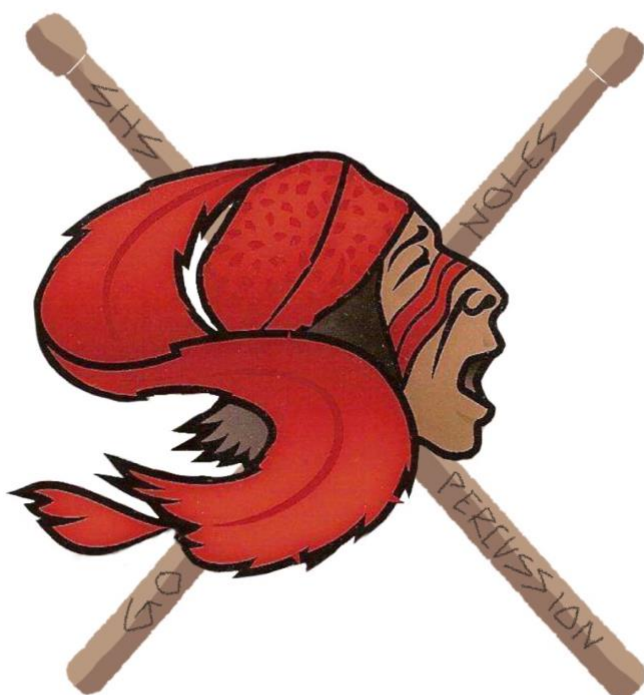


SHS Percussion Audition Packet

2023-2024



"The start of something new brings the hope of something great"

Thank you for your Interest in the 2023-2024 Seminole High School Pride of the Tribe Percussion. We cannot wait to jump back into the wonderful music made here at Seminole. **Motivation, Dedication, and Discipline** are the three attributes needed for the band to succeed. We are looking for enthusiastic percussionist who are going to work hard, practice, and try their best to become the best they can be. We are building musicians, not just drummers. **PLEASE READ WHOLE PACKET CAREFULLY**

Registration- Fill out form before audition date ([SHS Audition Form](#))

You are expected to bring the following items to each audition/rehearsal

1. This packet in a three-ring binder with sheet protectors and room to take notes and add any music that we may give you (Required)
2. Pencils (Everyone) / Highlighters (Bass Drums)
3. Your OWN sticks (Linked below)
4. Practice Pad (Brings stand if possible)
5. Wear Athletic Clothing, shoes, and bring water (Prepare to be outside)
6. A good attitude (We are watching to see how you take critique and apply it to music, as well as your ready to learn mentality)

Listed below are the sticks and mallets we will be using once the marching season gets started, but you are **NOT** required to have these exact sticks by auditions. Any marching snare sticks will be perfectly fine. Bases will have sticks provided at auditions, but plan to purchase your own during the start of the season.

- **Snare:** Innovative Percussion FS-5 White Hickory Marching Sticks (x3)
(<https://www.innovativepercussion.com/products/fs-5>)
- **Tenor:** Innovative Percussion TS-2L Multi-Tom Marching Drum (x3)
(https://www.innovativepercussion.com/products/ts-2l?buy_now=true)
- **Bass:** Innovation Percussion FBX 1-5 Marching Bass Drum (x1)
(https://www.innovativepercussion.com/products/fbx_1_5_marching_bass_drum)

SNARE DRUM

Grip



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, which is generally located about $\frac{1}{3}$ up the length of the stick from the butt end. The rest of the fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick. The forearm and stick will create a perfect 90-degree angle, forming a straight line from bead to thumb and thumb to elbow.



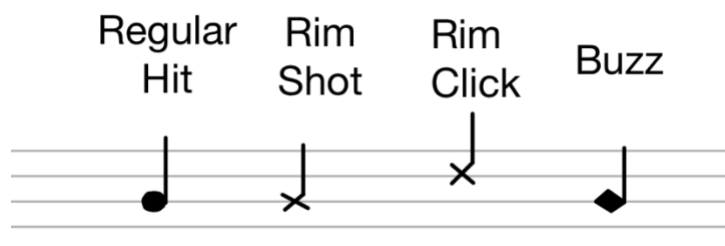
Left Hand- The left hand stick will rest in the fleshy/webbed area between the thumb and palm. From here, with the fingers we will have as much of a "C" shape as your hand will allow. The thumb will connect to the first finger at the last knuckle. The stick will then rest on the ring finger's cuticle. The angle of the stick, while at the set position, will sit so that there is a straight line formed from the thumb to the elbow.



