

Score

# 8 8 16

Jorge Chavez

Musical score for Snareline, Tenorline, and Bass Drums. The score is in 4/4 time and consists of four measures. The Snareline and Tenorline parts are written on a single staff with a treble clef and a 4/4 time signature. The Bass Drums part is written on a single staff with a bass clef and a 4/4 time signature. The Snareline and Tenorline parts are marked with 'R' and 'L' for right and left hand strokes, and '>' for accents. The Bass Drums part is marked with 'R' and 'L' for right and left hand strokes. The notation includes eighth notes, quarter notes, and half notes.

Basses also play 2's, 3's, and 4's.

Musical score for S. Dr., T. Dr., and B. Dr. The score is in 4/4 time and consists of five measures. The S. Dr. part is written on a single staff with a treble clef and a 4/4 time signature. The T. Dr. part is written on a single staff with a treble clef and a 4/4 time signature. The B. Dr. part is written on a single staff with a bass clef and a 4/4 time signature. The S. Dr. and T. Dr. parts are marked with 'L' and 'R' for left and right hand strokes, and '>' for accents. The B. Dr. part is marked with 'R' and 'L' for right and left hand strokes. The notation includes eighth notes, quarter notes, and half notes. A bracket with the number '5' is placed above the first measure of the S. Dr. part.

Score

# 8/8/16 Variations

♩ = 115

#1

Snareline

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

5

#2

S.Dr.

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 r r r r R r R

10

S.Dr.

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

15

#3

S.Dr.

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

20

S.Dr.

r R r r R r r R 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 l

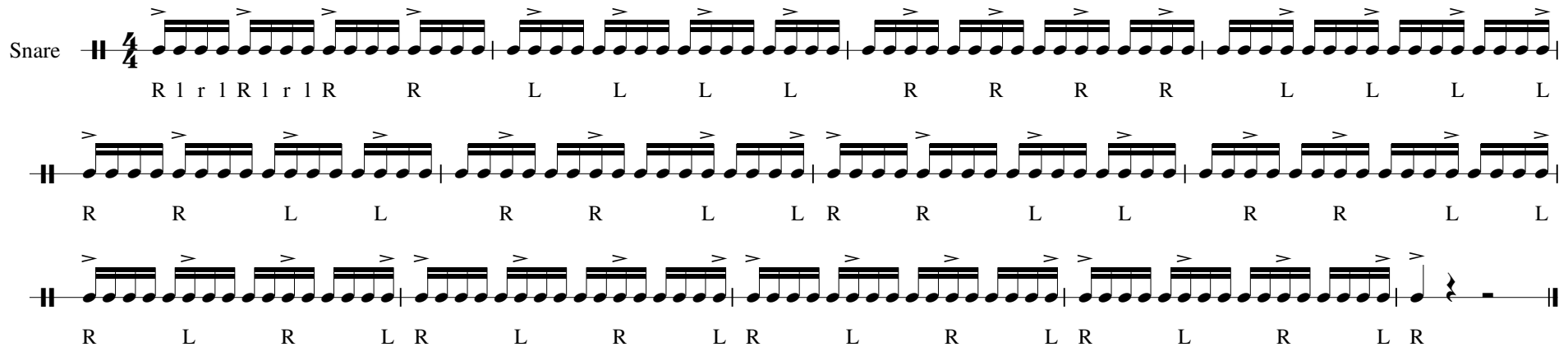
25

S.Dr.

R

# 16th Note Grid

SnareScience.com - Universal

Snare 

## Purpose:

As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is when the accent is on the 'e'. The key to this exercise is **MARKING TIME!** Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:

### 1) Stick motion:

Do your sticks move exactly the same way for every tap? How about for every accent?

### 2) Sound Quality:

Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes:

- Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height.
- Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with **RELAXED** (not clenched) fingers.
- Pounding the very last note of the exercise.
- Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!

