

**Louisiana State University  
The Golden Band from Tigerland**



**Drumline Audition Handbook 2024  
SNARE LINE**

## **Audition Handbook Contents:**

- 1<sup>st</sup> Round Video Audition Assignments
- Preparation Strategies
- Technique Guidelines
- Notation Key
- Fundamental Studies
- Exercises

# **1<sup>st</sup> Round Video Audition Assignments:**

## **Submission Requirements:**

All 1<sup>st</sup> round video submissions must include an audible metronome, marking time, and a view of the performers entire body. The feet must be visible to ensure precision while marking time. Additionally, the submissions should be performed on real instruments. If this is impossible, performers auditioning for the snare line, tenor line, and/ or bass line may use a practice pad. If auditioning for tenors without an actual instrument, please use a tenor pad. If auditioning for cymbals without actual instruments, clapping the rhythm while marking time is acceptable.

## **1<sup>st</sup> Round Video Audition Assignments (Snare)**

16th Note Timing @ 120 BPM

Duple Bucks Variations @ 120 BPM

Double/ Triple Beat @ 120 BPM

Duple Chicken and a Roll @ 120 BPM

Cameron-Flameron @ 100 BPM

\* Flam Taps variation only

## **Preparation Strategies:**

### **Timing:**

As the percussion section our timing is an incredibly important aspect of what we do. Timing is important for our role within the musical ensemble and for maintaining the integrity of the rhythms we play. Pay attention to how certain sticking patterns affect your rhythmic tendencies. Don't practice difficult parts at tempos that are faster than your hands can play, or you'll end up practicing bad habits.

Practice with a metronome to focus on good timing and rhythmic accuracy. To make it more enjoyable and realistic, play your various exercises along with music you like to listen to. It's generally the same thing as using a metronome, but it gives you a musical context on which to base your playing. This is the foundation of ensemble playing. Groove along with it and enjoy it!

### **Chops:**

This is a college drumline. You must have chops to get by. Your chops (technical strength and proficiency) are one of the basic building blocks of your contribution to the ensemble. This doesn't mean showing up to auditions with every hybrid rudiment and stick trick ever invented ready to whip out at the first chance. That stuff is a lot of fun and we don't mind seeing it, but it's not the basis for making music.

We're more interested in making sure you have a strong foundation of all the standard rudiments at a variety of tempos. This includes very slow tempos! As mentioned above, practice physically demanding parts correctly and do so for extended periods of time. Chops aren't something you're going to build in a week. It's a progressive and continual process.

## **Confidence:**

Performance must be authentic. At the levels we strive for, you can't fake it. It is important that you play with a high degree of confidence and authority so you can be in charge of what you are doing. This doesn't mean putting on the "mean face" and acting tough. In fact, it's just the opposite. Confident players play with a level of calmness and relaxation that should "feel good" to both the player and the listener. True confidence is a powerful thing and will help you fit into the line.

## **Practice:**

Correct practice is crucial to your development. We can define practicing correctly as:

- Practicing with a plan and setting goals
- Practicing those things you can't play perfectly
- Practicing on a drum
- Practicing with a metronome
- Practicing in front of a mirror
- Constant self-evaluation of your quality of sound/efficiency/tempo control
- Marking time while you practice

## **Practicing with a Plan/Setting Goals:**

Practicing with a plan or goal is crucial to your development as a rudimental percussionist. Having a plan allows you to be methodical and smart about your approach. This approach leads to efficiency. The more efficient you are at practicing, the quicker you will become a more consistent player.

Additionally, keep a practice journal. Writing things down will keep you organized. Seeing your progress in writing will help you crystalize your improvement. Playing rudiments slow is important . . . slow things down. You'll be amazed at how much better your control will be and how much of a better overall player you will become.

### **Practicing those things you can't play perfectly:**

It is very easy to play things that feel good and sound good. However, you should be disciplined enough to play things you can't play perfectly. Make everything you play sound perfect and feel good! Your job is to be a master of all motions at all tempos, so practicing things you don't feel completely comfortable with is key. Play things slow, off the left, or whatever you can do to expand your repertoire.

### **Practicing on a Drum:**

A practice pad does not give you the same feel as a drum. There is no substitute for the chops you will gain practicing on a drum versus a practice pad . . . no exceptions, period.