Set Position

Our beads will rest directly in the center of the drumhead, $\frac{1}{2}$ inch apart and $\frac{1}{2}$ off the head. The sticks will create a downward angle, resting at two fingers width above the top rim.

Notation:

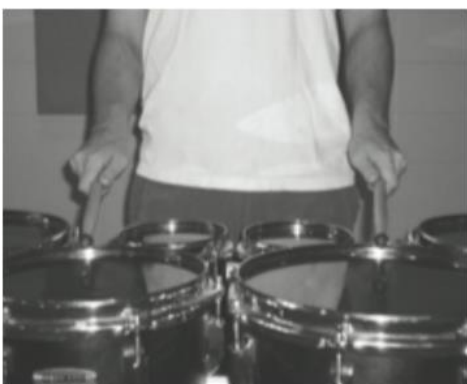


TENOR DRUM



Grip

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, which is generally located about $\frac{1}{3}$ up the length of the stick from the butt end. The rest of the fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick.



Set Position

To begin with, the quads should be set about 1 to 2 inches below the waistline. The appropriate relaxed playing position can be found by starting with your arms relaxed by your sides. Raise both sticks up to rest approximately $\frac{1}{2}$ inch above the surface of the head over drums 1 and 2. The elbows should hang naturally from the shoulder, not forced in or out.

The forearm and stick should both slope down slightly. Our default position, or “home base”, is defined as mallets over drums 1 and 2. We will attack everything from this position unless otherwise specified.



Playing Zones

Proper playing zones are crucial for sound quality and ease of movement around the drums.



Your beads should be played approximately $1\frac{1}{2}$ inches from the rim, directly in the “sweet spot.” The smaller “spock” drums will be played directly in the center. Avoid playing directly in the center on drums 1 through 4, which will cause an unwanted “thud sound.”



A “teed up” approach will be used for the outer drums. This allows natural arm movement by keeping the beads equidistant from the rim. Notice that the outside hand is slightly farther forward when on these outside drums.

Crossovers

Advanced tenor drumming often involves tricky sticking and around patterns that require one stick to be crossed over the other. It is important to maintain sound quality, technique, and heights while performing crossovers. There are two types of crossovers:



The **thumb crossover** is performed directly at the thumbs or fulcrum. This is used for smaller crossovers between two adjacent drums.



The **wrist crossover** is performed directly where the wrist turns to execute a stroke. This is used for larger crossovers between drums 1-2 drums apart.

Notation



BASS DRUM (Be prepared to play any bass part)



Grip

The fulcrum is located between the thumb and the index finger. The butt of the stick should line up with the bottom of your hand. The fingers should be wrapped naturally around the stick. They should be loose and relaxed but can never leave the stick.

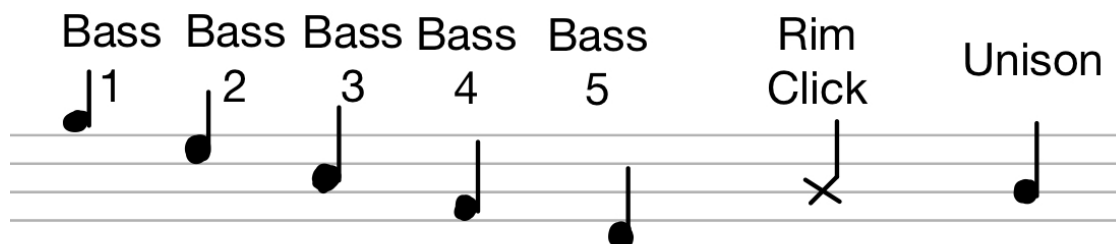
Rotation

Unlike a snare drum, the stroke used to play the bass drum is initiated by a rotation of the wrist, as if turning a doorknob.