### 3) Rhythm and Timing:

How perfect is your sixteenth note rhythm? Some common areas where mistakes occur:

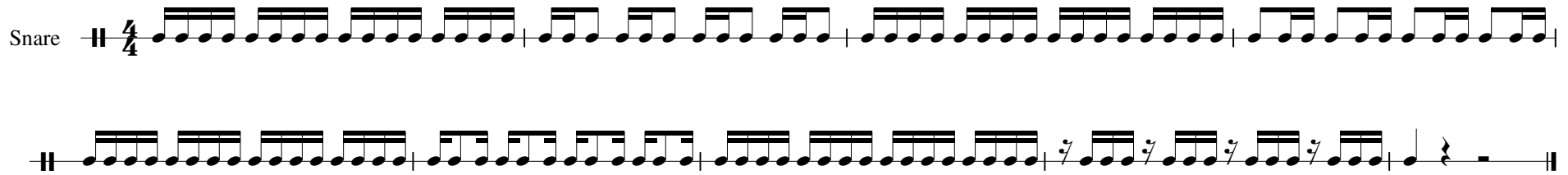
- First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
- Underlying sixteenth note pulse: Don't let the accents affect the rhythm!

### 4) Variations to this exercise:

- Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand.
- Play quarter notes on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!

# 16th Note Timing #1

SnareScience.com - Universal

Snare 

- |  |   |
|--|---|
| <b>Purpose:</b>                        | The purpose of this exercise is to develop 16th note timing. Having 16th note timing means the ability to place notes precisely at 16th note divisions. Bass drummers are usually much better at this than snare drummers!  |
| <b>1) Stick motion:</b>                | The stick motion should be very legato for this exercise. Think eight on a hand.  |
| <b>2) Sound Quality:</b>               | This exercise is completely monotone. Every note should sound exactly like every other note. Don't pound that last note! In the measures where one 16th note is missing, make sure you don't pound the hand that is playing the eighth note.  |
| <b>3) Rhythm and Timing:</b>           | Timing is the main thrust of this exercise. Notice that in the top line the right hand never stops playing eighth notes. The same is true for the left hand in the bottom line. Consciously think of this while you play the exercise. Make sure your hand doesn't change motion or touch when the other hand changes rhythm. |
| <b>4) Variations to this exercise:</b> | a) Play one hand on drum and one hand on rim to check for stroke / quality of sound consistency on each individual hand.<br>b) Play the exercise at 1", 3", 6", etc...  |

# Extendo Triplet Diddle

SnareScience.com - Universal

Snare  $\text{H}$   $\frac{12}{8}$

r l r l r l.

<b>Purpose:</b>	This exercise focuses on diddle consistency. First, a single diddle is played on each partial of the triplet. Next, 5-stroke rolls are played with all possible permutations across the beat. The exercise ends with a diddle roll and a tap roll.
<b>1) Stick motion:</b>	This exercise should be very mono-height and very legato. Don't change the stick motion when switching from check to roll and vice versa.
<b>2) Sound Quality:</b>	<p>The goal is to play the diddles with the same exact volume and quality of sound as the check patterns. Here are some common mistakes:</p> <ol style="list-style-type: none"><li>Pounding the release of each roll.</li><li>Playing the second note of each diddle weakly -&gt; bust your chops on sanford double beat!</li><li>Playing the check patterns higher than you can play the rolls.</li><li>Freezing the stick at any point in the exercise, especially on the 'tap' note of a tap roll or tap drag.</li><li>Playing the right hand louder than the left... don't be the guy with the weak left!</li></ol>
<b>3) Rhythm and Timing:</b>	<p>How perfect is your underlying eighth note rhythm? How about the interp on the diddles? Some common problem areas:</p> <ol style="list-style-type: none"><li>First two notes of the exercise and first two notes after a roll measure: It is very easy to rush check patterns, especially right after playing a measure that is more difficult. Make a conscious effort to control the space between these two notes!</li><li>'Slurring' diddles: Don't think of the 'diddles' as some nebulous rudiment. The diddles in this exercise are simply a 16th note RHYTHM. Try playing the exercise so slowly that you have to completely stroke out every single note. If you are not thinking about the rhythm of the diddles, it will be very difficult to play the exercise accurately.</li></ol>

# Battery Movement Audition Piece

Jorge Chavez

♩ = 165

Snareline

Tenorline

Bass Drums

Cymbal Line

*ff* B B B r l r l r l r L r l R L r l r L r l R L r l

*ff* rim rim rim rim rim rim rim rim rim

press press sizzle sk sk sk sk sizzle sizzle sk sk sk sk tap tap

5

S.Dr.

