GRADE 5
Playing Time 3:30

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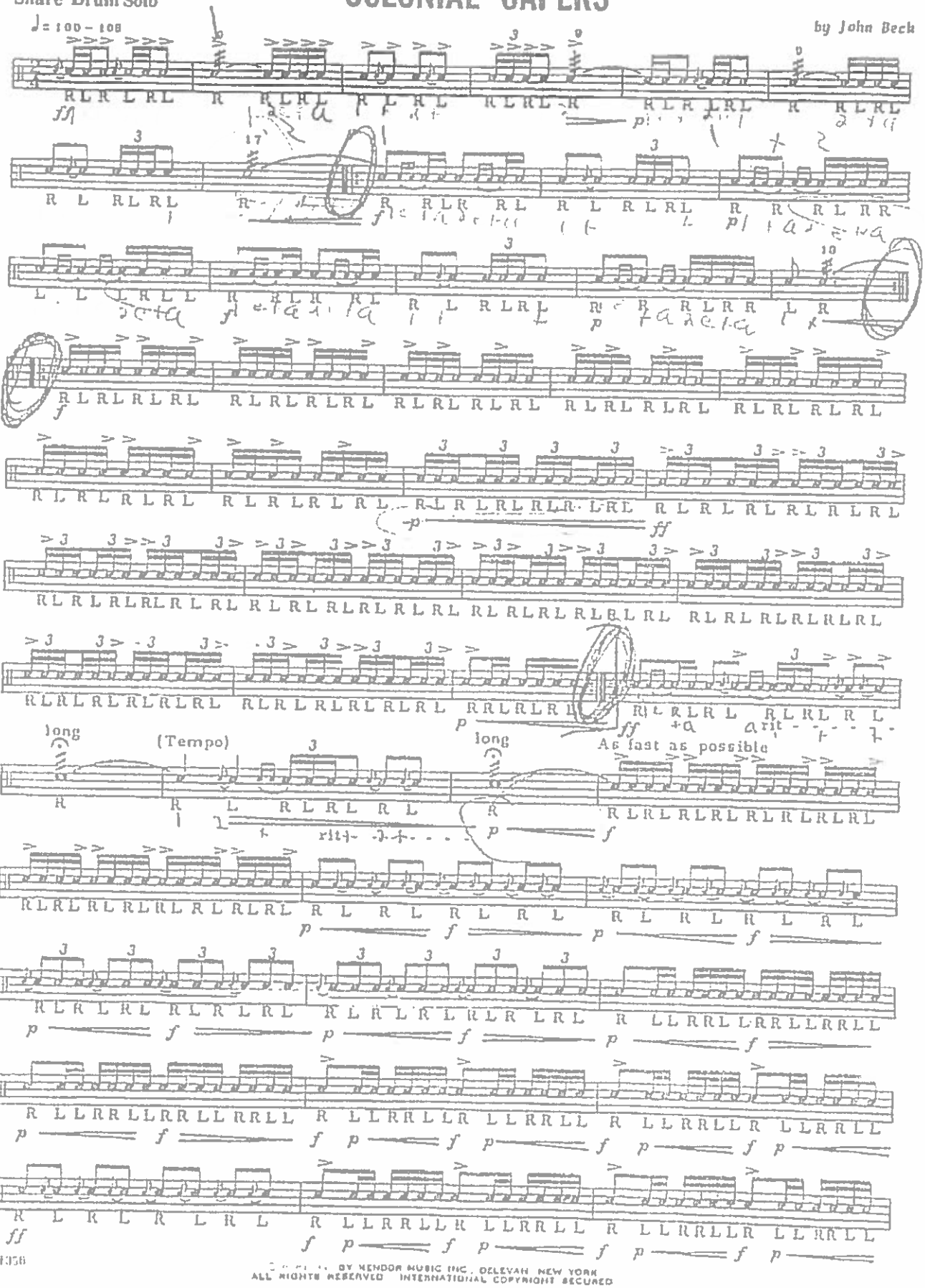
COLONIAL CAPERS

Snare Drum Solo

by John Beck



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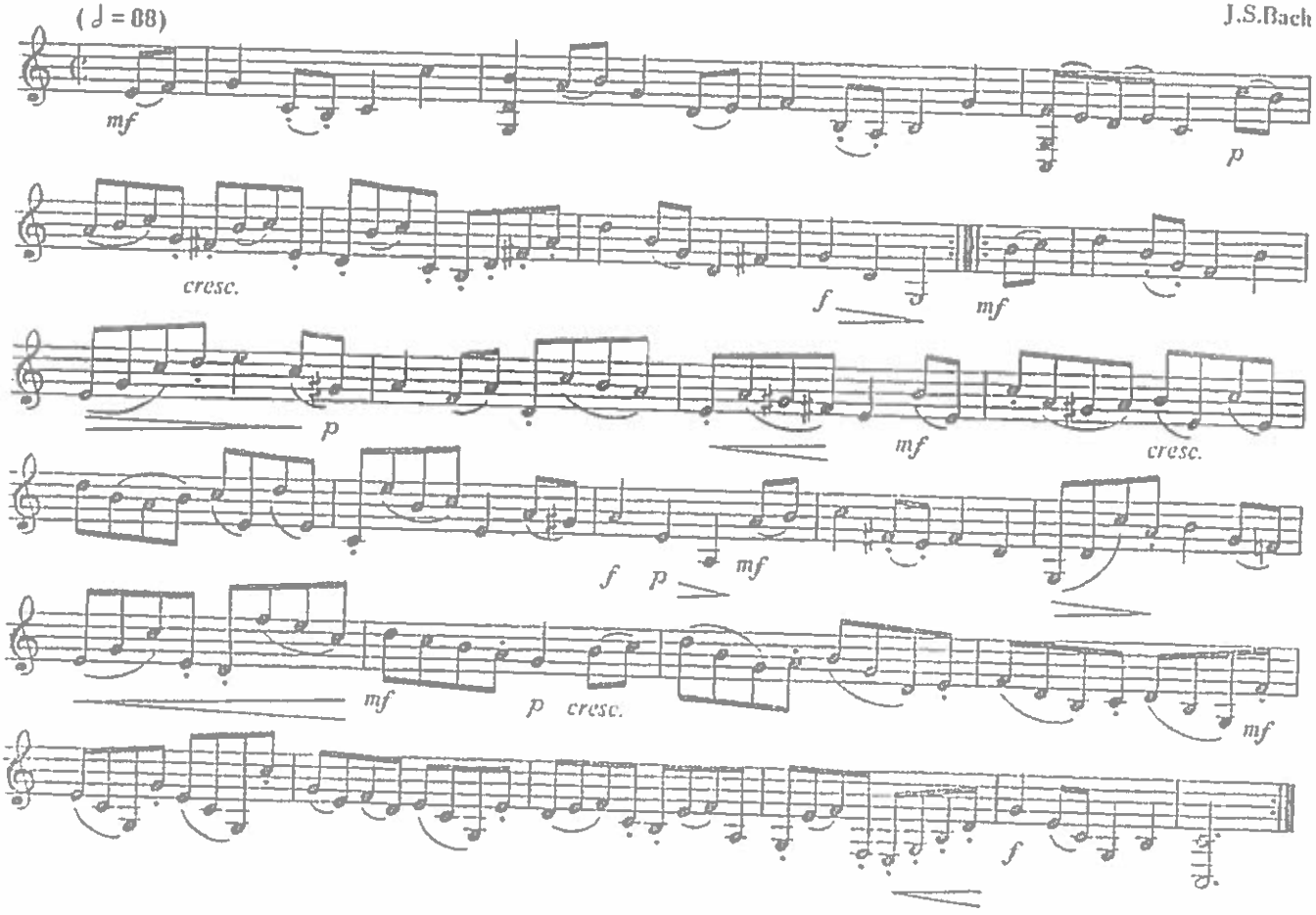
SUITE No. 3

