

**Sam Houston State University**  
**Bearkat Marching Band**  
**Drumline Information & Audition Packet 2024**



**Dr. Boyce Jeffries, Jr.**  
**Director of the SHSU Bearkat Drumline**

**Dr. John Lane**  
**Head of Percussion Studies @ SHSU**

**Dr. Brian Gibbs**  
**Director of The Bearkat Marching Band**

## **Foreword:**

The Bearkat Marching Band (BMB) is the largest spirit organization on the SHSU campus. Our mission is to support the athletics department, entertain the fans who attend the games, and represent the School of Music at the highest level possible. The BMB is one of the most visible performance groups on campus, so it is imperative that we conduct ourselves professionally as both people and musicians.

College marching band is *not* high school but it is *also not* DCI or WGI. Our attitudes must reflect this position; the goal is to be at our very best. Each of you come from different walks of life with different experiences. What I care most about is your character, dedication, and your willingness to be a member of a team. With the right mindset, you can improve your own skill and your collective skill as a drumline.

The motto of the BMB is three simple words: Passion, Family, Excellence. It is up to you, individually and collectively, to embody these words in order to create a successful and memorable season.

- Dr. Boyce Jeffries

## **Checklist (BEFORE you come to the drumline audition camp):**

- Fill out all necessary forms on the BMB website ASAP, including the Summer Band Online Registration Form: <https://www.shsu.edu/academics/music/ensembles-divisions/ensemble/bands/bearkat-marching-band/>
- Fill out the [online information form](#) no later than TUESDAY, AUGUST 13th.
- Attend the Drumline Audition Camp on SHSU's campus (School of Music, Room 201) from AUGUST 15–17th. Housing information should be available in the BMB Online Registration Form.

NOTE: More updates will follow as the dates approach. BMB Summer Band Camp will begin August 17th, but the goal is for the drumline to join starting Sunday the 18th. Please check your email regularly for correspondences regarding that camp.

If at any point you have any questions, please feel free to email me ([bwj009@shsu.edu](mailto:bwj009@shsu.edu)) and I will be happy to assist you as best I can.

## Required Materials:

For the audition camp, you *must* bring the following items. You will need them for the entire season. If you do not come to the first day of camp with these items, you will be asked to leave to acquire them.

- Metronome (mobile phone apps are acceptable), Practice Pad, & Sticks
- Three ring binder containing sheet music (e.g. warm up book, cadences, halftime show music)
- Pencils to make edits / notes on sheet music
- Hearing protection (i.e., ear plugs; NO AIRPODS / HEADPHONES)
- Reusable water bottle / canteen to hydrate yourself during rehearsal
- [Slack app](#) (for day-to-day communication purposes)
- [UDBand App Pro](#) (more information will be given on this once we start learning drill)

## Location & Parking Information

The address for the SHSU School of Music is:

1751 Ron Randleman Blvd.  
Huntsville, TX 77320

Parking: Permit parking is available to students on an annual basis starting on AUGUST 15th. Therefore if you do not have an existing parking permit, you will have to pay a daily rate in the Sam Houston Parking Garage, which is right across from the School of Music. Pay kiosks are located on the first and ground floors near the elevators / stairs.



## Rules & Rehearsal Etiquette

### Respect

#### TOWARD OTHERS:

You are to treat one another as you would like yourself to be treated (e.g., the “Golden” rule). Disrespect or physical / bodily harm to *any* BMB members, graduate assistants, or staff members (professors / instructors) **WILL NOT BE TOLERATED**. Based on the severity of your actions, you will be asked to leave rehearsal / a game, may receive a suspension from activities (e.g., sitting out a performance) and subsequently receive a lowered grade in the course, or be dismissed from the drumline altogether. In the event of extreme cases, you may face legal / criminal consequences.

#### TOWARD EQUIPMENT / UNIVERSITY PROPERTY:

You are to be stewards of the drumline equipment, which belongs to the School of Music and Sam Houston State University. Any deliberate damage to any property (e.g., drum heads, drum stands, covers, cases, rehearsal spaces, etc.) will result in: 1) immediate dismissal from the drumline; 2) financial costs associated with property damage; 3) legal action.

