

Joe Hobbs

THE STARTING LINE

10 beginning to advanced rudimental snare solos
uniquely presented to have *all* students off to the races!



The Starting Line by Joe Hobbs
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**On Your Marks, Ready, Set, Go!, First Mile Flams, Changing Lanes,
Downhill Diddles, Rolling Hills, Second Wind, Sprint, Home Stretch,**
and **The Finish Line** composed by Joe Hobbs.
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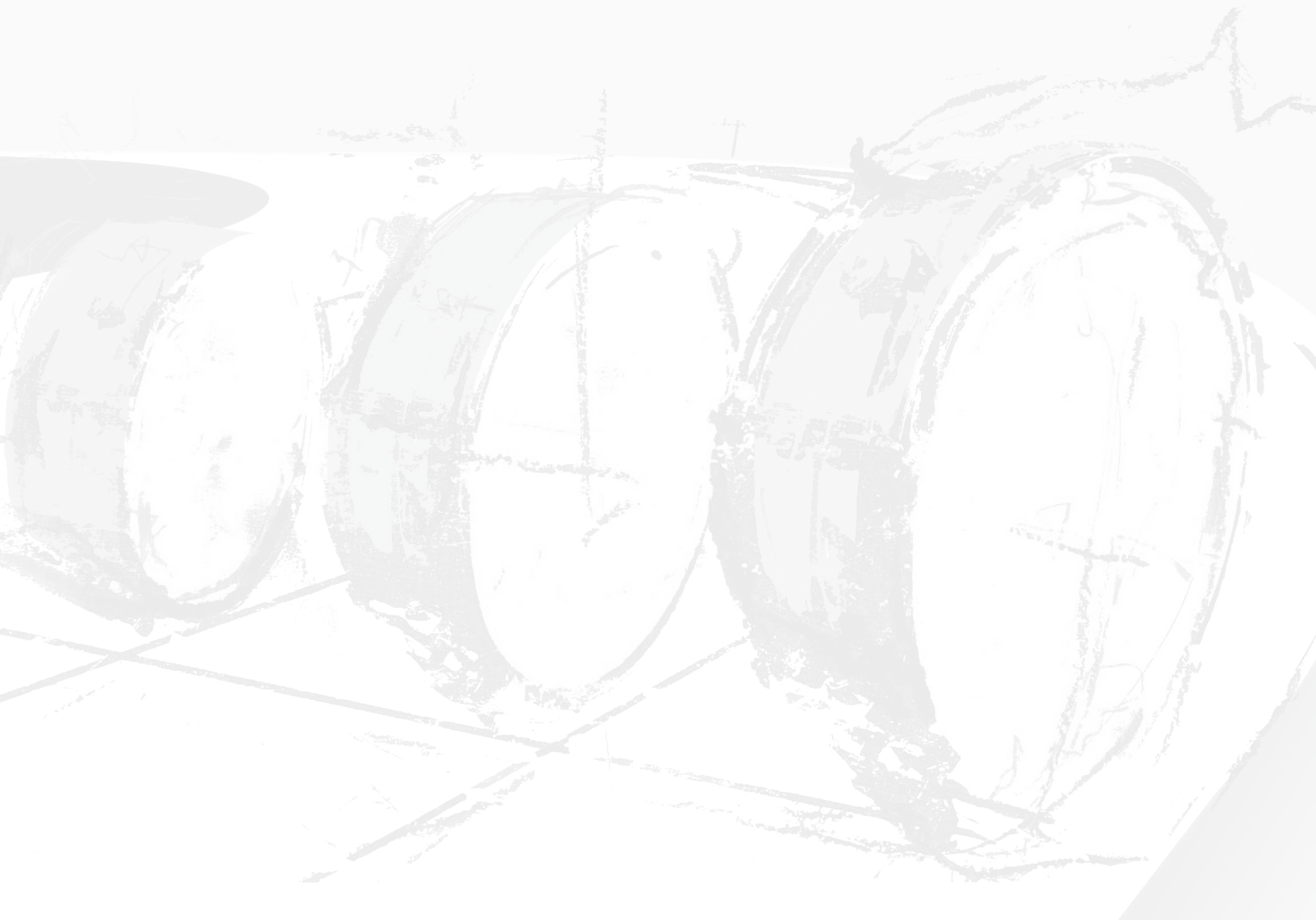
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TSPB-55

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For Nina



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INTRODUCTION

Why was this book written, and what's different about *this* collection of solos?

This book came from a need I've encountered several times while teaching percussion classes. Many of my classes would have students who were strong at snare drum but also some who struggled on the instrument. As a teacher, it was difficult to find solos that could challenge stronger players but not overwhelm less experienced players. So I wrote pieces that are approachable for *all* students. Each solo is presented in three difficulty levels—bronze, silver, and gold. The idea is that anyone in the class could play one of the three variations of these solos, and students of varying skill levels can even play the same piece at the same time while being challenged at their individual level.

I also noticed that students don't always know how to break down rudiments, whether that's knowing breakdown or check patterns for paradiddles or paradiddle-diddles, knowing how the skeletons of rolls work, or understanding longhand versus shorthand roll notation. This book also focuses on teaching these skill sets. Solos contain rudiment breakdowns in the **bronze** versions, while typically adding roll rudiments in the **silver** versions. **Gold** versions use shorthand notations commonly seen in a variety of percussion writing and add more challenging ornaments.

The goal of these solos is to build players' comprehension in a strategic way that ultimately improves their understanding and knowledge of more complex rudimental music.

How to Use This Book

OPTION ONE: Start all students on the bronze level. As the whole class (or private lesson student) progresses, you can transition to the silver version. If some students struggle with the silver version, I would allow those students to still participate in a full class setting using the bronze version to encourage the growth of all. I've noticed that by playing the bronze versions, students feel confident while also getting lots of practice on two-height drumming.

OPTION TWO: Assign solos based on ability level. All solos are written so that each version may be played simultaneously with other versions. Since several solos focus on rolls, this can be a great way to reinforce checks being played underneath the roll vocabulary.

In all cases, tempos are merely suggestions and should be adjusted to the needs of the players.

In general, experiment with playing all piano phrases on the edge. It's never too early to learn to use different playing zones on the drum to help execute extreme dynamics.

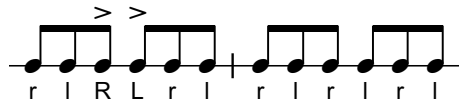
If this book is being used in a lesson setting, I highly encourage teachers and students to go through *all* versions of the solos to ensure that every student works through the progression of versions (understanding roll notation, rudiment breakdowns/checks, et cetera).

Important Concepts

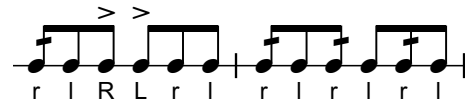
CHECK PATTERNS

Check patterns (or simply “checks”) are often mentioned. This generally refers to the foundational patterns occurring beneath ornamentation like diddles, buzz strokes, or flams. Checks are often the primary building blocks of more advanced rudimental material.

Example A: Primary check pattern



Example B: Diddles added to check pattern



RUDIMENTS

There are a number of references to common rudiments throughout the text of this book. I would encourage all teachers and players to become intimately familiar with the primary “International Drum Rudiments” as sanctioned by the Percussive Arts Society (PAS). These serve as common language in the drumming community, and all players should be familiar with them. Download a free chart of the standard 40 drum rudiments from the PAS website (pas.org).

SUPPLEMENTAL MATERIAL

Preceding each solo is a page of supplemental material. These are short exercises that are designed to isolate and break down some of the primary skill sets specific to each solo. Start slow, building speed over time through *lots* of repetition. Eventually, such mini-exercises will lead to a more natural feel, enhanced stamina, and increased confidence.



ON YOUR MARKS

MED-EASY | APPROX. PLAYING TIME: 1'00"

When writing this solo, I wanted it to be approachable by all my 6th grade students. Rhythms revolve around 16th-note variations while also introducing basic double-stroke and flam patterns (in the silver and gold versions, respectively). In the bronze version all doubles have been removed and use the "right hand lead" sticking system. It is important for each student to develop a true mastery of these rhythms before introducing doubles.

Flams are presented predominantly in a quarter note format. The intention here is for students to master the stroke types of the flam (downstrokes and upstrokes) at a slow speed before adding grace notes. The solo also has several measures involving dynamic contrast, different playing zones, and both rim and stick clicks. Having young students see this notation is important as they increase their exposure to different types of notation.

Bronze Version — This version focuses on 16th-note-based rhythms as well as dynamics. All 16th-note doubles have been removed and replaced using the "right hand lead" approach.

Silver Version — 16th notes have now been changed to doubles. Buzz strokes have been added but are notated in the longhand notation system. No flams are used.

Gold Version — Flams have been added throughout the solo. Buzz rolls have also been changed to the shorthand notation. It is important that students understand the differences in shorthand versus longhand notation, and this can be tricky when first introduced.

**Experiment with playing all piano phrases near the edge. It's never too early to learn to use different playing zones on the drum to help execute extreme dynamics.*

RUDIMENTS IN THE GOLD VERSION:

- Buzz roll
- Flam (individual flams + successive on same hand)
- Flam accent
- Flam tap

ON YOUR MARKS



♩ = 108

5

9

[illegible]

15

23

27

The first staff of music is in 4/4 time. It begins with a double bar line. The first four measures each contain a single eighth note: R, L, R, L. The fifth measure contains a beamed eighth-note pair (R, L) followed by another beamed eighth-note pair (R, L). The sixth measure contains a quarter rest. The seventh measure contains a beamed eighth-note pair (r, l) followed by a quarter rest. The eighth measure contains a single eighth note R. The ninth measure contains a single eighth note R. The tenth measure contains a single eighth note L. The eleventh measure contains a single eighth note L. The twelfth measure contains four sixteenth notes, all marked with 'stick clicks' (diamonds). The thirteenth measure contains a quarter rest. The fourteenth measure contains a single eighth note R. The fifteenth measure contains a single eighth note R. The staff ends with a double bar line and a 4/4 time signature.

ON YOUR MARKS

**GOLD
VERSION**



♩ = 108

First line of musical notation, marked *f* (forte). The notation includes a 4/4 time signature, a series of eighth and quarter notes with accents, and a triplet of eighth notes.

5

[illegible]

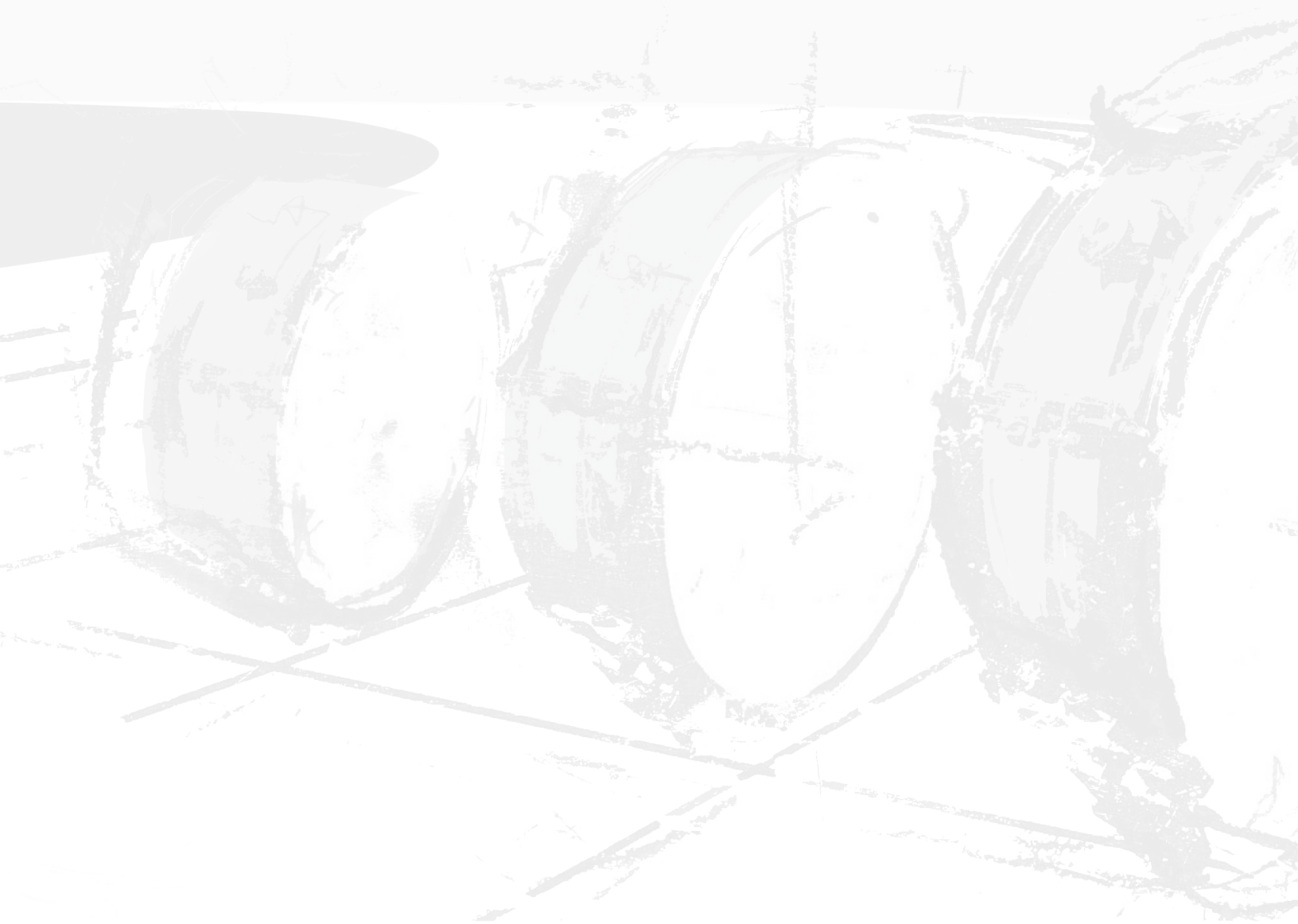
9

15

23

[illegible]

27



READY, SET, GO!

MED-EASY | APPROX. PLAYING TIME: 1'10"

The second solo of this collection focuses on 16th-note rhythms, keeping rudimental vocabulary at a basic level. For rhythmic variety, a few basic triplet rhythms are included as well. Silver and gold versions contain a few double-stroke rhythms (in the form of written-out 16th-note doubles) as well as several buzz rolls. Flam rudiments (gold version only) are limited to flam accents and slower flam taps.