BOUREE 1 & 2

J.S.Bach

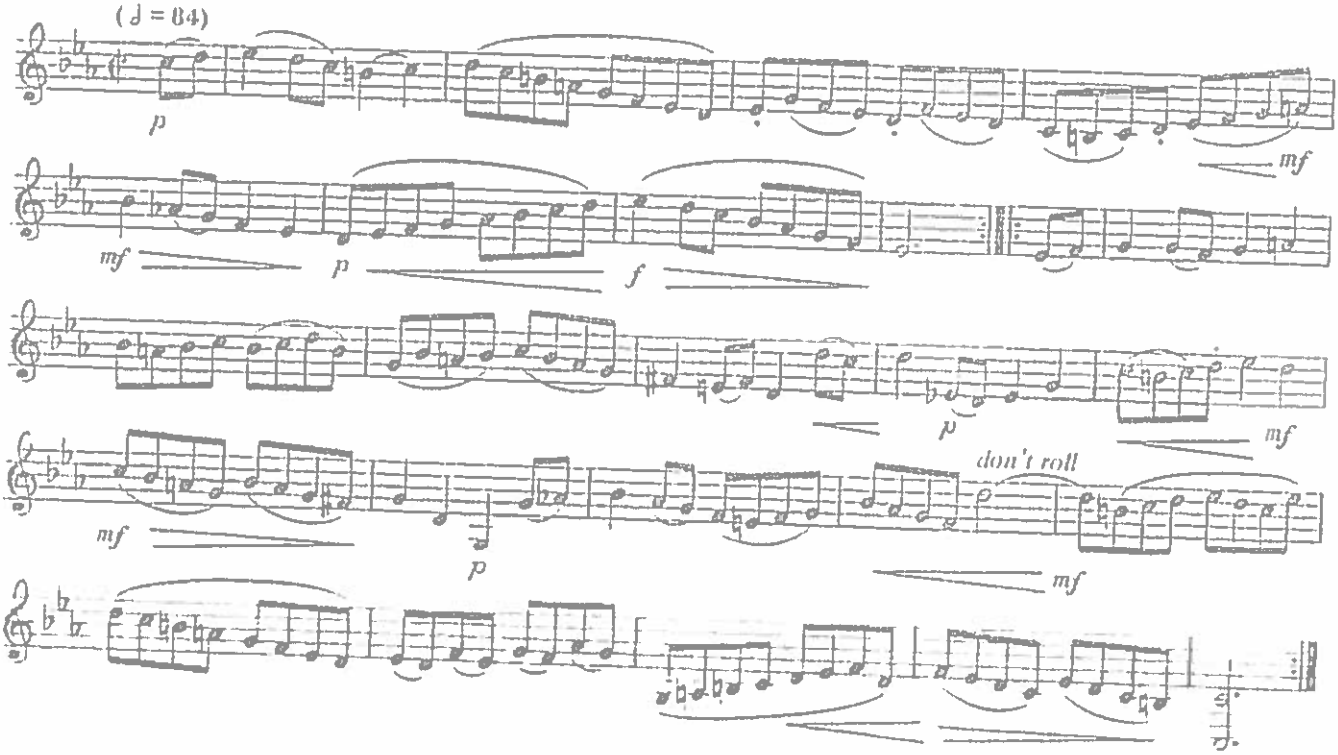
BOUREE I

(♩ = 88)



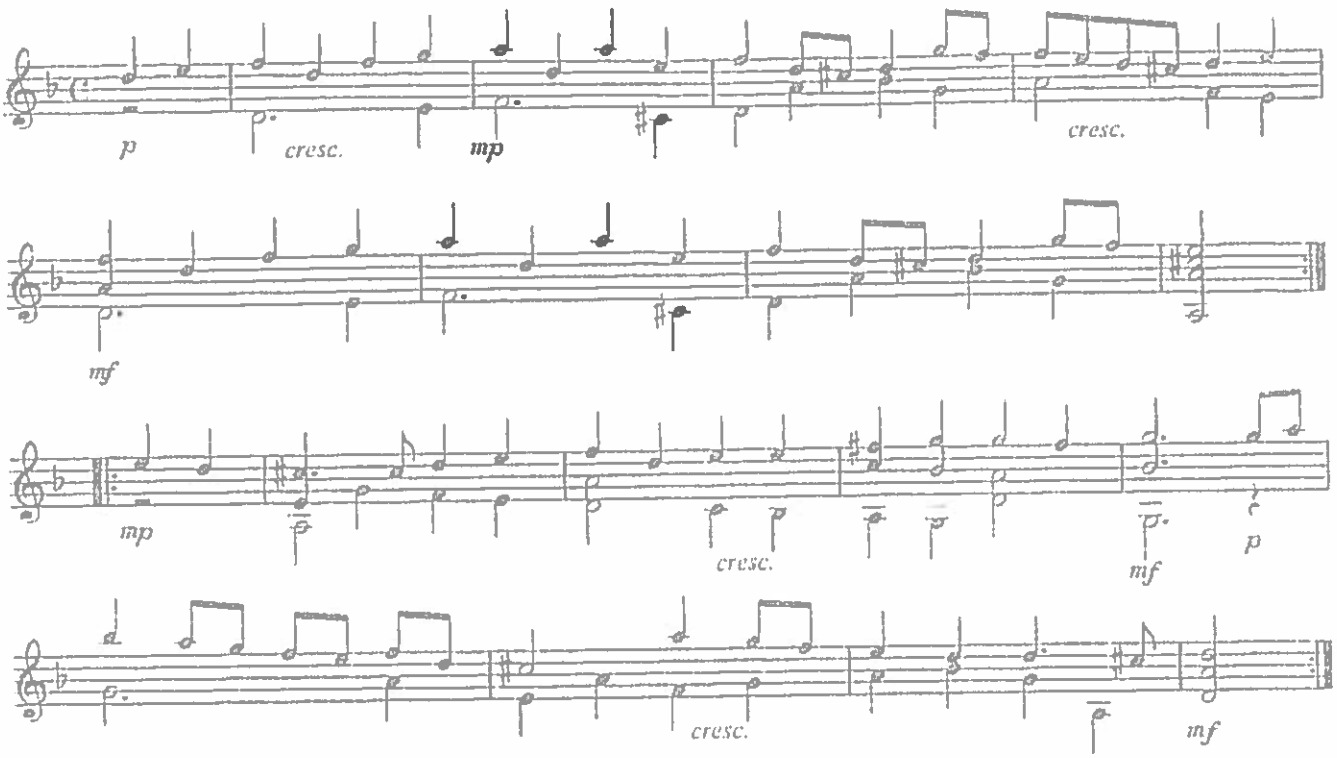
BOUREE II

(♩ = 84)