Splits

Also unlike a snare drum, bass drummers play parts that are split across all of the bass drums. Out of an entire measure, your part might be just to play on the 'and' of beat 2. In order to play accurately, your most important tool is your feet. If you are marking time or marching, keeping your feet in time and playing with them is the secret to being a fantastic bass drum player.

Notation

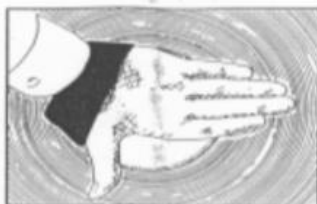


CYMBALS

The Garfield Grip

This is the grip we use to hold marching cymbals.

1. Hold the cymbal in a vertical position and put your hand through the strap up to the wrist.
2. Turn the hand so the palm is facing away from the pad of the cymbal.
3. Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and forefinger.



Set Position

This position is used when the band or drum line is standing at a set position, and also to begin flips from. Start by letting your arms hang down at your sides. Slightly bend your elbows and set your palms so that they are facing your thigh. In this position, the cymbals must remain flat at all times.



Vertical Position

Your arms from the shoulder to the elbow should be level to the ground. From the wrist to the elbow should be approximately at a 45-degree angle towards each other. The cymbals should be 2-3 inches apart **with the knots of the cymbals in line with your eyes**. To force the cymbals to be parallel you must be able to see the inside far edge of the cymbal.



Horizontal Position

Start with the cymbals in line with your belly button, with the right hand on top, the right side of the cymbal tilted down. Your top hand will not rest on the top of your left hand. There should be 1-2 finger width between the cymbals. Everything played from horizontal position is played with the tilt.

Crash

To get the best possible sound, we perform 'flams' with our crashes. To prepare for the crash, open the cymbals up to an "A." To do this, simply break at the wrist slightly so that the fingertips form a housetop, or "A" with the top edge of the cymbals. Then, break the wrist back so the cymbals form a "V" with the bottom part of the palm. From here, you will return to the "A" position, while crashing the cymbals. The crash hits at the bottom then pushes through to the top and opens back up to the original "A" position. To finish, return to playing position.

Other Cymbal Sounds

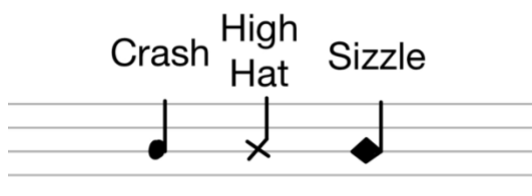
There are many sounds that we will play on cymbals. These sounds will be discussed and taught in detail during clinics and camps. Here is the terminology you will need to know:

- Crash
- hi-hats
- sizzles

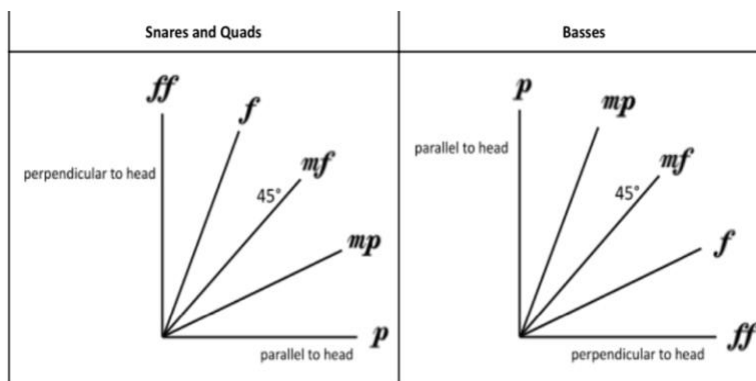
Visuals

The cymbal player is a big contributor to the overall visual aspect of the drum line. For cymbal players, the most basic visual element is the cymbal flip. To complete a "flip-up" you must start with your cymbals at set position. Initiate the flip up with an outward twist of the wrist while simultaneously bringing your arms forward and up. Allow your arms to take a straight pathway up. Upon completion of the flip, you will be in playing position. A "flip-down" is the exact reverse of the flip up.

