



CHEROKEE BLUFF

Drumline

The Cherokee Bluff Marching Percussion Section will be a well-disciplined group with a commitment musical excellence and school/community pride. By taking this packet, you are taking the first steps to becoming part of these values. In this ensemble, there will be high expectations of you and those around you to produce beautiful music. This CAN NOT be done without DEDICATION and MOTIVATION. This packet will detail the musical and behavioral standards of this section.

YOUR AUDITION IS NOT ONLY MUSICAL; YOUR ATTITUDE, ABILITY TO LEARN, AND PERSONAL APPROACH TO THIS ENSEMBLE FACTOR INTO THE DECISION OF YOUR PLACEMENT.

Expectations

In the following section, we will detail some of the non-musical requirements of this ensemble. Of the listed elements you should have EVERY quality. Be sure to **READ ALL OF THESE. Memorize the Etiquette section.**

Behavior (n.) – *Conduct or actions that represents one's habits*

NON-TOXIC

-Never be derogatory, insulting, disrespectful, or hurtful in this ensemble. Period.

NON-DISTRACTING

-Do not continue/start habits that make instructors stop rehearsal to call you out. This includes talking, horseplay, "pecking", or anything generally annoying.

SUPPORTIVE

-Be good to each other. If someone needs help with music, carrying equipment, or wants instructions repeated, TRY TO ASSIST THEM (if this can be done without interrupting rehearsal).

Attitude (n.) – *One's disposition or default mentality*

PROGRESS-ORIENTED

-Think about how to get better ALWAYS. 'Nuff said!

SELF-CRITICAL

-Don't focus on what OTHERS do wrong. Only worry about correcting your own errors.

PROFESSIONAL

-Carry yourself in a way that creates a prideful and respectable public image.

Etiquette (n.) – *The forms and manners required in a society or profession*

DO NOT PLAY DURING INSTRUCTION

DO NOT TALK DURING INSTRUCTION

AT LEAST FOUR(4) SECONDS OF SILENCE AFTER A RUN

HAVE AT LEAST ONE(1) IMPROVEMENT IN MIND AFTER EVERY REP

Technique (battery)

Match Grip

This ensemble uses **matched grip** throughout the ensemble. Though each instrument has their own nuances, here are some general tips to keep in mind:

- All fingers should be on the stick at all times
- Let the stick “breathe”; don't grip too hard (or too soft).
- The wrist motion should be similar to knocking on a door

More information on matched grip will be given at auditions. There are also endless online resources if you wish to learn more about grips!

Heights

3” - Used for “*p*” and “*pp*” phrases. Also used for grace notes. Made through small wrist turns.

6” - Used for “*mp*” phrases. 95% wrist turn, very little arm if any.

9” - Used for “*mf*” phrases. 75% wrist, slight motion in the arm.

12” - Used for “*f*” phrases. Wrist turn still active, but arms are in moderate motion.

15” - Used for “*ff*” phrases. Wrist initiates the motion, but the arm does a lot of work here.

Full out – Used for anything above “*ff*”. **This does not mean “break the head”.**

Marking Time

Marching percussionists will lift their heels and put them on the ground on the downbeat of every quarter note. Basically, your feet keep the “pulse” of the music. It is as if you are “playing” the ground with your heels. This is **ESSENTIAL** to staying in time and **CAN NOT** be overlooked. **Try to mark time to ALL exercises unless indicated otherwise.**

Exercises Overview

Prepare ALL exercises at ALL heights. Be sure to practice these with a metronome. If you have trouble with a part, take it SLOW until you can do it many times in a row. After consecutive reps, bump up the tempo SLIGHTLY.

8s:

This is one of the oldest exercises, but its hardest to master. Pay special attention to the first and last notes of each hand; the first two determine the accuracy, the last two determine consistency. Sticking will be the same throughout the line; refer to the sticking in the snare drum part and match it.

Snares: Be prepared to do the whole exercise with crescendos, decrescendos, upbeat accents, and downbeat accents.

Quads: Prepare all of the “arounds”. If no around is called, the default is 1 and 2.

Basses: Try to make a thick-but-sharp sound with your unisons. Make sure you know where to place your split notes at all times.

16th Note Timing:

This exercise works out your sense of time AND your ability to keep your hand in a consistent motion. Pay attention to the sticking. Don't stop or float the stick unnecessarily. This will be explained more throughout the audition process. Be sure to make your left and right hand sound the same.