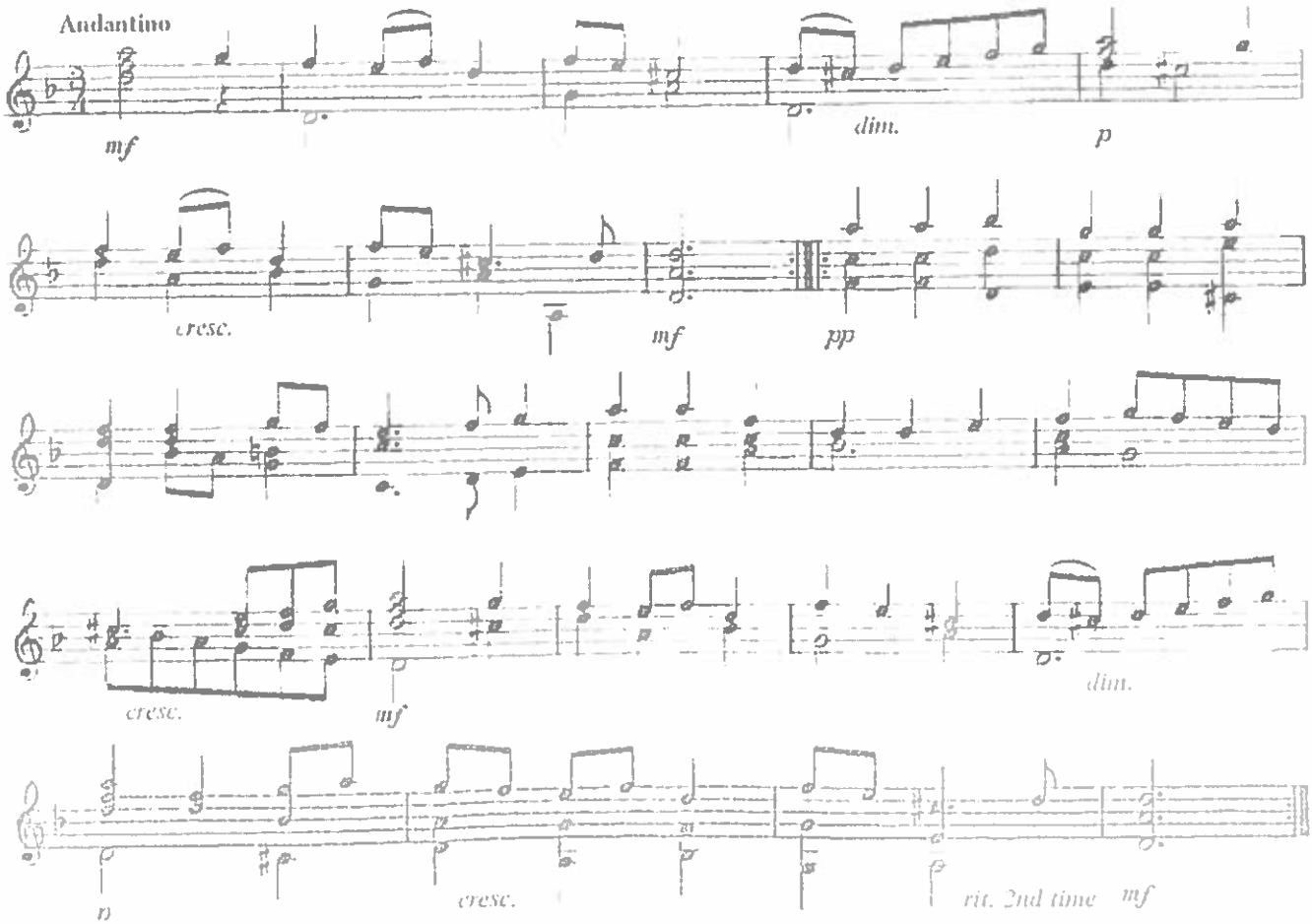
BOUREE

Robert de Visee (17th century)

