

JMU MARCHING ROYAL DUKES

2024 BATTERY PERCUSSION

OVERVIEW

Thank you for your interest in the 2024 JMU Marching Royal Dukes battery percussion section. Our goal as a staff is to create a positive and fun experience as well as give you a well-rounded education in the world of marching percussion. The exercises in this packet will be used throughout the audition process, with an added marching component on the live audition day.

IMPORTANT DATES

June 1st, 2024: [Video auditions due](#)

July 6th, 2024: [Live audition day](#)

APPROACH

It is important to note that our philosophies are not the right OR wrong way of approaching marching percussion, it is just how we approach it here in the MRDs. In general terms when auditioning, it is important to make sure you are comfortable behind the instrument, play in a natural and relaxed manner to achieve a full sound, and most importantly, have fun!

Please email Josh Sheppard at sheppajc@dukes.jmu.edu for any questions regarding this packet and/or auditions.

INFO. & VIDEO INSTRUCTION

(DUE June 1ST, 2024)

TECHNIQUE

Snare drums use traditional grip.

Tenors and **bass drums** use matched grip.

Cymbals will have their own section dedicated to technique and video requirements.

GENERAL VIDEO REQUIREMENTS

The video should include your **instrument** and **full body**, with an **audible metronome**.

The player must **mark time to everything**. We mark time starting off **the left foot**.

The whole video can be recorded in separate takes (Please take one continuous video per exercise). The staff does ask that you **label each exercise on-screen along with the bpm used**.

PLEASE READ CAREFULLY AND FOLLOW THE INSTRUCTIONS EXACTLY!

BY INSTRUMENT VIDEO REQUIREMENTS

(TENORS: Please follow around instructions)

Snare Drum/Tenors:

8-8-16: 1 rep @ 140 bpm, 1 rep @ 155 bpm, 1 rep @ 170 bpm.

(All @ Forte) (Tenors on around)

TAPMADNESS: 2 reps @ 122 bpm

PARADIDDLES: 1 rep @ 164 bpm (Tenors on drum 2), 1 rep @ 180 bpm (Tenors around)

GHOST ROLLS: 2 reps @ 164 bpm (Tenors around).

FLAMS: 2 reps @ 106 bpm. (Tenors on around)

2024 ETUDE: 1 rep @ 128 bpm

Bass Drums:

8-8-16: 4 rep @ 160 bpm (1st rep play snare part, 2nd rep play 1s, 3rd rep play 2s, 4th rep play Float Variation) (Split of drum auditioning on).

TAPMADNESS: 2 reps @ 122 bpm (Split of drum auditioning on).

PARADIDDLES: 1 rep @ 164 bpm, 1 rep @ 180 bpm (Split of drum auditioning on).

GHOST ROLLS: 2 reps @ 164 bpm (Split of drum auditioning on).

FLAMS: 2 reps @ 106 bpm (Split of drum auditioning on).

2024 ETUDE: 1 rep @ 128 bpm

CYMBAL TECHNIQUE OVERVIEW:

Because marching cymbals are such a unique and integral color of the battery percussion, we have provided an overview of marching cymbal techniques along with the video requirements.

Set Position:

- Set position is where we hold the cymbals while either standing at “set” or “attention”. There are many different positions that the players will use. This is the first thing people see in the lot or at performances. A line by their set positions can tell a lot. We want these to always look the same.

“Set”

- This is the position you will be in when called to “set” by a staff member or section leader. In this position, your arms will be controlled, but you will have to learn to remain relaxed. Cymbals should not rest on your hips.
- Use your fingers to keep the cymbals straight up and down, and just slightly off your hips. Knots should be in line with the seams of your pants.
- Elbows should be back and will bend slightly.
- The shoulders should be relaxed.
- The cymbals must remain perpendicular to the ground and parallel to each other. They must seem straight and not angled if viewed by a spectator.
- Your cymbal straps should be comfortable and not extremely tight.
- We will use off-hand techniques often so try to have the strap more on the loose side than tight.
- You want your hand to take up as much space on the cymbal as you can and have your fingers spread out.