The **Supplemental Material** exercises should help to develop and break down some of the skill sets in this solo. Take your time on the doubles exercise (Exercise E) to ensure there is a firm understanding of this concept. Making sure the stick is rebounding while playing double strokes is crucial.

Bronze Version - This version focuses on rhythmic comprehension and contains no rudimental vocabulary. All buzz strokes are written as 16th-note check patterns. Double strokes have been removed and replaced with 8th-note check patterns (i.e., mm. 20–27) while maintaining the two-height (accent/tap) foundation. Be sure to play all dynamics since these will carry over into the other versions.

Silver Version - Buzz rolls have been added in longhand notation. Double-stroke rhythms have been added. No flams are present.

Gold Version - Flams are added, and all rolls are written using shorthand notation. Feel free to break down flam measures as needed.

**Experiment with playing all piano phrases near the edge. It's never too early to learn to use different playing zones on the drum to help execute extreme dynamics.*

RUDIMENTS IN THE GOLD VERSION:

- Flam
- Flam tap
- Flam accent
- 5-stroke roll (closed)
- 9-stroke roll (closed)

READY, SET, GO!



♩ = 108

4/4 *f* *p* *f*

4 *p* *f*

8 *f*

13 *p* *f*

17 *p* *f*

21 *f*

25 *f*

29 *p* *f*

Handwritten musical score for 'READY, SET, GO!' in 4/4 time, tempo 108. The score is divided into measures, with some measures containing triplets (3) and dynamic markings (*f* for fortissimo, *p* for piano). The score includes a key signature change to 5/4 at measure 11 and back to 4/4 at measure 15. The score is marked with measure numbers 4, 8, 13, 17, 21, 25, and 29. The score ends with a double bar line at measure 30.

READY, SET, GO!



♩ = 108

The first staff of music is in 4/4 time. It begins with a double bar line and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'f' (forte) and 'p' (piano). The notation includes eighth notes, quarter notes, and rests, with some notes marked with accents (>). The staff is divided into two measures by a bar line. The first measure contains a sequence of eighth notes and quarter notes, while the second measure contains a sequence of eighth notes and quarter notes, with some notes marked with accents (>). The staff ends with a double bar line.

The musical score for 'The Little Boat' is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes, including triplets and sixteenth-note runs. There are dynamic markings of *p* (piano) and *f* (forte). The piece concludes with a final cadence in 2/4 time, indicated by a double bar line and a '2' over the staff.

8

zzzzz L L R R L 4/4 R R r L R R r L L R r L L R r L L

13

p *f*

[illegible]

21 

25

l l r r l 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 l r l r l l

28

The musical notation for exercise 28 consists of a single staff with various rhythmic patterns. The first section starts with a double bar line and a half rest, followed by eighth notes with accents, and then a sequence of eighth notes with accents. The second section begins with a half rest, followed by eighth notes with accents, and then a sequence of eighth notes with accents. The third section starts with a half rest, followed by eighth notes with accents, and then a sequence of eighth notes with accents. The exercise is divided into three sections by bar lines. The dynamic markings are *f*, *p*, and *f*.


READY, SET, GO!

**GOLD
VERSION**



♩ = 108

The first staff of music is in 4/4 time. It begins with a double bar line and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The rhythm is indicated by letters R and L below the notes, and dynamics *f* and *p* are marked. The staff ends with a double bar line.

9 

13

Exercise 13 is a single-staff musical piece in treble clef with a key signature of one flat. It begins with a double bar line and a half rest, followed by a series of eighth and sixteenth notes with various articulations like accents and slurs. The dynamics range from piano (*p*) to forte (*f*). The notation includes fingerings (R, L) and a final double bar line.

17 **20**

21 

25 

[illegible]

FIRST MILE FLAMS

MED-EASY | APPROX. PLAYING TIME: 1'15"

First Mile Flams was written as a "level up" from the first two solos. Rhythmic vocabulary is similar to the previous solos. However, flams now appear (gold version only) within 16th-note rhythms, and doubles now appear as 32nd notes and a sextuplet appears in bar 4 (silver and gold versions).

This solo starts with a "pickup" - a lead-in to the first opening downbeat, and a common musical device. You'll find a variety of dynamics in this solo. It also has mini phrases containing stick clicks and "tricks" that should appeal to all students.

Tenuto articulations indicate a sort of "half accent" played between the dynamic of an accent and a tap.

Bronze Version - Contains all checks for buzz rolls and open rolls. Despite the title of the solo, no flams are present in the bronze version. Paradiddles and paradiddle-diddles have been written as checks. No rhythms or dynamics have been altered. This is a great version to use for measuring rhythmic comprehension.

Silver Version - Rolls are included, written in longhand notation. Like the bronze version, no flams are used yet in this version.

Gold Version - All rolls are written in shorthand notation, and flams have finally been added!

**Experiment with playing all piano phrases near the edge. It's never too early to learn to use different playing zones on the drum to help execute extreme dynamics.*

RUDIMENTS IN THE GOLD VERSION:

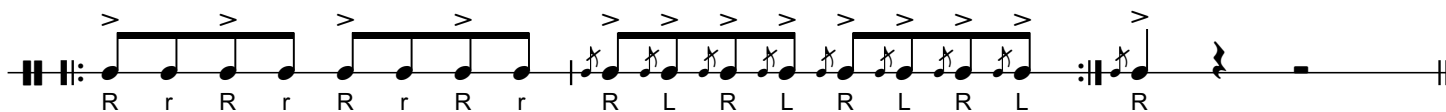
- Paradiddle
- Flam
- Single 6
- Buzz roll
- 5-stroke roll
- 7-stroke roll
- 9-stroke roll
- 13-stroke roll
- Flam tap
- Flam accent
- Flamacue
- Paradiddle-diddle

SUPPLEMENTAL MATERIAL

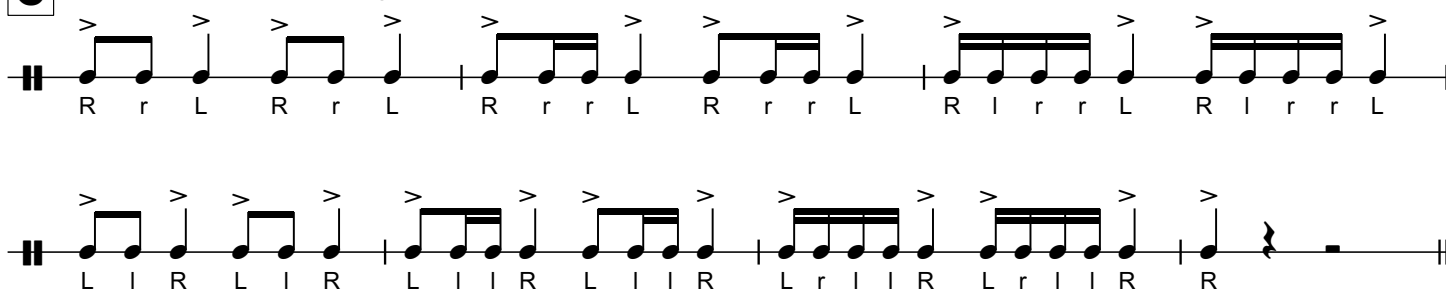
A UPBEAT FIVE STROKES



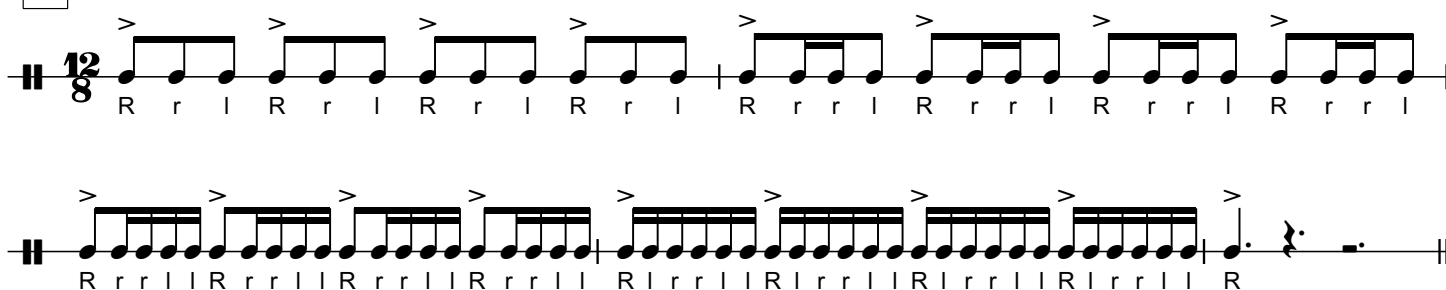
B RIGHT HAND ALTERNATING FLAM BREAKDOWN



C PARADIDDLE BREAKDOWN



D PARADIDDLE-DIDDLE BREAKDOWN



E FLAMACUE BREAKDOWN



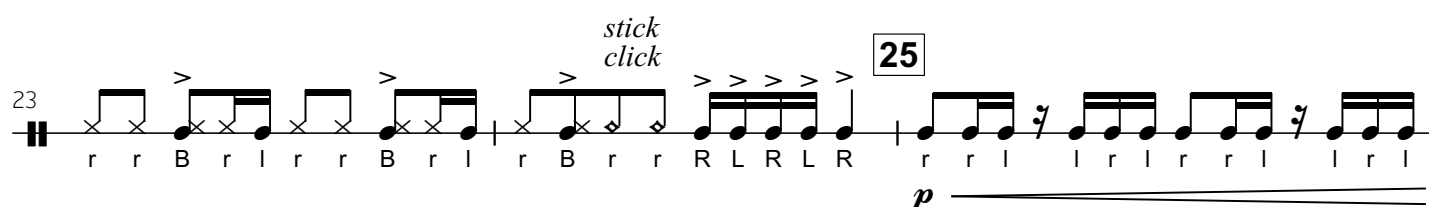
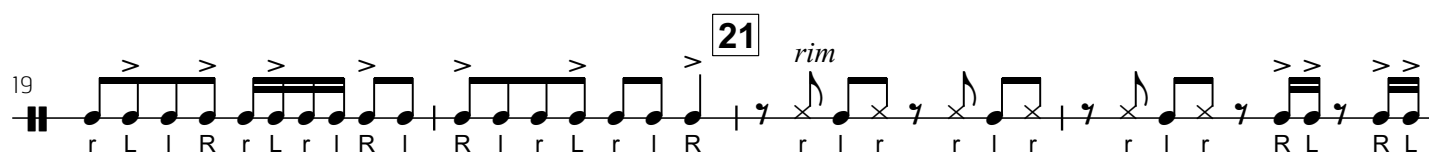
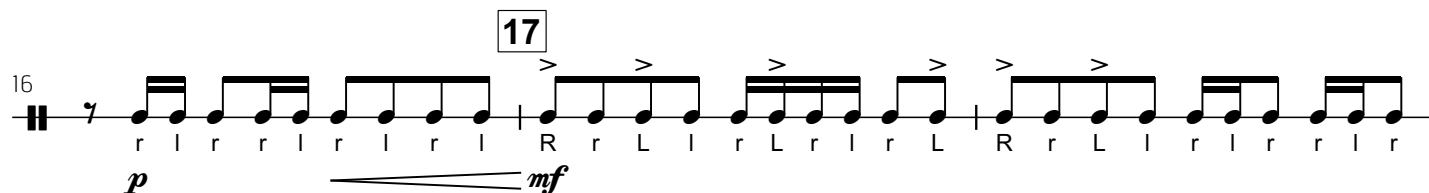
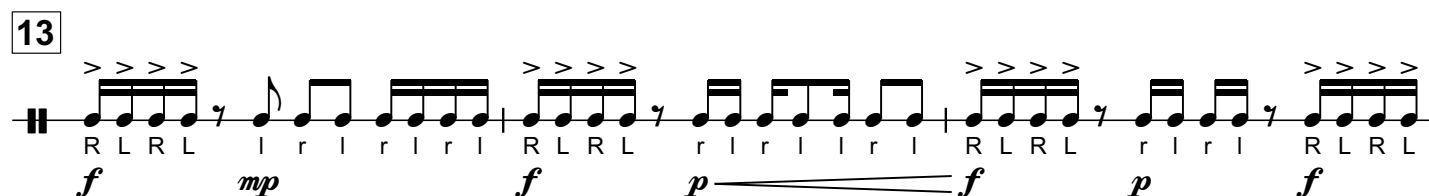
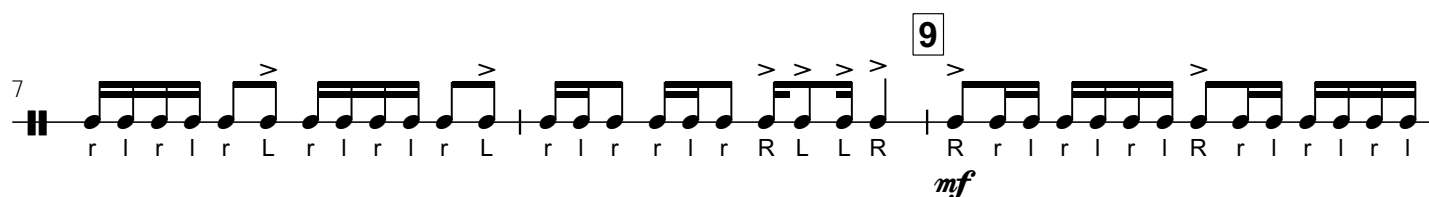
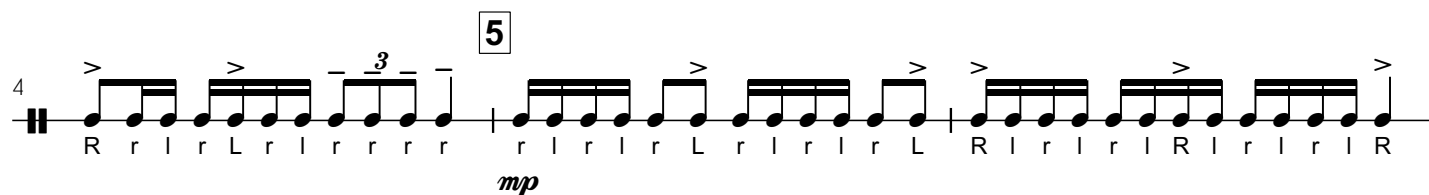
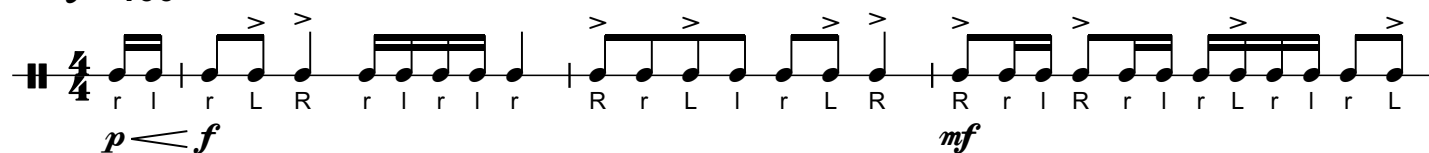
F SEXTUPLET BREAKDOWN



FIRST MILE FLAMS



$\text{♩} = 100$



26

28

(SC)

f *p* *mf*

29

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

32


f *mf* *ff*

FIRST MILE FLAMS



♪ = 100

The musical notation for the 'Piano' section is written on a single staff with a 4/4 time signature. It begins with a double bar line and a key signature of one sharp (F#). The notation consists of several measures of music, primarily using eighth and sixteenth notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The notation is complex, with many notes beamed together, suggesting a fast, intricate melody.