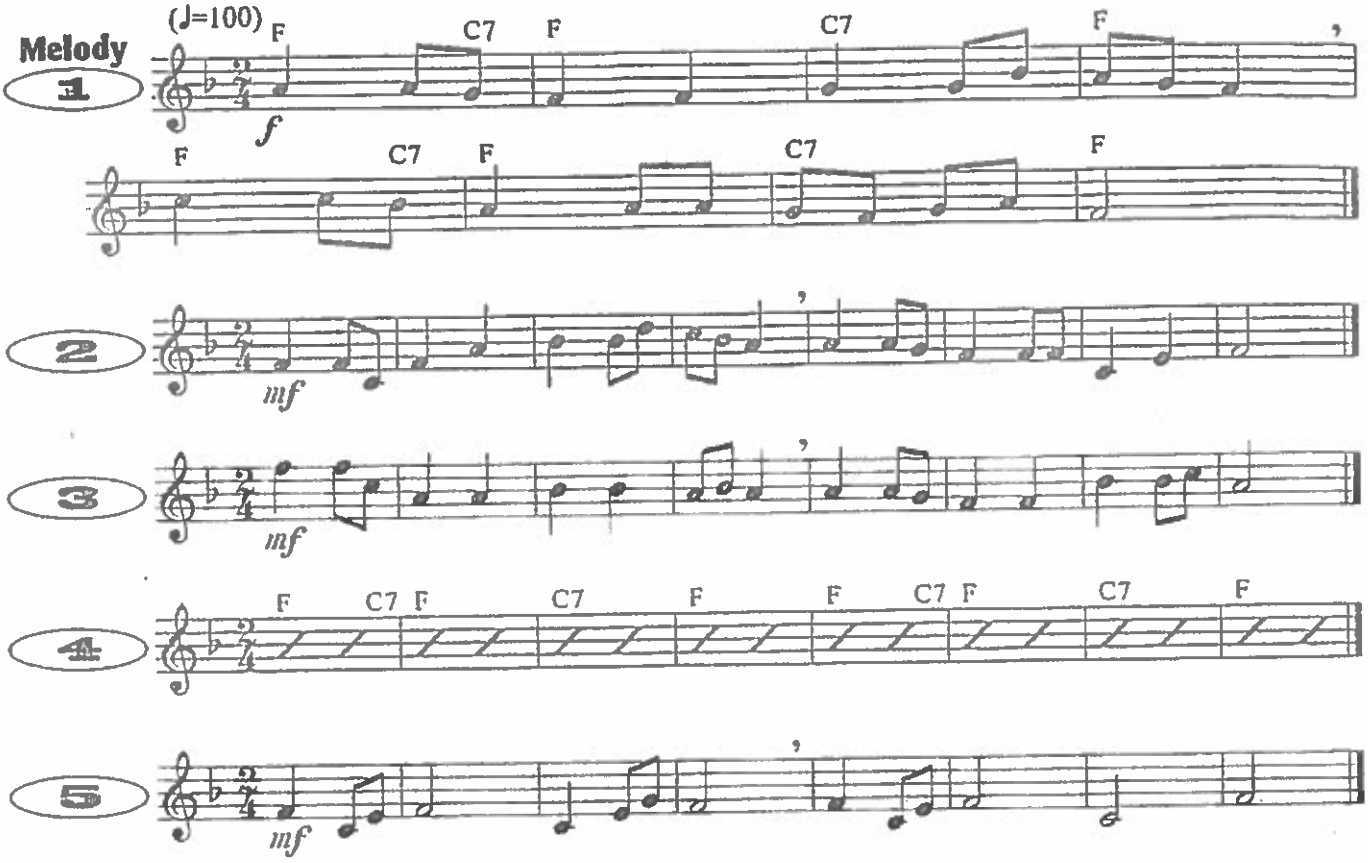


MINUET IN D MINOR

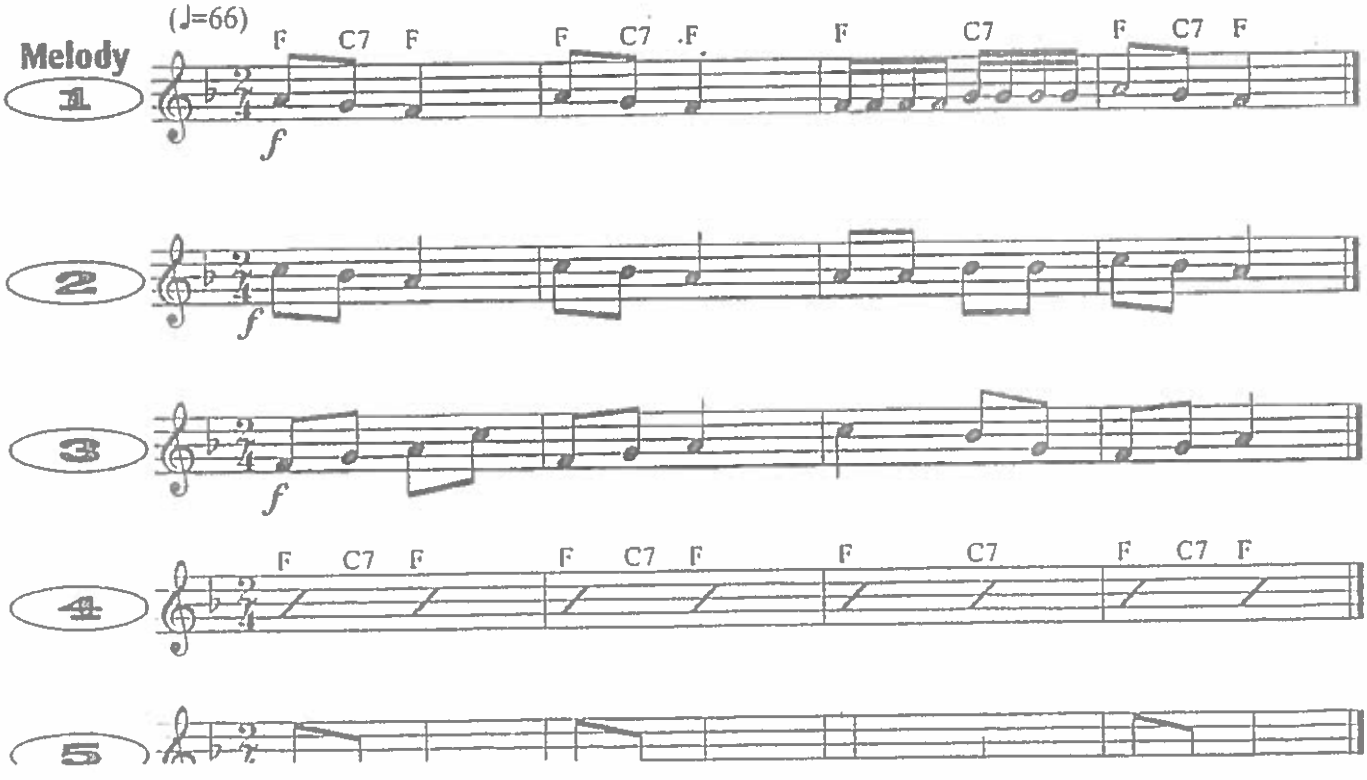
Robert de Visee (17th century)