- ** When beginning from attention, the cymbals will be brought up directly to the position of the first note to be played unless otherwise defined. The cymbals will be brought up on beat three before each exercise begins. You will flip up to all positions except the Klank position. For the Klank position the cymbals will be brought straight up while keeping them parallel.**

Playing Positions:

- There are six positions in which the cymbals will be played:
 1. Horizontal Playing Position
 2. High Hat Position
 3. Vertical Playing Position
 4. Klank Position
 5. Tap Position
 6. Zischen/"Scrape" Position
- Horizontal Playing Position:
 - o Cymbals are at a 45-degree angle with the "southeast" edge slightly tilted down. The right cymbal is over top of the left. Cymbals are in the center of your body at waist height. Cymbals should be an inch apart and the edges should be even. Each forearm is at a 45-degree angle. **Examples of sounds produced with this position: (Horizontal crashes/crash chokes, Suncoasts)**
- High Hat Position:
 - o Cymbals are in the center of the body at waist height with the right over the left. They are pressed together, and the edges should be even. The cymbals should be completely flat, not tilted up or down. The back of the cymbal's edges should be anchored in the belly and played using this area as

a hinge. Think alligator mouth opening and closing. **Examples of sounds produced with this position: (High Hat, Dings, Horizontal Sizzles, Sucks)**

- Vertical Playing Position:

- Thumbs should be even with your nose. Cymbals should be an inch apart. The cymbals are both at the same height, so the edges should be even. Elbows are slightly out with each forearm at a 45-degree angle. You should be able to see out of the cymbals, however, we should not be able to see the inside of the cymbals from the audience perspective. **Examples of sounds produced with this position: (Vertical crashes/crash chokes, V Sizzles)**

- Klank Position:

- Cymbals are resting on your hip bones and tilted towards each other. Each cymbal should be at a 45-degree angle. The right cymbal should overlap the left cymbal by one inch. The cymbals should be an inch apart. **Examples of sounds produced with this position: (Klank "Tap Choke", Clunk "Muted Tap", Zipper)**

- Tap Position:

- Left cymbal remains at Vertical Playing Position. The right cymbal is at a 45-degree angle, one inch above the left. The right cymbal is the only one that moves. **Examples of sounds produced with this position: (Tap, Tap choke, Double Taps)**

- Zischen or "Scrape" Position:

- The left cymbal remains in the Vertical Playing Position. The right cymbal is at a 45-degree angle. The edge of the right cymbal is contacting the left cymbals just above the bell on the inside. **Examples of sounds produced with this position: (Scrapes, Whale Calls)**

VIDEO REQUIREMENTS – CYMBALS

- ****Must demonstrate 8 reps of these techniques in whole notes @ 120 bpm. Please use the links below to reference the techniques listed.****
 - Horizontal Crash
 - Horizontal Crash Choke
 - Vertical Crash
 - Vertical Crash Choke
 - Suncoast/Sizzsuck
 - Scrape
 - Tap
 - <https://www.youtube.com/watch?v=ZdjoOxCGGZw>
 - <https://www.youtube.com/watch?v=1A66Ag7t0hU>
- 8-8-16: 1 rep @ 140 bpm, 1 rep @ 155 bpm, 1 rep @ 170 bpm, playing part 1
- TAPMADNESS: 1 rep @ 122 bpm, playing treble clef F part and treble clef B part (Unisons and anything labeled with 1).
- PARADIDDLES: 1 rep @ 164 bpm, 1 rep @ 180 bpm, playing treble clef F part and treble clef B part (Unisons and anything labeled with 1)
- GHOST ROLLS: 1 rep @ 164 bpm, playing treble clef F part and treble clef B part (Unisons and anything labeled with 1)
- FLAMS: 1 rep @ 106 bpm (Start 1 bar before A), playing treble clef F part and treble clef B part (Unisons and anything with 1)
- CYMBAL AUDITION ETUDE: 1 rep @ 108 bpm.

