

UW-Eau Claire Blugold Drumline

2024 Audition Packet



Head Instructor: Dr. Jeffery Crowell

Arranger/Writer: Mr. Isaac Barton

Welcome!

Thank you for your interest in the 2024 Blugold Marching Band Drumline! We are very excited to get a start on the 2024 season. This group grows every year and we are committed to continuing that growth exponentially. This starts with you and your hard work and dedication!

The BMB is a crowd and local favorite. We play at University football games, local parades, and high school marching band festivals. This year also at exhibitions in Minneapolis and other location. As you prepare your audition for the band, make sure to keep an open mind. No one approach to this activity is the only approach. The approach we use is what we feel is the best for our group. Make sure to listen and learn a lot!

A word about auditions...prepare the materials for the instrument(s) you are interested in. You are allowed to try out for more than one instrument. Your goal for auditioning should be to make the line. This means that all auditionees should be open to playing instruments other than their first choice. It is better to make the line on any instrument than to not make the line at all.

As in past years, you will all submit a pre-audition video for us to view and make our first round of placement potentials. From there we will also have an in-person day on Sunday, April 21st from 9-2 in Gantner Auditorium. IF you live far away or cannot make it in person we will take your ability on the video and consider it against how things go in-person during that day.

We are excited to see you in Eau Claire in the fall! If you have any questions please contact Dr. Jeffery Crowell at croweljw@uwec.edu.

Dr. Randy Dickerson, Blugold Marching Band Director

Mr. David Lofy, Blugold Marching Band Assistant Director

Dr. Jeffery Crowell, BMB Drumline Director

Mr. Isaac Barton BMB Drumline Arranger

2024 BMB Pre-Screen Audition Video

We ask that everyone submit a pre-screen audition video. **The due date for this video is Friday, April 12th by 8 p.m. for full consideration.** (early submissions are fine!) You MUST submit a video in order to be considered for the line.

In this video, we would like to see the following basic skill sets: (*note: tempos – pick a tempo for the exercises below that you’re comfortable with – we prefer quality over speed without question, but if you’re looking for some suggestions, we’ve made them next to each, but please know these are suggestions)

- 8 8 16 – 118-148 bpm
- Tap Accent – 118-128 bpm
- Sanford Double Beat – 100-120 bpm
- Triplet Diddle – 140-160 bpm
- Short Short Long – 140-160 bpm
- King's Hawaiian - 120-140 bpm
- Flamb Chops - 100-120 bpm

- Street Diddy – 120 bpm - on the instrument you're most interested in playing (basses pick a drum that you're shooting for)
- 30-second lick (Show us what you got)
- **we use traditional grip on snare drum**

BASSES:

-For exercises with a split, please play it first through unison (just the main exercise) then play it through split on the drum you're shooting for

(those of you interested in bass drum please note on your google form which drum you're interested in playing and prepare that part for your Street Diddy recording)

QUADS: All arounds are required for the video EXCEPT Short-short-long. All required for in-person

CYMBALS:

Please prepare the following:

- Demonstrate each technique – see this video for demonstrations https://youtu.be/mjABrVc6J_g
- Play the split for the 8 8 16 exercise – pick a part
- Tap Accent
- Flamb Chops
- Play Street Diddy
- Demonstrate a visual of your choice

Clapping your hands is totally fine. Or be creative with what you can fashion for a set of cymbals if you can't get your hands on some.

If you have any questions about the cymbal audition material email Dr. Crowell and he will put you in touch with the right person.

Video Stipulations for everyone:

- must be no longer than 7 minutes, so please edit it to make it as concise as possible (well under 7 is just fine)
 - you must be standing up
 - you must mark time to everything (except on the 30-second lick)
 - full body must be in the shot-not just your instrument and your hands
 - you must play with an audible metronome (except on the 30-second lick)
 - pads are fine if you don't have access to drums
- For example, use your phone to record you playing and an iPad/computer/another phone to be your metronome.

Upload videos to YouTube as an unlisted link and then submit that link on the form.

Once you're ready to submit, please go to this Google Form, fill it all out, and paste your link in the last question where it asks for it. Then you're done! Please note every question is required.

<https://forms.gle/2TkiiQGcxYpi8wDW9>

We look forward to watching your submission and will be reaching out shortly after to let you know how things are progressing!