### **Practicing with a Metronome:**

Tempo control is crucial as a rudimental percussionist and is probably the single most important trait you, as an individual performer, can bring to the table. There is simply no substitute for practicing with a metronome. Keep it fresh by practicing to a half-time feel. Try putting the metronome on the upbeat and keep a constant, steady pulse. Experiment. TEMPO CONTROL IS EVERYTHING.

### **Practicing in Front of a Mirror:**

Practicing with correct height control is crucial to your development. Practicing in front of a mirror allows the performer to observe any height discrepancies, Y-axis motion (slicing,) weird facial tweaks, etc., and to fix any of the above. Take a dry erase marker and draw lines for heights on the mirror. While practicing, keep your beads touching these lines consistently. Draw a vertical line to observe the vertical rise and fall of the stick. (It should be exactly straight up and down.)

When practicing in front of a mirror, continually ask yourself the following questions:

- Are my heights correct?
- Are stick paths (R and L) straight up and down?
- Are there any extra motions? (shoulder ticks, elbow motion, etc.)
- Is my body symmetrical? (right and left shoulders parallel and even)
- Do I look relaxed?
- Do I make it "look easy"?

### **Constant Self-Evaluation:**

When you practice, you should constantly evaluate how you feel and look. You should critique how you sound. Does it sound good? Does it flow? Are the sticks resonating at all times? Does it sound relaxed? Am I breathing calmly and evenly when I play? Is there tension in my back? Shoulders? Arms? Wrists? Do I sound like I am "owning" the music? Constant self-evaluation is important in your development as a rudimental percussionist. If something isn't right, you have the tools to diagnose the problem, find a solution (practice tip), and fix it.

### **Marking Time while you Practice:**

Marking time is important, as this is a movement-based activity. If your feet are not in time, you will not play in time. Your heel should be impacting EXACTLY on the beat. Your feet must be in time. If you follow the above practice guidelines, you will be amazed at your progress!

### **Other tips:**

Have all the audition material in a binder with sheet protectors as we will be rehearsing outside. In the case we are rehearsing with music outdoors and it is windy, bring a handful of binder clips to keep your music in place. Other items to bring to the clinics, band camp, and throughout the season include ear plugs, stick tape, sunscreen, and water.

## **Technique Guidelines:**

### **Preface:**

This section serves as an outline to the fundamentals of our technique. In order to achieve our goal of being the absolute best in the activity, we must simultaneously achieve exact uniformity in technique, touch, sound quality, rhythmic clarity, and dynamic clarity. Each individual in the line must be accountable for their individual performance and be aware of the accompanying responsibilities with regard to the percussion ensemble and full ensemble. This information, combined with the exercises, helps you achieve the highest degree of performance possible.

### **Implement Grip:**

A great quality of sound and approach to the drum starts with the grip of the stick. In order to produce a full, resonant tone from the drum, it is important that your hands maintain a relaxed grip around the stick at all times, allowing the stick to resonate in your hand. If you hold the stick too tightly, you dampen the stick's natural vibrations and "choke off" much of the sound, which produces a very thin quality of sound. Also, the brunt of the impact from the stick striking the drum will be transferred directly into your hand, leading to unnecessary injury. Always let the sticks "breathe" in your hands.

### **Right Hand:**

The fulcrum is located between the thumb and the index finger. This is the point from which the stick pivots in your hand. This pivot point should be located at the optimal balance point of the stick and is generally located about 1/3 up the length of the stick from the butt end.

The remaining fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick. In



order to employ the fingers properly, the stick should lay through the fleshy part of your palm opposite your thumb.

The palm of your hand should not be flat to the drum (German grip) nor should the thumb be completely on top of the stick (French grip). The crease created between the thumb and the index finger should be turned to an approximate 45-degree angle. This offers the best benefits from both the German grip (full wrist turn) and French grip (easy engagement of the fingers).