**Follow Instructions** - Listen. Listen. Listen.

**Punctuality** - If rehearsal / class starts @ 4PM, then it is expected that that is the moment that you begin warming up as a drumline. Not 4:01, 4:02, 4:03, etc. 4 PM sharp.

**No Pecking** - Do not peck on your drums while you are walking to the practice field, in the music building, etc. Do not peck if another section is being worked with. If you need to practice something, use a practice pad.

**No Chatter** - If you are talking while someone is being given instruction / feedback, you are interfering with their opportunity to learn and improve. Consequently, you are interfering with the growth and improvement of the entire drumline.

**Chain of Command** - Communication is essential. If you have a question, ask your section leader first. If they do not know the answer, they will or they will have you ask the graduate assistant or the drumline director.

**Adhering to the Course Syllabi** - Once the semester begins, you will be receiving a syllabus for the course. You are to adhere to those policies, also.

## Organizational Structure

Dr. Brian Gibbs  
Director of the Bearkat Marching Band  
Associate Director of Bands

Prof. Darla McBryde  
Assistant Director of Bands

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Dr. Boyce Jeffries  
Adjunct Professor of Percussion  
Director of the BMB Drumline

Dr. John Lane  
Professor of Percussion  
Director of Percussion Studies

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Tanner Bittinger  
Graduate Assistant(s)

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Student Leadership  
(Drum majors, section leaders)

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## **Drumline Camp Schedule (subject to changes / alterations)**

### Thursday, August 15th

10:30 am - Returning Members Only – Pre-Season Discussion & Drum Maintenance  
2 pm - Lunch (provided by Dr. Jeffries)  
3 pm - Drum Maintenance (continued) / Bring some snacks / dinner for yourself  
5:30 pm - Welcome Meeting (Room 201) (returning & prospective members)  
6:00 pm - Full Battery Ensemble  
8:45 pm - Debrief then Dismissal

### Friday, August 16th

9 am - Full Battery Ensemble (Room 201)  
12 pm - Lunch (on your own)  
1 pm - Sectionals  
4 pm - Dinner (on your own)  
5 pm - Full Battery Ensemble (Room 201)  
8:45 pm - Debrief then Dismissal

### Saturday, August 17th

9 am - Full Battery Ensemble (Room 201)  
10:30 - Sectionals / Individual Auditions & Evaluations (as necessary)  
12 pm - Lunch (on your own)  
1 pm - Sectionals / Individual Auditions & Evaluations (as necessary)  
4 pm - Dinner (on your own)  
5 pm - Full Battery Ensemble (Room 201)  
8:45 pm - Debrief then Dismissal

## **THE LINE WILL BE SET SATURDAY NIGHT**

### Sunday, August 18th (likely to be adjusted / subjected to changes)

10 am - Sectionals  
12 pm - Lunch (on your own)  
1 pm - Full BMB Camp Activities  
(TBA / TBD)

### Monday, August 19th - Friday August 23rd

FULL BMB BAND CAMP

## Gear

The Bearkat Drumline proudly endorses Evans Drumheads, Innovative Sticks, and Yamaha Drums. Our Yamaha Field Corps series were purchased brand new in 2021 and the only time we remove the drum covers is for performances, be they game days, homecoming parades, or exhibition shows. We would like to keep our equipment in good working and cosmetic shape, so it is expected that the drumline members are diligent stewards of the gear.

Harnesses = Randall May

Drum stands = Randall May Airlift Stadium Stands

## Sticks

Bass drum mallets will be provided, but must be returned at the end of the season. For the upper battery, you will only be provided 2 pairs of sticks for the entire season. It is recommended that you get at least one pair of your own for audition camp and the beginning of the season. Due to budget timelines, there may be delays in receiving the order for our new heads and sticks.

Snares will use: [Innovative Field Series FSTR Tom Raricks](#)

Tenors will use: [Innovative Paul Rennick Multi-Stick](#)

All sections (except cymbals): Please be sure to purchase your own roll of white electrical tape

Cymbal line members: It is recommended that you acquire a pair of [Seavine cymbal gloves](#). The desired color is black, and shipments typically take about 3 weeks to arrive.

