

BUCK TAP FEEL

Handwritten musical notation for 'BUCK TAP FEEL' in 4/4 time, featuring various rhythmic patterns and foot directions (R, L).

16s ALL UP

16s Two-ACCENT

Handwritten musical notation for '16s ALL UP' and '16s Two-ACCENT' in 16th notes, including foot directions.

16s ONE ACCENT

16s TAPS

Handwritten musical notation for '16s ONE ACCENT' and '16s TAPS' in 16th notes, including foot directions.

16s DYNAMICS

Handwritten musical notation for '16s DYNAMICS' in 16th notes, including dynamic markings like 'p' and 'f'.

TAG

Handwritten musical notation for 'TAG' in 16th notes, including dynamic markings and foot directions.

Handwritten musical notation in 16th notes, including foot directions.

8TH NOTE BUCKS

MATTHEW LEMIEUX

Handwritten musical notation for '8TH NOTE BUCKS' in 4/4 time, featuring eighth-note patterns and foot directions.

Buongiorno!

And welcome to a drumline audition packet that never was!

A great variety of different things were cooked up on the way to formalizing the 2011 NCSU Drumline Exercise Packet. Some of these apocrypha are now standalone exercises on fatmattdrums.com -- others remain as unmodified Finale '05 files or even handwritten notebook entries. An interesting subset, however, lands here in this previously unused battery audition packet.

This packet was intended for an advanced high school indoor program which ultimately did use much of the material presented here -- just not necessarily in this form and not for audition purposes. Some of the content is exactly the same as entries in the 2011 NCSU packet too. So why share this packet at all? For two reasons: its unique construction and its clear purpose.

Many of the exercises in this packet are constructed as sequences of smaller exercises, which lends this material well to high repetition of short passages. This is one powerful rehearsal methodology for cleaning fundamentals and music. However, the sequences also put each shorter exercise in a larger context, providing an intuitive vehicle for challenging mental strength and connecting narrow musical applications to the broader technique. This dual nature is advantageous for auditions because longer assignments may be used for adjudication purposes, while the intuitive excerpts can be drilled in an instructional setting to establish the standard by which performers will be judged.

Despite one huge blind spot (no paradiddles), this packet will tell you everything you want to know about a battery percussionist aspiring to perform at the Open Class level, and it will give that performer a lot to think about regarding quality, consistency, and ENDURANCE!

These passages were originally written on A4 engineering paper in HB pencil graphite. They have been Xerox'd, then scanned, and some stray smears and marks have been digitally cleaned up.

I will not claim to be sharing anything groundbreaking or mindblowing in digging up this packet; however, I see extreme value in it anyway. It is a solid chunk of material, and sometimes it pays off simply to grab a solid chunk of material and engage with it. I hope it tells you something useful, and I wish you the very best in your continued pursuit of excellence!

Matthew Lemieux, Ph.D.  
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# T A B L E O F C O N T E N T S

- P A G E 1 -

ACCENTS AND TAPS -- The taps in the bucks \*must\* feel and sound the same as the taps that are next to each other. Try splitting the different accent-tap patterns between sections.

- Buck Tap Feel
- 16s All Up
- 16s Two Accent
- 16s One Accent
- 16s Taps
- 16s Dynamics
- Tag
- 8th Note Bucks

- P A G E 2 -

DOUBLESTROKES -- Play these as slow as 80 BPM with two equal motions. Also be able to play these with a maximum rebound ("pause at the up") approach, at both slow and roll relevant tempi. Stick control variation: play A, B, and C at all one height. Slurred ruff variation: play A, B, and C with accents and taps switched.

- A
- B
- C
- Zed
- Diddle-Tap

- P A G E 3 -

TRIPLET ROLL TIMING -- Motions of the larger muscle groups (e.g., arms) necessary for the doublestrokes should be established in the check patterns. However, this additional motion should not hinder the rebound of the check, just as it must not hinder the rebound of the corresponding doublestroke.

- R.H. Diddles / 13-Stroke Rolls
- Drags / 5-Stroke Rolls
- L.H. Diddles / 11-Stroke Rolls
- Tap-Drags / Tap-Fives
- 8 and 25

- P A G E 4 -

DIDDLE SEQUENCING -- Rehearse these patterns with crushes/buzzes instead of diddles/rolls. Rehearse the patterns individually, on continuous loop, and in sequence.

- R.H. Diddles
- 13-Stroke Rolls
- Drags
- 5-Stroke Rolls
- L.H. Diddles
- 11-Stroke Rolls
- Tap-Drags
- Tap-Fives
- 8 and 25

- P A G E 5 -

TWO-HEIGHT ROLL FIGURES -- Rehearse these patterns at a single height, across the range of heights.

- Rolls, Accent Release
- Seven-Stroke Attacks
- Tap-Five Attacks
- Tap-Fives
- Tag

- P A G E 6 -

FLAM BASICS -- Rehearse these patterns with the hands split e.g. rim/drum, pad/leg.