HEIGHTS

Marching percussion dynamics generally follow a 3 inch height system. As the strokes increase in height, the bead travels around the wrist in an arch that is perpendicular from the playing surface. See the chart below for height definitions.

<i>pp</i>	1"	beads as close to the head as possible
<i>p</i>	3"	horizontal stick angle
<i>mp</i>	6"	slightly above horizontal
<i>mf</i>	9"	45 degree stick angle
<i>f</i>	12"	almost vertical
<i>ff</i>	15"	vertical, arm usage
<i>fff</i>	18"+	big lift, arm extension

8-8-16

♩ = 120-200

SnareLine
 R R R R R R R R R | L L L L L L L L L | R R R R R R R R R | R R R R R R R R R

TenorLine
 R R R R R R R R R | L L L L L L L L L | R R R R R R R R R | R R R R R R R R R

BassLine
 R R R R R R R R R | L L L L L L L L L | R R R R R R R R R | R R R R R R R R R

Float Variation
 R L | R L | R L | R L

Cymbal Line
 1 2 3 4 1 2 3 4 | 2 4 3 2 1 4 3 2 | 1 2 3 4 3 4 3 2 | 3 2 1 3 2 1 2 3

5

Snare
 L L L L L L L L | R R R R R R R R | L L L L L L L L | L L L L L L L L | R

Tenors
 L L L L L L L L | R R R R R R R R | L L L L L L L L | L L L L L L L L | R

BassDr
 L L L L L L L L | R R R R R R R R | L L L L L L L L | L L L L L L L L | R

Float Variation
 R L | R L | R L | R L | R L

Cym.L
 4 3 2 1 4 3 2 1 | 3 1 2 3 4 1 2 3 | 4 3 2 1 2 1 2 3 | 2 3 4 2 3 4 3 2 | 1

Be prepared to play at a large variety of tempos, dynamic levels, and shapings (crescendo/decrescendo).
 Bass Drums should be prepared to play unisons, 2's, 3's, 4's with their splits as well as the Floats Variation below.

JMU Tapmadness

Josh Sheppard

Tempo: ♩ = 122

SnareLine
f L R r L R L I R L R r L R L R

TenorLine
f L R r L R L I R L R r L R L R

BassLine
f L R r L R L I R L R r L R L R

Cymbal Line
HC VC HC Klunk

7

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

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

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

Cym.L
HC HC 1 4 3 2 1 HC 1 3 1 3

13

Snare
R r L R L R L R R R r R L r ...

Tenors
R r L R L R L R R R r R L r ...

BassDr
R r L R L R L R R R r R L r ...

Cym.L
HC 2 4 2 1 2 3 HC HC

A

18 to..... Guts **B**

Snare
r R l r L r l *R L r...* *p*

Tenors
r R l r L r l *R L r...* *p*
 Mute between each note

BassDr
r r *R R R R R* *p* *mp* *r l r*

Cym.L
 VC 4 3 2 1 SC *p*

23 Center Guts

Snare
r L r L r L r L R *R l r...* *mp* *f* *p*

Tenors
r L r L r L r L R l R *r R r...* *mf* *p*
 Sim.

BassDr
r r r *R L R L* *mp* *r l r*

Cym.L
f *p*

28 Halfway Center Float **C**

Snare
R L r l R L r l *R L r l R L r l* *R L r l R L r l* *R L r l R L R* *R L*
p *mp* *mf* *f* *ff* *f*

Tenors
R L r l R L r l *R L r l R L r l* *R L r l R L r l* *R L r l R L R* *R L*
p *mp* *mf* *f* *ff*

BassDr
 Edge Halfway Halfway Center Float
R L r l R L r l *R L r l R L r l* *R L r l R L r l* *R L r l R* *R L*
p *mp* *mf* *f* *ff* *f*

Cym.L
ff *fff* *f*

1/4 2 3 1 3 2 4 1 2

45

Snare

Tenors

BassDr

Cym.L

HC

HC

Through

ff

ff

ff

JMU Tapmadness

♩ = 122

f L R r L R L I R L R

6

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

11

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

A

R r R L r... r R I r L r I R L r... to Guts

B

p r L r L r L r L R R I R *mp* *f* Center

25 Guts

p r l r ...