7  9 *mf*

10

R r | R r | R r | R r | R | r | r | r | r | R | r | r | r | r | r | r | r | r | r | r | r | L R

13

The musical score for exercise 13 is written on a single staff. It begins with a double bar line and a key signature of one sharp (F#). The exercise consists of several measures with various rhythmic patterns and dynamics. The first measure has a forte (*f*) dynamic and a pattern of eighth notes with accents. The second measure has a mezzo-piano (*mp*) dynamic and a pattern of eighth notes. The third measure has a forte (*f*) dynamic and a pattern of eighth notes with accents. The fourth measure has a piano (*p*) dynamic and a pattern of eighth notes. The fifth measure has a forte (*f*) dynamic and a pattern of eighth notes with accents. The sixth measure has a piano (*p*) dynamic and a pattern of eighth notes. The seventh measure has a forte (*f*) dynamic and a pattern of eighth notes with accents. The eighth measure has a piano (*p*) dynamic and a pattern of eighth notes. The ninth measure has a forte (*f*) dynamic and a pattern of eighth notes with accents. The exercise ends with a double bar line.

The 17th measure of the musical score for 'The Rose Tree' is shown. It begins with a double bar line and a repeat sign. The measure contains a sequence of notes and rests, with some notes beamed together. Above the notes, there are dynamic markings: *p* (piano) and *mf* (mezzo-forte). A crescendo hairpin is placed between the *p* and *mf* markings. The measure is numbered 17 in a box above the staff.

19

21

rim

Handwritten notes: *Handwritten notes: r L l R r L r l R l R l r L r l R*

26 28 (SC)

The musical score consists of three staves. The first staff (measures 26-28) begins with a double bar line and a measure rest. It contains eighth-note patterns with accents. Measure 26 starts with a forte (*f*) dynamic. A crescendo hairpin spans measures 27 and 28, which are marked piano (*p*) and mezzo-forte (*mf*) respectively. Measure 28 is boxed and labeled (SC). The second staff (measures 29-31) continues the eighth-note patterns with accents. The third staff (measures 32-34) also continues the patterns. Measure 32 starts with a forte (*f*) dynamic. A crescendo hairpin spans measures 33 and 34, which are marked mezzo-forte (*mf*) and fortissimo (*ff*) respectively. The piece ends with a double bar line at the end of measure 34.

f *p* *mf*

f *mf* *ff*

25

p *f* *p*

28

(SC)

mf *f*

31

f *mf* *ff*

CHANGING LANES

MED-EASY | APPROX. PLAYING TIME: 1'15"

Something that I've struggled with as a teacher has been how to introduce "compound meters" to younger students (i.e., time signatures like 3/8, 6/8, 12/8). We've spent countless hours learning to properly count in 4/4, and suddenly we change all the rules when we get to compound meters.

This solo is an attempt to help younger students understand the similarities between 3/8 time and 3/4 time. It uses the same rudimental vocabulary as the previous solos but introduces the 3/8 material (silver and gold versions) in a 3/4 setting (bronze version). Once the students have a firm understanding of the counting in the bronze version, have them look at the first few bars of the silver version. The goal is for them to see the similarities in counting. The supplemental material also aims to illuminate this by taking small phrases from the solo and putting them in both 3/4 and 3/8 time signatures.

Lastly, when starting the bronze version, the tempo marking can seem somewhat overwhelming. Start much slower than notated. Once students begin to feel confident, slowly increase the tempo until the tempo of $\text{♩} = 82$ feels more natural.

Bronze Version - All rhythms are written in 3/4. All rolls are checked. This version also has no ruffs or flams in it. Again, don't feel as though you need to start this at the written tempo. Take your time increasing the tempo in order to feel comfortable and understand the counting system. *It is very helpful to have students audibly **count** this bronze version before playing it.*

Silver Version - All rhythms have now been written in the 3/8 time signature. All counting should be the same as the 3/4 version. Rolls have been added but are written in longhand notation.

Gold Version - This version is also in 3/8 time. Rolls have been changed to shorthand notation. Flams and ruffs have also been added.

**Experiment with playing all piano phrases near the edge. It's never too early to learn to use different playing zones on the drum to help execute extreme dynamics.*

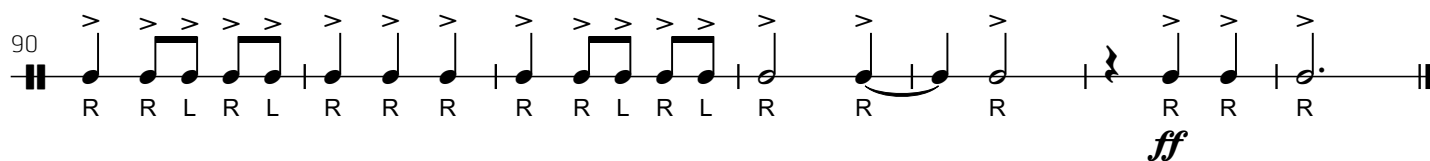
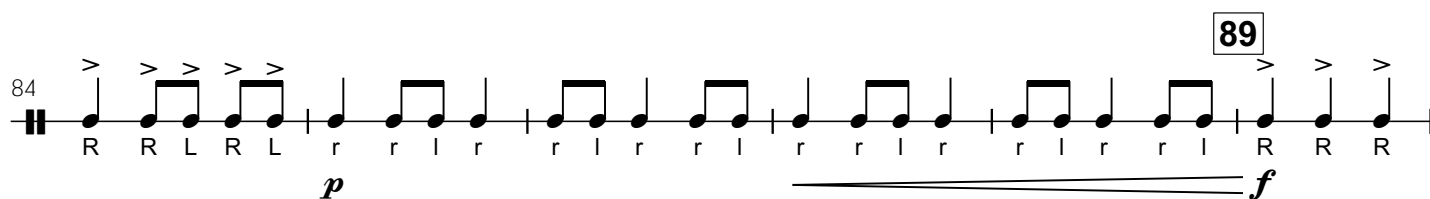
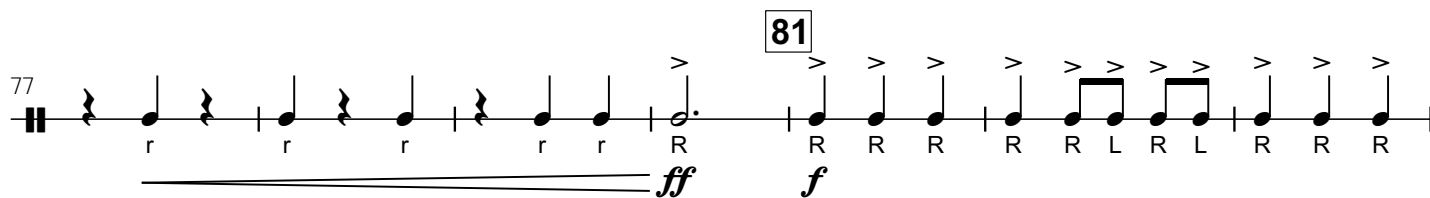
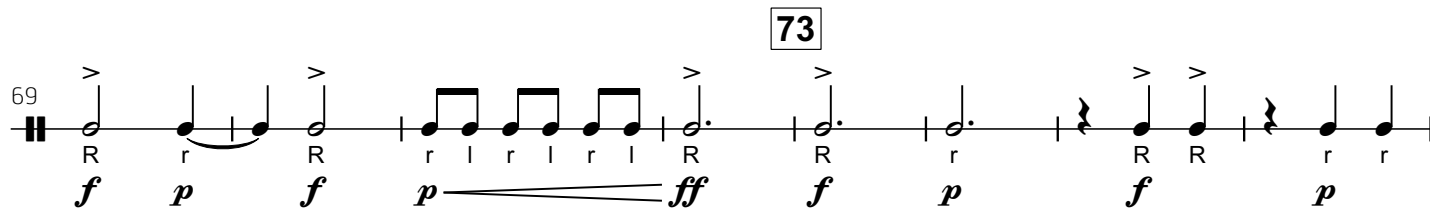
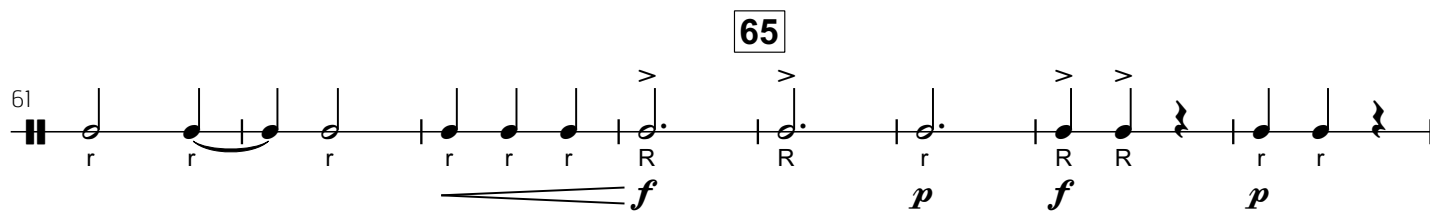
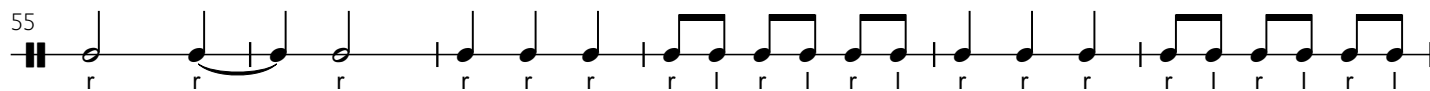
RUDIMENTS IN THE GOLD VERSION:

- Buzz roll
- Flam
- Ruff

CHANGING LANES

SUPPLEMENTAL MATERIAL

A RHYTHM CHECK IN 3/4**B** RHYTHM CHECK IN 3/8**C** RHYTHM CHECK IN 3/4**D** RHYTHM CHECK IN 3/8**E** RUFFS IN 3/4**F** RUFFS IN 3/8



CHANGING LANES



$\text{♩} = 82$

9

f *ff* *p*

10

17

25

f *p*

27

f

41

37

p *f*

49

45

mp

53

65

61

f *p* *f* *p*

Detailed description: This is a musical score for a piece titled 'CHANGING LANES' by Joe Hobbs, Silver Version. The tempo is marked as quarter note = 82. The score is written on a single staff with a 3/8 time signature. It consists of several measures of music, with measures 9, 17, 25, 41, 49, and 65 marked with box numbers. The dynamics range from piano (p) to fortissimo (ff). The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and accents. There are also some specific markings like 'R' and 'r' under the notes, possibly indicating right and left hand positions. The score is divided into sections by measure numbers and includes a double bar line at measure 10. A crescendo and decrescendo hairpin are used at measures 27 and 37 respectively.

69 73

f *p* *f* *ff* *f* *p* *f* *p*

77 81

ff *f* *p*

86 89

f

93

ff

CHANGING LANES



$\text{♩} = 82$

9

f *ff* *p*

17

f

25

p

41

f *p*

49

mp

65

f *p*

73

f *p* *f* *p* *f* *ff* *f* *p* *f* *p*

Handwritten musical notation for a drum solo in 3/8 time. The notation consists of ten staves of music. The first staff starts with a treble clef and a 3/8 time signature. The music is written for a single drum, with 'R' for right hand and 'r' for left hand. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings. The dynamics are: *f* (first staff), *ff* (second staff), *p* (third staff), *f* (fourth staff), *p* (fifth staff), *f* and *p* (sixth staff), *mp* (seventh staff), *f* and *p* (eighth staff), and a sequence of *f*, *p*, *f*, *p*, *f*, *ff*, *f*, *p*, *f*, *p* (ninth and tenth staves). The piece is titled 'CHANGING LANES' and is by Joe Hobbs. It is a 'Gold Version' and is published by Tapspace Publications, LLC (ASCAP) in 2022.

77 81

ff *f*

85 89

p *f*

93

ff

DOWNHILL DIDDLES

MEDIUM | APPROX. PLAYING TIME: 1'20"

This solo focuses on the development of duple rolls, using repetition to help develop roll quality. One of my favorite snare drum solos as an educator is *Stamina* by Mitch Markovich. If a player works on that solo, they will undoubtedly improve roll quality and dexterity. It is my hope that *Downhill Diddles* will do the same for younger students not quite ready to tackle *Stamina*. By the time the player gets to the gold version of this solo, they will also be learning how to read shorthand roll notation.

When playing through the **Supplemental Material** exercises for this solo, buzzes with dots above them should be played with a very dry, short duration. By hearing the buzz as a short note, it should help both the player and the teacher ensure the check has not been altered when the fulcrum pressure changes to produce the double/diddle strokes.

Bronze Version - With no rolls and only check patterns, this version is great for building quality of sound and helps players focus on great two-height playing before adding rolls.

Silver Version - All rolls are included but are written out in long-hand notation.

Gold Version - This version is very similar to the silver version; however, all rolls are written in short-hand notation.