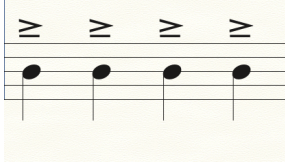

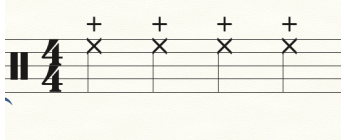




## Technical Approach / Notation Systems

We use a height-based system for musical and technical interpretation.

<i>p</i>	3" (inches)
<i>mp</i>	6"
<i>mf</i>	9"
<i>f</i>	12"
<i>ff</i>	Full Extension (vertical)
<i>fff</i>	Full Extension + Arm movement

Please note that older warm ups / cadences may have different notation systems / markings.  
 The following chart will be used going forward with new materials (e.g., show music, cadences).



### Cymbal Notation

	<p>Legato Crash (let ring)</p>
	<p>Crash Choke</p>
	<p>Hi-hat</p>
	<p>Sizz (open circle plus "z" marked on stems)              Suck (plus sign)</p>
	<p>Taps / Tings (open)</p>
	<p>Taps (muted )</p>
	<p>Zings / Scrapes</p>




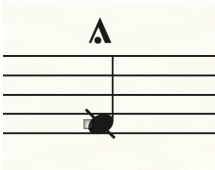


## Bass Drum Notation


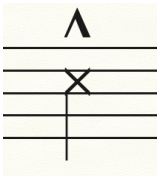
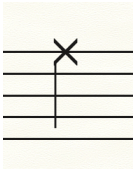
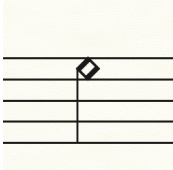
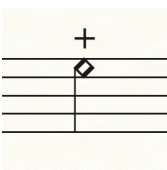

Top Bass will be sitting on top of the staff. Pending the size of the bass line, this may need to be altered.

	<p>Unison</p>
	<p>Rim-click (always to be played at <i>mf</i> to help prolong the life of the mallets)</p>

## Tenor Notation

	<p>Spock 1 Spock 2 Drum 1 Drum 2 Drum 3 Drum 4</p>
	<p>Rimshot</p>
	<p>Crossovers</p>
	<p>Skanks (rim shots that are immediately muted)</p>

## Snare Notation

	Double Stop
	Rimshot
	Rim click
	Stick Click (off the head)
	Stick on Stick
	Backstick

## Sticking

Sticking will be always written into the percussion scores of music composed / arranged by Dr. Jeffries. Stickings may be omitted from individual section parts due to the fast-paced nature of college marching band (e.g., parts written the day of a rehearsal, changes that need to be made ASAP). It is expected that students can refer to the score for sticking clarification / confirmation, but also be prepared to change them by using a pencil (if necessary).



## **Audition Materials**

To give yourself the best chance of earning a spot in the BMB Drumline, you need to be prepared. Look through the exercises and cadences carefully and consider learning more than one part, especially if you are auditioning for a bass drum spot. The cadences should be prepared at 120 bpm. The warm up exercises should be prepared at a range of tempi, from about 80 to 160 bpm. With the faster tempi, it is likely that the heights will need to be lowered, but we will define this more during the audition camp. The idea is that you show up to the audition with a clear understanding of the materials, can show good levels of control at a range of dynamics and tempi, and be a teachable person (receiving feedback and implementing adjustments).

## **Warm Ups**

The warm up routine for the BMB Drumline is based on modularity. Most of the exercises are based in 8-measure segments that can all be performed simultaneously. For example, if the snares need to work on their accent taps, they will play “Bucks.” At the same time, if the tenors need to work on their double strokes, they can play “Hiccups” or the paradiddle exercise. The idea is that each section of the drumline can warm up on the same or on different exercises pending the needs at that time.