28 Halfway Center Float

p R L r I R L r I *mp* R L r I R L r I *mf* R L r I R L R *f* *ff*

C

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

38 **D** ♩ = 126 SC

f r R I L r R I L r R I I L r r R I I L r r R I L r R I L V.S.

43

Through

Musical notation for a piano exercise, measures 43-47. The notation includes a single staff with eighth and sixteenth notes, including triplets and accents. The piece ends with a fermata and a double bar line.

r r R I I L r r R I I L R r r L I I R r r L I I R r L I R r L I R I R I R R L r I R L r R I r L r I R R I R L R L R *ff*

TenorLine

43

Through

ff

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

JMU Tapmadness

♩ = 122

L R
f r L R L I R L R

6

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

11

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

16

R r r r R R R R R

20

p *mp* r l r

24

r r r R L R L r l r
p *f* *mp*

28

Edge Halfway Halfway Center Float
RL r | RL r l RL r | RL r | RL r l RL r l RL r l R
p *mp* *mf* *f* *ff*

32

f R L R L R L R L

36

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

BassLine

D ♩ = 126

f

r R I L r R I L r R I L r R I L r i r l ... r r r r r r r r

44

ff Through

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

JMU Tapmadness

$\text{♩} = 122$

HC *f* VC HC Klunk HC

9

HC 1 4 3 2 1 HC 1 3 1 3 HC 2 4 2 1 2 3

14

HC HC VC 4 3 2 1

B

SC *p* *f* *p*

27

3 *ff* *fff* *f*

34

Siz Press

D $\text{♩} = 126$

mf *f*

44

HC HC *ff*

Paradiddles

Rob Ferguson

♩ = 160-190+

A

SnareLine
f
RRLRLRLRLRLRLRL RIRIRIRIRIRIR L Rirrirrirrirrirrir Lrlirrlrlirrlrlir Rirrlrlirrirrirrlrl

TenorLine
f
RRLRLRLRLRLRLRL RIRIRIRIRIRIR L Rirrirrirrirrirrir Lrlirrlrlirrlrlir Rirrlrlirrirrirrlrl

BassLine
f
R R R R R

Cymbal Line
Taps
1 2 3 4 2 4 1 3 TC 4 1 2 3 4 3 2
HCC HC

6

Snare
Rirrirrirrirrirrir Rirrirrirrirrirrir Lrlirrlrlirrlrlir Lrlirrlrlirrlrlir RIRIRIRIRIRIR Rirrir

Tenors
Rirrirrirrirrirrir Rirrirrirrirrirrir Lrlirrlrlirrlrlir Lrlirrlrlirrlrlir RIRIRIRIRIRIR Rirrir

BassDr
r L r L

Cym.L
2 4 2 4 2 1 3 1 3 1 Dings 3 1 3 1 3 4 2 4 2 4 Dings

11

B

Snare
LrrLrrLrrLrrLrrLrl RirrirrirrirrirrirRLRL RLRLrllrlrlrlrlrl RLRLrllrlrlrlrlrl rrlrlrlrlrlrlrlrl

Tenors
LrrLrrLrrLrrLrrLrl RirrirrirrirrirrirRLRL RLRLrllrlrlrlrlrl rrlrlrlrlrlrlrlrl RLRLrllrlrlrlrlrlrlrl

BassDr
r L r L L L R R R R

Cym.L
HCC 4 3 2 1 4 2 1 3 4 HH 3 2 4 1 HH

16 C

Snare
LrrLrrLrrLrrLrll | rrlIR | r r | I R | r rll | RLRLRLRL R L R | L RlrrlIRlrrll | RIIRlIRlrrll

Tenors
LrrLrrLrrLrrLrll | RLRLR | r r | L r | l I R | RLRLRLRL RlrrLrll | R RlrrlIRlrrll | RIIRlIRlrrll

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

Cym.L
HC HC | 1 2 3 4 1 2 3 4

21

Snare
RIIRlIRlrrll | RIIRlrrLrrLrrll | RIIRlrrLrrLrrll | RlrrLr | IRLLRL | RIIRlIRlrrll | L