Snares: Accuracy is key. Get a metronome and make sure that every beat lands on a 16th note.

Quads: Learn the exercise on one drum as well as the around pattern. If you encounter something tricky, take it slow. The exercise is written so that your hands shouldn't get in the way of eachother.

Basses: All unison parts will be played unison. The split part will also be done with 16th notes or “two's”, much like the split parts in 8s.

Accent Tap:

This exercise helps us with dynamics and musicality. This means that there HAS to be a VISUAL and AUDIBLE difference between your “big” and “little” notes. Make sure that the un-accented notes are placed just as accurately as the accented ones.

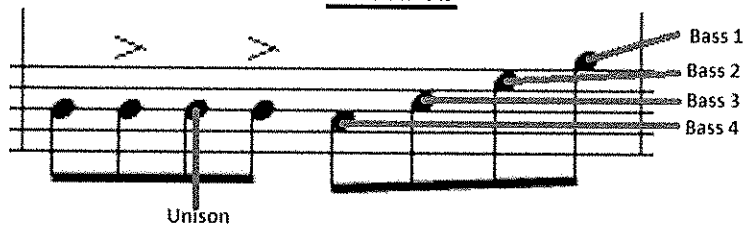
Snares: Make sure your low notes are still playing THROUGH the drum rather than “feather-tapping” the top of the head.

Quads: Learn the exercise on one drum as well as the around pattern. If you encounter something tricky, take it slow. The exercise is written so that your hands shouldn't get in the way of eachother.

Basses: All unison parts will be played unison. The split part will also be done with 16th notes or “two's”, much like the split parts in 8s.

Reading These Exercises

Basses



As demonstrated in the picture above, bass music has SIX different placements of notes: one for each bass drum (a total of 5 for this drumline), and one for UNISON (to be played by all bass drummers). Higher notes relate to higher drums.

Snares

Snares are only on one line, so there's no need for a picture! If there is any abnormal notation, it will be explained by instructors or on the music you are given.

Quads



Much like the basses, higher notes correlate to higher drums. Don't worry if the notes look spaced apart on the page; some drums that look far apart on paper are actually close together in real life!

PAD exercises

Eights

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

8 to 1

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

8 and 16

R R R R R L R L

NeoMetric

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

Tag

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL LRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

Gallop

Stick Control

Stick Control exercise sheet featuring 8 rows of rhythmic notation. Each row consists of two measures of music, with stick patterns written below. The patterns are as follows:

- Row 1: R L R L | R R L R R L R R L R R L R R L R
- Row 2: L R L R | L L R L L R L L R L L R L L R L
- Row 3: R L R L | R R L L
- Row 4: R L R L | R L L R R L L R R L L R R L L R
- Row 5: R L R L | R R R L
- Row 6: R L R L | R L L L
- Row 7: R L R L | R R R L L L R R R L L L R R R L
- Row 8: R L R L | R R R R L L L L R R R R L L L L

Jedi Eights

Jedi Eights exercise sheet with three sections of rhythmic notation and stick patterns:

- One-note:** R
- Two-note:** L R | L R | R L | L R | R L | L R | R L R | L
- Quarter-note:** R R | L L | R R | L L | R R | L L R | R | L | L

3-note 16th Timing

Check Pattern 1 Pattern 2

RLRL RLR RRL

Pattern 3 Pattern 4

RL L LRL

2-note 16th Timing A

Check Pattern 1 Pattern 2

RL RL

Pattern 3 Pattern 4

LR RL

2-note 16th Timing B

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

2-note Triplet Timing

RLRLRL RL LR LR RL RRL L

1-note Triplet Timing

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

Bucks Breakdown

RrRrRrRr Rlr Rlr Rlr Rlr R rIR rIR rIR rI Rlrl

Old School

12/8

R I r L r I R I r L r I r I R I r L r I R I r L
R I I R I I R I I R I I r r L r r L r r L r r L

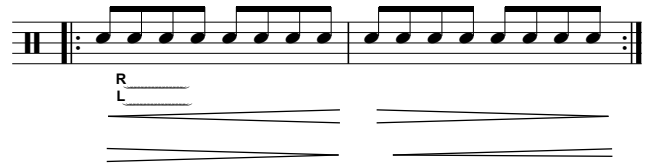
Basic in Technique

8's (Legato)

8's Crescendo/Decrescendo (Legato)

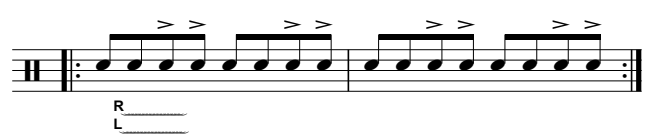
Shane Gwaltney

When playing with legato stroke the motion of your stick will not stop. You will always rebound to the next height. Your best sound will come from the velocity of stroke along with a relaxed grip. Since this exercise is the foundation of your stroke, master every height and volume.