Here are the warm ups for the 2024 season:

- 8s
- Bucks (accent-tap exercise)
- Hiccups (double beat exercise)
- Paradiddles
- McDiddlez
- Sam Rolls (triplet based)

During our warm up routine, the instructional staff will communicate with you on what you will play (crescendo, decrescendo, Bucks, etc.). We will primarily use non-verbal communication (i.e., hand signals) to relay this information to you. All of this will be discussed during the audition camp as we explore each exercise.

## **Cadences**

We currently have four cadences, and Dr. Jeffries will be composing a new one over the summer. Our cadence cycle is as follows:

- Tio Loco
  - Bearkat Bounce
  - Chow Mein
  - Rumble\*
- (two versions; one for us only, and one for the High School Band Day on 9/21)

Snareline

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

Tenorline

Bass Drums

Cymbal Line

5

S.Dr.

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

T. Dr.

B. Dr.

5

Cym.

Variations:

Snares - Off the Left

Cymbals - Split 8ths (hi-hat)  
Split 8ths (sizz-suck)  
Tings (single / splits)

Tenors - Off the Left  
Jungle Down / Up  
Outward / Inward

Basses - 2s, 3s, 4s  
Off the Left

# Bucks

Jeffries

The score is written in 4/4 time and consists of two systems of five staves each. The first system includes Snareline, Tenorline, Bass Drums, and Cymbal Line. The second system includes S.Dr., T. Dr., B. Dr., and Cym. parts. The notation includes various drum symbols, rests, and dynamic markings such as accents (>) and breath marks (V). The Cymbal Line in both systems features a sequence of 'x' marks followed by a melodic line with notes and rests.

# Hiccups

Jeffries

Musical score for Snareline, Tenorline, Bass Drums, and Cymbal Line. The score is in 4/4 time and consists of two measures. The Snareline and Tenorline parts feature eighth-note patterns with accents. The Bass Drums part includes a triplet of eighth notes in the first measure and a sequence of eighth notes in the second measure. The Cymbal Line part features a triplet of eighth notes in the first measure and a sequence of eighth notes in the second measure. The notation includes various symbols such as 'R', 'I', '+', and 'x' to indicate specific drum sounds and techniques.

Snareline  
Tenorline  
Bass Drums  
Cymbal Line

sizz suck hi-hat

Musical score for S.Dr., T. Dr., B. Dr., and Cym. The score is in 4/4 time and consists of two measures. The S.Dr. part features a triplet of eighth notes in the first measure and a sequence of eighth notes in the second measure. The T. Dr. part features a sequence of eighth notes. The B. Dr. part includes a triplet of eighth notes in the first measure and a sequence of eighth notes in the second measure. The Cym. part features a triplet of eighth notes in the first measure and a sequence of eighth notes in the second measure. The notation includes various symbols such as 'L', 'r', and '+' to indicate specific drum sounds and techniques.

S.Dr.  
T. Dr.  
B. Dr.  
Cym.

Hiccups

5

S. Dr. R . . . . .

T. Dr. R . . . . .

B. Dr. r r R r r l r r R r r l r r R r r

Cym. crash

7

S. Dr. L . . . . . R

T. Dr. L . . . . . R

B. Dr. l l L l l r l l L l l R r r R r r R r r R r r R

Cym. crash choke *mp* crash *f*



# Paradiddles

Jeffries

Upper Battery

Bass Drums

R r L l sim. . . . R l r L r l etc.

Uppers

B. Dr.

<sup>3</sup> R r r L l l etc. . . . .

Uppers

B. Dr.

<sup>5</sup> R l r L r l R r r L l l

Uppers

B. Dr.

<sup>7</sup> R l r r L r l l etc.

Tenor Variations (Accent/Taps/Accent):

1/2/4

3/1/2

Accents on 3&4, taps on 1&2

Accents on 1&2, taps on 3&4

Cymbals: We will pull from other warm ups, and make variations on the fly.

Snares: Be able to play this exercise starting off the left

Top 2 basses: Learn the upper battery part also

# McDiddlez

Boyce Jeffries

①

Drums

Cymbal Line

A / B split unless marked otherwise

5

Drums

Cym.

②

Drums

Cym.

13

Drums

Cym.

2

# McDiddlez

3

Drums

Cym.