8-8-16

Andrew Smits

Musical score for Snare, Tenor, Bass, and Toms. The score is divided into four measures. The Snare part features a continuous eighth-note pattern with a dynamic marking of *f* and a right-hand (R) stroke in the first measure, alternating with a left-hand (L) stroke in the second measure, and returning to R in the third measure. The Tenor part follows a similar pattern, starting with a right-hand (R) stroke and a dynamic marking of *f*. The Bass part plays a steady eighth-note line, starting with a dynamic marking of *f*. The Toms part maintains a consistent eighth-note pattern, alternating between right-hand (R) and left-hand (L) strokes across the measures.

5

Musical score for S. D., T. D., B. D., and Toms. The score is divided into five measures. The S. D. part features a continuous eighth-note pattern, alternating between left-hand (L) and right-hand (R) strokes. The T. D. part follows a similar pattern, alternating between left-hand (L) and right-hand (R) strokes. The B. D. part plays a steady eighth-note line, alternating between left-hand (L) and right-hand (R) strokes, with a dynamic marking of *f*. The Toms part maintains a consistent eighth-note pattern, alternating between left-hand (L) and right-hand (R) strokes across the measures.

Cymbals

Notation

Darin Gease

The image shows a musical score for four drum parts: Snare Drum, Tenor Drums, Bass Drums, and Cymbals. All parts are in 4/4 time. The Snare, Tenor, and Bass drum parts are represented by horizontal bars on a staff. The Cymbals part is represented by notes on a staff with various articulations. Below the Cymbals staff, there are eight labels corresponding to the notes: Crash, Crash Choke/ Crash Ch., Gong, Hi Hat, Sizz, Skank, Smash, and Sizz Succ/ Pea Soup.

*Please keep note of the articulations with these notes, this is how it will be written in your show music!

8-8-16

Cymbals

Darin Gease

Musical score for Snare Drum, Tenor Drums, Bass Drums, and Cymbals. The score is in 4/4 time. The Snare Drum part features a continuous eighth-note pattern with dynamic markings *f p f p f p f p f p f p*. The Tenor and Bass Drums have rests. The Cymbals part includes a HiHats section with a pattern of 1 2 1 2 1 2 1 2, followed by Sizz Succ sections with a pattern of 1 2 1 2, and another HiHats section with a pattern of 1 2 1 2 1 2 1 2.

Musical score for Snare Drum (S.D.), Tenor Drums (T.D.), Bass Drums (B.D.), and Cymbals (Cym.). The score starts at measure 6. The S.D. part continues with eighth notes. The T.D. and B.D. parts have rests. The Cym. part includes Sizz Succ sections with a pattern of 1 2 1 2, followed by a section with a pattern of 1 2 1 2 1 2 1 2, and a section with a pattern of 1 2 1 2 1 2 1 2. The score ends with a Crash cymbal.

*Parts are split by 1 & 2 unless otherwise marked, please keep in mind that you may be learning a different part than what you played on audition day.

Tap Accent

2024

Isaac Barton

♩ = 140

Snare Line

Quad Line

Tom Line

Bass Line

Cymbal Line

R... p/f

R... p/f

R... p/f

f/p

Sizz Succ

Crash

Hi-Hat

mf

This system contains the first four measures of the piece. It features five staves: Snare Line, Quad Line, Tom Line, Bass Line, and Cymbal Line. The Snare, Quad, and Tom lines play a consistent rhythmic pattern of eighth notes with accents. The Bass Line includes specific limb notations: 'L R R' in measure 1, 'L... R L L' in measure 2, 'R... L L L L' in measure 3, and 'R...' in measure 4. The Cymbal Line uses various effects: 'Sizz Succ' and 'Crash' in measure 1, 'Hi-Hat' in measure 3, and rests in measure 4. Dynamics range from *p/f* to *mf*.

5

S. L.

Q. L.

T. L.

B. L.

C. L.

L...

R...

L...

L...

L...

R...

L...

R...

L...

R...

L...

R...

This system contains measures 5 through 9. The notation continues with the same rhythmic patterns as the first system. The Bass Line limb notations are: 'L...' in measure 5, 'R...' in measure 6, 'L...' in measure 7, 'R R R R' in measure 8, and 'L... R' in measure 9. The Cymbal Line continues with 'Hi-Hat' in measure 7 and rests in measure 9. The system concludes with a double bar line.