### **Left Hand:**

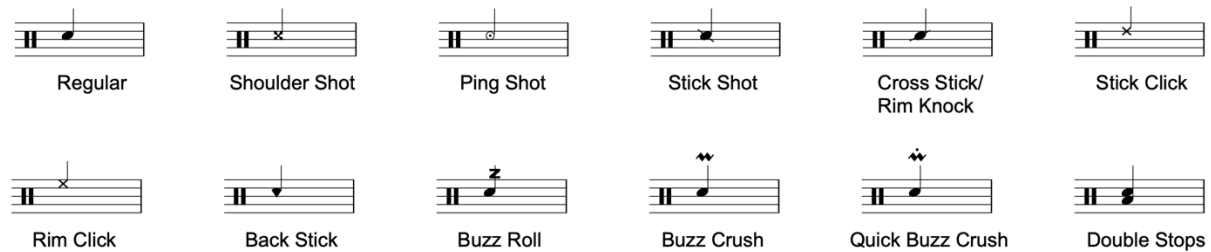
The fulcrum point is again located between the thumb and index finger, with the thumb sitting on top of the index finger between the first and second knuckle. This connection must ALWAYS be maintained. There are common tendencies to push down or flex up the tip of the thumb. Avoid these by keeping the thumb relaxed.

The stick will rest on the fourth finger just past the first knuckle and near the cuticle. The pinky should stay attached to the fourth finger in a relaxed position, and the middle finger will rest beside the stick with the fingertip being slightly on top of the stick. Please be aware that the middle finger should simply be "along for the ride" and not used to generate a stroke by applying pressure in any way.

All fingers must remain relaxed and in a curved position at all times. Any unnatural straightening or flexing of the fingers simply causes unwanted tension that will ultimately inhibit your performance and quality of sound.

# Snare Drum Notation Key:

## Snare Drum Notation Key:



## Heights:

Accurate stick heights promote musical and visual uniformity within the percussion section. Each stick height refers to the distance between the bead and the playing surface.

**pp** (pianissimo) = 1 inch

**p** (piano) = 3 inches (common tap height)

**mp** (mezzo-piano) = 6 inches

**mf** (mezzo-forte) = 9 inches

**f** (forte) = 12 inches

**ff** (fortissimo) = 15 inches, approx. (vertical/arm added)

# **Fundamental Studies:**

## **Preface:**

The following portion of the technique packet consists of standard exercises that are considered customary practice within the contemporary marching percussion setting. These will primarily be used behind the scenes to develop sound production and to facilitate proper technique. These exercises will play an integral part of the development of the LSU Drumline and will set a foundation for our sound approach and ensemble playing.

## **Contents:**

### Legato Studies:

- 8-8-16
- Countdown
- 16<sup>th</sup> Note Legatos
- 16<sup>th</sup> Note Timing
- 16<sup>th</sup> Note Singles
- Triplet Legatos
- Triplet Timings
- Triplet Singles

### Accent Studies:

- Duple Accents
- Duple Bucks Variations
- Triplet Accents
- Triplet Bucks Variations

### Fulcrum Studies:

- Double/ Triple Beat
- Duple Pressure Study
- Duple Chicken and a Roll
- Triple Pressure Study
- Triple Chicken and a Roll
- Fulcrum Pressure

### Flam Studies:

- Flam Accent Builder
- Flam Tap Builder
- Invert Builder

### Additional Studies:

- Rhythmic Spacings
- 16<sup>th</sup> Note Grid
- Triplet Grid

# 8-8-16

Steven Wimberley

LSU Drumline 2024

♩ = 100-240

Two staves of musical notation for the piece '8-8-16'. The first staff is in 4/4 time and contains four measures of eighth-note patterns. The second staff is in 4/4 time and contains five measures of eighth-note patterns, ending with a quarter rest. Rhythmic markings 'R' and 'L' are placed below the notes to indicate right and left hand patterns.

# Countdown

Steven Wimberley

LSU Drumline 2024

♩ = 100-240

Three staves of musical notation for the piece 'Countdown'. The first staff is in 4/4 time and contains four measures of eighth-note patterns. The second staff is in 3/4 time and contains four measures of eighth-note patterns. The third staff is in 2/4 time and contains five measures of eighth-note patterns, ending with a quarter rest. Rhythmic markings 'R' and 'L' are placed below the notes to indicate right and left hand patterns.

