

LU Battery Packet

Fall 2018

8-8-16

Variations: Full out (15"), Taps (3"), Crescendo each bar (start at 3" then crescendo to 15"),
Decrescendo each bar (start at 15" and decrescendo to 3"), Crescendo - Decrescendo,
Decrescendo - Crescendo.

♩ = 100 - 170

Unisons use designated sticking.
All splits to be played on RH.

Musical notation for the 8-8-16 exercise. It consists of two staves. The first staff contains measures 1 through 6, with sticking labels R, L, R, L below. The second staff contains measures 7 through 10, with sticking labels R R, R, and R L R L below. Dynamic markings *p* and *f* are present in the later measures.

4321 Accent Tap

All accents at 15" if tempo is less than 132 bpm,
All accents at 12" if tempo is greater than 132bpm.
All taps at 3" regardless of tempo.

♩ = 100-150

Musical notation for the 4321 Accent Tap exercise. It consists of two staves. The first staff contains measures 12 through 17, with accents (>) above notes. The second staff contains measures 18 through 23, also with accents. A first ending bracket is shown in measure 18. Sticking labels R and L are present at the end of the second staff.

Double Beat

All strokes at 15" if ♩ = < 120,

All strokes at 12" if ♩ = > 120

♩ = 92 - 136

Musical notation for the Double Beat exercise. It consists of three staves. The first staff contains measures 24 through 32, with sticking labels R, L, and R. The second staff contains measures 29 through 32, with sticking labels L, R, and L. The third staff contains measures 33 through 40, with sticking labels R, R, L L R L, L R L R, R L R L, L, R L R, R L R L, and R.

Triple Beat

All triple strokes are to be played as notated in the first bar (with decay):
first note at 12", second at 9", third note at 3"

The same approach applies to all singled-5-strokes, as notated in the 4th bar.

♩ = 86 - 128

Musical notation for the Triple Beat exercise. It consists of two staves. The first staff contains measures 37 through 40, with sticking labels R and R L R L R R L R L R. The second staff contains measures 41 through 44, with sticking labels R and R L R L R R L R L R.

Swank 2018

GTL

♩ = 116

1

f *mf*

5

mute w/ LH

2

mf

8

mute w/ LH

3

let ring *mf*

13

f

4

21

mute w/ LH *p*

24

5

pp *f*

27

p *ff*

Detailed description of the bass drum notation: The score is written in 4/4 time with a tempo of 116. It consists of five numbered sections. Section 1 (measures 1-4) starts with a forte (*f*) dynamic and a pattern of eighth notes (RRL L LRR R), followed by a mezzo-forte (*mf*) section with eighth notes and triplets. Section 2 (measures 5-8) begins with a first ending (1.) and a second ending (2.), both featuring eighth notes and triplets, with a mezzo-forte (*mf*) dynamic. Section 3 (measures 9-12) includes a 'let ring' instruction and a mezzo-forte (*mf*) dynamic. Section 4 (measures 13-20) features a forte (*f*) dynamic and includes a sixteenth-note triplet. Section 5 (measures 21-27) starts with a piano (*p*) dynamic and a 'mute w/ LH' instruction, then transitions to a fortissimo (*ff*) dynamic with a sixteenth-note triplet. The notation includes various rhythmic values, accents, and performance markings such as 'let ring' and 'mute w/ LH'.

Swank 2018

2
6

Musical notation for measures 6-32. The staff shows a sequence of notes with accents (>) and slurs. Fingerings '6' are indicated above several sixteenth-note runs. A hairpin crescendo is shown below the staff, leading to dynamic markings *p* and *f*. Rhythmic patterns are indicated by 'R' and 'L' below the notes.

Musical notation for measures 33-38. The staff shows notes with accents (>) and slurs. A circled 'x' is present in measure 33. Rhythmic patterns are indicated by 'R' and 'L' below the notes.

Bass Drums

Double Beat 2004

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Murray Gusseck

A

♩ = 152

p

pp ————— *f*

————— *pp* ————— *p* ————— *ff*

Star Spangled Banner

$\text{♩} = 100$

B R R L R L

A *f*

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

9

R R L R L R L

13

R L R R

17

R L R R **B** Sticks In *p* *mf*

23

p *mp* R L R L R L R L R L R R L R L R L R L

C *f*

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

35

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

40

R R L R R L R R L R

Transition Cadence

$\text{♩} = 100$

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

4 R R R R R R L L R

8 R L R L L R L R R R R R L R L L R

E

48 49 50 51

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

53 54 55 56

57 58 59 60

B L R R L R R L R L L L

accel.

61 62 63 64

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

(♩. = ♩)

65 66 67 68 69

f R L L R L R *mf* L R L R L R

slur rhythm

70 71 72 73 74

f L R L R *mf*

75 76 77 78 79

f *mf* R

80 81 82 83

f R L R R L L L R R L R L R L L

84 85 86 87

R L R L R L R L R

America

88 **G**

91 **A** **5**

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

100 **H**

f R L R L R L R L L L L R L R L L L L

105 **A** **6** **6**

f R L L R

Carry on my Wayward Son

I = 132 **6** **J**

ff **p** **mf**

120 **3** **3**

L R L R R

125 **3**

Drum Break

K = 182 **5** **3** **3**

f L R L R L L R R L L R R L L R L **f mp** R

134 **3** **3** **3** **3**

f L R L R L **mp** **f**

176 177 178

179 180 181 182 183

Country Road

N ♩ = 100

184 185 186

R R L R R R L

188 189

R R L R L R R L R L

190 191

R L R L R R L R

192 196 198 200 202

B B

203 204 205 206

Q New York State of Mind

207 208 209 210 211

R R L R L R L R R R R

215 216 217 218 219

p B B B B B B B *f* R L B R L R L R L R L

America

288 289 > 3 3 3 3 290 > 3 291 > > > > > > ^

292 293 3 > > 294 295
 L R L

296 297 298 299 > > > > > > 300 >
 R L R L R R

W = 182
 > > > 302 > 303 304 > > > > 305 >
 R L R L R L R L R L R L R

306 307 > 3 3 308 3 3 3 309 > > >
 R R R L

310 > 311 312 > - 313 > > > >
 R

314 315 > > > 3 3 316 317 > > > > > >
 R L R L R R L

318 319 > > > > 320 321 > > > > > >
 R L R R L R R R R L R R L

322 > > > 323 > > > 324 325 326 > > > > > >
 R R R L L R L R L L R L R L

327 >
 R