Sanford Double Beat: The most overlooked and underestimated weapon in a drummer's arsenal

Snare

R L R

5

S. D.

L R L

Triplet Diddle

9

S. D.

13

S. D.

18 Short-Short-Long

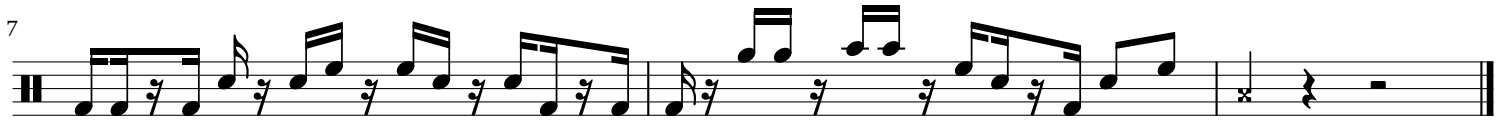
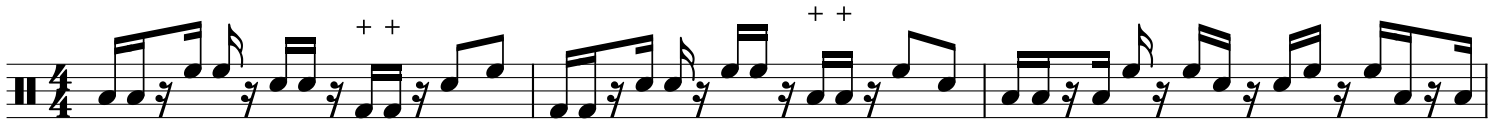
S. D.

20

S. D.

Double Beat

Quads



Short-Short-Long quad arounds

Ben Ostertag

♩ = 130

The first staff of music is in 4/4 time with a tempo of 130 beats per minute. It consists of four measures. The first measure contains a quarter note followed by a triplet of eighth notes. The second measure contains a quarter note followed by a triplet of eighth notes. The third measure contains a quarter note followed by a triplet of eighth notes. The fourth measure contains a quarter note followed by a triplet of eighth notes. The piece ends with a double bar line and repeat dots.

5

The second staff of music is in 4/4 time and contains a single eighth note followed by a quarter rest. The piece ends with a double bar line.

Snares

King's Hawaiian

BMB 2024

Fletcher Myhre

♩ = 150-180

Staff 1: R.. *p* L... R..

Staff 2: L... R... L...

Staff 3: (A) r l r l ...

Staff 4: 11

Staff 5: 15 (B) *f* *p*

Staff 6: 19 *f* *f/p* R l r r L r l l R l r r l l R l r r L r l l r r

Staff 7: 23 *f* *ff* *mf* *p* TAG to edge edge

Staff 8: 27 *f/p* *f* *p* *ff* lift! GOCK!

Toms

King's Hawaiian

BMB 2024

Fletcher Myhre

♩ = 150-180

Musical staff 1: Toms notation in 4/4 time. It begins with a right-hand triplet (R...) marked *p*. This is followed by a left-hand triplet (L...) and another right-hand triplet (R...). The notation uses eighth notes and rests.

Musical staff 2: Continuation of the piece with triplets. It features a left-hand triplet (L...), a right-hand triplet (R...), and another left-hand triplet (L...). The notation uses eighth notes and rests.

Musical staff 3: Continuation of the piece with triplets. It features a circled 'A' above a triplet. Below the staff, the notation 'r l r l ...' indicates a specific rhythmic pattern.

Musical staff 4: Continuation of the piece with triplets. The notation uses eighth notes and rests.

Musical staff 5: Continuation of the piece with triplets. It features a circled 'B' above a triplet. Below the staff, dynamics are indicated: *f* (forte), *p* (piano), and *f* (forte). The notation includes accents (>) and rests.

Musical staff 6: Continuation of the piece with triplets. Below the staff, dynamics are indicated: *fp* (fortissimo piano) and *f* (forte). The notation includes accents (>) and rests.

Musical staff 7: Continuation of the piece with triplets. It features a circled 'TAG' above a triplet. Below the staff, dynamics are indicated: *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte), *f* (forte), *p* (piano), and *ff* (fortissimo). The notation includes accents (>) and rests.