T. Dr.

B. Dr.

5

Cym.

R l R l r L R l r L r l R r l r l *f* l r l *p* R sc

R l R l r L R l r L r l R r l r l *f* l r l *p* R sc

3 3 3 3 *f* *p*

tap tap tap tap ck tap tap

Battery Movement Audition Piece

9

S. Dr. *ff*

T. Dr. *ff*

B. Dr. *ff*

Cym. tap tap RL flat

9

13

S. Dr. *p*

T. Dr. *p*

B. Dr. *p*

Cym. RL flat *p* press *f* RL

13

# One Two Three

Somebody cool

♩ = 100-120

Snareline

Tenorline

Bass Drums

4

S. Dr.

T. Dr.

B. Dr.

7

S. Dr.

T. Dr.

B. Dr.



10

S. Dr. R L R L R L

T. Dr. R L R L R L

B. Dr. R L R L R L

13

S. Dr. > > >>>> > Repeat R

T. Dr. Three One Two R L R L

B. Dr. > > > > > > >

16th note grid

16

S. Dr. L R

T. Dr. R L R L R

B. Dr. > > > > > > >

19

S. Dr. L R L

T. Dr.

B. Dr. > > > > > > > >

22

S. Dr. R L R L R L

T. Dr. R L R

B. Dr. > > > > > > > >

25

S. Dr. R L

T. Dr. L

B. Dr. > > > >

# Stick Control

♩ = 108

Snareline

Tenorline

Bass Drums

*f*

*f*

*f*

r r r l r r r l r r r l r r r l

r r r l r r r l r r r l r r r l

3

S.Dr.

T. Dr.

B. Dr.

*f*

r l l l r l l l r l l l r l l l

6

S.Dr.

T. Dr.

B. Dr.

*f*

r r r r l l l l r r r r l l l l

r r r l r r r l r r r l r r r l

r r r r l l l l r r r l l l l l

r r r l r r r l r r r l r r r l

9

S. Dr.   
 r l l l R l l l l l l l R l l l r r r l r r r l r l l l r l l l

T. Dr.   
 r r r l r r r l r r r l r r r l r r r l r r r l r r r l

B. Dr.   
 > 7̣ > > > >

11

S. Dr.   
 r r r r l l l l r r l l r r l l r r r l r l l l r r r r l l r r

T. Dr.   
 r r r r l l l l R L R l r L r r L r r L r L l r L

B. Dr.   
 > > > > > > > >

13

S. Dr.   
 l l l r l r r r l l l l r r l l r

T. Dr.   
 r r r r l l l l R L R l r L r r

B. Dr.   
 > > > > >

# Triplet Add On

Snareline

Tenorline

Bass Drums

4

S.Dr.

T. Dr.

B. Dr.

7

S.Dr.

T. Dr.

B. Dr.

Triplet Add On

10

S. Dr.

T. Dr.

B. Dr.

This block contains the first system of a drum score for measures 10, 11, and 12. It consists of three staves: Snare Drum (S. Dr.), Tom Drum (T. Dr.), and Bass Drum (B. Dr.). The Snare Drum part is a continuous eighth-note triplet pattern. The Tom Drum part features a triplet of eighth notes followed by a quarter note, then a continuous eighth-note triplet pattern. The Bass Drum part is a continuous eighth-note triplet pattern. All notes are marked with an accent (>).

13

S. Dr.

T. Dr.

B. Dr.

This block contains the second system of a drum score for measures 13, 14, and 15. It consists of three staves: Snare Drum (S. Dr.), Tom Drum (T. Dr.), and Bass Drum (B. Dr.). The Snare Drum part is a continuous eighth-note triplet pattern. The Tom Drum part features a triplet of eighth notes followed by a quarter note, then a continuous eighth-note triplet pattern. The Bass Drum part is a continuous eighth-note triplet pattern. All notes are marked with an accent (>).