21

Drums

Cym.

A B tutti A B tutti

4

Drums

Cym.

tutti

29

Drums

Cym.

33

Drums

Cym.

# Sam Rolls 2014

Holm

The musical score is divided into two systems. The first system includes parts for Snare, Tenors, Basses, and Cymbal Line. The Cymbal Line part features a sequence of notes with dynamic markings: **TAPS** (marked with a >), **CRASH** (marked with a >), and **TAPS** (marked with a >). The second system includes parts for S.D., Tr., B.D., and C.L. The C.L. part features a sequence of notes with dynamic markings: **ZING** (marked with a >) and **TAPS** (marked with a >). A measure number '6' is positioned at the beginning of the second system.

Sam Rolls 2014

17

Musical score for measures 17-22. The score is written for four parts: S.D., Tn, B.D., and C.L. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* is present in the C.L. part. The C.L. part includes a section labeled "CHOKE" at the end of the system.

18

Musical score for measures 23-28. The score is written for four parts: S.D., Tn, B.D., and C.L. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* is present in the C.L. part. The C.L. part includes a section labeled "CHOKE" at the end of the system.

# Tio Loco

John Lane  
ed. by Boyce Jeffries

Musical score for the first system, featuring four staves: Snareline, Tenorline, Bass Drums, and Cymbal Line. The time signature is 4/4. The Snareline part is marked with accents (>) and the instruction "edge". The Tenorline part starts with a half rest, followed by eighth notes, with dynamics *f* and *p*. The Bass Drums part has a half rest followed by eighth notes, marked *mf*. The Cymbal Line is silent.

Musical score for the second system, featuring four staves: S. Dr., T. Dr., B. Dr., and Cym. The time signature is 4/4. The S. Dr. part has accents (>) and the instruction "to center". The T. Dr. part has a half rest followed by eighth notes, marked *f*. The B. Dr. part has a half rest followed by eighth notes, marked *f* and includes triplets (3). The Cym. part is silent.

Tio Loco

A

T. Dr.

B. Dr.

Cym.

*mf*

*mf*

6

S. Dr.

T. Dr.

B. Dr.

Cym.

*mf*

R | | R | |

| / R r r / L |

10

Tio Loco

S.Dr. *f* R | I | R r | sim I / R I / R I / R

T. Dr. *f*

B. Dr. *f*

Cym. *f*

S.Dr. butt shoulder *ff* R R R L R

T. Dr.

B. Dr.

Cym. *ff*



**B** A: Center(s)  
(closer rim)

S.Dr. *mf* cross stick

B. Dr. *mf*

Cym. *mf*

S.Dr. *mf* B C tutti (e - c - e)

T. Dr. *mf*

B. Dr.

Cym.

*r l R l l etc. . . . . L R*

*R l l R l l R l R (l) r R r l*

*l R R l R l R l R l*

(flams)

S.Dr. R l R r l R l R r l R l / R r r / L l *f*

T. Dr. R l l R l l R l R (l) r R r l *f*

B. Dr. *f* split

Cym. vocals *f*

S.Dr. B M B in the House! HUH! L R

T. Dr. HUH!

B. Dr. HUH!

Cym. *ff* HUH!

# The Bearkat Bounce

Chase Bronstein

♩ = 114

Snare

The score is written for a snare drum in 4/4 time with a tempo of 114 bpm. It consists of 15 measures. Measure 1 starts with a *mf* dynamic and a rhythmic pattern of eighth notes. Measure 2 continues with a similar pattern, including a triplet. Measure 3 has a *f* dynamic and a triplet. Measure 4 has a *f* dynamic and a triplet. Measure 5 has a *p* dynamic and a triplet. Measure 6 has a *f* dynamic and a triplet. Measure 7 has a *mf* dynamic and a triplet. Measure 8 has a *mf* dynamic and a triplet. Measure 9 has a *mf* dynamic and a triplet. Measure 10 has a *mf* dynamic and a triplet. Measure 11 has a *mp* dynamic and a triplet. Measure 12 has a *mp* dynamic and a triplet. Measure 13 has a *mp* dynamic and a triplet. Measure 14 has a *mp* dynamic and a triplet. Measure 15 has a *mp* dynamic and a triplet.