Accent Tap Variations (Marcato/Legato)

A marcato stroke will be defined as you stopping the stick without squeezing. This eliminates 'regripping' of the stick and allows 'tone' to continue since you don't stop the vibration, just the height.



Multiple Bounce Variations (Legato)

Push the stick just like 8's, but quicker velocity. With will help you get through the multiple strokes with the best quality. Rebound on the last note of grouping to prepare for next attack. Do not squeeze the stick on last note.



Accent Tap/Multiple Bounce Combo's (Marcato/Legato)

Combine the marcato stroke for accents with legato stroke on lower heights. This will help prepare your wrist and fingers for flam and para-diddle type patterns.



Combining Hands

16th Timing

Shane Gwaltney

Consistent motion in each hand is the key to building timing skills.



Triplet Timing



16th Accents

Use these patterns as a home base or check to add other skill sets to.
-add first diddle after accent, add 2 diddles after accent
-add flam on accent, add flam on every down beat



Triplet Accents

Use these patterns as a home base or check to add other skill sets to.
-add first diddle after accent, add 2 diddles after accent
-add flam on accent, add flam on every down beat



16th Double Accents

Apply the upstroke with both hands to achieve an even flow.
Both hands performing an accent tap skill set.



Triplet Double Accents

The second accent in the grouping will rebound to same height while the first accent will stop to prepare for the following tap.



EMC 8-8-16

Musical score for three lines: Snare Line, Tenor Line, and Bass Line. The time signature is 4/4. The Snare Line consists of a continuous eighth-note pattern. The Tenor Line and Bass Line consist of eighth-note patterns that alternate between right-hand (R...) and left-hand (L...) strokes in a repeating sequence: R... L... R... L... R... L... L... R... L... The notation includes a key signature of one sharp (F#) and a common time signature of 4/4.

Musical score for three lines: S. L., T. L., and B. L. The time signature is 4/4. The S. L. line has a key signature of one sharp (F#) and a common time signature of 4/4. The T. L. and B. L. lines have a key signature of one sharp (F#) and a common time signature of 4/4. The S. L. line has a drum notation of R L R L in the second measure. The T. L. and B. L. lines have a drum notation of R L R L in the second measure. The notation includes a key signature of one sharp (F#) and a common time signature of 4/4.

EMC Accent Tap

Snare Line

Tenor Line

Bass Line

R... L... R...

6

S. L.

T. L.

B. L.

L... R... L... R... L...