Tenors

King's Hawaiian

BMB 2024

Fletcher Myhre

♩ = 150-180

R... *p* L... R...
 4 L... R... L...
 8 **A** r l r l ...
 11
 15 **B** R l r r L r l l R R L *f* *p*
 19 *f* R l r r L r l l R l r r l l R l
 22 *f* *mf* **TAG**
 26 *p* *fff* *f/p* *f* *p* *ff*
 nasty rim shots lift!

Basses

King's Hawaiian

BMB 2024

Fletcher Myhre

♩ = 150-180

Staff 1: Bass line starting with a *p* dynamic. It features a sequence of rests and notes: *r*, *l*, *r*, *l*, *r*, *l*, *r*, *l*, *r*, *l*. The notes are grouped into triplets, indicated by a '3' above the bracket.

Staff 2: Continuation of the bass line. It includes a triplet of eighth notes and a triplet of sixteenth notes. The notes are: *r*, *l*, *r*, *l*, *r*, *l*, *r*, *l*, *r*, *l*, *r*, *l*.

Staff 3: Continuation of the bass line. It includes a triplet of eighth notes and a triplet of sixteenth notes. The notes are: *r*, *r*, *r*, *r*, *l*, *l*, *l*.

lay down the law bass 6

Staff 4: Continuation of the bass line. It includes a triplet of eighth notes and a triplet of sixteenth notes. The notes are: *r*, *l*, *r*, *l*, *r*, *r*, *l*, *r*, *l*.

Staff 5: Continuation of the bass line. It includes a triplet of eighth notes and a triplet of sixteenth notes. The notes are: *r*, *r*, *r*, *R*, *L*, *R*, *L*, *p*, *l*, *R*, *L*, *r*, *L*, *r*, *L*. Dynamics include *f* and *p*.

Staff 6: Continuation of the bass line. It includes a triplet of eighth notes and a triplet of sixteenth notes. The notes are: *r*, *l*, *l*, *l*, *l*, *r*, *l*, *r*, *l*. Dynamics include *p* and *mp*.

TAG

Staff 7: Continuation of the bass line. It includes a triplet of eighth notes and a triplet of sixteenth notes. The notes are: *R*, *l*, *r*, *l*, *L*, *R*, *R*, *L*, *L*, *R*, *ff*, *p*. Dynamics include *mf*, *fp*, *f*, and *ff*.

Staff 8: Continuation of the bass line. It includes a triplet of eighth notes and a triplet of sixteenth notes. The notes are: *R*, *R*, *r*, *l*, *l*, *l*, *R*, *r*, *l*, *r*, *l*, *R*. Dynamics include *f*, *p*, and *ff*.

Cymbals

King's Hawaiian

BMB 2024

Fletcher Myhre

♩ = 150-180

hi hat
sizz suck

crash

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

8

A visual section!!

7

skank

B

1 2 1 2 B... 1 2 B... 1 2 1

22

TAG

1 2 1 2 1 2 1 2 1 2 B 1 2 1 2 1 B 1 2 1 2

29

B

Flamb Chops

2024

Isaac Barton

♩ = 140

Snare Line **12/8** R... *f/p* L... R... L...

Quad Line **12/8** R... *f/p* L... R... L...

Tom Line **12/8** R... *f/p* L... R... L...

Bass Line **12/8** *f/p*

Cymbal Line **12/8** Sizz Succ Hi-Hat Crash
1 2 1 2 2 1 2 1 1 2 1 2 2 1 2 1

5

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

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

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

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

C. L. 1 1 2 1 2 2 1 2 2 1 2 1 2 1 2

9

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

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

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

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

C. L. Skank 1 2 1 2 1 2 1 B..

Snare Line

Michaels

2024

IMBGMF

All shots are pings unless otherwise notated

4 *f* $\frac{4}{4}$ $\text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ } \overset{3}{\text{z z z}} \text{ } \overset{3}{\text{z z z}} \text{ } \text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ } \overset{3}{\text{z z z}} \text{ } \overset{3}{\text{z z z}} \text{ } \text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}}$

8 $\text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ } \overset{3}{\text{z z z}}$ *mp* $\text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ } \overset{3}{\text{z z z}} \text{ } \overset{3}{\text{z z z}}$ $\text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ } \overset{3}{\text{z z z}} \text{ } \overset{3}{\text{z z z}}$ $\text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}}$

