

# COLONIAL CAPERS

## Snare Drum Solo

by John Beck

$\text{♩} = 100 - 108$

The score is written for snare drum and includes the following elements:

- Staff 1:**  $\text{♩} = 100 - 108$ . Rhythmic notation with accents. Dynamic marking: *ff*.
- Staff 2:** Rhythmic notation with accents. Dynamic marking: *f*.
- Staff 3:** Rhythmic notation with accents. Dynamic marking: *p*.
- Staff 4:** Rhythmic notation with accents. Dynamic marking: *f*.
- Staff 5:** Rhythmic notation with accents. Dynamic marking: *p*.
- Staff 6:** Rhythmic notation with accents. Dynamic marking: *ff*.
- Staff 7:** Rhythmic notation with accents. Dynamic marking: *p*.
- Staff 8:** Rhythmic notation with accents. Dynamic marking: *ff*.
- Staff 9:** Rhythmic notation with accents. Dynamic marking: *p*.
- Staff 10:** Rhythmic notation with accents. Dynamic marking: *f*.
- Staff 11:** Rhythmic notation with accents. Dynamic marking: *p*.
- Staff 12:** Rhythmic notation with accents. Dynamic marking: *f*.

Handwritten annotations include circled areas on staves 2, 3, 4, 7, and 8, and various markings such as "long", "(Tempo)", "As fast as possible", and "rit.".

# SUITE No. 3

## BOUREE 1 & 2

J.S.Bach

### BOUREE I

(♩ = 88)

*mf* *p*  
*cresc.* *f* *mf*  
*p* *mf* *cresc.*  
*f* *p* *mf*  
*mf* *p* *cresc.* *mf*  
*f* *mf*

### BOUREE II

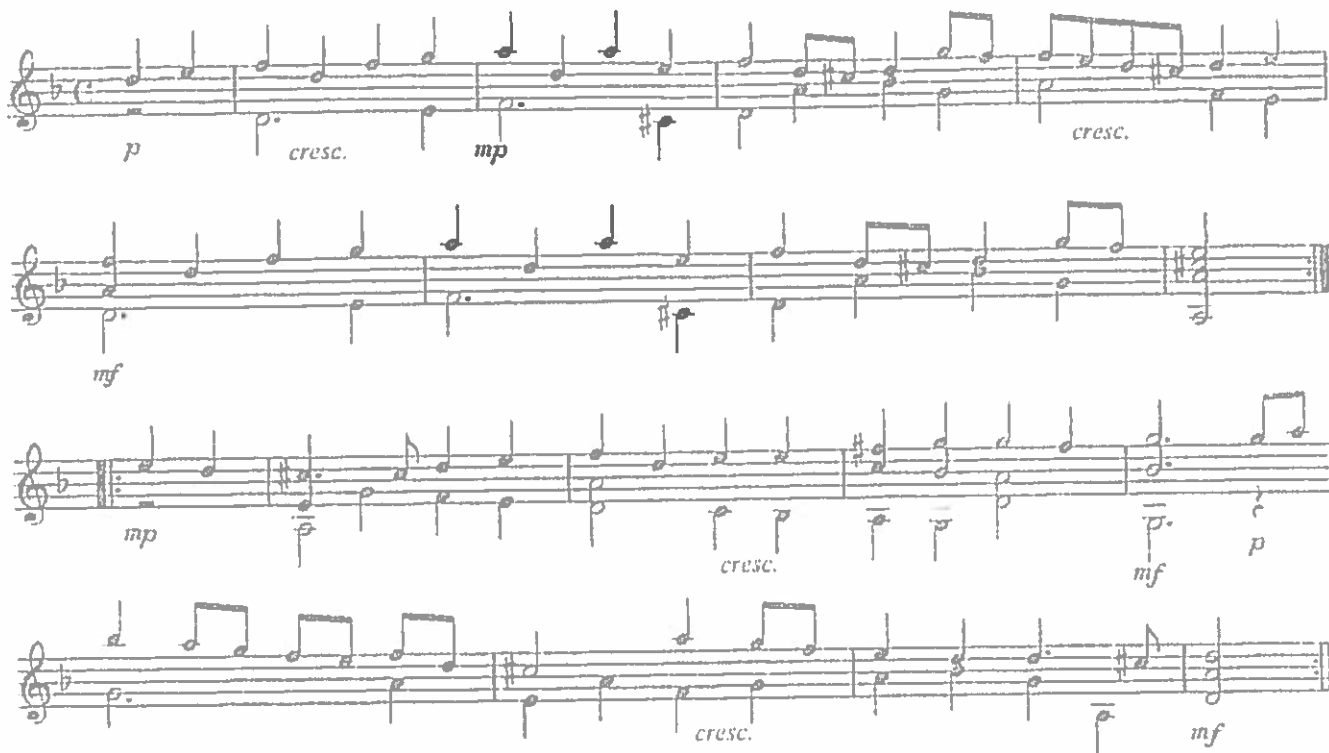
(♩ = 84)