RUDIMENTS IN THE GOLD VERSION:

- Tap drag
- Single 6
- Open roll
- 5-stroke roll
- 6-stroke roll
- 7-stroke roll
- 9-stroke roll
- 15-stroke roll
- French roll (also known as "threes")
- Flam
- Paradiddle-diddle

DOWNHILL DIDDLES
SUPPLEMENTAL MATERIAL

A RIGHT DIDDLES

[illegible]

B LEFT DIDDLES

C RIGHT DIDDLES (consecutive)

D LEFT DIDDLES (consecutive)

E ALL DIDDLES

F MEASURE 68 BREAKDOWN

G MEASURE 57 BREAKDOWN

[illegible]

DOWNHILL DIDDLES



♩ = 116

5

f *mp*

2/4

r | r | r | R L | r | r | r | R L | R | r | R | r | R | R r r | R | r | r | r | r |

6

R | r | r | r | r | R | r | L r | R | r | L r | r | r | R | R R R | R R | R | r | L r | L r |

13

f

11

r | r | r | r | R L r | R R L | R | r | r | R | R | R | R | R | r | r | r |

16

f

r L r L r L r L | R | r | r | R L | R | r | r | R L | R | r | r | r | R L R

21

mp *f*

R L r | r | r | R | r | r | r | r | R | r | r | r | 4/4 R L L | L R L R L L | L R L | 2/4

29

mp *f* *mp*

25

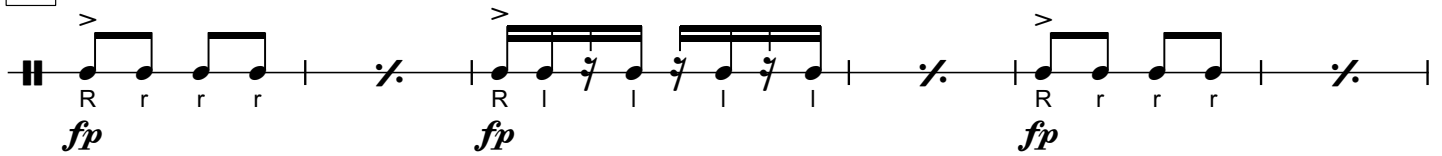
2/4 R | r | r | r | r | R | r | r | r | r | R r r R | R L L R | r | r | r | r | sim.

31

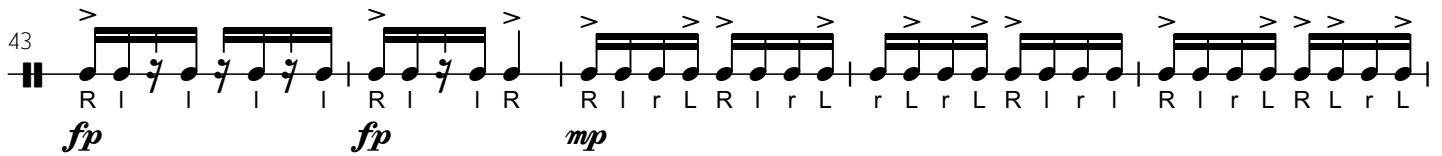
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R | r | r | r | R L r | r | r | R L R | r | r | R L R

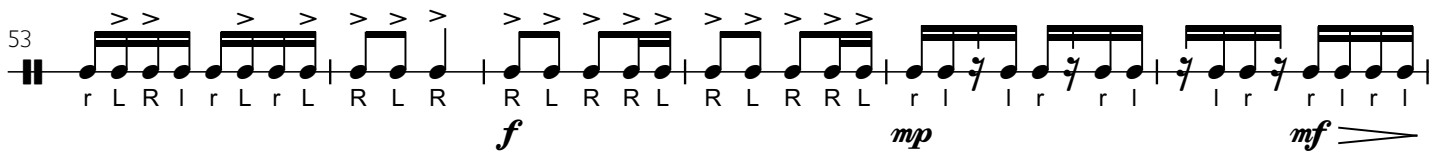
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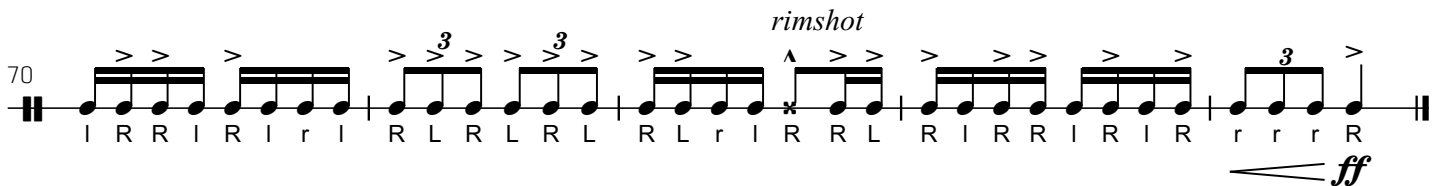
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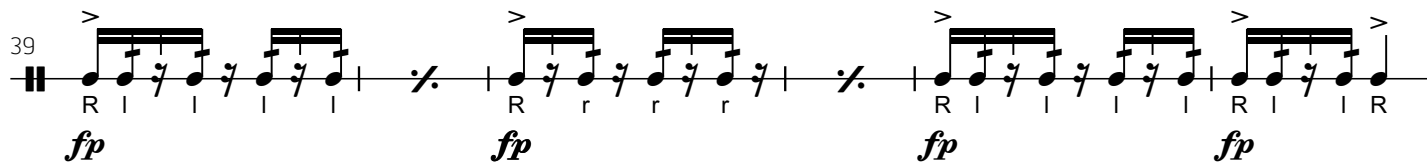
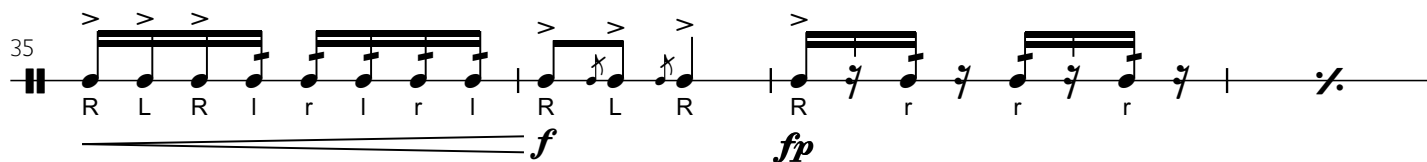
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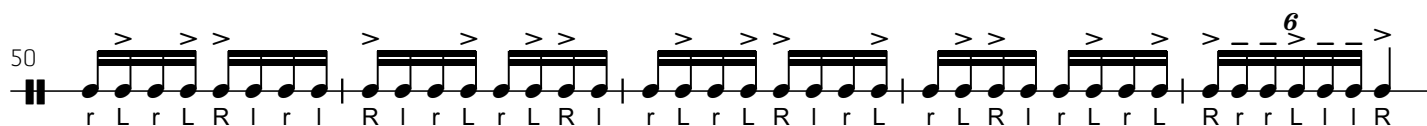
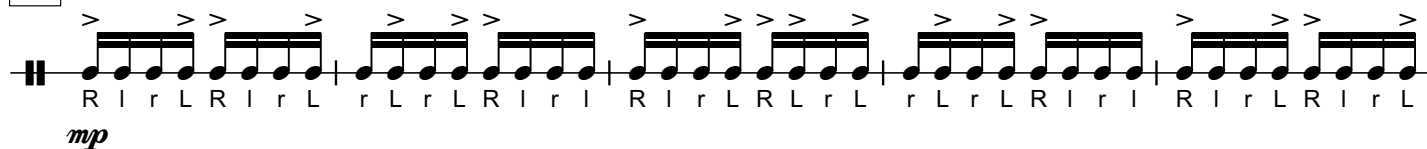
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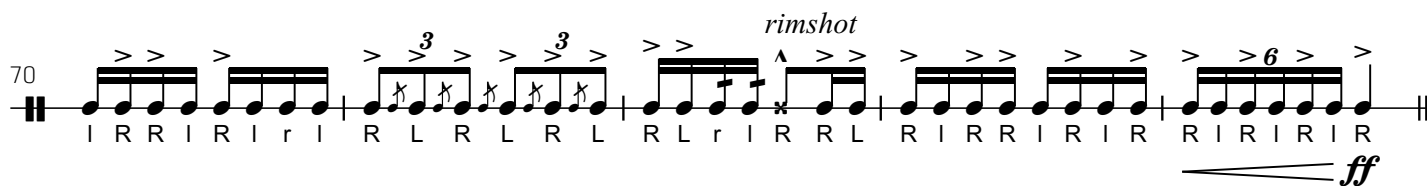
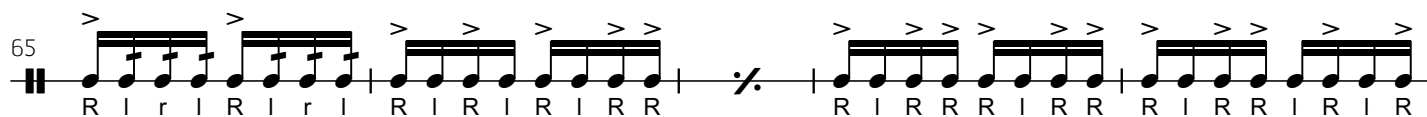
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55



63



DOWNHILL DIDDLES



♩ = 116

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f *mp*

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996

997

998

999

1000

43 *fp* *fp* *mp*

47

51 ⁶

55 *f* *mp* *mf* *mp*

60 *f*

64

69 ³ ³ rimshot

73 *ff*

ROLLING HILLS

MEDIUM | APPROX. PLAYING TIME: 1'20"

Rolling Hills is the triplet counterpart to *Downhill Diddles* and is intended to be played at a faster tempo than any of the previous solos thus far. It incorporates several extreme dynamic changes.

Buzz strokes are introduced first (silver and gold versions), followed by double-stroke (diddle) versions of the same figures. This is intended to help students recognize that the fulcrum pressure on buzz strokes is similar to that of open/double strokes (though slightly looser on the latter).

Notes with tenuto articulations indicate neither accents nor taps but generally somewhere in between. For example, the triple-stroke figures in bars 52-56 should utilize some rebound to articulate the rhythms clearly. So a two-height approach isn't natural (or desirable) on such figures. Furthermore, try to play double stops simultaneously in both hands without a flam sound.

When playing through the **Supplemental Material** exercises for this solo, buzzes with dots above them should be played with a very dry, short duration. By hearing the buzz as a short note, it should help both the player and the teacher ensure the check has not been altered when the fulcrum pressure changes to produce the double/diddle strokes.

Bronze Version - This version contains the checks found in all versions. Be sure to adhere to all written dynamics. Executing dynamics well in the bronze version should help dynamic concepts translate to the more complex versions.

Silver Version - In addition to the checks and dynamics found in the bronze version, this version adds roll rudiments which are written out in longhand notation. Stickings are changed in measures 45 and 46.

Gold Version - This version contains all rolls written as shorthand notation. Some extra diddles have been added in measures 65-75. The dynamics in the bronze version hold true throughout this version as well.

RUDIMENTS IN THE GOLD VERSION:

- 7-stroke roll (closed and open)
- Triple stroke
- Inverted roll
- Upbeat 5-stroke roll
- Tap drags
- Double paradiddle

ROLLING HILLS

SUPPLEMENTAL MATERIAL

A RIGHT DIDDLES



B LEFT DIDDLES



C RIGHT DIDDLES (consecutive)



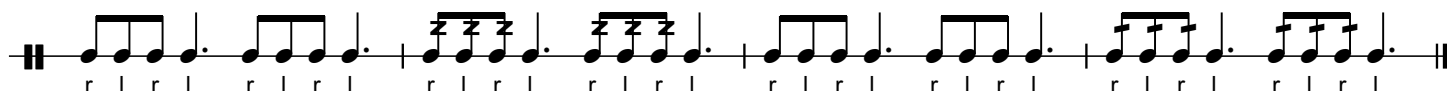
D LEFT DIDDLES (consecutive)