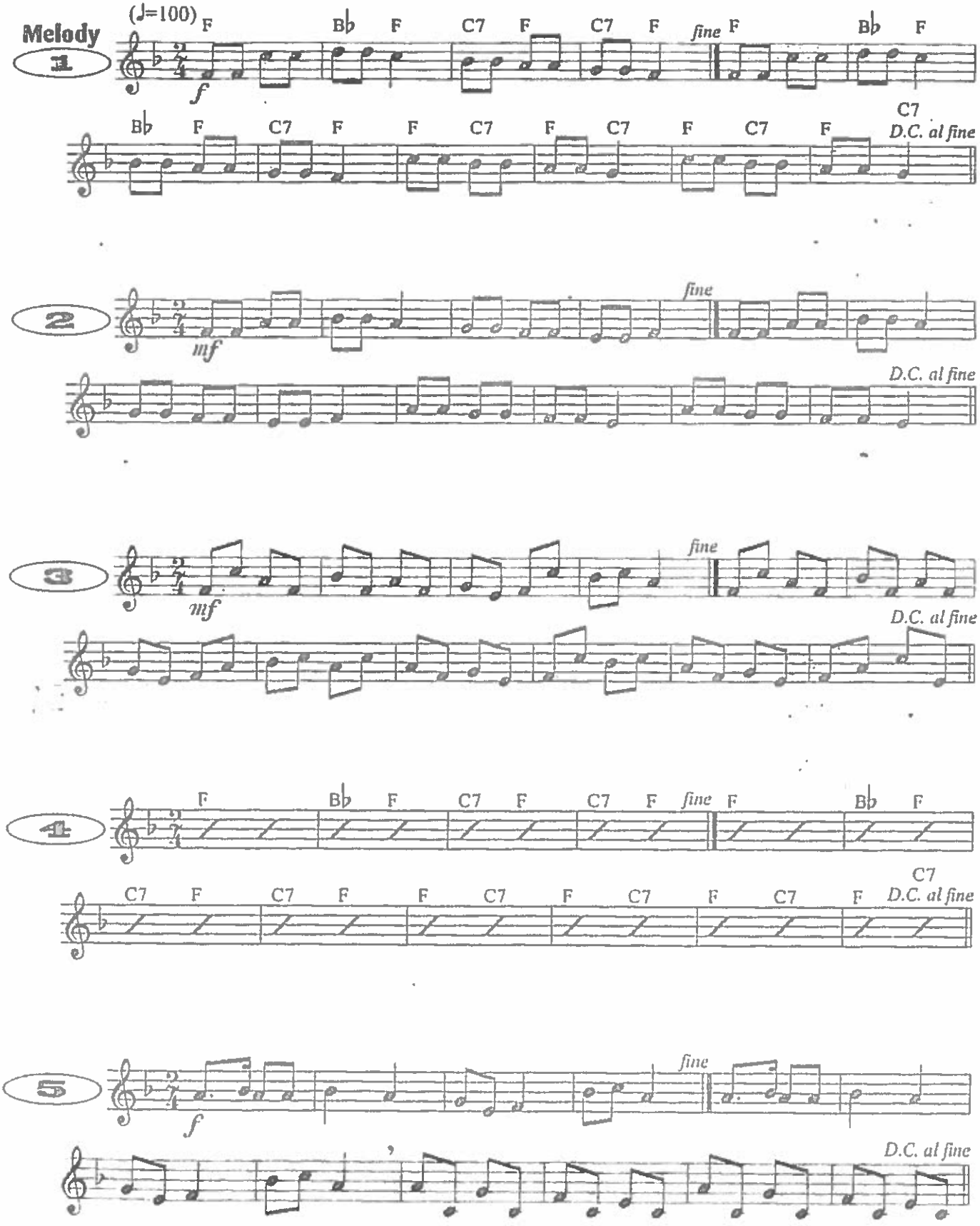
GO TELL AUNT RHODY



HOT CROSS BUNS

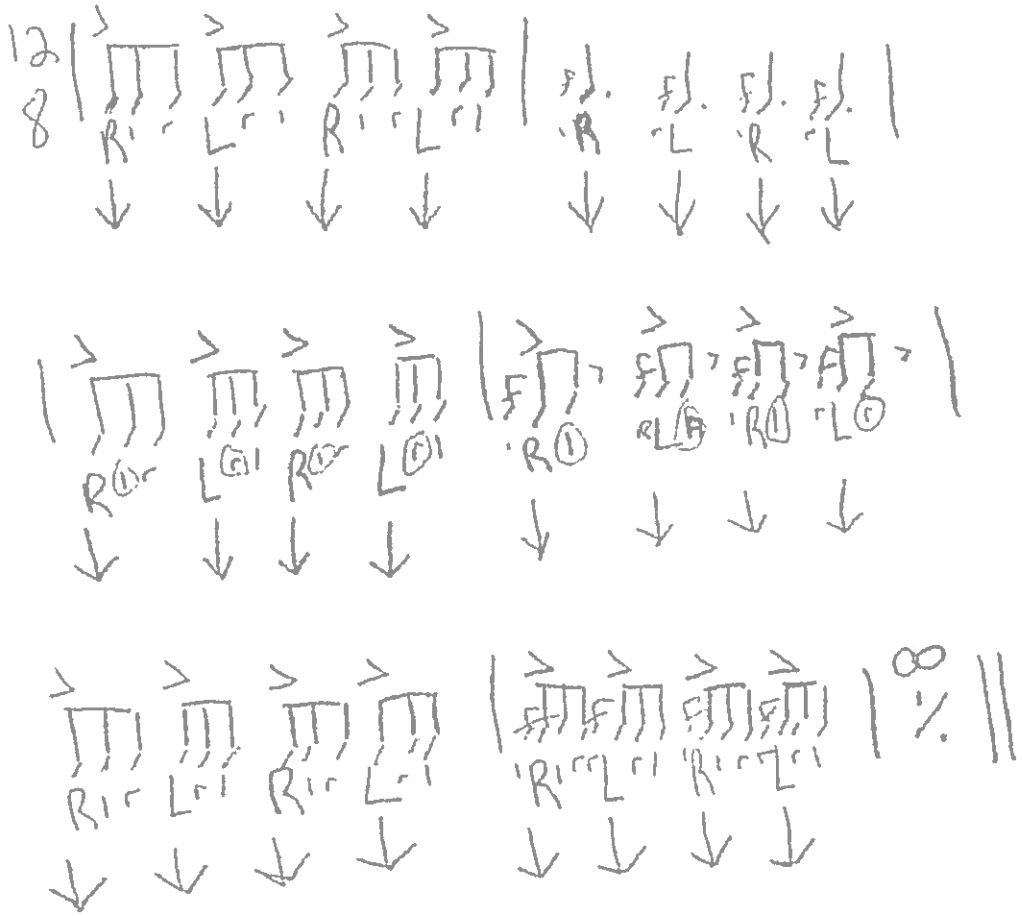


TWINKLE, TWINKLE, LITTLE STAR



Name _____ Building

Flam Accents, through Down Strokes



- What had follows an accent?

_____

- Does that Change when we add Grace notes?

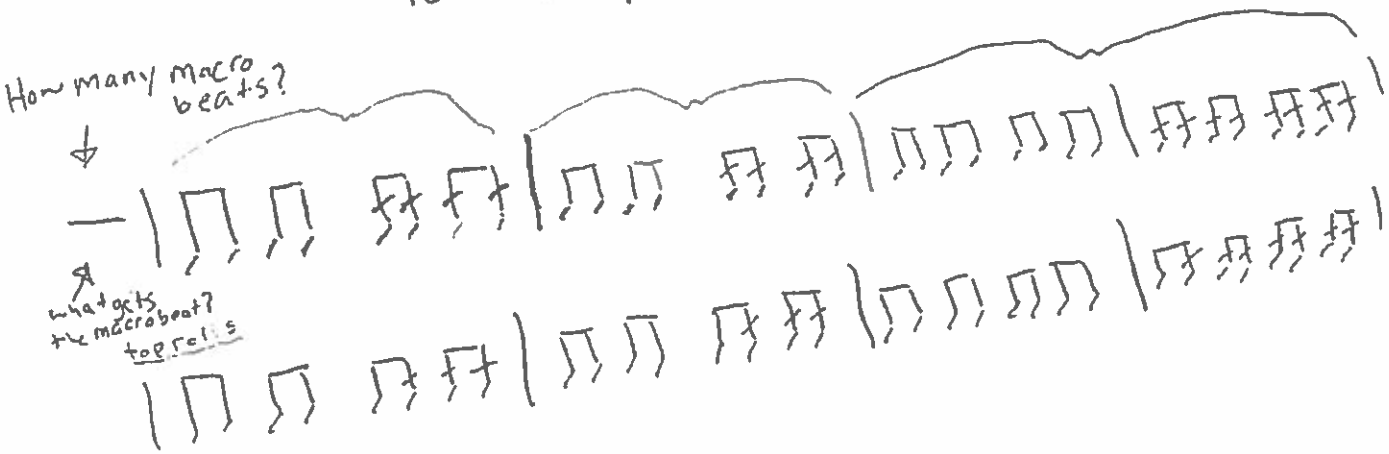
_____

Short, Short, Long

Practice at all tempos and dynamics

- for development of open rolls

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 not are on the hand.