Notation



Dynamic Definitions:



Snare, Tenor and Mallets

p - (3") A full rebounded stroke! Sticks/Mallets come up to slightly above parallel to the ground and very strict! The back of the hand does not open up.

mp - (6") Slightly below 45 degrees. This height is considered part of the accent family, but can be interpreted as a tap for bigger moments.

mf - (9") From the wrist, sticks prep up to a 45 degree angle.

f - (12") Wrist turn with support from the arm, lead with the head. This height is not quite vertical, and is where a lot of our accents will occur. This height will be referred to as "full out".

ff - (15") Vertical. The arm moves with the rebound of the heads, creating a fluid "bouncing basketball" type motion.

fff - (20") Vertical but higher up. The arm is used to create more height. This is mostly used for visual purposes, and you generally won't use as much velocity when playing

Bass Drums

p - (3") Slightly past parallel to the drum head. It's okay to engage the back three fingers to achieve a full sound.

mp - (6") Slightly less than a 45 degree angle. You will likely not be able to see your mallet head.

mf - (9") 45 degree angle to the drum head. You should be able to see your mallet head.

f - (12") Almost parallel to the ground (but not quite) with a little arm. This height will be referred to as "full out".

ff - (15") Slightly past parallel to the ground, your arm will naturally be involved.

fff - (20") As high as you can play

Practice Tips: (You are expected to know how to play any audition piece on any instrument in this packet as you may be switched around/Expect variations on 8s, Double Beat, Timing, Gallop, and Rolls)

1. Rhythm 2. Dynamic 3. Approach/Articulation

- Practice with a metronome, **marking time!** (There is a marching portion to this audition)
- Practice how you perform. Bad practice habits are bad performance habits.
- Start slow, work up to full tempo. If you can't play it slow, you can't play it fast. .
- Practice small segments. Perfect one beat, one measure, one phrase at a time. Rehearsal is when we put everything together.
- Never practice what you are good at. Work on what you actually need to work on .
- Count! You will never be above the basics. The best musicians in the world still count and subdivide, it just gets easier.
- Be prepared to mark in normal and half time
- Rudiments, Rudiments, Rudiments
- Relax! This probably seems like a lot of information, but everyone at the audition wants you to succeed. No one is expected to be perfect on day one. A good work ethic and preparation will get you much farther than skill alone.
- Ask questions! Send any questions to:

Band Inquiries: seminolehsband@gmail.com

Mr. Malcolm (Band Director); pl_malcolm@scps.k12.fl.us

Mr. LaBonte (Band Director); labontcz@scps.k12.fl.us

Ms. Miller (Percussion Instructor); kenzieGM@hotmail.com

Mr. Ulate (Percussion Instructor); Sebasrock20@gmail.com

Expectations:

- Come prepared
- Learn music ahead of time/before rehearsal
- Practice on your own
- Battery warm up will begin 30 minutes before game day report time
- Be respectful
- Help others
- Good attitude
- Be in Attendance
- Ask Questions
- Be prepared to play any percussion part/instrument during auditions

Informal Camp: Informal Camp for BOTH Battery and Front Ensembles

- December 5th, 2022: 2:30pm-5pm
- December 8th, 2022: 2:30pm-5pm
- December 12th, 2022: 2:30pm-5pm
- December 15th, 2022: 2:30pm-5pm

Audition Dates: TBD

Front Ensemble

8-8-16

Vibraphone

Marimba

Glockenspiel

Xylophone

Vib.

Mba.

Glk.

Xyl.

Double Beat

Vibraphone

Marimba

Glockenspiel

Xylophone

This system contains four staves, each with a treble clef and a common time signature (C). The staves are labeled Vibraphone, Marimba, Glockenspiel, and Xylophone. Each staff features a rhythmic pattern of eighth notes. The Vibraphone and Marimba parts include 'R' (Right) and 'L' (Left) markings below the notes, indicating alternating hands. The Glockenspiel and Xylophone parts also have 'R' and 'L' markings. The pattern consists of a series of eighth notes, with some measures containing beamed eighth notes. The first three measures of each staff are identical, and the fourth measure is a variation.

5 Alternate (RLRL)

Vib.

Mba.

Glk.

Xyl.

This system contains four staves, each with a treble clef and a common time signature (C). The staves are labeled Vib., Mba., Glk., and Xyl. Each staff features a rhythmic pattern of eighth notes. The Vib. staff includes 'R' and 'L' markings below the notes, indicating alternating hands. The Mba., Glk., and Xyl. staves also have 'R' and 'L' markings. The pattern consists of a series of eighth notes, with some measures containing beamed eighth notes. The first three measures of each staff are identical, and the fourth measure is a variation.