E ALL DIDDLES



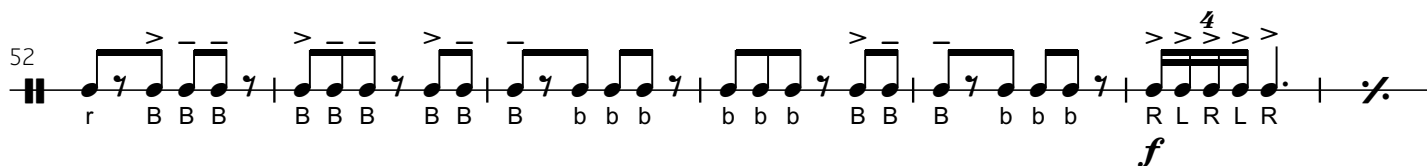
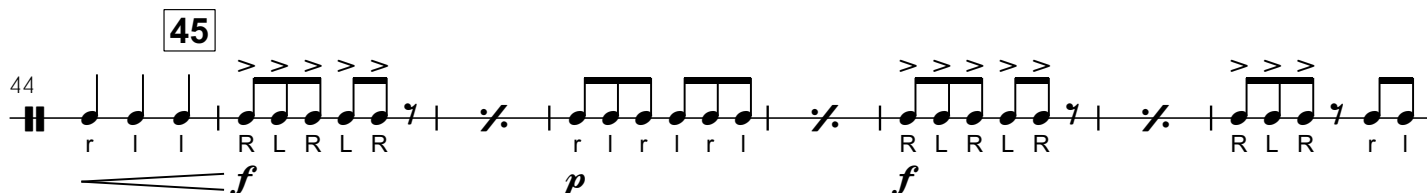
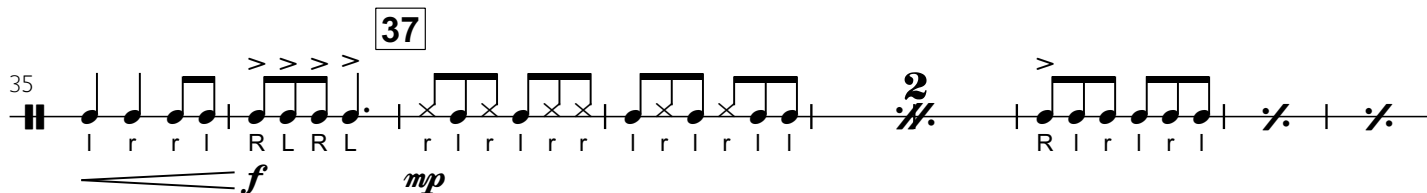
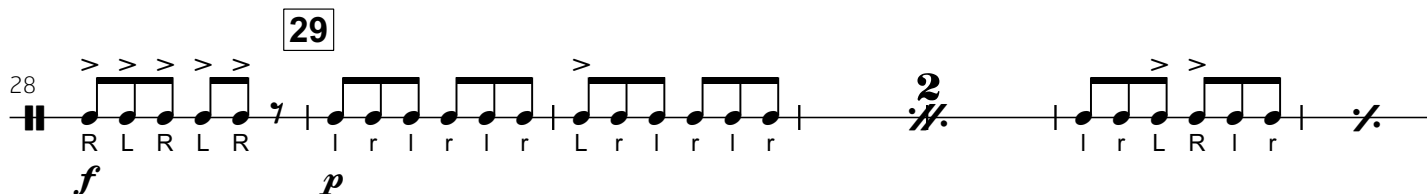
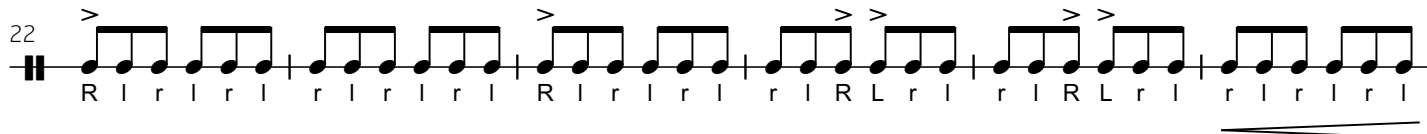
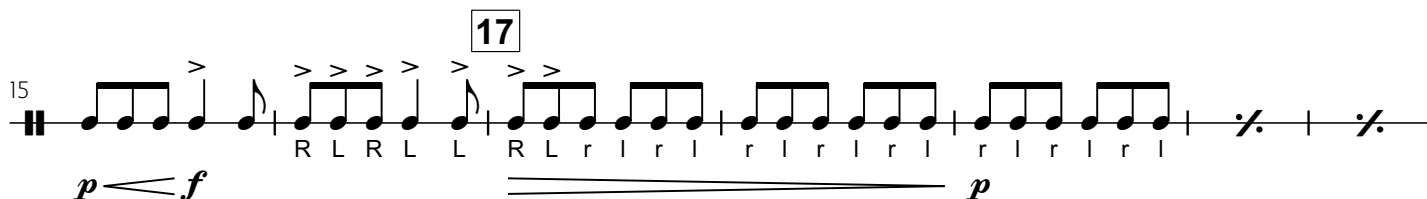
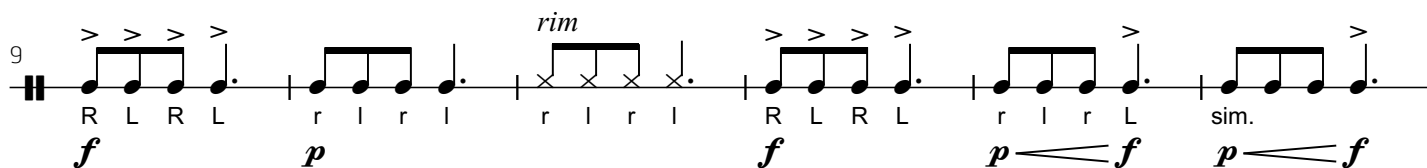
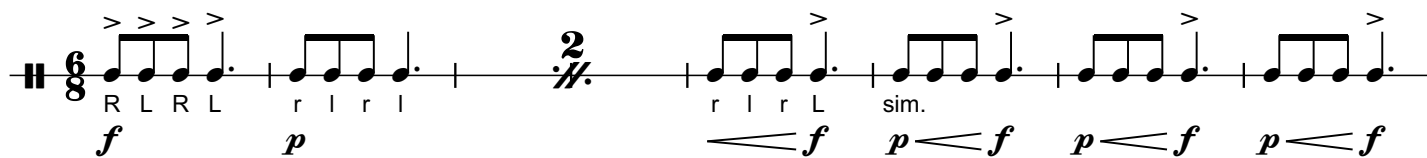
F 7 STROKE ROLLS



ROLLING HILLS



♩. = 156



59 4 65

p *f* *p* *f* *p* *f* *p* *f*

sim.

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

67 2

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

4 8 6

75 6

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

f

82 85

p *f* *mp*

r l r l R L R r l r l

87 (4)

r l r l r l r l r l r l

93 93

p

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

100 103

f *p*

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

107

f *p* *ff*

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

ROLLING HILLS



♩. = 156

8 *f* *p* *f* *p* *f* *p*

9 *f* *p* *f* *p* *f* *p*

16 *p*

23 *f* *p*

31 *f* *mp*

39 *f* *p*

48 *f*

54 *f* *p*

61 65

f *p* *f* *p* *f*

69

f

76

f

83 85

p *f* *mf*

90 93

p

97 103

f

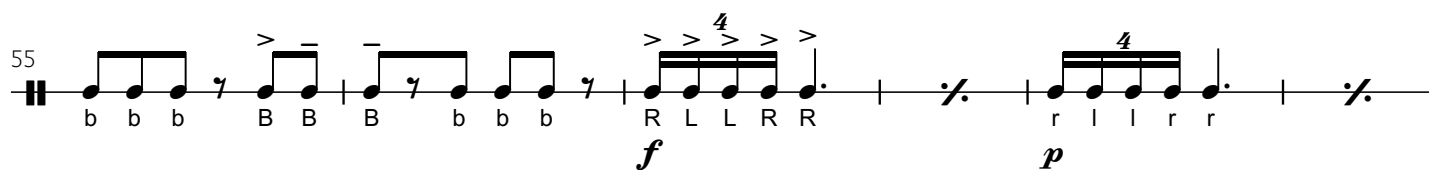
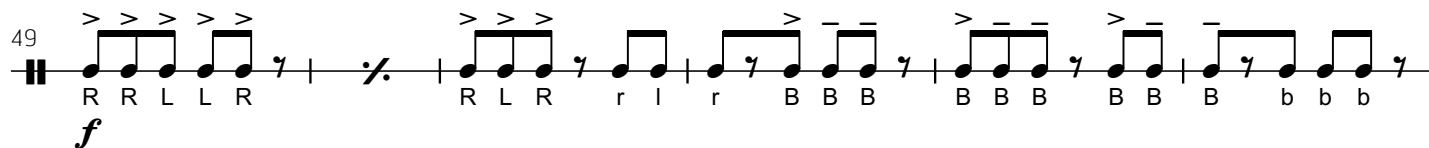
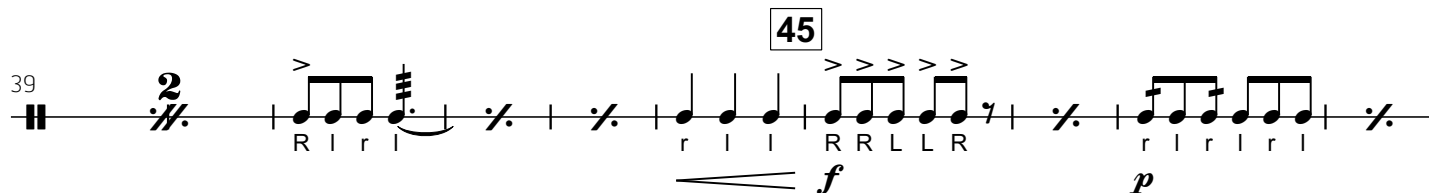
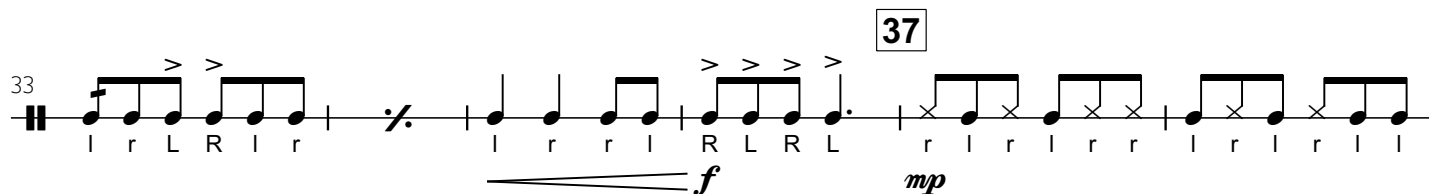
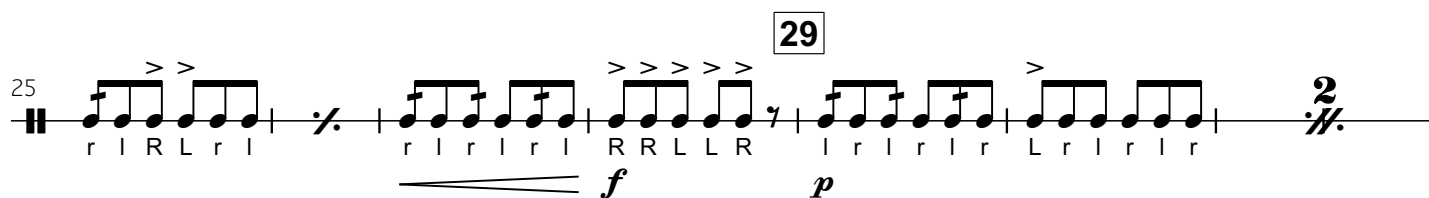
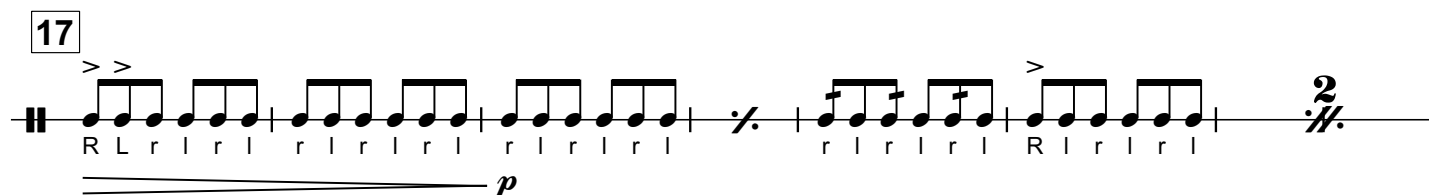
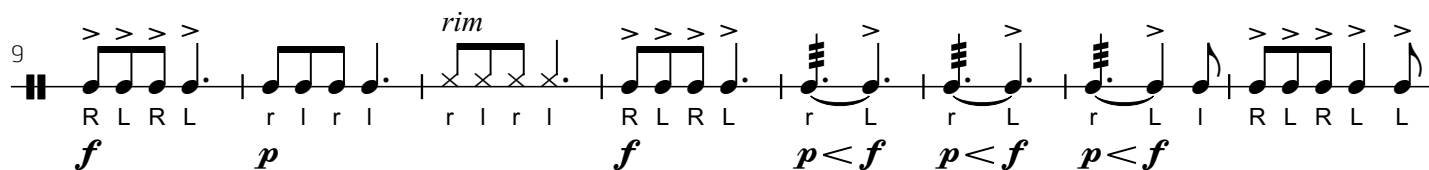
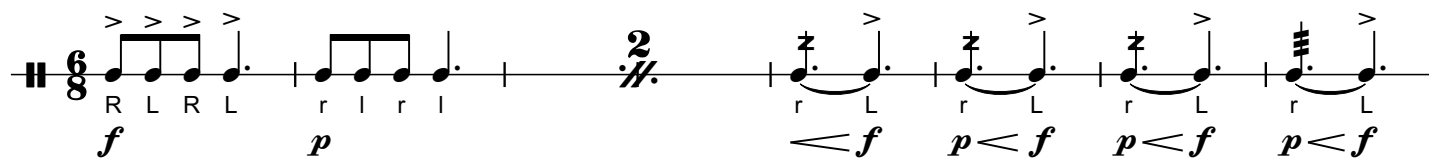
104

p *f* *ff*

ROLLING HILLS



♩. = 156



61 65

$\leq f$ $p < f$ $p < f$ $p < f$

69

$\frac{4}{8}$ $\frac{6}{8}$

75

$\leq f$

85

83

$\leq f$ mf

93

91

$\leq p$

103

99

$\leq f$ p

107

f $\leq ff$

SECOND WIND

MED-ADVANCED | APPROX. PLAYING TIME: 1'10"

In this solo flams are presented in a fairly straightforward manner, tempos are moderate, and patterns center around groups of four or three. This should allow students to focus more on sound and flam quality instead of being overwhelmed by complex rhythms. There is also a flam tap breakdown section located in the middle of this solo.

Bronze Version - All rhythms are the same as in the gold version. However, some of the more complex sticking patterns have been written using the right hand lead system. Flams are not yet included. This could be a great checkpoint for measuring rhythmic comprehension as well as building sound quality on accent patterns.

Silver Version - While this version still does not incorporate flams, all stickings are written as they are in the gold version. This version should be used to make sure students are using proper downstroke technique on flam accent checks while also loosening up when playing flam tap checks.

Gold Version - All rudiments are included in this version.