11

S. L.

R l r l

R L r l

T. L.

R l r l

R L r l

B. L.

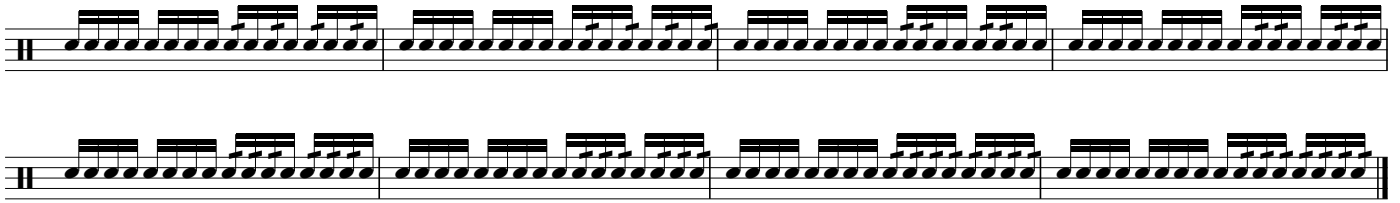
R l r l

R L r l

Basic Roll Patterns

16th Rolls

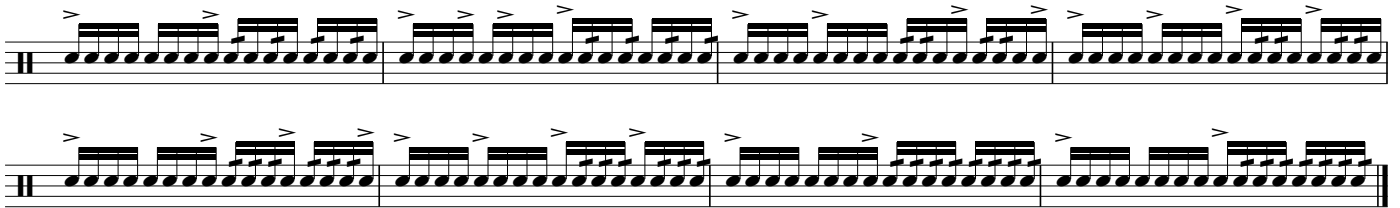
When playing rolls, keep a consistent amount of pressure on the check and diddles.
Do not lift higher than the established hand motion when adding the diddle.



Two staves of musical notation showing continuous sixteenth-note rolls. The first staff contains four measures, and the second staff contains four measures, all featuring a consistent rhythmic pattern of sixteenth notes.

16th Rolls W/Accents

Add the marcato technique to stop the stick on accents to prepare for the tap.



Two staves of musical notation showing continuous sixteenth-note rolls with accents. Each note has an accent mark (>) above it. The first staff contains four measures, and the second staff contains four measures.

Triplet Rolls



Two staves of musical notation showing continuous triplet rolls. Each group of three notes is marked with a '3' above it. The first staff contains six measures, and the second staff contains six measures.

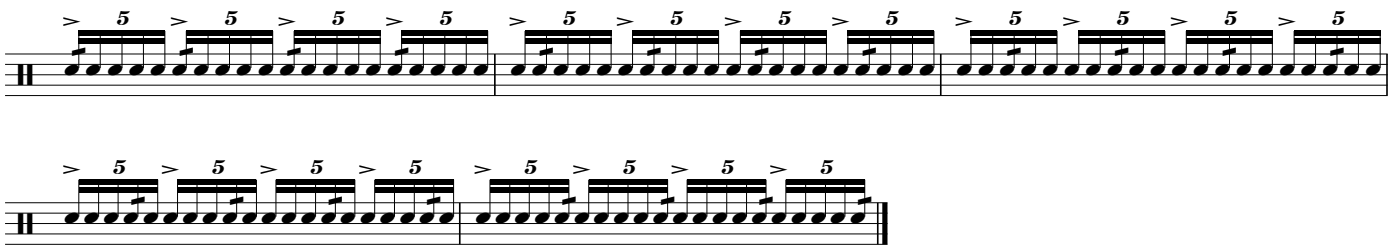
Triplet Rolls W/Accents



Two staves of musical notation showing continuous triplet rolls with accents. Each note has an accent mark (>) above it, and each group of three notes is marked with a '3' above it. The first staff contains six measures, and the second staff contains six measures.

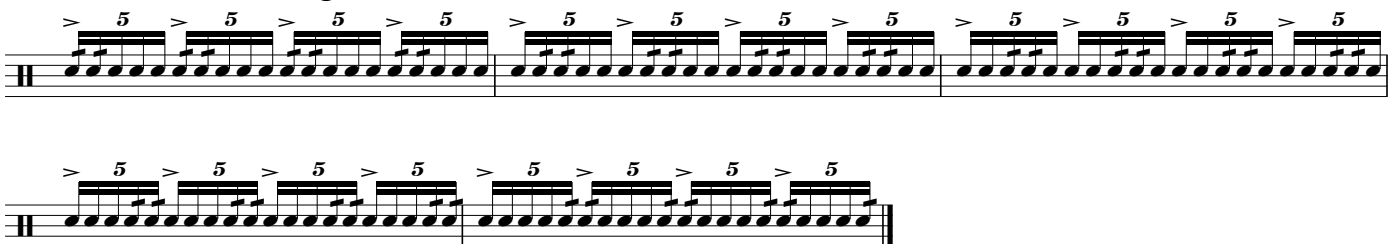
5's with Traveling Diddle

Using a 5 pattern forces you to be thoughtful of your taps in between accents.



Two staves of musical notation showing continuous groups of five notes with accents. Each group of five notes is marked with a '5' above it. The first staff contains eight measures, and the second staff contains eight measures.