# 16th Note Legatos

LSU Drumline 2024

Steven Wimberley

4's

♩ = 80-200

Three staves of musical notation for the piece '16th Note Legatos'. The first staff is in 4/4 time and contains four measures of 16th-note patterns. The second staff is in 4/4 time and contains four measures of 16th-note patterns. The third staff is in 4/4 time and contains four measures of 16th-note patterns, ending with a quarter rest. Rhythmic markings 'r' and 'l' are placed below the notes to indicate right and left hand patterns.

# 16th Note Timing

LSU Drumline 2024

Steven Wimberley

4's

♩ = 100-200

4/4

2's

1's

# 16th Note Singles

LSU Drumline 2024

Steven Wimberley

♩ = 80-120

# Triplet Legatos

Steven Wimberley

LSU Drumline 2024

4's

$\text{♩} = 80-200$

Musical staff for Triplet Legatos, 4's, 12/8 time signature. The staff contains four measures of music. The first two measures feature a continuous eighth-note triplet pattern. The third measure continues the triplet pattern, and the fourth measure concludes with a triplet of eighth notes. Below the staff, a series of vertical tick marks indicates the rhythmic placement of each note.

Musical staff for Triplet Legatos, 4's, 12/8 time signature. The staff contains four measures of music. The first two measures feature a continuous eighth-note triplet pattern. The third measure continues the triplet pattern, and the fourth measure concludes with a triplet of eighth notes. Below the staff, a series of vertical tick marks indicates the rhythmic placement of each note.

2's

Musical staff for Triplet Legatos, 2's, 12/8 time signature. The staff contains four measures of music. The first two measures feature a continuous eighth-note triplet pattern. The third measure continues the triplet pattern, and the fourth measure concludes with a triplet of eighth notes. Below the staff, a series of vertical tick marks indicates the rhythmic placement of each note.

1's

Musical staff for Triplet Legatos, 1's, 12/8 time signature. The staff contains four measures of music. The first two measures feature a continuous eighth-note triplet pattern. The third measure continues the triplet pattern, and the fourth measure concludes with a triplet of eighth notes. Below the staff, a series of vertical tick marks indicates the rhythmic placement of each note.

# Triplet Timing

Steven Wimberley

LSU Drumline 2024

4's

$\text{♩} = 80-200$

Musical staff for Triplet Timing, 4's, 12/8 time signature. The staff contains four measures of music. The first two measures feature a continuous eighth-note triplet pattern. The third measure continues the triplet pattern, and the fourth measure concludes with a triplet of eighth notes. Below the staff, a series of vertical tick marks indicates the rhythmic placement of each note.

Musical staff for Triplet Timing, 4's, 12/8 time signature. The staff contains four measures of music. The first two measures feature a continuous eighth-note triplet pattern. The third measure continues the triplet pattern, and the fourth measure concludes with a triplet of eighth notes. Below the staff, a series of vertical tick marks indicates the rhythmic placement of each note.

2's

Musical staff for Triplet Timing, 2's, 12/8 time signature. The staff contains four measures of music. The first two measures feature a continuous eighth-note triplet pattern. The third measure continues the triplet pattern, and the fourth measure concludes with a triplet of eighth notes. Below the staff, a series of vertical tick marks indicates the rhythmic placement of each note.

1's

Musical staff for Triplet Timing, 1's, 6/8 time signature. The staff contains four measures of music. The first two measures feature a continuous eighth-note triplet pattern. The third measure continues the triplet pattern, and the fourth measure concludes with a triplet of eighth notes. Below the staff, a series of vertical tick marks indicates the rhythmic placement of each note.



# Triple Accents

Steven Wimberley

LSU Drumline 2024

$\text{♩} = 80-140$

First musical staff for 'Triple Accents'. It features a treble clef, a 12/8 time signature, and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two horizontal lines labeled 'R' and 'L' for right and left hand placement.

Second musical staff for 'Triple Accents', continuing the rhythmic pattern of the first staff.

Third musical staff for 'Triple Accents', continuing the rhythmic pattern.

Fourth musical staff for 'Triple Accents', concluding with a final measure that includes a right-hand 'R' placement.