Tenors
RIIRlIRlrrll | RIIRlrrLrrLrrll | RIIRlrrLrrLrrll | RlrrLr | IRLLRL | RIIRlIRlrrll | L

BassDr
R R R | RIIRlIR RIIRlIR | RIIRlIR RIIRlIR | RlrrLr | rIRLLRL | r L R

Cym.L
1 1 3 3 | 2 2 4 4 | 1 2 3 4 1 | HC

$\text{♩} = 160-190+$

f

R R L L R R L L R R L L R R L L R I I R I I R I I R I I R L

A

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

7

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

10

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

B

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

16

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

C

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

23

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

Paradiddles

$\text{♩} = 160-190+$

f R

A

R R R R R

7

r L r L r L

12

B

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

16

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

C

R R R R R R I I R I I R I I R I I R I I R I I R I I R I I R

24

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

Paradiddles

$\text{♩} = 160-190+$

A

1 2 3 4 2 4 1 3 TC 4 1 2 3 4 3 2 2 4 2 4 2 1 3 1 3 1

Taps *f*

7

Dings 3 1 3 1 3 4 2 4 2 4 Dings HCC 4 3 2 1 4

B

2 1 3 4 3 2 4 1 HC HC 1 2 3 4 1 2 3 4

HH HH

C

1 1 3 3 2 2 4 4 1 2 3 4 1 HC

JMU Ghost Rolls

Josh Sheppard

♩ = 164

SnareLine

TenorLine

BassLine

Cymbal Line

RLRL f

rlrl

RLRL

rlrl

RLRLRLR

rlrlrlrl

RLRLRLR

SC

p

8

Snare

Tenors

BassDr

Cym.L

rlrlrlrl

RLRL

rlrl

RLRL

rlrl

RLRLRLR

rlrlrlrl

RLRLRLR

16

Snare

Tenors

BassDr

Cym.L

rlrlrlrl

RlrLr... f

rlrlrlrl

RlrLr... f

rlrlrlrl

RlrLr... f

RlrLr... f

Press

Siz

f

22 **B** Diggits

Snare
Tenors
BassDr
Cym.L

VC VC 4 HC 3 2 1 4 3 2 1

f

31 **C** Side Sweep 5 Ghost

Snare
Tenors
BassDr
Cym.L

Taps HC 1 2 3 4 1 2 3 4 1 2 3 4

p *f*

38 to Edge to Center Split All

Snare
Tenors
BassDr
Cym.L

1 2 3 4 *mp* 2 1 4 3 *f*

44

Snare

Tenors

BassDr

Cym.L.

p *f* *f* VC HCC

Prep for VC Fake/Ghost VC

R | r | l | ...
RLRLRLRLRLRLRL
RLRLRLRLRLRLRL
RLRLRLRLRLRLRL
RLRLRLRLRLRLRL

H2H 3

JMU Ghost Rolls

♩ = 164

8-measure drum line with triplets and accents. Rhythmic notation: RLRL rlr l RLRL rlr l RLRLRLR rlr l rlr RLRLRLR. Dynamics: *f*

8-measure drum line with triplets and accents. Rhythmic notation: rlr l rlr RLRL rlr l RLRL rlr l RLRLRLR rlr l rlr. Dynamics: *f*

8-measure drum line with triplets and accents. Section A. Rhythmic notation: RLRLRLR rlr l rlr Rlr Lr... Dynamics: *f*

8-measure drum line with triplets and accents. Rhythmic notation: RRRRRR RL LLLLLL. Dynamics: *f*

8-measure drum line with triplets and accents. Section B. Rhythmic notation: R ... L ... R L R L rrrrlll. Dynamics: *f*

8-measure drum line with triplets and accents. Section C. Side Sweep. Rhythmic notation: rrrrlll R rlrLR L rlllrllr L RlrRlrRlrRlrRlrRlrRlrR. Dynamics: *p* to *f*