5's with Traveling Diddle Addition



Two staves of musical notation showing continuous groups of five notes with accents. Each group of five notes is marked with a '5' above it. The first staff contains eight measures, and the second staff contains eight measures.

EMC Double/Triple Beat

Snare Line
Tenor Line
Bass Line

4/4

R... L... R... L... R...

Detailed description: This musical score is for three drum lines: Snare, Tenor, and Bass. It is set in 4/4 time and consists of five measures. The Snare line starts with a double beat (two eighth notes) followed by a triplet of eighth notes, then continues with a steady eighth-note pattern. The Tenor line follows a similar pattern, starting with a double beat and a triplet. The Bass line also follows this pattern, starting with a double beat and a triplet. The measures alternate between 'R...' (Right) and 'L...' (Left) patterns. The first measure is R..., the second is L..., the third is R..., the fourth is L..., and the fifth is R....

S. L.
T. L.
B. L.

6

L... R... L... R

L... R... L... R

L... R

Detailed description: This musical score is for three drum lines: Snare (S. L.), Tenor (T. L.), and Bass (B. L.). It is set in 4/4 time and consists of four measures. The Snare line starts with a double beat followed by a triplet, then continues with a steady eighth-note pattern. The Tenor line follows a similar pattern. The Bass line also follows this pattern. The measures alternate between 'L...' (Left) and 'R' (Right) patterns. The first measure is L..., the second is R..., the third is L..., and the fourth is R. The score ends with a double bar line.

EMC Chicken and a Roll

Snare Line **4/4**

R L R L R L R L

Tenor Line **4/4**

R L R L R L R L

Bass Line **4/4**

R L R L R L R L

R L R L

R l r l R l r l

R l r l R l r l

R l r l R l r l

7

S. L.

T. L.

B. L.

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

Gallup

Traditional

Snare/Tenors/Bass

Bass Split

RRL RRL RRL RRL R LLR LLR LLR LL RRL RRL R LLR LL

Detailed description: This block contains the first three measures of the drum score. The top staff is labeled 'Snare/Tenors/Bass' and shows a continuous eighth-note pattern. The middle staff contains the rhythm notation 'RRL RRL RRL RRL R LLR LLR LLR LL RRL RRL R LLR LL'. The bottom staff is labeled 'Bass Split' and shows a pattern of eighth notes with accents on the final two notes of each measure.

4

RRL RRL R LLR LL RRL R LLRRL R LL RRL R LLRRL R LL

Detailed description: This block contains measures 4, 5, and 6. The top staff continues the eighth-note pattern. The middle staff contains the rhythm notation 'RRL RRL R LLR LL RRL R LLRRL R LL RRL R LLRRL R LL'. The bottom staff continues the bass split pattern with accents on the final notes of measures 4 and 5.

7

RRL LRRL LRRL LRRL RRL LRRL LRRL LRRL R

Detailed description: This block contains measures 7, 8, and 9. The top staff continues the eighth-note pattern. The middle staff contains the rhythm notation 'RRL LRRL LRRL LRRL RRL LRRL LRRL LRRL R'. The bottom staff continues the bass split pattern with accents on the final notes of measures 7 and 8.

Driplet Tiddle

Snare

1. *p*
2. *f*

Tenors

1. *p*
2. *f*

Bass

1. *p*
2. *f*

12/8

4

S

T

B

1. _____
2. _____

1. _____
2. _____

1. _____
2. _____

1. _____
2. _____

7

S

1. *f*
2. *p*

1. _____
2. _____

p
f

T

1. *f*
2. *p*

1. _____
2. _____

p
f

B

1. *f*
2. *p*

1. _____
2. _____

p
f

1. _____
2. _____

8th Note Stick Control

Drum notation for 8th Note Stick Control. It consists of four rows of music. Each row contains four measures of eighth notes with accents. The first two measures of each row are repeated. The stick control patterns are: Row 1: R R L R L L R L, R L L R L R R L, R L R R L R L L, R L R L L R L R; Row 2: R L R L R L R L, R L R L R L R L, R L R L R L R L, R L R L R L R L; Row 3: R R L R L L R L, R L L R L R R L, R L R R L R L L, R L R L L R L R; Row 4: R R L R L L R L, R L L R L R R L, R L R R L R L L, R L R L L R L R.