8

Vib.

Mba.

Glk.

Xyl.

This system contains four staves, each with a treble clef and a common time signature (C). The staves are labeled Vib., Mba., Glk., and Xyl. Each staff features a rhythmic pattern of eighth notes. The Vib. staff includes 'R' and 'L' markings below the notes, indicating alternating hands. The Mba., Glk., and Xyl. staves also have 'R' and 'L' markings. The pattern consists of a series of eighth notes, with some measures containing beamed eighth notes. The first three measures of each staff are identical, and the fourth measure is a variation.

Triplet Diddle

Vibraphone

Marimba

Glockenspiel

Xylophone

The first system of the musical score for 'Triplet Diddle' features four instruments: Vibraphone, Marimba, Glockenspiel, and Xylophone. Each instrument is represented by a single staff in treble clef, with a 12/8 time signature. The music consists of a continuous eighth-note triplet pattern across all four staves, with various accidentals (sharps, flats, and naturals) indicating the specific notes played by each instrument.

Vib.

Mba.

Glk.

Xyl.

The second system of the musical score continues the eighth-note triplet pattern for the four instruments. A bracket with the number '3' is placed above the first measure of the Vibraphone staff, indicating the triplet nature of the rhythm. The pattern of notes and accidentals continues across the three measures of the system.

Vib.

Mba.

Glk.

Xyl.

The third system of the musical score continues the eighth-note triplet pattern for the four instruments. A bracket with the number '6' is placed above the first measure of the Vibraphone staff, indicating the triplet nature of the rhythm. The pattern of notes and accidentals continues across the three measures of the system.

Vib.

Mba.

Glk.

Xyl.

The fourth system of the musical score shows the final measures of the piece. A bracket with the number '9' is placed above the first measure of the Vibraphone staff. The music concludes with a final note and a double bar line across all four staves.

Accent Tap

Vibraphone

Marimba

Glockenspiel

Xylophone

This block contains the first system of the musical score, measures 1 through 4. It features four staves: Vibraphone, Marimba, Glockenspiel, and Xylophone. Each staff begins with a treble clef and a common time signature 'C'. The music consists of a continuous eighth-note pattern with a consistent accent on every second eighth note, creating a 'tap' effect. The notes are grouped in pairs across the four staves.

4

Vib.

Mba.

Glk.

Xyl.

This block contains the second system of the musical score, measures 5 through 8. It features four staves: Vib. (Vibraphone), Mba. (Marimba), Glk. (Glockenspiel), and Xyl. (Xylophone). The notation continues the eighth-note pattern with accents from the previous system. A measure rest of 4 measures is indicated at the beginning of the system.

7

Vib.

Mba.

Glk.

Xyl.

This block contains the third system of the musical score, measures 9 through 12. It features four staves: Vib. (Vibraphone), Mba. (Marimba), Glk. (Glockenspiel), and Xyl. (Xylophone). The notation continues the eighth-note pattern with accents. A measure rest of 7 measures is indicated at the beginning of the system.

10

Vib.

Mba.

Glk.

Xyl.

This block contains the fourth system of the musical score, measures 13 through 16. It features four staves: Vib. (Vibraphone), Mba. (Marimba), Glk. (Glockenspiel), and Xyl. (Xylophone). The notation continues the eighth-note pattern with accents. A measure rest of 10 measures is indicated at the beginning of the system.

13

Vib.

Mba.

Glk.

Xyl.

This musical score is for four percussion instruments: Vibraphone (Vib.), Mbarimba (Mba.), Glockenspiel (Glk.), and Xylophone (Xyl.). The score begins at measure 13 and consists of four measures. Each instrument part is written on a single staff with a treble clef. The notation is characterized by dense, repeated eighth-note chords, creating a rhythmic texture. In the final measure of the excerpt, each instrument has a whole rest, indicating a simultaneous pause. The score is enclosed in a double bar line at the end of the fourth measure.

TYP

Yve Morel

Vibraphone 1

Marimba 1

Glockenspiel

Xylophone

Vib. 1

Mba. 1

Glk.