12 $\overset{3}{\text{z z z}}$ $\overset{3}{\text{z z z}}$ $\overset{3}{\text{z z z}}$ $\overset{3}{\text{z z z}}$ $\text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}}$ $\text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}}$ $\text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}}$ $\text{> } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}} \text{ > } \overset{3}{\text{z z z}}$ *ff* $\text{R R } \dots$ $\text{L L } \dots$ $\text{B B } \dots$ r l r l r l r l

18 *mp* $\text{r r } \dots$ $\text{l l } \dots$ $\text{b b } \dots$ R L R L *Natural decay*

23 *f* R r r r L l l l R r r r r L l l R r L l R r r L l l R r L l R r L l l l R r r r

28 L l l l l R r r L l R r L l l R r r L l R r L l $\text{R l r l r l R l r l r l}$

32 R l r l r l r l R l r l $\text{r l R l r l r l R l r l}$ r l r l R l l l R l l l

36 l R l l R l l l *Soft Shot* R l r L r l R R l r L r l R l r L r l R l r L L

40 r l R l r L r l $\text{r L r l r } \dots$ *low diddles Gock!* *ff* $\text{R l r r L R l r r L}$

45 $\text{R l r r L R l r r L}$ R l R R L R L R

Bass Line

Michaels

2024

IMBGMF

Musical score for Bass Line "Michaels". The piece is in 4/4 time and consists of 34 measures. The score includes various musical notations such as triplets (marked with '3'), slurs, accents (>), and dynamic markings (f, ff, mp, Natural decay). The bass line is written on a standard five-line staff with a double bar line and a 4/4 time signature.

Measure 1 starts with a triplet of eighth notes (RL...), marked *f*. Measures 2-6 continue with triplet patterns. Measure 7 introduces a triplet of eighth notes with an accent (>), marked "Shot". Measure 8 features a triplet of eighth notes with an accent (>) and the rhythm R RL R R R. Measure 9 has a triplet of eighth notes with an accent (>) and the rhythm R RL R LRL. Measure 10 continues with triplet patterns and accents (>), marked *ff*. Measure 11 has triplet patterns with accents (>). Measure 12 features triplet patterns with accents (>) and the rhythm L L ... followed by R R L R R. Measure 13 has triplet patterns with accents (>) and the rhythm r l r l r l r l. Measure 14 starts with a triplet of eighth notes with an accent (>), marked *mp*. Measure 15 has triplet patterns with accents (>) and the rhythm r l r r r r r r l r l. Measure 16 features triplet patterns with accents (>), marked "Natural decay". Measure 17 has triplet patterns with accents (>) and the rhythm r l r r l ... followed by R ... marked *f*. Measure 18 continues with triplet patterns with accents (>) and the rhythm L ... followed by R L. Measure 19 has triplet patterns with accents (>) and the rhythm R L ... followed by R L. Measure 20 features triplet patterns with accents (>) and the rhythm Rl r l r l Rl r l r l. Measure 21 has triplet patterns with accents (>) and the rhythm Rl r l r l r l r l Rl r l. Measure 22 features triplet patterns with accents (>) and the rhythm r l Rl r l r l Rl r l. Measure 23 has triplet patterns with accents (>) and the rhythm r l r l R. Measure 24 features triplet patterns with accents (>) and the rhythm Rl r l r l Rl r l. Measure 25 has triplet patterns with accents (>) and the rhythm r l r l r l Rl r l. Measure 26 features triplet patterns with accents (>) and the rhythm r l r l R. Measure 27 has triplet patterns with accents (>) and the rhythm Rl r l r l Rl r l. Measure 28 features triplet patterns with accents (>) and the rhythm r l r l R. Measure 29 has triplet patterns with accents (>) and the rhythm Rl r l r l Rl r l. Measure 30 features triplet patterns with accents (>) and the rhythm r l r l R. Measure 31 has triplet patterns with accents (>) and the rhythm Rl r l r l Rl r l. Measure 32 features triplet patterns with accents (>) and the rhythm r l r l R. Measure 33 has triplet patterns with accents (>) and the rhythm Rl r l r l Rl r l. Measure 34 features triplet patterns with accents (>) and the rhythm r l r l R.