16th Note Stick Control

Drum notation for 16th Note Stick Control. It consists of two rows of music. Each row contains four measures of sixteenth notes with accents. The first two measures of each row are repeated. The stick control patterns are: Row 1: R L R L R L R L R R L R R L, R L R L R L R L L L R L L L, R L R L R L R R L L L R R L, R L R L R L R R L L L R R L; Row 2: R L R L R L R L R L R L, R R R L L L L R R R L L L L, R L R L R L R L R L R L, R R R L L L L R R R L L L L.

Triplet Stick Control-1

This pattern can also be reversed. Playing the second pattern first.

Drum notation for Triplet Stick Control-1. It consists of four measures of music, each containing a triplet of eighth notes with accents. The stick control patterns are: R L L R L L R L L R L L, R R L R R L R R L R R L, R L L R L L R R L R R L, R L L R R L R L L R R L.

Triplet Stick Control-2

This pattern can also be reversed. Playing the second pattern first.

Drum notation for Triplet Stick Control-2. It consists of four measures of music, each containing a triplet of eighth notes with accents. The stick control patterns are: R L R L R L R L R L R L, R L R L R L R L R L R L, R L R L R L R L R L R L, R L R L R L R L R L R L.

4-3-2-2-3-4

Add flams for flam tap or invert flam tap motion

Musical notation for the 4-3-2-2-3-4 pattern, measures 1-5. The notation is on a single staff with a drumstick icon. The first measure is 4/4, the second is 4/4, the third is 3/4, the fourth is 4/4, and the fifth is 2/4. The notes are eighth notes with accents. Below the staff are the following rhythm patterns: R R R R L L L L, R R R R L L L L, R R R L L L, R R R L L L, R R L L, R R L L.

Musical notation for the 4-3-2-2-3-4 pattern, measures 6-10. The notation is on a single staff with a drumstick icon. The first measure is 2/4, the second is 2/4, the third is 3/4, the fourth is 4/4, and the fifth is 4/4. The notes are eighth notes with accents. Below the staff are the following rhythm patterns: R L L R, R L L R, R L L L R R, R L L L R R, R L L L L R R R, R L L L L R R R.

4-3-2-2-3-4 Fill In

Musical notation for the 4-3-2-2-3-4 Fill In pattern, measures 1-5. The notation is on a single staff with a drumstick icon. The first measure is 4/4, the second is 4/4, the third is 3/4, the fourth is 4/4, and the fifth is 2/4. The notes are eighth notes with accents. Below the staff are the following rhythm patterns: RLRLRLRLRLRLRL, RLRLRLRLRLRLRL, RLRLRLRLRLRL, RLRLRLRLRL, RLRLRL, RLRLRL.

Musical notation for the 4-3-2-2-3-4 Fill In pattern, measures 6-10. The notation is on a single staff with a drumstick icon. The first measure is 2/4, the second is 2/4, the third is 3/4, the fourth is 4/4, and the fifth is 4/4. The notes are eighth notes with accents. Below the staff are the following rhythm patterns: RLRLRL, RLRLRL, RLRLRLRLRL, RLRLRLRLRL, RLRLRLRLRLRLRL, RLRLRLRLRLRLRL.

Flam Spree

Musical notation for the Flam Spree pattern, measures 1-4. The notation is on a single staff with a drumstick icon. The first measure is 4/4, the second is 7/8, the third is 7/8, and the fourth is 12/8. The notes are eighth notes with accents. Below the staff are the following rhythm patterns: RLR LRL RR, LRL RLR LL, RLR LL RR, LRL RR LL, RLR LRL RLR LRL, RR LL RR LL RR LL.

Musical notation for the Flam Spree pattern, measures 5-8. The notation is on a single staff with a drumstick icon. The first measure is 4/4, the second is 7/8, the third is 7/8, and the fourth is 12/8. The notes are eighth notes with accents. Below the staff are the following rhythm patterns: RLR LRL RLR LRL, RR LL RR LL RR LL, RLR LRL RLR LRL, RR LL RR LL RR LL.

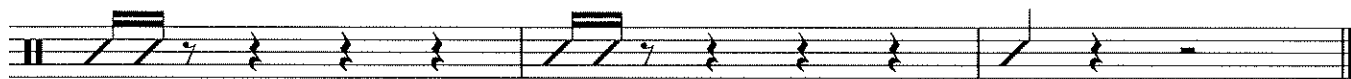
Musical notation for the Flam Spree pattern, measures 9-12. The notation is on a single staff with a drumstick icon. The first measure is 4/4, the second is 7/8, the third is 7/8, and the fourth is 12/8. The notes are eighth notes with accents. Below the staff are the following rhythm patterns: RLR LRL RLR LRL, RR LL RR LL RR LL, RLR LRL RLR LRL, RR LL RR LL RR LL.