Xyl.

Vib. 1

Mba. 1

Glk.

Xyl.

Vib. 1

Mba. 1

Glk.

Xyl.

10

Vib. 1

Mba. 1

Glk.

Xyl.

12

Vib. 1

Mba. 1

Glk.

Xyl.

15

Vib. 1

Mba. 1

Glk.

Xyl.

PTPR

Yve Morel

$\text{♩} = 120$

Vibraphone 1

Marimba 1

Glockenspiel

Xylophone

Vib. 1

Mba. 1

Glk.

Xyl.

Vib. 1

Mba. 1

Glk.

Xyl.

Vib. 1

Mba. 1

Glk.

Xyl.

The musical score is for a percussion ensemble. It begins with a tempo marking of quarter note = 120. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is divided into four systems. The first system (measures 1-4) features four staves: Vibraphone 1, Marimba 1, Glockenspiel, and Xylophone. Measures 1-2 have eighth-note patterns. Measures 3-4 feature triplets of eighth notes. The second system (measures 5-8) continues the patterns, with measures 7-8 showing sixteenth-note runs. The third system (measures 9-12) introduces sixteenth-note runs in measures 9-10 and triplet eighth notes in measures 11-12. The fourth system (measures 13-14) shows the instruments playing whole notes, with measure 14 ending with a double bar line.

Battery Ensemble

Rudiment Sheet

*General Sticking And Patterns In Marching Percussion (Especially Show Music).
REGARDLESS Of Section You Are Trying Out For,
You Must Prepare These Rudiments Off Both Hand. 4 Measures Per Rudiment*

1 *Legatos* *Taps* *Accents/Bucks* *Huggadiks*

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

5 *Triplet Bucs* *Puh-duh-duhs* *Singles* *2s*

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

9 *3s* *4s* *Paradiddles*

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

12 *Paradiddlediddles* *Flam Taps* *Inverted Rolls*

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

15 *Inverted Paradiddles* *Hertas* *Flam Accents*


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

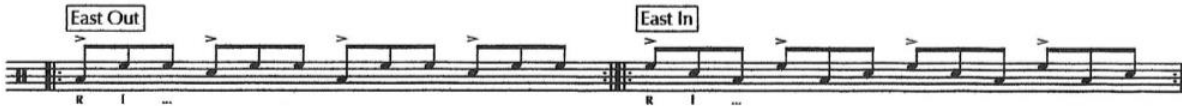
18 *Flam Inverts*

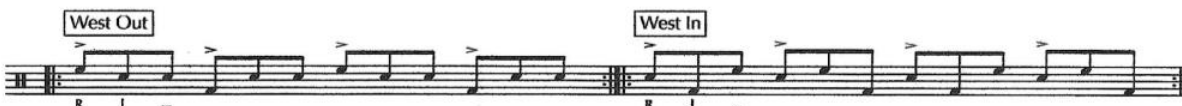
R l L r R l L r R


Quad Specific Material


General patterns and arounds that apply in many scenarios. **Virtually any** exercise or pattern of alternating sticking (no flams) can be played in the following repeating arounds.


Q. D. 

Q. D. 

Q. D. 

Q. D. 

Q. D. 

Q. D. 

Other useful exercises and arounds to be familiar with
Be prepared to play the following patterns **on repeat**

Q. D. 

Q. D. 

Q. D. 

Q. D. 

Q. D. 

Bass Specific Material

General exercises and splits that may apply to many scenarios. Be prepared to demonstrate the following skills **regardless of the drum** for which you are auditioning.

Single Splits

Split 2s

Split 3s

Split 4s

Hand-to-hands

Other useful exercises and splits to be familiar with

Split A

Split B

Parrot - Duple

Parrot - Triplet

Moving 8ths

Moving 8ths - Brents Variant. Written here as 3s but can be played with 2s and 4s as well

8s

All- Various Dynamics and Phrasing
Tenors- Triangles, Down and Up, Across and Back
Basses- Unison, Splits 1s/2s/3s/4s