8-measure drum line with triplets and accents. Ghost to ... Edge. Rhythmic notation: RLLRLLRLLRLL RRLRlrLrRlrL Lr lrl Rlr... Dynamics: *mp*

8-measure drum line with triplets and accents. to ... Center Split All. Rhythmic notation: r rlr l rlr l rlr L RRL L L RRL L RRL Rlr lrl... Dynamics: *f* to *p*

8-measure drum line with triplets and accents. Rhythmic notation: RLRLRLRLRLRL RLRL... Dynamics: *f*

BassLine

46

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

R

JMU Ghost Rolls

♩ = 164

SC
p

9

A

Press Siz VC VC
f

B

4 3 2 1 4 3 2 1 Taps
f

C

HC Ghost
mp

41

2 1 4 3 Fake/Ghost VC Prep for VC
f p f VC HCC

JMU Flams

Josh Sheppard

♩ = 106

SnareLine

Float

f

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

TenorLine

Float

f

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

BassLine

f

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

Cymbal Line

Vis Sequence

6

to Edge

A

CO

to Center

Snare

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

p

Tenors

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

p

BassDr

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

p

Cym.L

SC *f* Taps *p* 1 3 2 4 3 1 2 4 3 1 2 4 Klunks

12 **B**

Snare
 I R r I R I r I r L r I r I R L f L L L L L L L R

Tenors
 I R r I R I r I r L r I r I R L f R R R R R R R R L f R R I I r I r I r I r I r B

BassDr
 R L f R R L r 3 9 5 3 5 Edge p R I r r I

Cym.L
 Siz HC f TC

18 **C**

Snare
 Edge.....Center p f

Tenors
 T1 T2 T3 T4 T5 Through
 Non-split (No CO after split) r I r I r L R L R r I I R r I I R I r I r I R I I r I r I r I r I r L B R r L I f R r I R r I R r I R r L I R r I R r I R r I R r L

BassDr
 r I r r I r I r I r I r I R R ... mp f

Cym.L
 HC f HC

24 D

Snare
 L l r L l r L l r L l r L l R r | L l r L l r L l r L l r L l R | r i R i r L L R l r L r i R | R l r r L r l l r i R L R *ff*

Tenors
 L l r L l r L l r L l r L l R r | L l r L l r L l r L l r L l R | r i R i r L L R l r L r i R | R l r r L r l l r i R L R *ff*

BassDr
 VC VC | | r l R l r R l r R L R *ff*

Cym.L
 VC VC | 1 2 3 1 2 3 4 | 1 3 2 4 1 *ff*

28 Float 3 3 to Guts Halfway Center RH LH Down Down

Snare
 R r r r L l l l R r r r L l l l | R r L l R r L r l r | l r l r l r l r l r | r l r l r R R L *fff*

Tenors
 Float 3 3 | | | | RH LH Down Down

BassDr
 | | | | RH LH Down Down

Cym.L
 1 HH 3 4 3 2 1 4 2 1 | 3 1 2 1 2 1 3 4 3 4 | 3 1 4 1 4 1 | HC *fff*

p mp mf f ff

♩ = 106
Float

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

5

R r r L r I R r L r r L I I R I r L I R I I R r L I R r L I R I R R L I I R L I I R L I I r
p to Edge

A CO

I R I r I r L R I r L r L r L R I r L R I r L R L R L R r L I r L I R r I R r L I r L I R r I R I r I r L r I r I R L
3 to Center

B

R L L L L L L L L R
f SC

21 Edge Center **C**

r I r I r I r I R r L I R r I R r I R r I R r I R r L I R r I R r I R r I R r L L I r L I r L I r L I r L I R r
p *f*

25 **D**

L I r L I r L I r L I r L I R r I R I r L L R I r L r I R R I r r L r I I r I R L R
ff 3 3

28 Float

R r r r L I I I R r r r L I I I R r L I R r L r I r I r I r I r I r I r I R R L
p 3 3 to Guts Halfway Center RH LH Down Down
mp *mf* *f* *ff* *fff*