# Triple Bucks Variations

Steven Wimberley

LSU Drumline 2024

$\text{♩} = 80-140$

First musical staff for 'Triple Bucks Variations'. It features a treble clef, a 12/8 time signature, and a repeat sign. The notation consists of a series of eighth notes with accents, grouped in threes. Below the staff, there are two horizontal lines labeled 'R' and 'L' for right and left hand placement.

Second musical staff for 'Triple Bucks Variations', continuing the rhythmic pattern.

Third musical staff for 'Triple Bucks Variations', continuing the rhythmic pattern.

Fourth musical staff for 'Triple Bucks Variations', concluding with a final measure that includes a right-hand 'R' placement.



# Double/Triple-Beat

LSU Drumline 2024

Steven Wimberley

♩ = 100-160

First musical staff for Double/Triple-Beat. It features a 4/4 time signature and contains four measures of music. The notes are grouped into pairs, with a slash and a vertical line indicating a triplet. Below the staff, there are three horizontal lines labeled 'R', 'L', and 'R' respectively, indicating the hand assignment for the notes.

Second musical staff for Double/Triple-Beat. It features a 4/4 time signature and contains four measures of music. The notes are grouped into pairs, with a slash and a vertical line indicating a triplet. Below the staff, there are three horizontal lines labeled 'L', 'R', and 'L' respectively, indicating the hand assignment for the notes.

Third musical staff for Double/Triple-Beat. It features a 4/4 time signature and contains four measures of music. The notes are grouped into pairs, with a slash and a vertical line indicating a triplet. Below the staff, there are three horizontal lines labeled 'R', 'L', and 'R' respectively, indicating the hand assignment for the notes.

Fourth musical staff for Double/Triple-Beat. It features a 4/4 time signature and contains five measures of music. The notes are grouped into pairs, with a slash and a vertical line indicating a triplet. Below the staff, there are four horizontal lines labeled 'L', 'R', 'L', and 'R' respectively, indicating the hand assignment for the notes.

# Duple Pressure Study

LSU Drumline 2024

Steven Wimberley

3x's

♩ = 80-140

First musical staff for Duple Pressure Study. It features a 4/4 time signature and contains four measures of music. The notes are grouped into pairs, with a slash and a vertical line indicating a triplet. Below the staff, there are three horizontal lines labeled 'R', 'L', and 'B' respectively, indicating the hand assignment for the notes.

Second musical staff for Duple Pressure Study. It features a 4/4 time signature and contains five measures of music. The notes are grouped into pairs, with a slash and a vertical line indicating a triplet. Below the staff, there are four horizontal lines labeled 'r', 'r', 'r', and 'r' respectively, indicating the hand assignment for the notes.

# Duple Chicken and a Roll

LSU Drumline 2024

Steven Wimberley

♩ = 80-140

First musical staff for Duple Chicken and a Roll. It features a 4/4 time signature and contains four measures of music. The notes are grouped into pairs, with a slash and a vertical line indicating a triplet. Below the staff, there are four horizontal lines labeled 'r', 'r', 'r', and 'r' respectively, indicating the hand assignment for the notes.

Second musical staff for Duple Chicken and a Roll. It features a 4/4 time signature and contains five measures of music. The notes are grouped into pairs, with a slash and a vertical line indicating a triplet. Below the staff, there are four horizontal lines labeled 'r', 'r', 'r', and 'r' respectively, indicating the hand assignment for the notes.



# Fulcrum Pressure

Steven Wimberley

LSU Drumline 2024

♩ = 120-180

The musical score is written for a drumline and consists of four staves. The time signature is 4/4, and the tempo is marked as ♩ = 120-180. The notation uses a double bar line with a vertical line on the left side, indicating a snare drum. The rhythm is primarily eighth notes, with several triplet markings (indicated by a '3' above the notes) interspersed throughout. The first staff contains two measures of eighth notes, followed by two measures of eighth notes with triplets. The second staff continues this pattern with two measures of eighth notes and two measures of eighth notes with triplets. The third staff also follows the same pattern. The fourth staff begins with two measures of eighth notes, followed by two measures of eighth notes with triplets, and concludes with a final eighth note followed by a quarter rest and a double bar line.