*mf* *f* *p* *f* *mf* *mf* *mf* *mf* *mf* *mp* *mp* *mp* *mp* *mp*

R r l R r l R l r r L r L r L  
R l r r l l R r l l  
R l r r l l r L r r l l R l r r  
L E C  
E

A  
B

BM15 Cadence

2

17   
1/2 *f* E

19   
B M B! *f* R L r r l l R r r L l l

21   
R R l R R l R l l R l l R

23 

25   
R L L R R L R L L L R B B

27   
B

# The Bearkat Bounce

Chase Bronstein

♩ = 114

Tenors

*f*

5 *p* *f* *mf* R l r r l l R r l l

7 R r l R r l

9 R l r r l l R l r r l l R l r r l l R r r l l R r r l l R

**A**

11 *mf* B M B! *f*

15 B M B! *f*

**C**

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

23 R L L R R L L L R

# The Bearkat Bounce

Chase Bronstein

$\text{♩} = 114$

Cymbals

*f* (HH) *mf*

3 *f* [A]

7 *mp* (HH) [B]

11 (SZ)

15 (SZ) B M B! *f* [C]

19

23

# Bearkat Bounce

(5 Bass Version)

Bass Drums

*f*

B. Dr.

**A**

B. Dr.

*f*

B. Dr.

**B**

*mf*

B. Dr.

*f*

B. Dr.

*f*

B. Dr.

**C**

*f* *mp* *f*

B M B!

B. Dr.

*f*

Bearkat Bounce

B. Dr. 23

*mf* *f*

B. Dr. 25

3 3 3 3



# Chow Mein 2019

## "Eat 'em up"

B. Graiser

BMB Drumline 2018

♩ = 116  
solo

Snareline

Tenorline

Bass Drums

Cymbal Line

tutti

S.Dr.

T. Dr.

B.D.

Cym.

stick click

C-E

A

S.Dr.

T. Dr.

B.D.

Cym.

*p*

*mf*

*p*

2-pt. split

10

S.Dr. *f* <sup>C</sup> <sup>6</sup> <sup>A</sup>

T. Dr. *f*

B.D. *f*

Cym. *f*

12

S.Dr. *f* <sup>6</sup> <sup>A</sup>

T. Dr. *f* <sup>6</sup> <sup>A</sup>

B.D. *f*

Cym. *f*

**B**

15

S.Dr. *f*

T. Dr. *f*

B.D. *f*

Cym. *f* tutti

18

S. Dr. "Awwwwwww"

T. Dr. "Awwwwwww"

B. Dr. "Awwwwwww"

Cym. "Awwwwwww"

21

S. Dr. 2

T. Dr. "Sam" "Houston" "Sam" "Houston"

B. Dr. "Sam" "Houston" 2

Cym. "Sam" "Houston" 2

25

S. Dr. 2

T. Dr.

B. Dr. "Sam" "Houston" "Sam" "Houston"

Cym. "Sam" "Houston" "Sam" "Houston" 2-pt. split

28

S.Dr. *rim* *p* R r l R r l R r l

T. Dr. 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

B.D. 6

Cym. tutti

31

S.Dr. stick click

T. Dr. stick click

B.D. 3

Cym. 31

C

S.Dr. R l r L r l R l r l r l R L

T. Dr. 6

B.D. 34

Cym. 34 2-pt. split

2-pt. split

38

S.Dr.

T. Dr.

B.D.

38 tutti

Cym.

41

S.Dr.

T. Dr.

B.D.

41

Cym.

44

S.Dr.

R || r L rr l

T. Dr.

B.D.

44

Cym.

# ChowMein (5 Bass)

Bass Drums

*f*

B. Dr.

**A**

B. Dr.

R L R L etc. . . .