*p* *mf*  
*mf* *p* *f* *mf*  
*p* *mf*  
*mf* *p* *mf* *don't roll*  
*mf*

Bouree I D.C

# BOUREE

Robert de Visce (17th century)



Musical score for Bouree by Robert de Visce. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piece consists of four staves of music. The first staff begins with a dynamic marking of *p* (piano) and includes *cresc.* (crescendo) markings. The second staff starts with *mf* (mezzo-forte). The third staff begins with *mp* (mezzo-piano) and features *cresc.* and *mf* markings. The fourth staff concludes with *cresc.* and *mf* markings.

# MINUET IN D MINOR

Robert de Visce (17th century)



Musical score for Minuet in D Minor by Robert de Visce. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo marking is *Andantino*. The piece consists of five staves of music. The first staff begins with a dynamic marking of *mf* (mezzo-forte) and includes *dim.* (diminuendo) and *p* (piano) markings. The second staff starts with *cresc.* (crescendo) and *pp* (pianissimo) markings. The third staff begins with *mf* and *pp* markings. The fourth staff starts with *cresc.* and *mf* markings. The fifth staff concludes with *dim.* (diminuendo) and *rit. 2nd time mf* (ritardando, second time mezzo-forte) markings.

# GO TELL AUNT RHODY

Melody

1

(J=100)

2

3

4

5

# HOT CROSS BUNS

Melody

1

(J=66)

2

3

4

5

# TWINKLE, TWINKLE, LITTLE STAR

**Melody** (♩=100) *f* *fine* *D.C. al fine*

1

*mf* *fine* *D.C. al fine*

2

*mf* *fine* *D.C. al fine*

3

*f* *fine* *D.C. al fine*

4

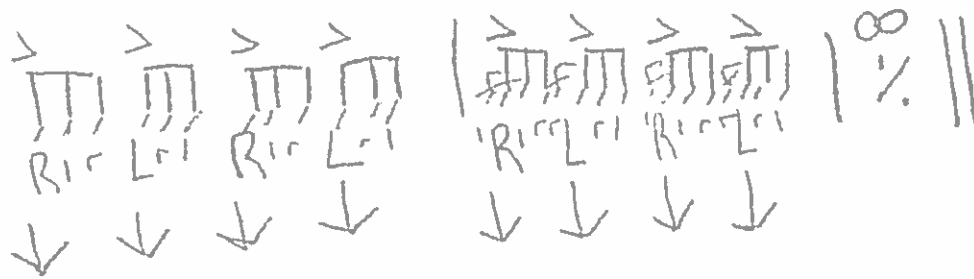
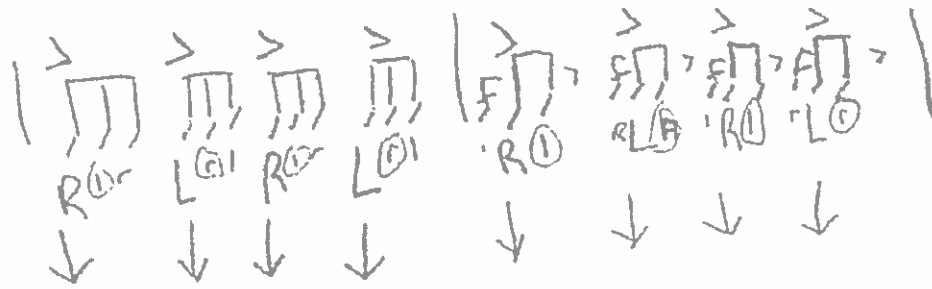
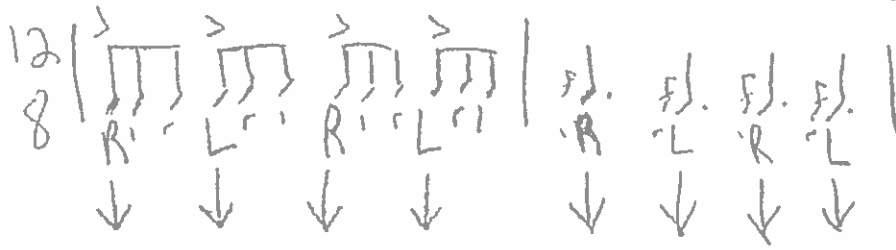
*f* *fine* *D.C. al fine*