- ∴ (therefore)

. 𝅘𝅥𝅯 = ___

𝅘𝅥𝅯 = ___

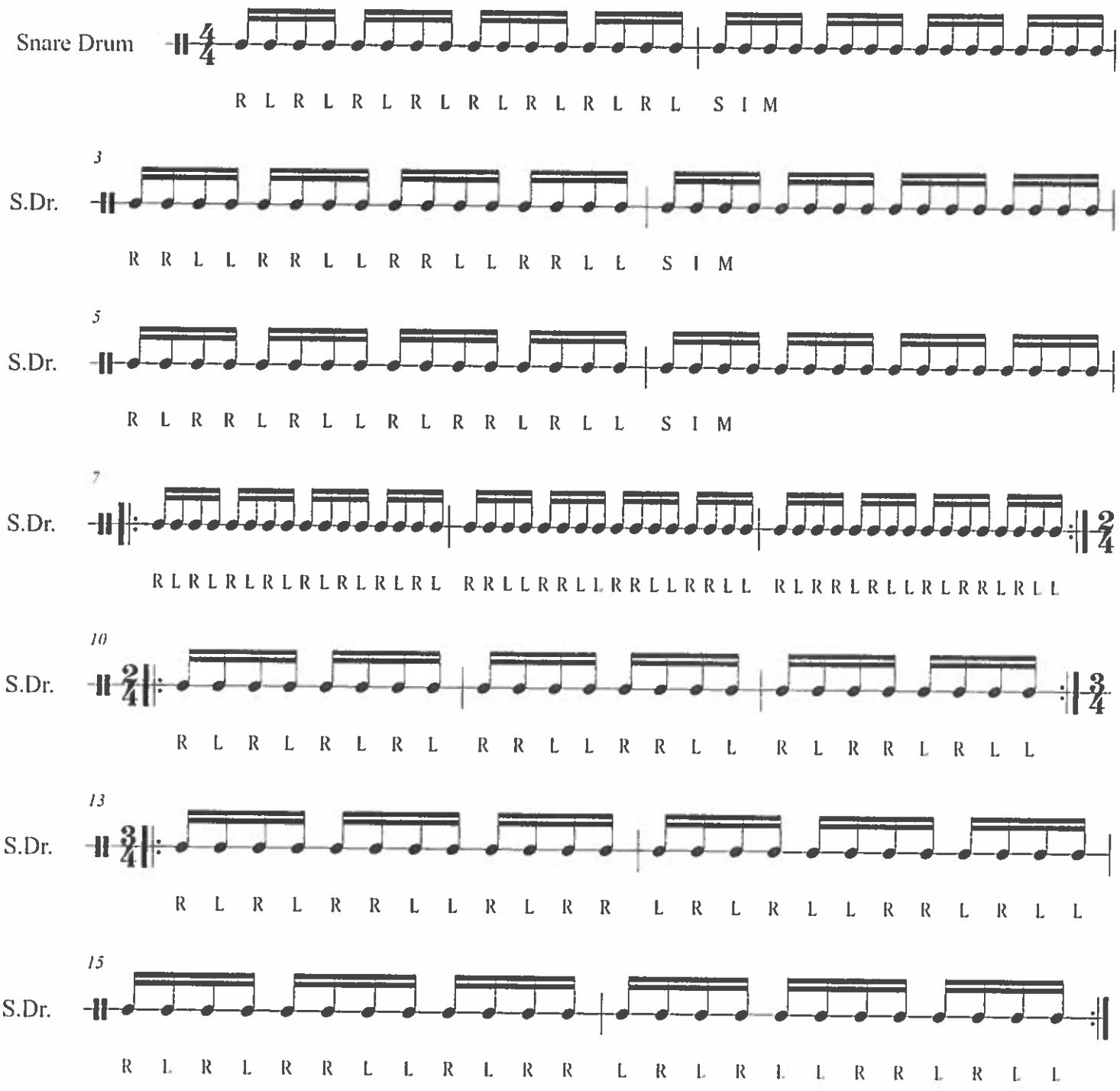
𝅘𝅥𝅰 = ___

𝅘𝅥𝅯𝅘𝅥𝅯 = ___

Score

Single-Doubles Paradiddle Control

Jimmy Johns



©

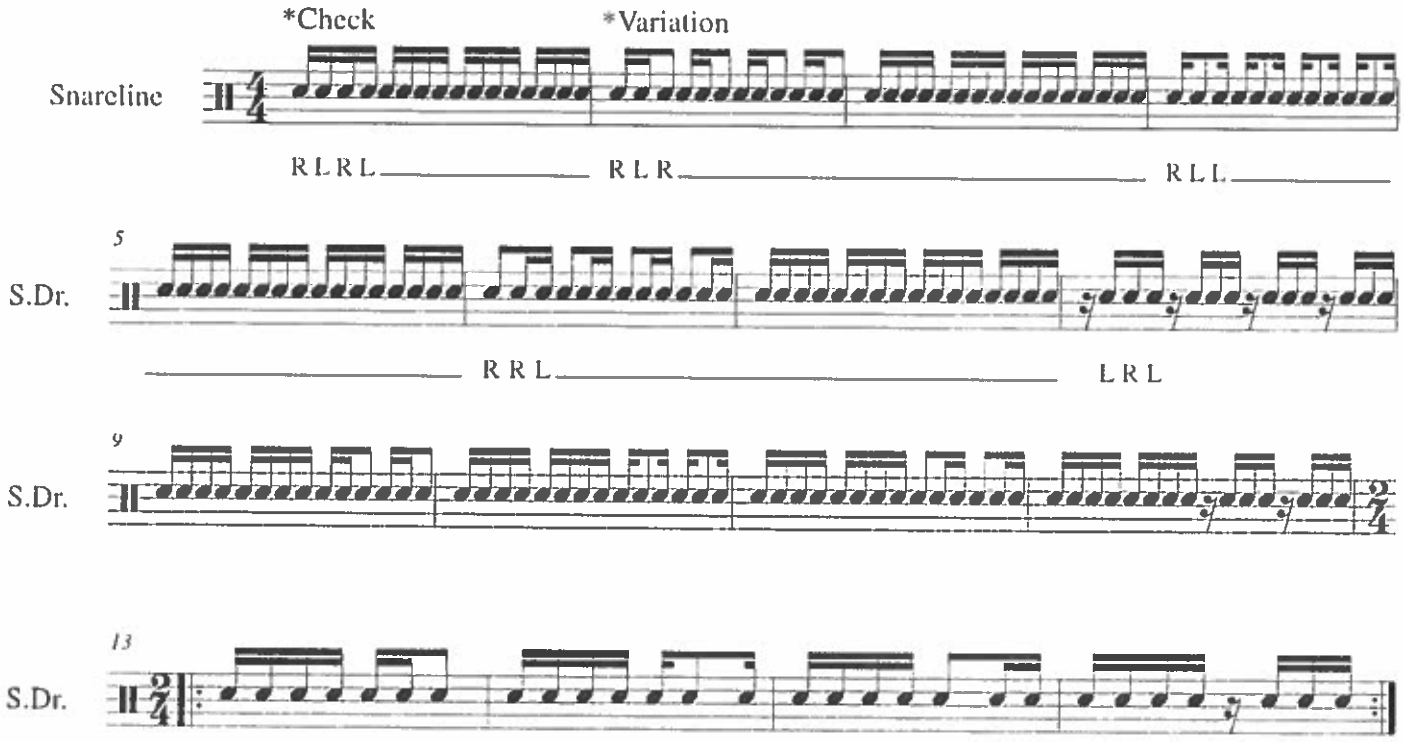
Score

Stroke Types

Combination Study

This exercise is for all sections

Many