2

35

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

39

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

44

Shot!

R R l r l r ... RL RL R R R R R R

Tenor Line

Michaels

2024

IMBGMF

f

4

8

mp

11

ff

16

mp

20

f

24

29

33

Natural decay

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

r l r l r l r l r r ... l l ...

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

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

2

37

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

Soft Shot

41

r L r l r ...
low diddles

ff R l r r L R l r r L

45

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

Gock!

Toms

Michaels

2024

IMBGMF

4 *f* > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3

8 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3

12 *mp* 3 3 3 3 > > > > > > > > > > > > > > > > > > > > > > > >

ff RR... LL... BB... rlrlrlrl

18 *mp* rr... ll... bb... RLRL

Natural decay

23 $\text{> - > - > - > - > - > - > - > -}$

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

28 $\text{> - > - > - > - > - > - > - > -}$

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

33 > > > > > > > > ^ ^ ^ ^ ^ > > > > > >

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

Soft Shot

38 > > > > > > > >

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

low diddles

42 > > > > > > > > ^ ^ ^ ^ ^ > > > > > >

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

2

Gock!

46

R R L R L R

Cymbal Line

Michaels

2024

IMBGMF

Hi-Hat
Sizz Succ

Crash

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

f *mp* B...

10

ff *mp*

20

Sizz Succ

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

f

28

Skank

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

37

Sizzle

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

B... 1 2

46

1 B...

BMB Street Diddy

Esterberg

March Tempo ♩=120

5 *ff* R r r l R r r l R r r

5 *ff* R R L R L

10 click R L R clicks R L r l R L r l R L

14 *p* R clicks *ff* R R R L R L R *mf* R L R l r l R L L R l r l

19 Switch to Felts *mp* b b b

24 Flip to Beads

31 Flip to Felts *ff* R R R *f* R l R R L R *p* r l r r l r r l r r l r

35 Flip to Beads *ff* R L R R L R r l r l

BMB Street Diddy

39

R l r L R l r L R l r L R l R l R l R mute(L) R

f 43

42

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

ff

46

L B B l r l r B B B

BMB Street Diddy

Esterberg

March Tempo ♩=120

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

5

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

R R L R L

R l r r l l R l r r l l R R click R L R clicks R L r l R L r l R L

14

R clicks p R R R R L R L R mf

23

R I R I R R I R ff

r r r l r r r l R r r r l r r r L R L r r r l r r r l R mp f mp

31

R R R ff R L R mp r l r l r l r

34

p *mp* *f* *mf*

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

38

f *fp* *f*

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

43

41

ff

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

45

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

BMB Street Ditty

Esterberg

March Tempo ♩ = 120

One Three All

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

ff

⑤

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

10

r l R l R L r l R l r L r l R L R Click R L R Clicks... RLr l RLr l R L

⑭

R *p* Clicks r L R L R R L L R L R *mf* Skanks...

19

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

⑮

mp L B B r l r l r l r... R L R

27

L B B R L R R R R R L R

ff

32

r r r r r r R L R L R *mf* B B B R L R

36

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

40

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

44

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

ff

BMB Street Diddy

Esterberg

March Tempo ♩=120

5

ff

14

9

15

Sizzle HH HH Gong Sizzle HH HH Gong

23

20

Sizzle HH HH Gong Sizz-Suck mp

31

28

Crash HH

35

Sizzle HH HH Gong

43

41

Choke Choke Crash

BMB Street Diddy

Esterberg

March Tempo ♩=120

5

ff

6

10

14

19

23

mf

27

shots

ff

R R

f

mf

31

32

f

L

R

mf

Detailed description: This is a musical score for Bass Drums in 4/4 time, marked 'March Tempo' at 120 beats per minute. The score is divided into measures, with measure numbers 5, 6, 10, 14, 19, 23, 27, 31, and 32 indicated. The notation includes rhythmic patterns, dynamic markings (ff, mf, f), and specific drum instructions like 'shots'. The score is written on a single staff with a double bar line at the beginning. The drum kit is represented by 'R' for Right and 'L' for Left. The piece concludes with a final measure at measure 32.

BMB Street Diddy

34

R L R

36

p

R L r L R r L

40

R L r L R r l r

R L R L R

43

f

45

Muted

3

R R L R L

R L R L

R R R