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Four Grid

one accent

A **B** **C** **D**

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

WITH CHECK PATTERN

A

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

B

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

C

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

D

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

Three Grid

one accent

A **B** **C**

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

WITH CHECK PATTERN

A

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

B

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

C

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

Grade 1

Grade 7

TECHNIQUE

m. 1-4: The sticking on the tenor part is primarily a right hand lead. The 16th notes on beat 4 in measures 1 & 3 lead to an accented downbeat.

ENSEMBLE

- m. 1: The piece begins with an 8th note exchange between the tenor and bass part on beats 1 & 2. The quarter note rest on beat 3 is an important timing tool for the entrance of the tenor 16th notes on beat 4.
- m. 2: The quarter note downbeats in the hi-hat stabilize the syncopated tenor part.
- m. 3-4: An accurate entrance of the snare part requires listening to the tenor part in measure 3, especially beat 4. The first cymbal crash of the piece enhances the snare entrance.

TECHNIQUE

m. 5-12: The snare part, based on the 4-grid/one accent pattern (Variations A & C) is written so all the accents fall on the right hand.

ENSEMBLE

m. 5-6: The snare accents form the foundation for timing while highlighting the interplay of the tenor and bass 8th notes.

TECHNIQUE

m. 17-18: On beat 4 of measure 17, the transition to the downbeat of measure 18 uses three consecutive right hand strokes. If needed, the sticking may be changed to right, left, right.

TECHNIQUE

- m. 23: The snare and tenor parts introduce a new rhythm to the piece, the dotted 8th/16th.
- m. 24-25: The sforzando on beat 4 of measure 24 must be controlled to ensure a soft attack on measure 25. Watch timing.
- m. 25-26: The cymbals must listen to the unison timing in measure 25 to ensure a quality crash on the downbeat of measure 26.

Mover

by Drew Hunter

Grade 2

A

♩ = 118

Snare
mf *f* *mp* *mf* *simile*

Tenors
mf *f* *mp* *mf*

Bass
mf *f* *mp* *mf*

Cymbals
mf *f* *mf* *mf* *mf*

1 2 3 4 5

B

sn
f *mf* *simile*

tn
f *mf* *simile*

bs
f *mf*

cym
f *mf* *hihat*

6 7 8 9 10

C

sn
f *mf* *simile* *mf* *f*

tn
f *mf* *simile* *mf* *f*

bs
f *mf* *mf* *f*

cym
f *mf* *simile* *f* *crash*

11 12 13 14 15

Optional 3 and 5 bass drum parts may be found in the appendix