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

©

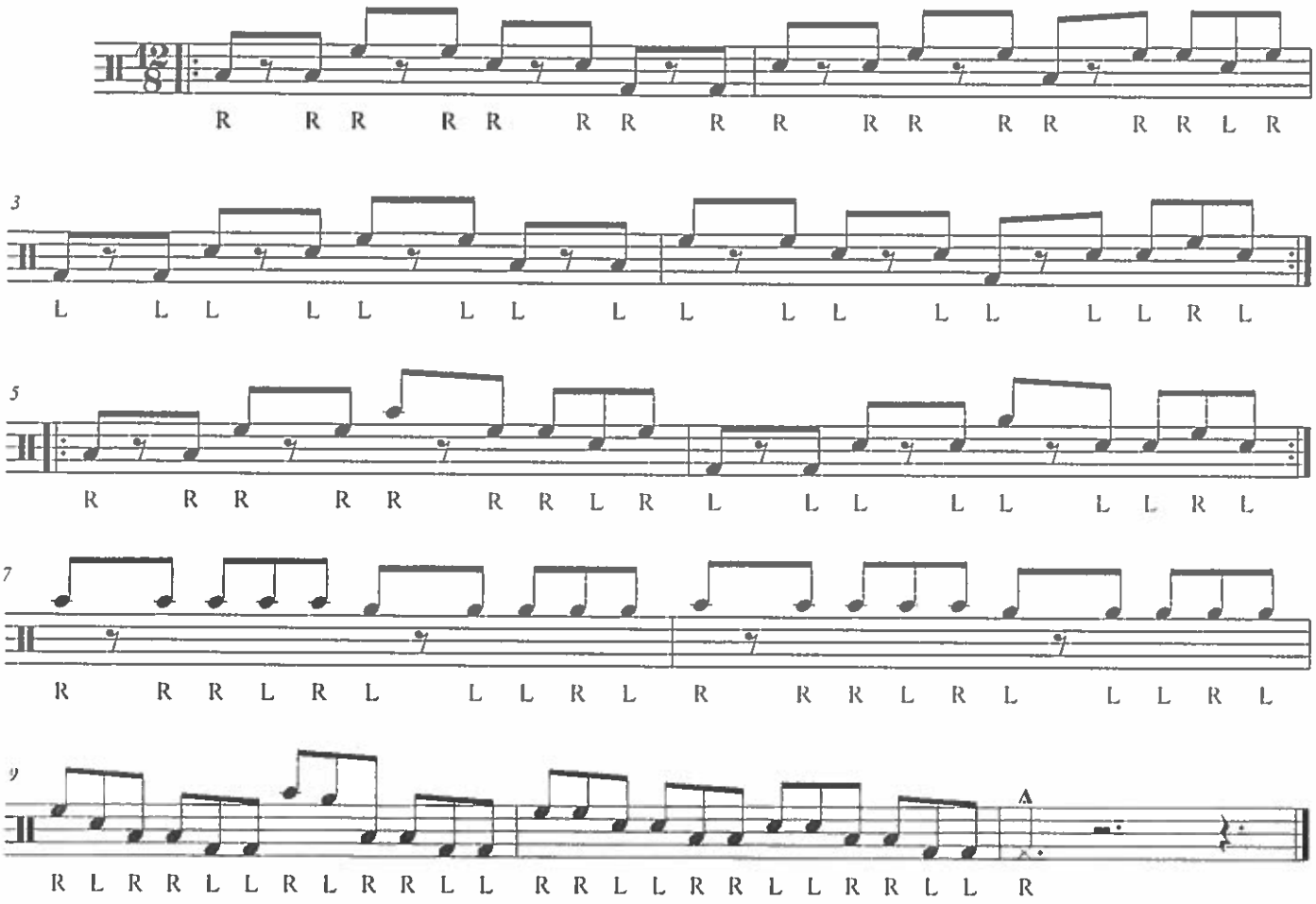
Tenorline

Sanford Shuffle

Rebound Control

Fred Sanford

Stork



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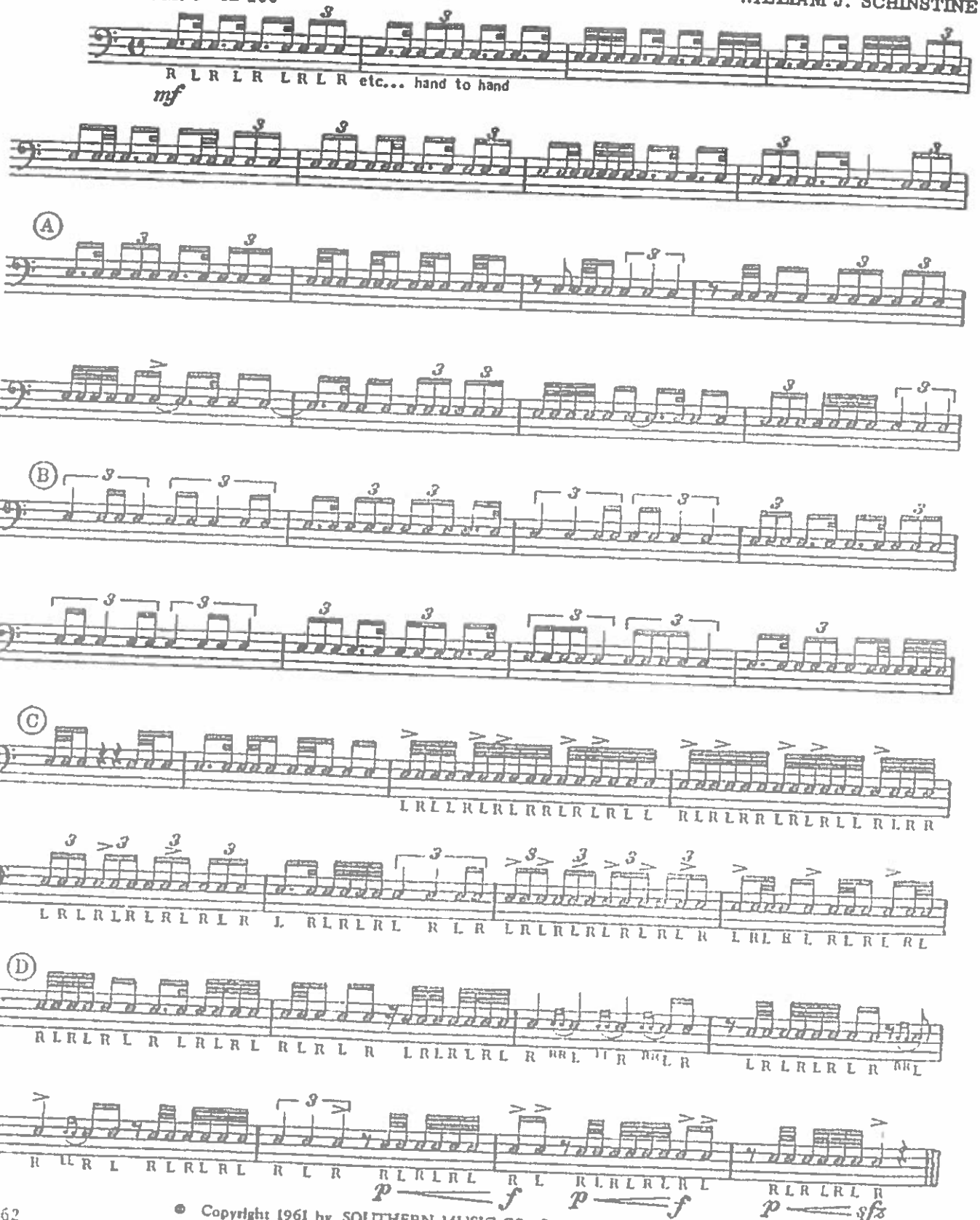
Dedicated to Leonard Stern, San Antonio Symphony