B. Dr.

**B**

B. Dr.

B. Dr.

B. Dr.

Sam Hous ton Sam Hous ton

B. Dr.

Sam Hous ton Sam Hous ton

29

B. Dr.

33

B. Dr.

C

B. Dr.

38

B. Dr.

44

B. Dr.

# Rumble (BMB Version)

Jeffries

**A**

Musical score for section A, featuring Snareline, Tenorline, Bass Drums, and Cymbal Line. The score is in 4/4 time and consists of 16 measures. The Snareline part includes rim clicks and dynamic markings of *mf*, *ff*, and *mf*. The Tenorline part includes stick clicks and dynamic markings of *mf*, *ff*, and *ff*. The Bass Drums part is marked as a solo and features a consistent rhythmic pattern. The Cymbal Line part includes dynamic markings of *mf*, *ff*, and *ff*.

**B**

Musical score for section B, featuring S.Dr., T. Dr., B. Dr., and Cym. The score is in 4/4 time and consists of 16 measures. The S.Dr. part includes dynamic markings of *mf*, *ff*, *ff*, and *mf*. The T. Dr. part includes dynamic markings of *mf*, *ff*, *ff*, and *mf*. The B. Dr. part is marked as a solo and features a consistent rhythmic pattern. The Cym. part includes dynamic markings of *mf*, *ff*, *ff*, and *mf*. The score includes various musical notations such as accents, slurs, and dynamic markings.



<sup>9</sup> rim clicks

S.Dr.

T. Dr.

B. Dr.

Cym. <sup>9</sup> (split 8ths)

mf insert cool visual here

**C**

(9 & 3")

S.Dr.

T. Dr.

B. Dr.

Cym. <sup>13</sup>

mf I/R r l I/ R r l I/ R l r/ L l r r/ L l r r/ L l I/ R r l I/ R r l R L etc. . . . . R L r l

15

S. Dr. *same . . . as . . . before*

T. Dr. *l/R l r r/ L r l l/ R r r/ L r l l/ R l r r/ L l R l r L r l r l R R R*

B. Dr.

Cym. 15

**D**

S. Dr. *f* *R L L R L l/ R same . . . . . r R l l R l l*

T. Dr. *f* *R L l/ R R L L R L l/ R R L L R L l/ R R L L R L l/ R R L L*

B. Dr.

Cym. 17 *f*

20

S. Dr. *ghost left hand*

T. Dr. *r l r 6 l r l r l r 6 l R*

B. Dr. *6 6*

Cym. *split*

*ff*

**E** (CODA)

S. Dr. *l/R r l l/ R r l l/ R l r/ L l r r/ L l r r/ L l l/ R r l l/ R r l R L etc. . . . .*

T. Dr. *l/R l r r/ L r l l/ R r r/ L r l l/ R l r r/ L l l/ R r l l/ R r l R L R L r l*


B. Dr.


Cym. *f*

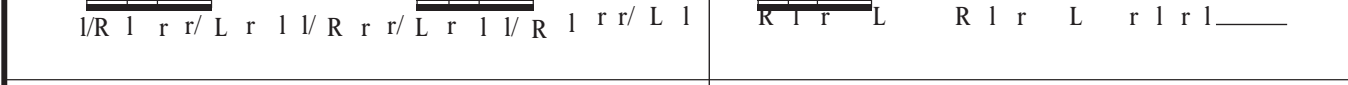
21

Rumble

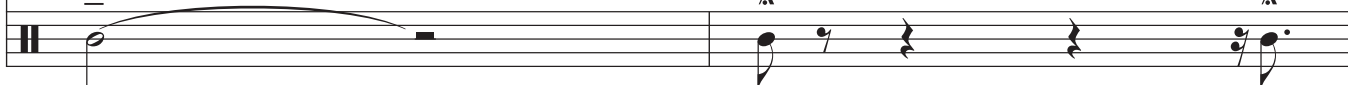
23

S.Dr.   
l/R r l l/ R r l l/ R l r/ L l r r/ L l r r/ L l l / R r l l/ R l r/ L l r r/ L l r l r L r l


T. Dr.   
l/R l r r/ L r l l/ R r r/ L r l l/ R l r r/ L l R l r L R l r L r l r l


B. Dr. 

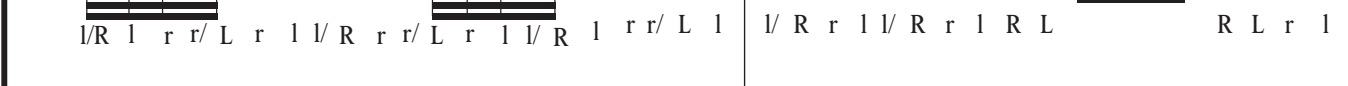
23

Cym. 