5

Name \_\_\_\_\_

Building

Flam Accents, through Down Stroke Keys



- What had follows an accent?

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- Does that change when we add Grace notes?

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# Short, Short,

# Long

- for development of open rolls


\*Practice at all tempos and dynamics\*

How many macro beats?



what gets the macrobeat? top rolls

• When you see a 'slash' ( / ) on a note, it duplicates it.

• Like cell reproduction,  Both new notes are on the same hand.

• ∴ (therefore)

•  $\dot{f} = \underline{\hspace{2cm}}$

$f = \underline{\hspace{2cm}}$

$f = \underline{\hspace{2cm}}$

$f f = \underline{\hspace{2cm}}$





Score

# Stroke Types Combination Study

This exercise is for all sections

Many

The score consists of four staves. The first staff is labeled 'Snareline' and is in 4/4 time. It contains two sections: '\*Check' (measures 1-4) and '\*Variation' (measures 5-8). Below the staff are three stroke patterns: 'R L R L' under measures 1-4, 'R L R' under measures 5-7, and 'R L L' under measures 8-9. The second staff is labeled 'S.Dr.' and starts at measure 5. It contains two sections: 'R R L' (measures 5-7) and 'L R L' (measures 8-9). The third staff is labeled 'S.Dr.' and starts at measure 9. It contains two sections: 'R R L' (measures 9-11) and 'L R L' (measures 12-13). The fourth staff is labeled 'S.Dr.' and starts at measure 13. It is in 2/4 time and contains a single section: 'R R L' (measures 13-15).

Always reference the \*Check for the sticking of the \*Variation

Tenorline

# Sanford Shuffle

## Rebound Control

Fred Sanford

Stork

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

3

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

5

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

7

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

9

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





# Pantera

Snare 4/4

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

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

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

**Purpose:** This exercise focuses on single stroked diddles, hertas, blurtas, or whatever you prefer to call them.

**1) Stick motion:** The stick motion for this exercise should be completely legato. Do not stop the stick motion until you hit the final note.

**2) Sound Quality:** Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same exact volume. Some common mistakes:

- a) Pounding the last note of the long single stroke rolls in the last two measures.
- b) At higher tempos, playing the first part of the exercise higher than you can play the rolls at the end.  
Just because it is easier to play the herta patterns higher doesn't mean you should.
- c) Playing the right hand louder than the left... don't be the guy with the weak left!

**3) Rhythm and Timing:** How perfect is your rhythmic interpretation of the 32nd notes? How about the underlying 16th note pattern? This is a great exercise to play with a friend - take turns playing straight 16th notes while the other plays the exercise to check your rhythm and timing. Also, try variation "a" described below.

**4) Variations to this exercise:**

- a) Take out all of the 32nd notes and play the 16th note 'skeleton'. It may take some time to get the correct sticking down, but once you have the skeleton solid your rhythm and timing should be much better.
- b) Play exercise at different heights; 1", 3", 6", 9", 12", 15", Full.
- d) Play on low-rebound surface to improve muscle strength and endurance.