RUDIMENTS IN THE GOLD VERSION:

- Flam (alternating, and same-hand)
- Flam accent
- Flam tap
- Swiss flam tap
- Flammed triple stroke
- Flam paradiddle
- Triple stroke
- Paradiddle

SECOND WIND

SUPPLEMENTAL MATERIAL

A FLAM ACCENT BREAKDOWN

3/4

R r r r R r r r

R r L r R r L r

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

B FLAM ACCENT BREAKDOWN (left hand lead)

L l l l L l l l

L l R l L l R l

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

C FLAM TAP BREAKDOWN

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

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

D FLAM TAP BREAKDOWN (left hand lead)

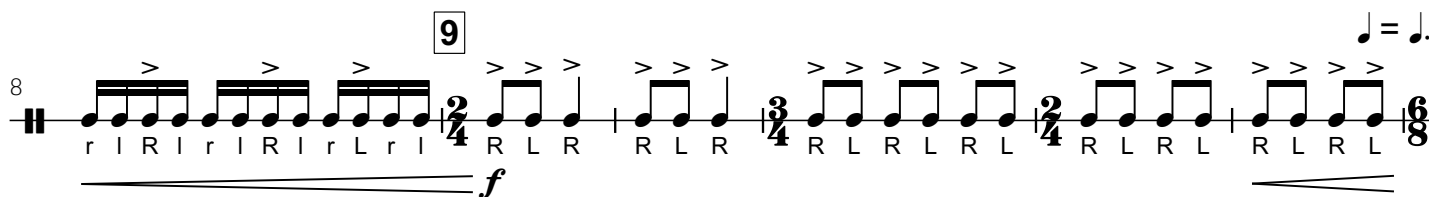
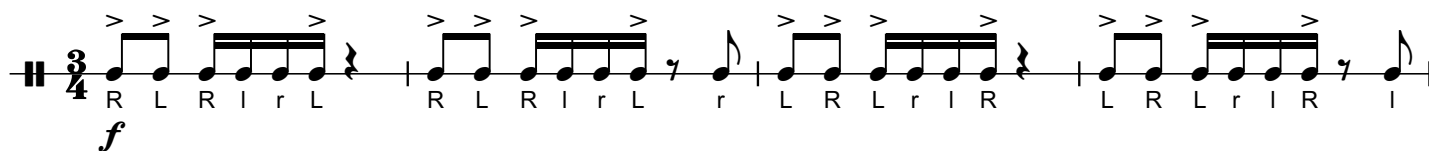
L L L L L L L L L L L L L L L L L R L L R L L R L L R

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

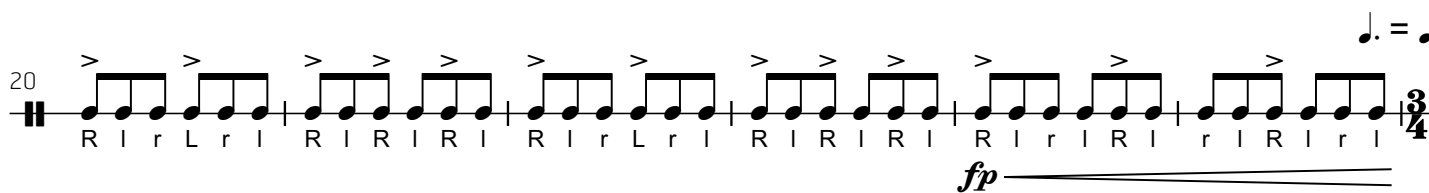
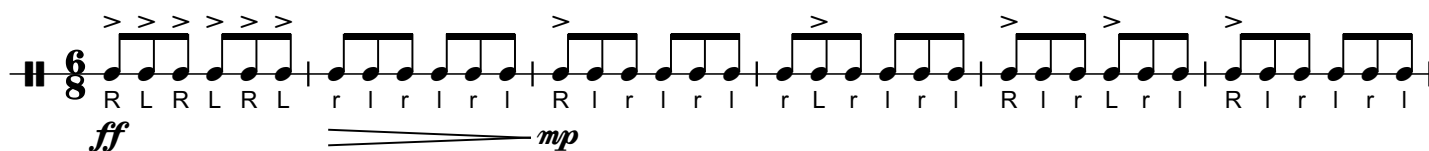
SECOND WIND



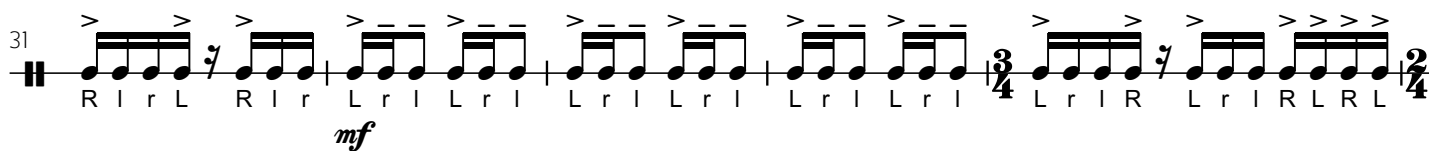
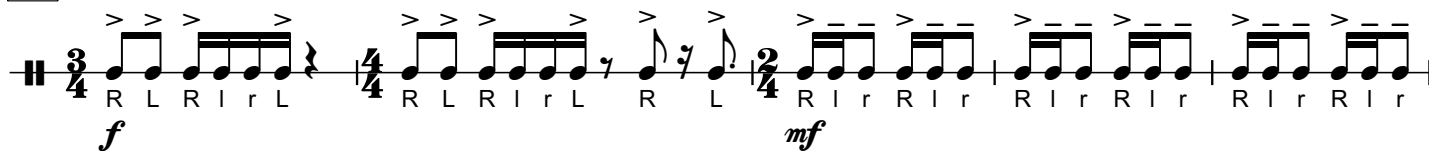
♩ = 106



14 ♩ = 106



26 ♩ = 106



36

2/4 R | r | R | r | R | r | R | r | 3/4 R L R | r L 2/4 R | r | R | r | R | r | R | r | 3/4

41

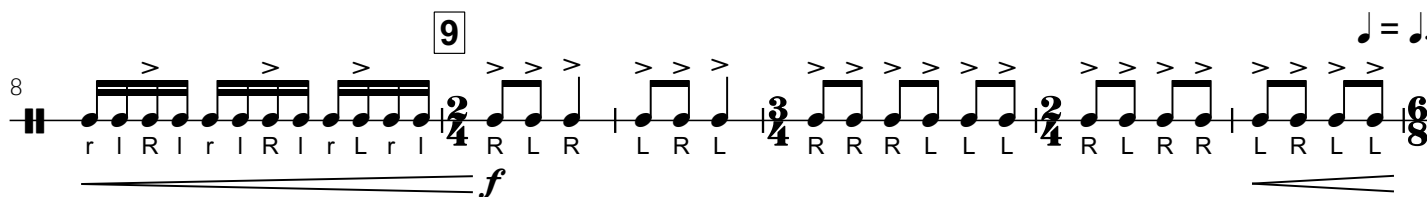
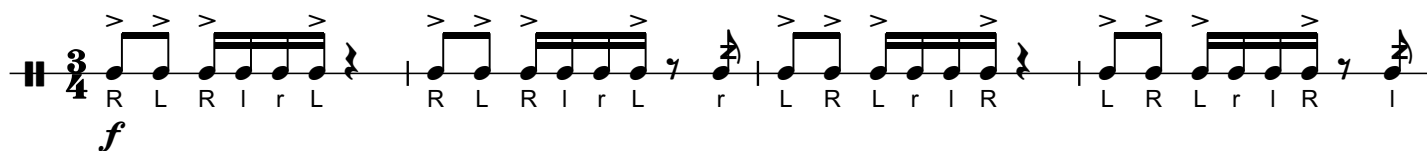
3/4 R L R | r L 2/4 R | r L L r | R L R L R | r L L r | R L R L R | r L R | r L 3/4 mp

47 rim 3/4 L R | r L R | r L 4/4 R | R I R | R I R | R I R 2/4 L R L 3/4 R L R L p mp f ff

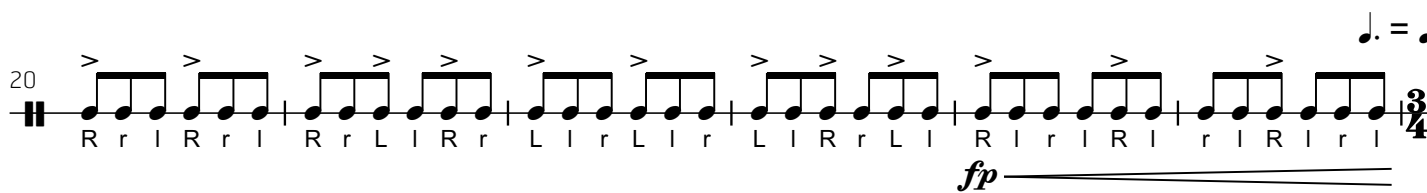
SECOND WIND



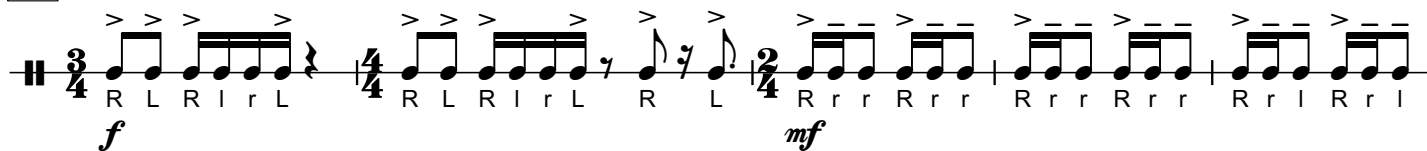
♩ = 106



14 ♩ = 106



26 ♩ = 106



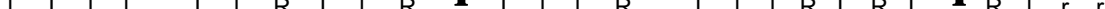
36

Handwritten musical notation for measures 36-40. The notation includes rhythmic patterns with eighth and sixteenth notes, and dynamic markings such as *p*, *mp*, and *ff*. The measures are grouped by bar lines and include a repeat sign at the end.

41

Handwritten musical notation for measures 41-46. The notation includes rhythmic patterns with eighth and sixteenth notes, and dynamic markings such as *p*, *mp*, and *ff*. The measures are grouped by bar lines and include a repeat sign at the end.

Handwritten musical notation for measures 47-50. The notation includes rhythmic patterns with eighth and sixteenth notes, and dynamic markings such as *p*, *mp*, *f*, and *ff*. The measures are grouped by bar lines and include a repeat sign at the end.

33 

37

41

Exercise 41 is a musical piece in 3/4 time, featuring a key signature of one sharp (F#). The notation consists of a single staff with a treble clef. The melody is composed of eighth and sixteenth notes, often beamed together. Accents (>) are placed over many of the notes. The piece begins with a double bar line, followed by a key signature change to one sharp. The first measure contains a half note F#4 and a quarter note G#4. The second measure contains a quarter note A#4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The fourth measure contains a quarter note G#5, a quarter note A5, and a quarter note B5. The fifth measure contains a quarter note C6, a quarter note B5, and a quarter note A5. The sixth measure contains a quarter note G#5, a quarter note F#5, and a quarter note E5. The seventh measure contains a quarter note D5, a quarter note C5, and a quarter note B4. The eighth measure contains a quarter note A#4, a quarter note G#4, and a quarter note F#4. The ninth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The tenth measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The eleventh measure contains a quarter note F#3, a quarter note E3, and a quarter note D3. The twelfth measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The piece ends with a double bar line.

SPRINT

MED-ADVANCED | APPROX. PLAYING TIME: 1'35"

Sprint was written to help develop double strokes (diddles). The rhythmic theme stated in the beginning is used throughout in multiple ways as you move through a variety of stickings and meters. The rhythmic vocabulary includes 16th-note subdivisions, triplets, and metric modulations. The flam vocabulary is intentionally limited in this etude to allow for the double-stroke technique to remain the primary focus.

The techniques needed to play fast open doubles (rebound and the manipulation of the bounce) should be discussed and taught to perform this solo at a high level. The use of fingers to support the second note of the double will help to create a fuller double-stroke sound.

Bronze Version - All flams and advanced stickings are omitted which allows students to focus on rhythmic comprehension. For students with great rhythmic vocabulary, feel free to jump to the silver version.

Silver Version - More complex stickings are introduced. Most rhythms remain the same as in the bronze version, and there are no flams.

Gold Version - This version contains all sticking patterns found in the silver version with the addition of flam rudiments and rolls.

RUDIMENTS IN THE GOLD VERSION:

- Flam
- Double stroke
- Triple stroke
- Flam accent
- Flam tap
- Flam threes
- Paradiddle
- Paradiddle-diddle
- Double paradiddle
- Single stroke roll
- 13-stroke roll

SPRINT

SUPPLEMENTAL MATERIAL

A TRIPLE BEAT

4/4

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

B B B B B B B B

B DOUBLE BEAT (left hand lead on the repeat)

