in the second, 10-12 in the third, 13-15 in the fourth, and 16-18 in the fifth. Each pattern consists of a sequence of notes and rests, with some notes marked with an 'x' to indicate a hi-hat. The patterns are:

- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.
- Quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

Also play these patterns:

1. RH plays all sixteenth notes on hi-hat
2. Eighth notes in RH on hi-hat
3. Quarter notes on hi-hat