♩ = 100-200

Snare Line

4/4

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

Written Here as Up and Down

Tenor Line

4/4

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

Bass Line

4/4

Cymbal Line

4/4

5

S. L.

L R L L R

T. L.

L R L L R

B. L.

C. L.

Double Beat

All- Various Dynamics

Tenors- One Drum, Up and Down, Across and Back, In and Outs, Out and Ins

Basses- As Written, Unison, Parrot Splits

$\text{♩} = 100-150$

Snare Line

Tenor Line

Bass Line

Cymbal Line

Written Here as Across and Back

Alternating Hands as well

5

S. L.

T. L.

B. L.

C. L.

Alternating Hands

Triple Train

All- As Written, Various Dynamics and Phrasing
Snares, Tenors- Measure 15 Can Be Fliped With The Quarter Note Triplet

$\text{♩} = 100-160$

Snare Line

Tenor Line

Bass Line

Cymbal Line

S. L.

T. L.

B. L.

C. L.

5

S. L. 
R... L...


T. L. 
R... L...


B. L. 
R... L...

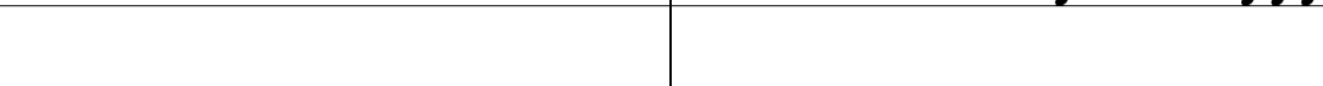
C. L. 

9

S. L. 
R R R R R R L R L L L L L L R L

T. L. 
R R R R R R L R L L L L L L R L

B. L. 

C. L. 

11

S. L. 
R R R L R L L L R L R R R L R L L L R L R L R L R R R L

T. L. 
R R R L R L L L R L R R R L R L L L R L R L R R R L

B. L. 
R R R L R L L L R L R R R L R L L L R L R L R R R L

C. L. 

C Bass Time!

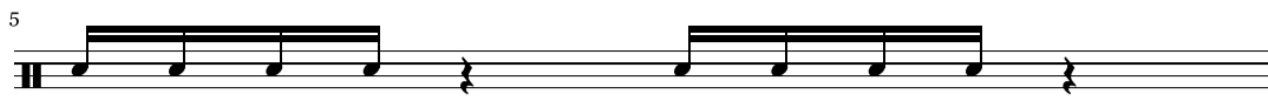
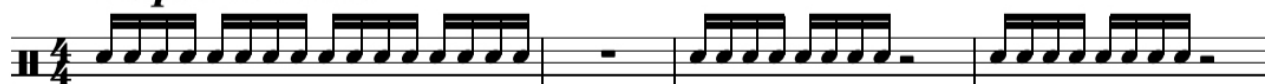
All- Insert Check Patterns From Left to Right, Play Each Check By The Amount of 16th Notes In Each Bar.

NATURAL STICKING!

Tenors- Jungles, East, West, Down or Up, Downbeats Out/In

Basses- All Unison, Parots If Stated

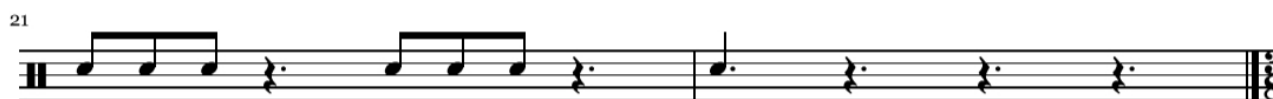
Duple Variant



Check-Duple Replace For Rest



Triple Variant



Check-Triple Replace For Rest



Gallop

All- Various Dynamics, Upstroke and Downstrokes, With/Without Accents

Tenors- Accent Ins and Outs, Any Repeating Pattern (7/8, 9/8, 13/8)

Basses- Unison, 8s Split With 1s/2s/3s/4s

♩ = 100-200

Pickup Measure

Tenor Drum 2

Bass Unison

"Beginning"

5

8

R L R L R L R L Rr L ... R L l ... Rr L Rr L R L l R L l

Rr L Rr L R L l Rr L R L l Rr L R L l R

Rolls With Control

All- Various Dynamics, Heights, Inversion Patterns

Tenors- Jungles, East, West, Triangles, and repeating pattern (7/8, 9/8, 13/8)

Basses- Unison, A/B split, Filling in Rolls With 2s

$\text{♩} = 100-175$

Snare Line $\frac{12}{8}$ R L ...