4/4

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

B B B B B B B B

C PARADIDDLE-DIDDLE BREAKDOWN

4/4

R r R r R r R r R r R r R r R r R r R r R r R r R r

B B B B B B B B

D FLAM 3s

12/8

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

B B B B B B B B

32 *mp* *accel.* *gradual cresc.* *37* $\text{♩} = 140$

35 *f* *3* *6* *45*

41 *mp* *mf* *f* *53*

46 *p* *62*

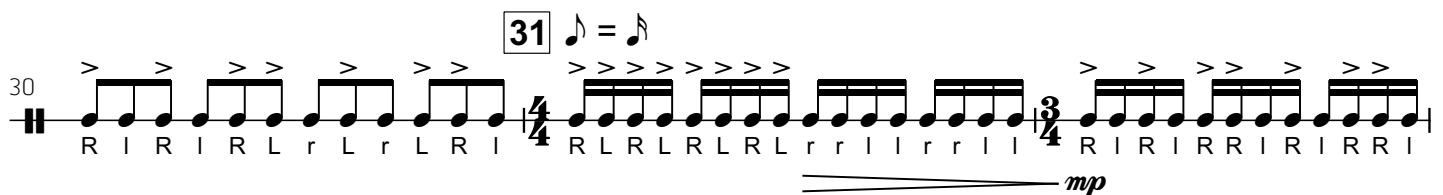
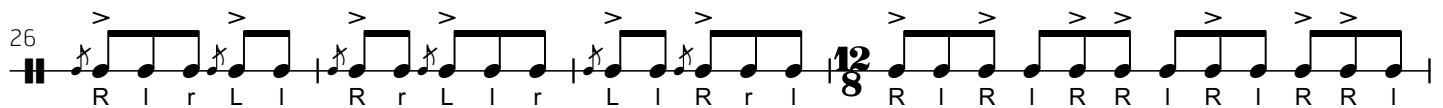
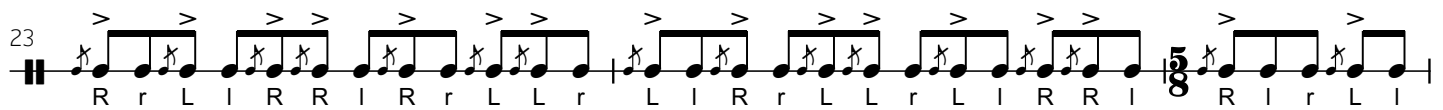
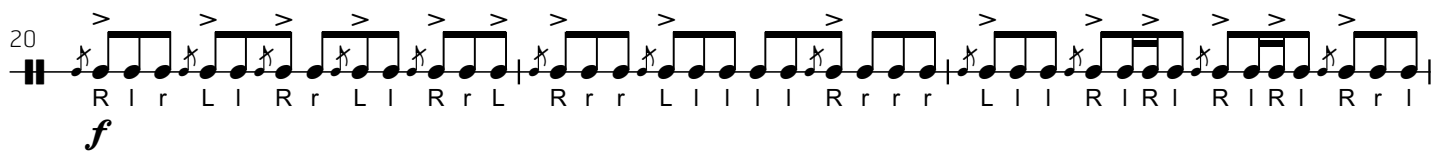
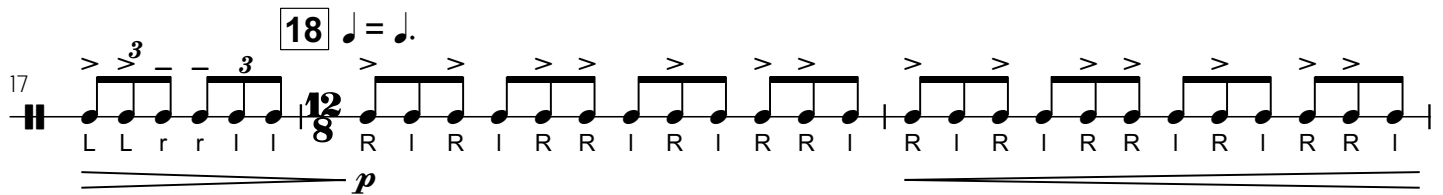
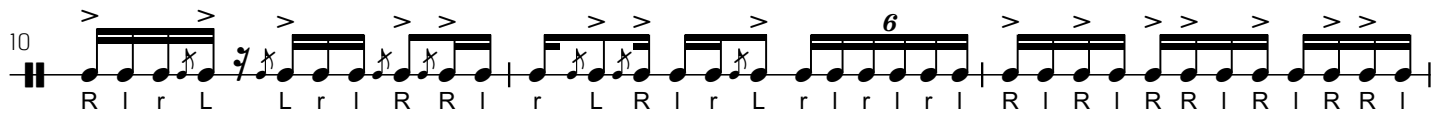
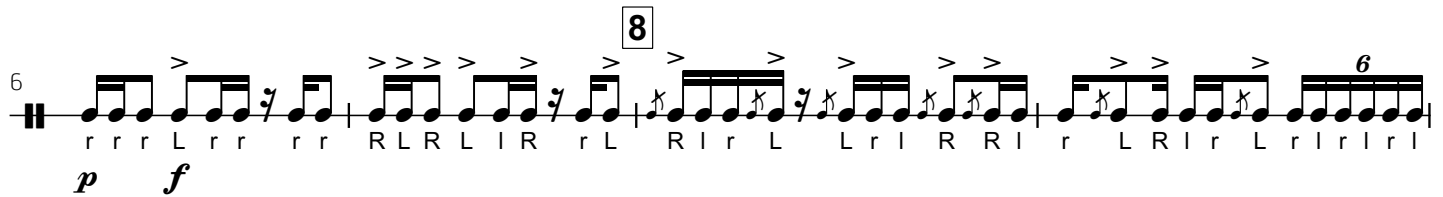
50 *accel.* $\text{♩} = 152$

55 *f* *3*

SPRINT



♩ = 126



accel.

33

gradual cresc.

37 $\text{♩} = 140$

36

gradual cresc.

39

fp

45

43

f *mp*

48

mf *f*

53

gradual cresc.

62

58

gradual cresc.

accel. $\text{♩} = 152$

63

p *f*

HOME STRETCH

ADVANCED | APPROX. PLAYING TIME: 1'20"

Several of these solos were written with the idea that mastery of rudiments can be obtained through repetition of rudiments. True to this concept, the gold version of *Home Stretch* will require the player to perform a total of 204 flams. This solo also contains a passage dedicated to the individual flam breakdown and includes some unique time signatures. Note that the 8th note stays constant. These time signatures are not as daunting as they look. It is my hope that younger players will see immediate growth in their mastery of flam rudiments by learning and performing this piece.

I highly encourage you to break down each individual flam rudiment. I also do not recommend skipping the bronze or silver versions. These versions teach critical checks that should strengthen a rhythmic foundation before adding ornamentation.

Bronze Version - This version focuses strictly on the primary rhythms and accents of the solo. All complex stickings and flams are omitted.

Silver Version - It contains identical rhythms as the bronze version; however, more complex stickings are added.

Gold Version - All flams and rudiments are added to the complex stickings found in the silver version. Again, I highly encourage you *not* to skip the bronze and silver versions when learning this solo.

RUDIMENTS IN THE GOLD VERSION:

- Flam (alternating & same-hand)
- Flam accent
- Flam tap
- Swiss army triplets
- Cheese
- 9-stroke roll
- Single six

HOME STRETCH

SUPPLEMENTAL MATERIAL

A CONSECUTIVE FLAMS

First staff (Right Hand): 8 measures of flam patterns (R R R).
 Second staff (Left Hand): 8 measures of flam patterns (L L L), followed by a final R flam and a rest.

B SWISS FLAM TAP BREAKDOWN (left hand lead on the repeat)

First staff (Right Hand): 8 measures of flam patterns (R R L).
 Second staff (Left Hand): 8 measures of flam patterns (L L R), followed by a final R flam and a repeat sign.

C FLAMS IN 5

First staff (Right Hand): 8 measures of flam patterns (R l r l r).
 Second staff (Left Hand): 8 measures of flam patterns (L r l r l), followed by a final R flam and a repeat sign.

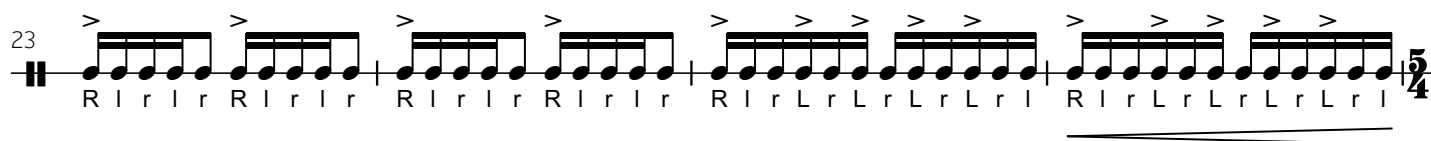
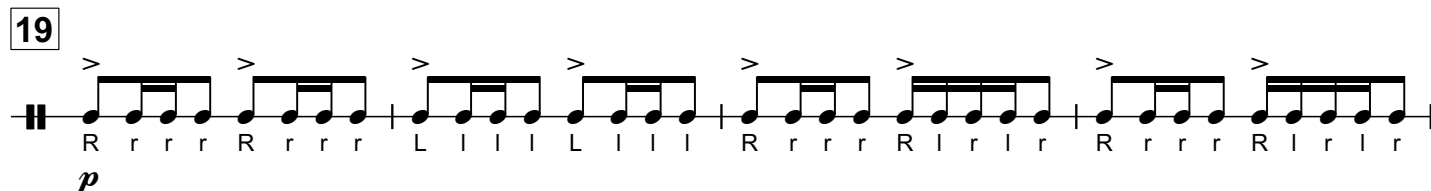
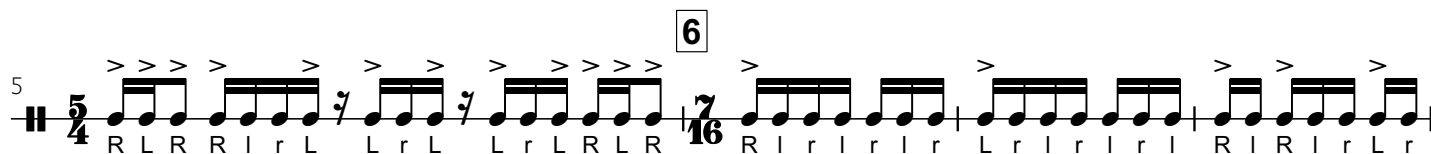
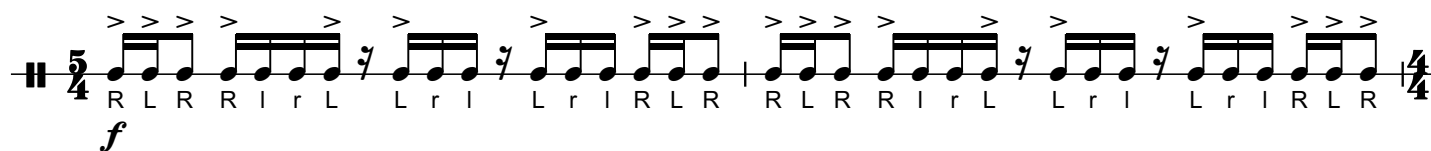
D FLAMS IN 7

First staff (Right Hand): 8 measures of flam patterns (R l r l r).
 Second staff (Left Hand): 8 measures of flam patterns (L r l r l), followed by a final R flam and a repeat sign.

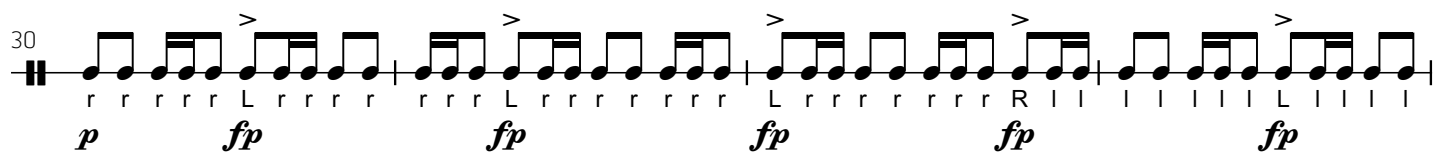
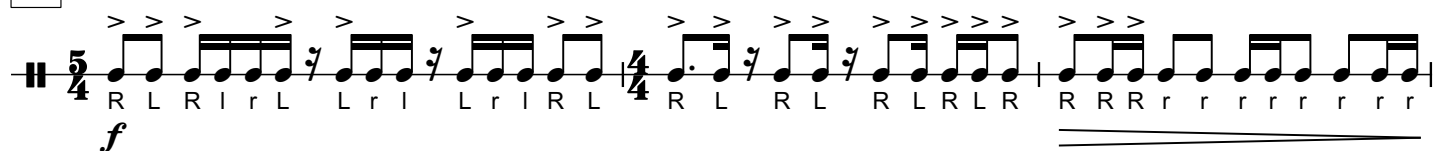
HOME STRETCH



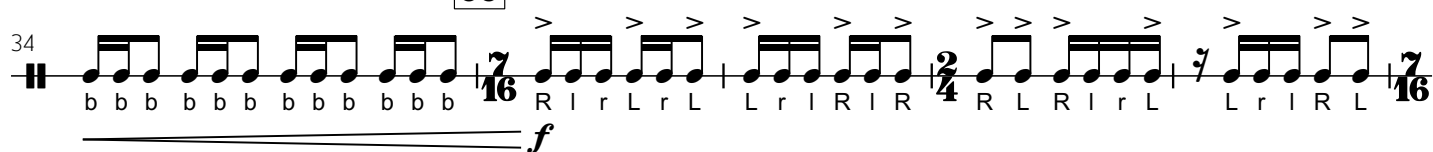
♩ = 114



27



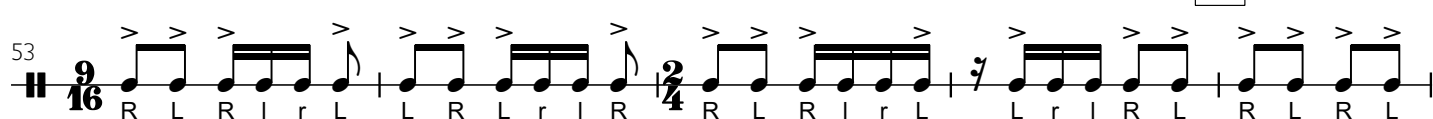
35



47



57



The first staff of music is in 5/4 time, marked with a forte *f* dynamic. It begins with a double bar line and a 5/4 time signature. The notation consists of eighth and sixteenth notes with accents (>) above them. The rhythm is indicated by letters below the notes: R, L, R, I, r, L, L, r, I, R, I, r, L, R. There are two measures of rests, each marked with a tilde (~). The staff then changes to 4/4 time, indicated by a 4/4 time signature. The notation continues with eighth and sixteenth notes and accents, with the rhythm letters: R, L, R, L, R, L, R, L, R. The staff ends with a double bar line.

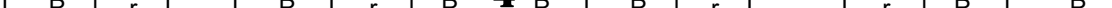
34

The musical notation for measures 34-38 consists of five measures. Measures 34-35 are in common time (C) and feature eighth-note triplets of B-flat, B-flat, and B-flat. Measure 36 is in 7/16 time and features eighth-note triplets of R, I, and r. Measure 37 is in 2/4 time and features eighth-note triplets of L, I, and R. Measure 38 is in 7/16 time and features eighth-note triplets of L, r, and R. The piece concludes with a final measure in 7/16 time featuring eighth-note triplets of L, r, and R. A forte (*f*) dynamic marking is placed below the first measure.