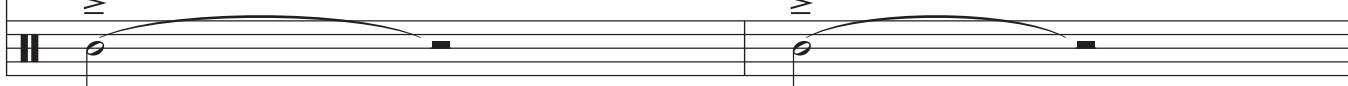
25

S.Dr.   
l/R r l l/ R r l l/ R l r/ L l r r/ L l r r/ L l l / R r l l/ R r l R L etc. . . . .

T. Dr.   
l/R l r r/ L r l l/ R r r/ L r l l/ R l r r/ L l l / R r l l/ R r l R L R L r l

B. Dr. 

25

Cym. 

27

S. Dr. *ff* *p* *ff*

T. Dr. *ff* *p* *ff*

B. Dr. *ff*

Cym. *ff*

l/ R r r/ L l etc.

R L R L

# Rumble (Band Day Version)

**A**

rim clicks

Snareline

mf

stick clicks

ff

mf

ff

Tenorline

mf

ff

mf

ff

Bass Drums

solo

Cymbal Line

mf

ff

mf

ff

**B**

A B

S.Dr.

mf

ff

ff

mf

ff

ff

T. Dr.

mf

ff

ff

mf

solo

ff

ff

B. Dr.

f

Cym.

mf

ff

ff

mf

ff

ff



Rumble  
(Band Day Version)

15

S. Dr.

T. Dr.

B. Dr.

Cym.

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

**D**

S. Dr.

T. Dr.

B. Dr.

Cym.

17 *f*

*f* R L L R L / R same . . . . . r R l l R l l

*f* R L / R R L L R L / R R L L R L / R R L L R L / R R L L



Rumble  
(Band Day Version)

4

back to the top

20

S. Dr. *ghost left hand* 6 6

T. Dr. r l r 6 l r l 6 R

B. Dr. 6 6

Cym. 20 *split* 3 *ff*

**E**

S. Dr.

T. Dr. *R r l R r l R L*

B. Dr.

Cym. 21 *f*

Rumble  
(Band Day Version)

24

S. Dr.

T. Dr.

B. Dr.

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

24

Cym.

26

S. Dr.

T. Dr.

B. Dr.

Cym.

hand to hand

*ff*

*ff*

*ff*

Rumble  
(Band Day Version)

6

28

S. Dr. *p* l/ R r r/ L l etc. *ff*

T. Dr. *p* R L R L *ff*

B. Dr.

Cym. 28

Detailed description: This is a musical score for a drum set, specifically for a 'Band Day Version' of the song 'Rumble'. The score is divided into four parts: Snare Drum (S. Dr.), Tom Drum (T. Dr.), Bass Drum (B. Dr.), and Cymbal (Cym.). The S. Dr. part starts at measure 28 with a dynamic of *p* and includes a series of notes with stems pointing up and down, labeled with 'l', 'R', 'r', 'r/', 'L', and 'l'. The T. Dr. part also starts at measure 28 with a dynamic of *p* and includes notes with stems pointing up and down, labeled with 'R', 'L', 'R', and 'L'. The B. Dr. part starts at measure 28 with a dynamic of *p* and includes a series of notes with stems pointing up and down. The Cym. part starts at measure 28 with a dynamic of *p* and includes notes with stems pointing up and down. The score ends with a double bar line. The dynamics *ff* are indicated at the end of the S. Dr. and T. Dr. parts.

Road Map:

A, A, B, C, D

A, A, B, E to the End