Musical notation for the Flam Spree pattern, measures 13-16. The notation is on a single staff with a drumstick icon. The first measure is 4/4, the second is 7/8, the third is 7/8, and the fourth is 12/8. The notes are eighth notes with accents. Below the staff are the following rhythm patterns: RLR LRL RLR LRL, RR LL RR LL RR LL, RLR LRL RLR LRL, RR LL RR LL RR LL.

Attacks



5



Isolated Timing

Eighth Note One-Note Isolated

Bass

R ...
L ...

R ...

L ...

R R L L R R L L R

Triplet One-Note Isolated

R ...
L ...

R ...
L ...

R R R L L L R

Sixteenth One-Note Isolated

R ...
L ...

R ...
L ...

R ...
L ...

EMC Flams

Snare Line

Tenor Line

Bass Line

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

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

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

4

S. L.

T. L.

B. L.

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

7

S. L.

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

R r L l R r L l R L

R r L l R r L l R L

T. L.

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

R r L l R r L l R L

R r L l R r L l R L

B. L.

R l r 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

10

S. L.

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

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

R

T. L.

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

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

R

B. L.

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

R l r R l r R l

Motion Change

Jami' Fennell

♩ = 152

Snare
Tenor
Bass
Marching Cymbals

Measures 1-4: Snare, Tenor, and Bass parts feature eighth-note patterns with triplets. Snare and Tenor parts include rhythmic notation (r, l) and triplet markings. Bass part includes a sextuplet (6). Marching Cymbals play a simple eighth-note pattern.

S. D.
T. D.
B. D.
Cym.

Measures 5-8: S.D., T.D., and B.D. parts continue with eighth-note patterns and triplets. S.D. and T.D. parts include rhythmic notation (r, l). B.D. part includes a sextuplet (6). Cym. part plays a simple eighth-note pattern.

S. D.
T. D.
B. D.
Cym.

Measures 9-12: S.D., T.D., and B.D. parts continue with eighth-note patterns and triplets. S.D. and T.D. parts include rhythmic notation (r, l). B.D. part includes a sextuplet (6). Cym. part plays a simple eighth-note pattern.

S. D.
T. D.
B. D.
Cym.

Measures 13-15: S.D., T.D., and B.D. parts continue with eighth-note patterns and triplets. S.D. and T.D. parts include rhythmic notation (r, l, R, L). B.D. part includes a sextuplet (6). Cym. part plays a simple eighth-note pattern.

S. D.
T. D.
B. D.
Cym.

Measures 16-19: S.D., T.D., and B.D. parts continue with eighth-note patterns and triplets. S.D. and T.D. parts include rhythmic notation (r, l, R, L). B.D. part includes a sextuplet (6). Cym. part plays a simple eighth-note pattern.

Chops 201

Shane Gwaltney

$\text{♩} = 100-125$

f

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

L L R L R L L

R

L

Cherokee Bluff HS Audition Excerpt

♩ = 164

Snare Line

Tenor Line

Bass Line

mf

Measures 1-5 of the drum set score. The Snare Line features a complex rhythmic pattern with accents and triplets. The Tenor Line has a similar pattern with accents. The Bass Line consists of a simple pattern of quarter notes with accents. Dynamics are marked *mf*.

6

S. L.

T. L.

B. L.

Stick Click

f *mf*

Measures 6-11. Measure 6 starts with a 'Stick Click' notation. The Snare Line has a triplet of eighth notes. The Tenor Line has a triplet of eighth notes. The Bass Line has a triplet of eighth notes. Dynamics range from *f* to *mf*.

12

S. L.

T. L.

B. L.

mf *mp* *f* *fp* *f*

Measures 12-17. The Snare Line features a triplet of eighth notes. The Tenor Line has a triplet of eighth notes. The Bass Line has a triplet of eighth notes. Dynamics range from *mf* to *f*.

18

S. L.

T. L.

B. L.

fff *f* *fff* *f* *fff*

Measures 18-22. The Snare Line has a triplet of eighth notes. The Tenor Line has a triplet of eighth notes. The Bass Line has a triplet of eighth notes. Dynamics range from *f* to *fff*.