16

S. Dr.

T. Dr.

B. Dr.

This block contains the third system of a drum score for measures 16, 17, and 18. It consists of three staves: Snare Drum (S. Dr.), Tom Drum (T. Dr.), and Bass Drum (B. Dr.). The Snare Drum part is a continuous eighth-note triplet pattern. The Tom Drum part features a triplet of eighth notes followed by a quarter note, then a continuous eighth-note triplet pattern. The Bass Drum part is a continuous eighth-note triplet pattern. All notes are marked with an accent (>).

Triplet Add On

19

S. Dr.

T. Dr.

B. Dr.

22

S. Dr.

T. Dr.

B. Dr.

25


S. Dr.


T. Dr.

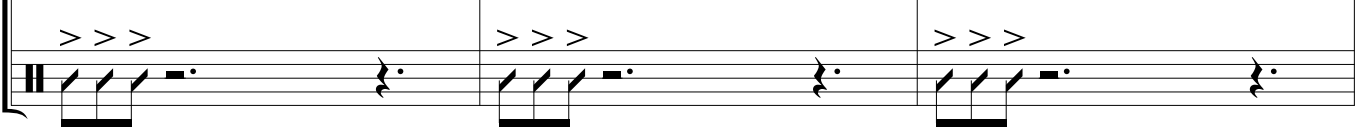
B. Dr.

Triplet Add On


28


S. Dr. 


T. Dr. 

B. Dr. 


31


S. Dr. 


T. Dr. 

B. Dr. 

34

S. Dr. 

T. Dr. 

B. Dr. 



Triplet Add On

37

S. Dr.

T. Dr.

B. Dr.

This block contains the first system of musical notation, covering measures 37, 38, and 39. It features three staves: Snare Drum (S. Dr.), Tom Drum (T. Dr.), and Bass Drum (B. Dr.). The Snare Drum part consists of a continuous eighth-note triplet pattern with accents (>) above each note. The Tom Drum part features a rhythmic pattern of eighth notes and quarter notes, also with accents (>) above the notes. The Bass Drum part consists of a continuous eighth-note triplet pattern with accents (>) above each note. The notation is grouped by a brace on the left and a bracket on the right.

40

S. Dr.

T. Dr.

B. Dr.

This block contains the second system of musical notation, covering measures 40, 41, and 42. It features three staves: Snare Drum (S. Dr.), Tom Drum (T. Dr.), and Bass Drum (B. Dr.). The Snare Drum part consists of a continuous eighth-note triplet pattern with accents (>) above each note. The Tom Drum part features a rhythmic pattern of eighth notes and quarter notes, also with accents (>) above the notes. The Bass Drum part consists of a continuous eighth-note triplet pattern with accents (>) above each note. The notation is grouped by a brace on the left and a bracket on the right.

43

S. Dr.

T. Dr.

B. Dr.

This block contains the third system of musical notation, covering measure 43. It features three staves: Snare Drum (S. Dr.), Tom Drum (T. Dr.), and Bass Drum (B. Dr.). Each staff begins with an accent (>) above the first note. The Snare Drum part has a dotted quarter note followed by a quarter rest and a quarter note. The Tom Drum part has a dotted quarter note followed by a quarter rest and a quarter note. The Bass Drum part has a dotted quarter note followed by a quarter rest and a quarter note. The notation is grouped by a brace on the left and a bracket on the right.

# Triplet Grid

SnareScience.com - Universal

Snare

12/8

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

9/8

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

9/8

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

## Purpose:

As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is the accent on the 2nd partial of the triplet. The key to this exercise is MARKING TIME! Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:

### 1) Stick motion:

Do your sticks move exactly the same way for every tap? How about for every accent?

### 2) Sound Quality:

Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes:

- Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height.
- Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with RELAXED (not clenched) fingers.
- Pounding the very last note of the exercise.
- Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!

### 3) Rhythm and Timing:

How perfect is your eighth note rhythm? Some common areas where mistakes occur:

- First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
- Underlying eighth note pulse: Don't let the accents affect the rhythm! This is especially true when there are two accents in a row. Don't close down the space between two accents!!!

### 4) Variations to this exercise:

- Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand.
- Play dotted eights on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!