Written Here as $\frac{13}{8}$

Tenor Line $\frac{12}{8}$ R L ...

Written Here as Split A With 2s

Bass Line $\frac{12}{8}$ R L ...

Cymbal Line $\frac{12}{8}$

4

S. L.

T. L.

B. L.

C. L.

8

S. L.

T. L.

B. L.

C. L.

Stick Control

Snare

ff

Tenors

ff

Bass Drums

f

RL

RRRLRRRLRRRLRRRL

RL

RLRLRLRLRLRLRLRL

RLRLRLRLRLRLRLRL

RLRLRLRLRLRLRLRL

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in three staves: SD (Soprano), T (Tenor), and BD (Bass). The SD and T parts are vocal lines, while the BD part is a piano accompaniment. The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The SD and T parts have lyrics written below the notes. The BD part features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *ff*, *mp*, and *ffmp*, and articulation marks like accents and slurs. The piece concludes with a 'FULL' marking and a final chord.

Accent Tap

All- As Written (Seperate Taps From Accents)!

♩ = 125-150

Center Snare Only

Snare Line

Tenor Line

Bass Line

Cymbal Line

7

S. L.

T. L.

B. L.

C. L.

9 **A** *Center Snare*

S. L.

T. L.

B. L.

C. L.

15 **B**

S. L.

T. L.

B. L.

C. L.

19

S. L. *B* *B* *B* *B* *B* *A* *A*

T. L. *r l r L R* *r l r L R* *r l r L* *R* *l r l R L* *B B R R*

B. L. *R...* *R R*

C. L.

21

S. L. *B* *B* *B* *B* *B* *R R* *R L R L* *R L R L*

T. L. *r l r L R* *r l r L R* *r l r L* *R* *l r l R L* *B B R R* *R r l R R* *R R l r l*

B. L. *L...* *L L* *r l R l R R L*

C. L.

24

S. L. *R...* *L...* *R L R L R L R L L* *R l l R l l R l l R l r l*

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

B. L. *R* *l L l L* *B B B* *R R R R R L*

C. L. *3* *3* *ppp*

27

S. L. *R l l R l l R l l R l r l* *R R L L R L L* *R L R L L* *R*

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

B. L. *R R R R R* *R L R L R L L R R L* *R R L* *R*

C. L. *fff*

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All- As Written NO VARIATIONS

Tenors- Same Accents and Sticking as Snare Unless Notated

Basses- Same Accents as Snare Unless Notated

$\text{♩} = 100-130$

Marimba Vibes

Snare Line

Tenor Line

Bass Line

Cymbal Line

7

M.V.

S.L.

T.L.

B.L.

C.L.

9 **A**

M.V.

S. L.

T. L.

B. L.

C. L.

15

M.V.

S. L.

T. L.

B. L.

C. L.

16 **B**

M.V.

S. L.

T. L.

B. L.

C. L.

23 **C**

M.V.

S. L.

T. L.

B. L.

C. L.

25 *Down*

M.V.

S. L.

T. L.

B. L.

C. L.

Show Excerpt
(Frontline Parts Upon Request)

37

39

44

47

4

ff

53

Drum break
Straight

fp

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

57

fff

L R

MDL Tenor Line James Bond Theme (Opener)

1 $\text{♩} = 132$ 5

f *ff*

7 *f>p* *f>p* *mp* 6

19 *l r l l r l r r l l r l r l l*

19 *r l l r l l r l r l r l r l*

22

25 *l r l r l r l r l r l r l r l*

31 *l r l r l r l r l r l* **Swing**

29 *r l r l l r l r l r* *f* *mf*

34 39

41

47 47 *l r l r l r l r l r l r l r l*

51

ff

Drum break
Straight

56

fp

fff

James Bond Theme (Opener)

[illegible]

47

52



56



Cymbals James Bond Theme (Opener)

1 $\text{♩} = 132$ sizzle

5

f *ff*

13

19

22

31 39 47

hold for snares (ride)

Swing

8 8

f *ff*

Drum break

Straight

56

fp *fff*