- Flams, Slow Lift
- Flam Accents, Slow Lift
- Flam Accents, Heights
- Flams, Heights
- Flam-Taps
- Tag

- P A G E 7 -

GRIDS -- Rehearse these patterns with diddles and/or grace notes on different rhythmic partials.

- Triplet Grid
- 16th-Note Grid
- Upstroke Grid (AKA Meet 'n Eat)

BUCK TAP FEEL

4/4 Rhythmic notation for BUCK TAP FEEL. The notation consists of eight measures. The first measure has a right-hand drum (R) with a triplet of eighth notes. The second measure has two right-hand drums (R R) with eighth notes. The third measure has a right-hand drum (R) with eighth notes. The fourth measure has four right-hand drums (R R R R) with eighth notes. The fifth measure has a left-hand drum (L) with a triplet of eighth notes. The sixth measure has two left-hand drums (L L) with eighth notes. The seventh measure has a left-hand drum (L) with eighth notes. The eighth measure has four left-hand drums (L L L L) with eighth notes. All notes have accents.

16s ALL UP

9/16 Rhythmic notation for 16s ALL UP. The notation consists of four measures. The first measure has a right-hand drum (R) with a triplet of eighth notes. The second measure has a left-hand drum (L) with a triplet of eighth notes. The third measure has a right-hand drum (R) with a triplet of eighth notes. The fourth measure has a left-hand drum (L) with a triplet of eighth notes. All notes have accents.

16s Two-ACCENT

16s ONE-ACCENT

16/16 Rhythmic notation for 16s ONE-ACCENT. The notation consists of four measures. The first measure has a right-hand drum (R) with eighth notes. The second measure has a left-hand drum (L) with eighth notes. The third measure has a right-hand drum (R) with eighth notes. The fourth measure has a left-hand drum (L) with eighth notes. All notes have accents.

16s TAPS

16s DYNAMICS

22/16 Rhythmic notation for 16s DYNAMICS. The notation consists of four measures. The first measure has a left-hand drum (L) with eighth notes. The second measure has a right-hand drum (R) with eighth notes. The third measure has a left-hand drum (L) with eighth notes. The fourth measure has a right-hand drum (R) with eighth notes. Dynamics markings include *p* (piano) and *f* (forte) with slurs indicating crescendos and decrescendos.

29/16 Rhythmic notation. The notation consists of four measures. The first measure has a right-hand drum (R) with eighth notes. The second measure has a left-hand drum (L) with eighth notes. The third measure has a right-hand drum (R) with eighth notes. The fourth measure has a left-hand drum (L) with eighth notes. The fourth measure includes a 'TAG' section with triplets of eighth notes. Dynamics markings include *f* (forte) and *p* (piano) with slurs.

36/16 Rhythmic notation. The notation consists of four measures. The first measure has a right-hand drum (R) with eighth notes. The second measure has a left-hand drum (L) with eighth notes. The third measure has a right-hand drum (R) with eighth notes. The fourth measure has a left-hand drum (L) with eighth notes. The notation includes triplets of eighth notes. The piece ends with a double bar line.

8TH NOTE BUCKS

4/4 Rhythmic notation for 8TH NOTE BUCKS. The notation consists of five measures. The first measure has a right-hand drum (R) with eighth notes. The second measure has a right-hand drum (R) and a left-hand drum (L) with eighth notes. The third measure has a right-hand drum (R) and a left-hand drum (L) with eighth notes. The fourth measure has a right-hand drum (R) and a left-hand drum (L) with eighth notes. The fifth measure has a right-hand drum (R) with eighth notes. The notation includes triplets of eighth notes. The piece ends with a double bar line.



R.H. DIDDLES/13-STROKE ROLLS

12/8 R R R R R R | | | | | | |

DRAGS/5-STROKE ROLLS

6 | | | | | | | | | |

11 | | | | | | | | | |

L.H. DIDDLES/11-STROKE ROLLS

16 | | | | | | | | | | |

TAP DRAGS/TAP FIVES

21 | | | | | | | | | |

26 | | | | | | | | | |

8 AND 25

30 | | | | | | | | | |

35 | | | | | | | | | |

R.H. DIDDLES

12 8 [Musical notation]

∕

13-STROKE ROLLS

[Musical notation]

∕

DRAGS

[Musical notation]

∕

5-STROKE ROLLS

7 [Musical notation]

∕

L.H. DIDDLES

[Musical notation]

∕

11-STROKE ROLLS

[Musical notation]

∕

TAP-DRAGS

13 [Musical notation]

∕

TAP-FIVES

[Musical notation]

∕

8 AND 25

[Musical notation]

∕

19 [Musical notation]

∕

3

∕

4

∕

5

∕

6

∕

[Musical notation]

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ROLLS, ACCENT RELEASE

12/8

SEVEN-STROKE ATTACKS

7

12

TAP-FIVE ATTACKS

17

TAP-FIVES

22

27

TAG

33

To Edge.....

38