# Flam Accent Builder

LSU Drumline 2024

Steven Wimberley

♩ = 90-180

12/8

R r r r R r r r R r r r R r r r

R r r r R r r r R r r r R r r r

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

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

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

L r l l l L r l l l L r l l l L r l l l

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

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

# Flam Tap Builder

LSU Drumline 2024

Steven Wimberley

♩ = 80-140

R r r R r r R r r R r r R r r R r r R r r R r r

R r r R r r R r r R r r R r r R r r R r r R r r

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

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

L | | L | | L | | L | | L | | L | | L | | L | | L | |

L | | L | | L | | L | | L | | L | | L | | L | | L | |

L | R L | R L | R L | R L | R L | R L | R L | R L | R L

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





# Triplet Grid

LSU Drumline 2024

Steven Wimberley

4's

$\text{♩} = 70-160$

Musical notation for the 4's part, featuring a 12/8 time signature and a series of eighth notes with accents. The notation is on a single staff with a double bar line at the beginning and end. The notes are grouped in threes, with an accent (>) above each group.

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

2's

Musical notation for the 2's part, featuring a 9/8 time signature and a series of eighth notes with accents. The notation is on a single staff with a double bar line at the beginning and end. The notes are grouped in threes, with an accent (>) above each group.

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

1's

Musical notation for the 1's part, featuring a 9/8 time signature and a series of eighth notes with accents. The notation is on a single staff with a double bar line at the beginning and end. The notes are grouped in threes, with an accent (>) above each group.

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



## **Exercises:**

### **Preface:**

These supplementary exercises are a culmination of our foundational studies. These exercises maintain the same fundamental aspects of sound production, technique, and ensemble skills but also incorporate a particular performance characteristic that we are attempting to achieve on a daily basis.

These exercises will primarily be used during the regular season when there is not a great deal of time to run multiple exercises before a rehearsal or game.

### **Contents:**

- 8-8-16 \*
- Scud Flood \*
- Old Mojo
- New Mojo
- Cameron-Flameron (Cam-Flams) \*

\*= variation-based exercise that will cover a wide variety of techniques, dynamics, etc.

# 8-8-16

LSU Drumline 2024

Steven Wimberley

♩ = 100-240

R L R

*f*

L R L R

# Scud Flood

## LSU Drumline 2024

Steven Wimberley

♩ = 90-120

The main musical score consists of two staves of music. The first staff begins with a 2/4 time signature and a dynamic marking of *f*. It contains two measures of music, each with a 4/4 time signature change indicated by a box. The second staff continues the piece, starting with a 4/4 time signature and featuring two first and second endings. The notation includes various rhythmic patterns and dynamic markings.

### Quarter Note Variation Examples:

<p><b>Downbeat Drags</b></p> <p>r   r   r   l</p>	<p><b>Tap Drags</b></p> <p>r   r   r   l</p>	<p><b>Downbeat Fives</b></p> <p>r   r   r   l</p>	<p><b>Upbeat Fives</b></p> <p>r   r   r   l</p>
<p><b>Inside Fives</b></p> <p>r   r   r   l</p>	<p><b>Outside Fives</b></p> <p>r   r   r   l</p>	<p><b>Tap Rolls</b></p> <p>r   r   r   l</p>	<p><b>Nine Stroke Rolls</b></p> <p>r   r   r   l</p>
<p><b>Paradiddle-diddles</b></p> <p>R   r   r   l   l</p>	<p><b>Six Stroke Rolls</b></p> <p>R   l   r   r   l</p>	<p><b>Threes</b></p> <p>R   r   r   l   l   l</p>	<p><b>Shirley- Murphys</b></p> <p>R   l   r   r   r L   r   r   l   l   l</p>
<p><b>Flam-Taps</b></p> <p>R   r   L   l</p>	<p><b>Inverted Flam-Taps</b></p> <p>R   l   L   r</p>	<p><b>Flam-a-cue</b></p> <p>r   L   r   l</p>	<p><b>Pata-Fla-Fla</b></p> <p>R   l   r   L</p>
<p><b>Flam-Paradiddle</b></p> <p>R   l   r   r L   r   l   l</p>	<p><b>Flam-drag-a-diddle</b></p> <p>R   l   r   r L   r   l   l</p>	<p><b>Cheese-Paradiddle</b></p> <p>R   l   r   r L   r   l   l</p>	<p><b>Flam-five-a-diddle</b></p> <p>R   l   r   r L   r   l   l</p>
<p><b>Cheeses</b></p> <p>R   l   R   l</p>	<p><b>Inverted Cheeses</b></p> <p>R   l   L   r</p>	<p><b>Cheese-Gallops</b></p> <p>R   L   r   l</p>	<p><b>Cheese-Pata-Fla-Fla</b></p>