♩ = 106

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

f

5

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

p

A

I R I r L R I r L

R L

B

R

f

R L r

16

5

Edge

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

p

to Center

21

C

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

mp *f*

D

r l R I r R I r R L R

ff

29

3 3

RH LH Down Down

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

p *mp* *mf* *f* *ff* *fff*

♩ = 106

Vis Sequence

A

SC *f* Taps *p* 1 3 2 4 3 1 2 4 3 1 2 4 Klunks Siz

B

HC *f* TC

19

C

HC *f* HC VC VC

D

1 2 3 1 2 3 4 1 3 2 4 1 *ff* HH 1 2 3 4 3 2 1 4 2 1 3 1 2 1 2 1 3 4 3 4 3 3 1 4 1 4 1 HC *p mp mf f ff fff*

JMU Cymbal Audition Etude

Berkeley Harner

Moderato ♩ = 108

8

HC *p* \rightarrow *f* HCC HC HCC SC *mp* HCC *f* Flip Up to Vertical

f Taps Scrapes Sizzle HH *p* \rightarrow *f* HC *f* Flip Down

Technique Abbreviation Key:

HC = Horizontal Crash HCC = Horizontal Crash Choke

SC = Suncoast HH = High Hat

Attention:

Please begin the etude in set position. There should be four beats on the meternome before you begin playing.

Make sure to flip up to the horizontal playing position on the third beat and prep on beat four to begin the etude.

You should also flip down to set position at the end of the etude.

2024 Etude

Shane Roderick

4

41

Musical score for measures 41-50, heavily obscured by black scribbles. The score includes staves for Snare (S), Tom (T), Bass (B), and Cymbal (C). Measure numbers 42, 43, 44, 45, 46, 47, 48, 49, and 50 are visible above the staves. The notation is mostly illegible due to the scribbles.

46

51

Musical score for measures 46-51, partially obscured by black scribbles. The score includes staves for Snare (S), Tom (T), Bass (B), and Cymbal (C). Measure numbers 46, 47, 48, 49, 50, and 51 are visible. The notation is partially legible, showing rhythmic patterns and dynamics like *mp* and *sim...*.

53

Musical score for measures 53-58. The score includes staves for Snare (S), Tom (T), Bass (B), and Cymbal (C). Measure numbers 53, 54, 55, 56, 57, and 58 are visible. The notation is clear and includes dynamics like *f*, *Rif...*, and *mp*. It also features drum notation such as *R L R R L L R L R R L L R L R R L L R L R L R L* and *R L R R L L R R L L R L L R L L R L R L*. A note says "all drum 2 if needed".

58 59

Musical score for measures 58-62, featuring four staves: Snare (S), Tom (T), Bass (B), and Cymbal (C). Measure 58 starts with a **ff** dynamic. The snare and tom parts feature sixteenth-note patterns with accents and a **6** (sixteenth-note triplet). The bass part has a similar pattern with accents and a **3** (triplets). The cymbal part includes *sizzuc* and a **3** triplet. Measure 59 continues with similar patterns, adding a *Klank?...* instruction and **REMEMBER TO TEXT ME ABOUT THIS**. Measure 60 features a **3** triplet. Measure 61 includes a **3** triplet. Measure 62 ends with a **4** (fourteenth-note triplet) and a **ff** dynamic.

63 65

Musical score for measures 63-67, featuring four staves: Snare (S), Tom (T), Bass (B), and Cymbal (C). Measure 63 starts with a **3** triplet. The snare and tom parts feature sixteenth-note patterns with accents and a **3** triplet. The bass part has a similar pattern with accents and a **3** triplet. The cymbal part includes *sizzuc* and a **3** triplet. Measure 64 continues with similar patterns, adding a *Crash* instruction. Measure 65 features a **4** (fourteenth-note triplet) and a **ff** dynamic. Measure 66 includes a **4** (fourteenth-note triplet) and a **ff** dynamic. Measure 67 ends with a **4** (fourteenth-note triplet) and a **ff** dynamic. A note above measure 67 says "take diddles out only if needed" and another says "gock". The cymbal part includes *HH if easier*.