The New York Texan

M. M. ♩= 92-100

WILLIAM J. SCHINSTINE



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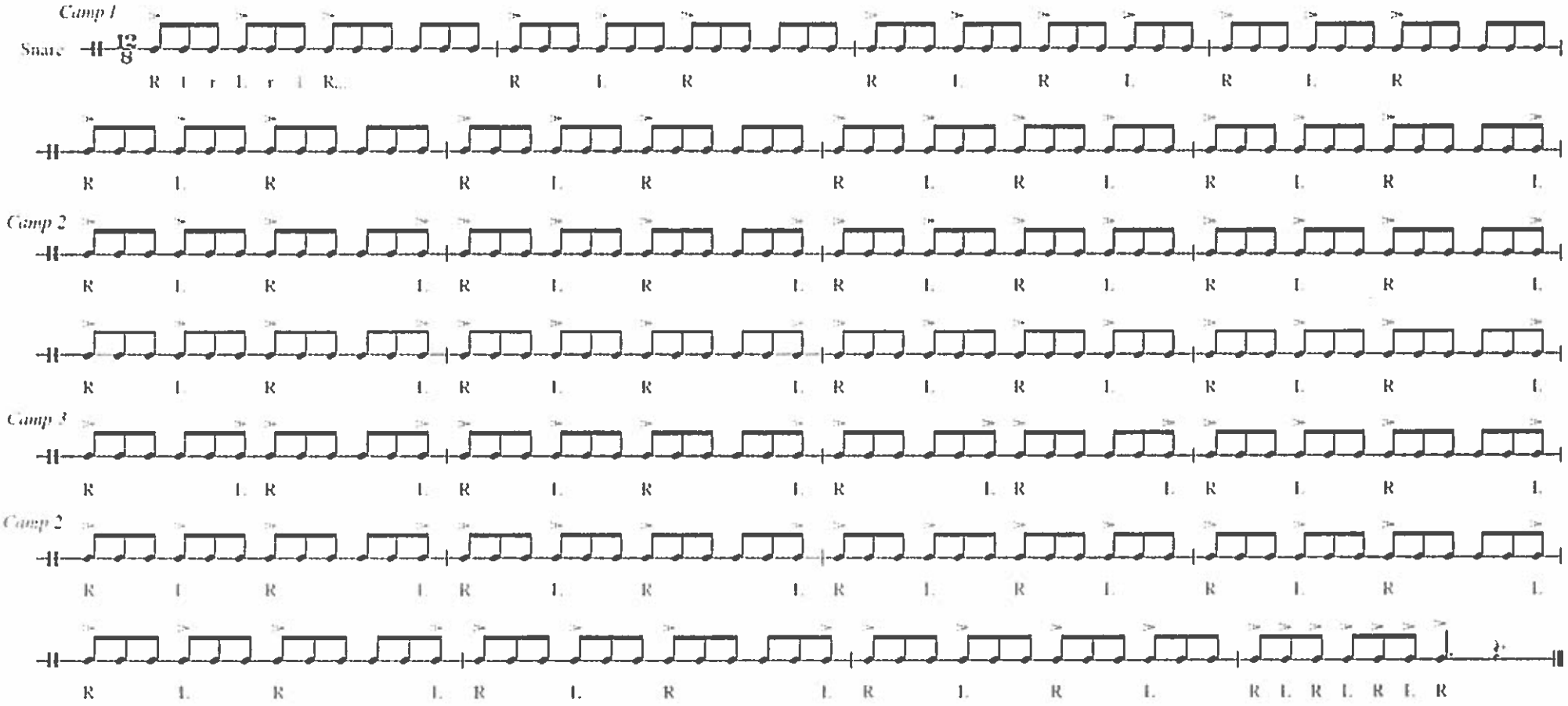
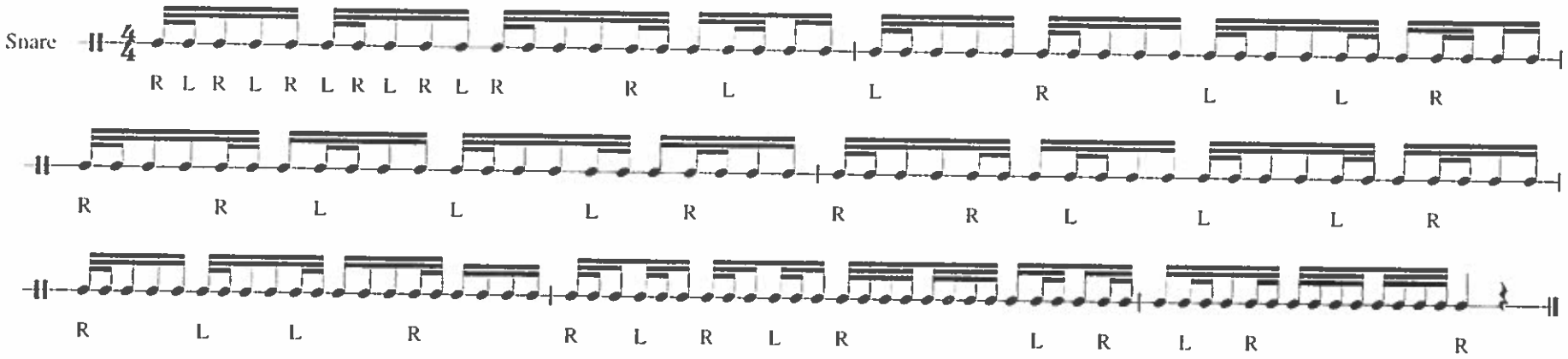
Three Camps

snarescience.com - Universal



Pantera

SnareScience.com - Universal



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.