Dotted Quarter Note Variation Examples:

3/8 Downbeat Drags



3/8 Tap Drags



3/8 Outside Drags



3/8 Downbeat Fives



3/8 Tap Fives



3/8 Outside Fives



3/8 Flam-Taps



3/8 Inverted-Flam-Taps



3/8 Flam-Accents



3/8 Flam-Drags



3/8 Cheeses



3/8 Flam-Fives



# Old Mojo

LSU Drumline 2024

Steven Wimberley

♩ = 132-190

First staff of music for 'Old Mojo' in 4/4 time. It features a series of eighth notes and triplets. The notation includes a dynamic marking of *f* (forte) below the staff.

Second staff of music for 'Old Mojo' in 4/4 time. It continues the rhythmic pattern with triplets and accents. The notation includes a dynamic marking of *f* (forte) below the staff.

# New Mojo

LSU Drumline 2024

Steven Wimberley

First staff of music for 'New Mojo' in 2/4 time. It features a series of eighth notes and triplets. The notation includes a dynamic marking of *f* (forte) below the staff.

Second staff of music for 'New Mojo' in 2/4 time. It continues the rhythmic pattern with triplets.

Third staff of music for 'New Mojo' in 2/4 time. It continues the rhythmic pattern with triplets.

Fourth staff of music for 'New Mojo' in 2/4 time. It concludes the piece with triplets and accents. The notation includes a dynamic marking of *f* (forte) below the staff.

# Cameron-Flameron

LSU Drumline 2024

Cameron Schreiber  
Steven Wimberley

♩ = 80-120

Flam-Taps

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

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

Inverts

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

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

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

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

# Variations:

Flam-Drags/ Flam-Taps

Musical notation for Flam-Drags/ Flam-Taps. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, r, L, r. Below the staff, the letters R, r, L, r are written under each group of notes.

Flam-Drags/ Inverts

Musical notation for Flam-Drags/ Inverts. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, L, r. Below the staff, the letters R, r, L, r, L, r are written under each group of notes.

Cheeses/ Flam-Taps

Musical notation for Cheeses/ Flam-Taps. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, r, L, r. Below the staff, the letters R, r, L, r are written under each group of notes.

Cheeses/ Inverts

Musical notation for Cheeses/ Inverts. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, L, r. Below the staff, the letters R, r, L, r, L, r are written under each group of notes.

Flam-Fives/ Flam-Taps

Musical notation for Flam-Fives/ Flam-Taps. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, r, L, r. Below the staff, the letters R, r, L, r are written under each group of notes.

Flam-Fives/ Inverts

Musical notation for Flam-Fives/ Inverts. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, L, r. Below the staff, the letters R, r, L, r, L, r are written under each group of notes.

Flam-Drags/ Inverted-Cheeses

Musical notation for Flam-Drags/ Inverted-Cheeses. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, L, r. Below the staff, the letters R, r, L, r, L, r are written under each group of notes.

Cheeses/ Inverted-Cheeses

Musical notation for Cheeses/ Inverted-Cheeses. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, L, r. Below the staff, the letters R, r, L, r, L, r are written under each group of notes.

Flam-Fives/ Inverted-Cheeses

Musical notation for Flam-Fives/ Inverted-Cheeses. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, L, r. Below the staff, the letters R, r, L, r, L, r are written under each group of notes.

Flam-Fives/ Inverts

Musical notation for Flam-Fives/ Inverts. The notation consists of a single staff with a treble clef and a double bar line at the beginning. It features four groups of eighth notes, each with an accent (>) above it. The notes are: Group 1: R, r, L, r; Group 2: R, r, L, r; Group 3: R, r, L, r; Group 4: R, L, r. Below the staff, the letters R, r, L, r, L, r are written under each group of notes.