[illegible]

43

49 

53 

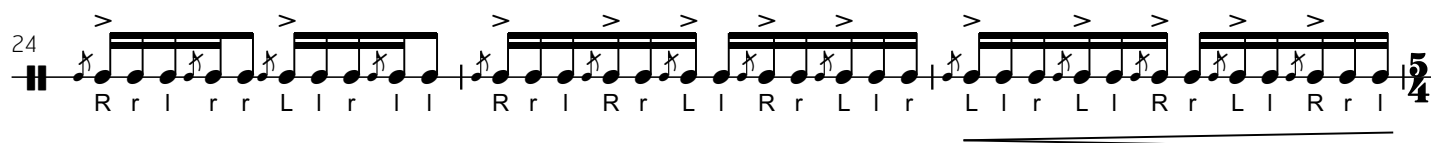
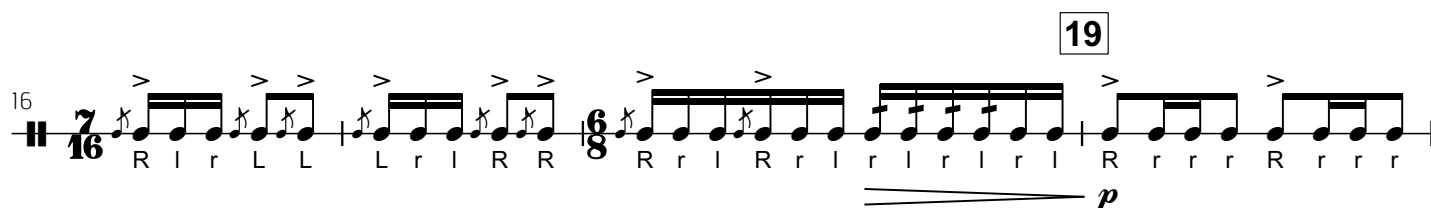
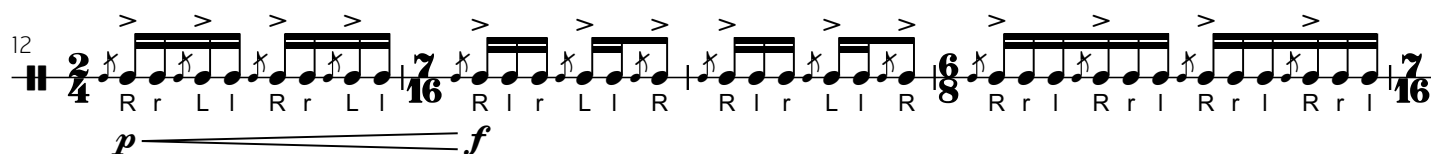
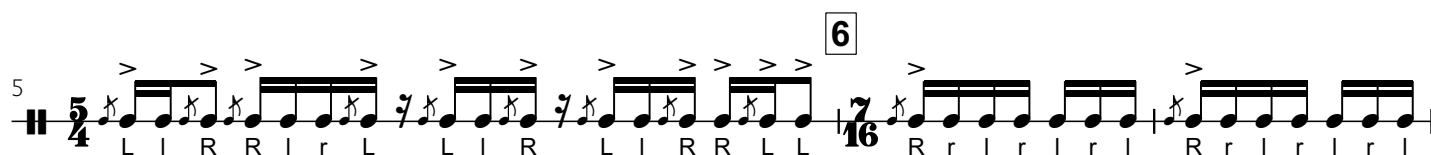
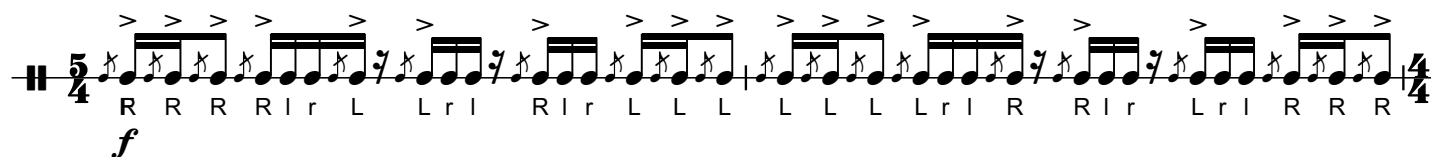
58

Handwritten musical notation for Exercise 58. The notation is on a single staff with a key signature of one sharp (F#). It begins with a double bar line and a common time signature 'C'. The first measure contains two eighth notes, 'R' and 'L', with accents. The second measure contains two eighth notes, 'R' and 'L', with accents. The third measure contains two eighth notes, 'R' and 'L', with accents. The fourth measure contains two eighth notes, 'R' and 'L', with accents. The fifth measure contains two eighth notes, 'R' and 'L', with accents. The sixth measure contains two eighth notes, 'R' and 'L', with accents. The seventh measure contains two eighth notes, 'R' and 'L', with accents. The eighth measure contains two eighth notes, 'R' and 'L', with accents. The ninth measure contains two eighth notes, 'R' and 'L', with accents. The tenth measure contains two eighth notes, 'R' and 'L', with accents. The eleventh measure contains two eighth notes, 'R' and 'L', with accents. The twelfth measure contains two eighth notes, 'R' and 'L', with accents. The thirteenth measure contains two eighth notes, 'R' and 'L', with accents. The fourteenth measure contains two eighth notes, 'R' and 'L', with accents. The fifteenth measure contains two eighth notes, 'R' and 'L', with accents. The sixteenth measure contains two eighth notes, 'R' and 'L', with accents. The seventeenth measure contains two eighth notes, 'R' and 'L', with accents. The eighteenth measure contains two eighth notes, 'R' and 'L', with accents. The nineteenth measure contains two eighth notes, 'R' and 'L', with accents. The twentieth measure contains two eighth notes, 'R' and 'L', with accents. The notation ends with a double bar line. Dynamic markings 'p' and 'ff' are present at the bottom right.

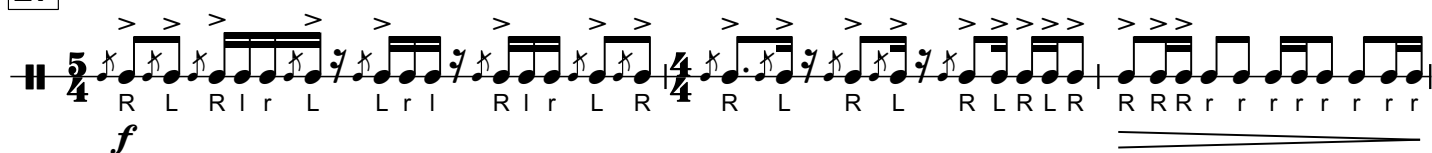
HOME STRETCH



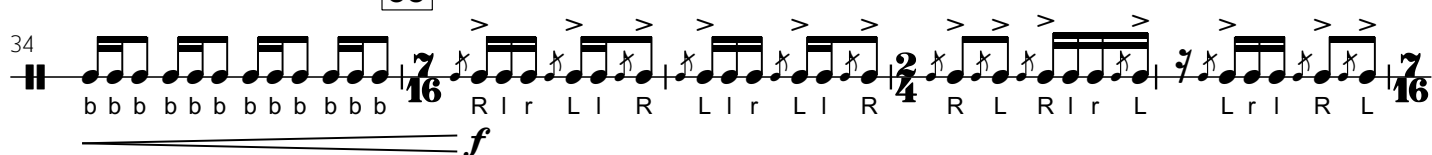
$\text{♩} = 114$



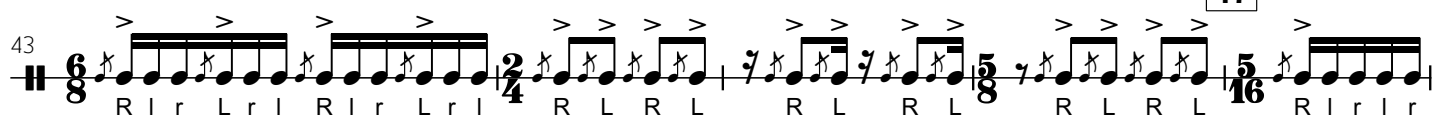
27



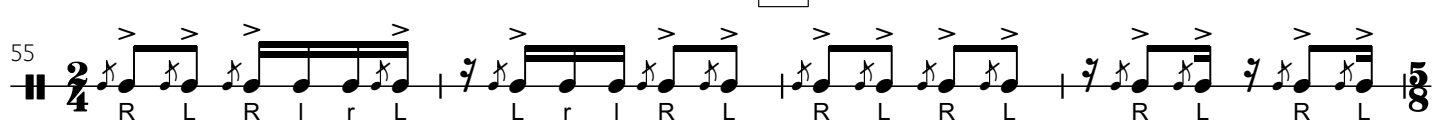
35



47



57



p \longrightarrow *ff*

THE FINISH LINE

ADVANCED | APPROX. PLAYING TIME: 1'25"

The Finish Line is a step up in terms of vocabulary and hand speed changes. You'll find several rudiments and phrases from previous solos in this etude. It has longer roll phrases while also isolating individual diddles (silver and gold versions). The singles located in the back half of the solo are broken down using different check patterns. The vocabulary in *The Finish Line* should challenge players who have worked through previous solos.

Tenuto articulations are intended to be slight accents. There should have some emphasis without becoming full accents.

The technique focus should be on rebounding through single-stroke rolls.

Bronze Version - This version omits all diddles, paradiddles, and single patterns entirely. It also uses standard checks and breakdowns for each rudiment.

Silver Version - The silver version incorporates paradiddle-diddles and additional single checks.

Gold Version - All rolls, paradiddle figures, singles, and flams are added. There are also figures that include same-hand diddles (i.e., mm. 3 and 63). It is crucial the player rebounds the single note into the following diddle. This solo is one of the most challenging in the book, so have fun and embrace the challenge!

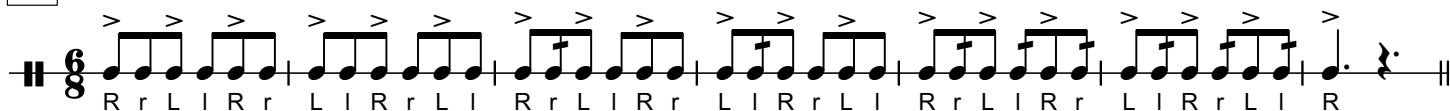
RUDIMENTS IN THE GOLD VERSION:

- Paradiddle-diddle
- French roll (threes)
- Flam (alternating & same-hand)
- Flam accent
- Swiss flam
- Tap drag
- 5-stroke roll
- 6-stroke roll
- 13-stroke roll
- Single-stroke roll

THE FINISH LINE

SUPPLEMENTAL MATERIAL

A SAME HAND DRAGS



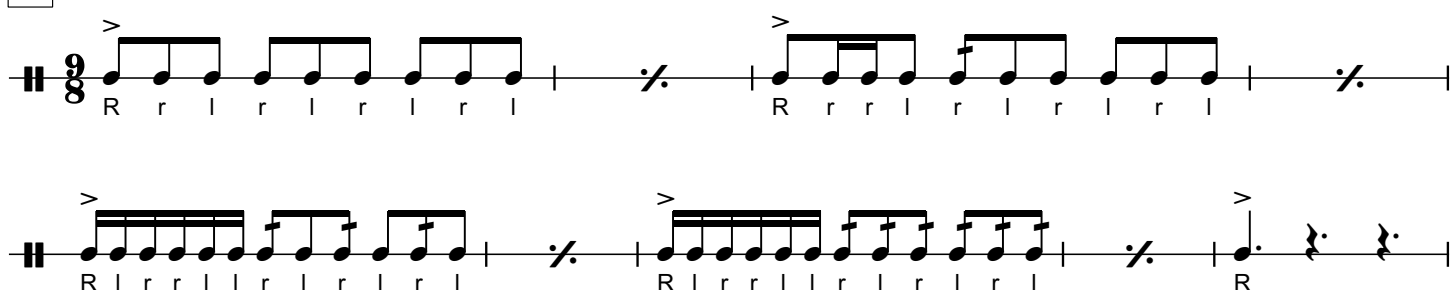
B 4/3 FIVE STROKES



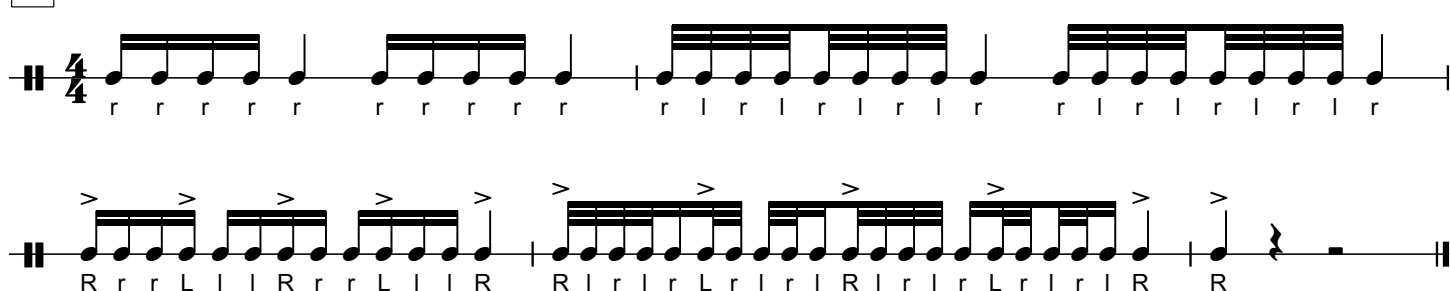
C IRISH (left hand lead on the repeat)



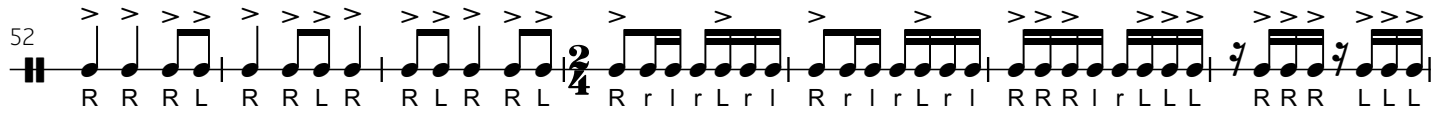
D PARADIDDLE-DIDDLES TO ROLLS



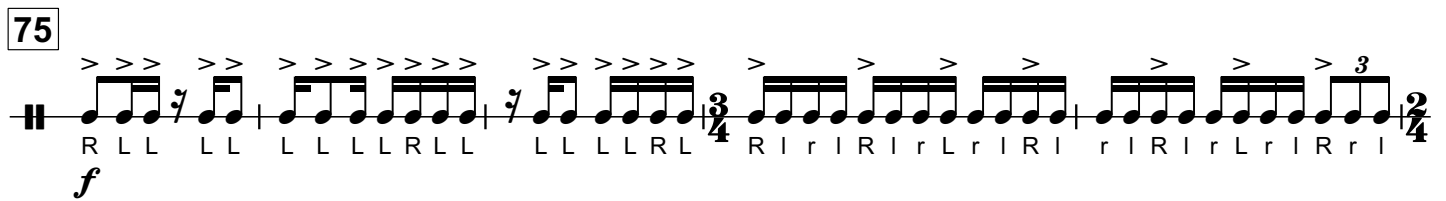
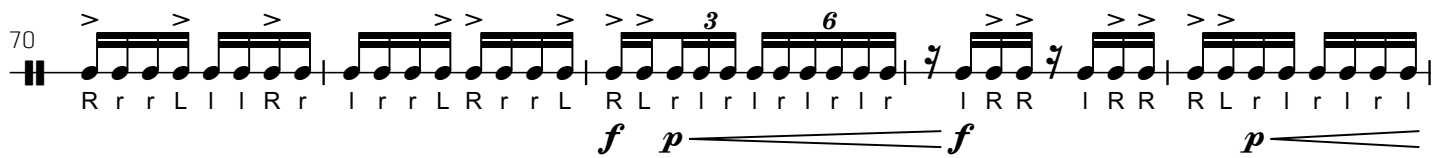
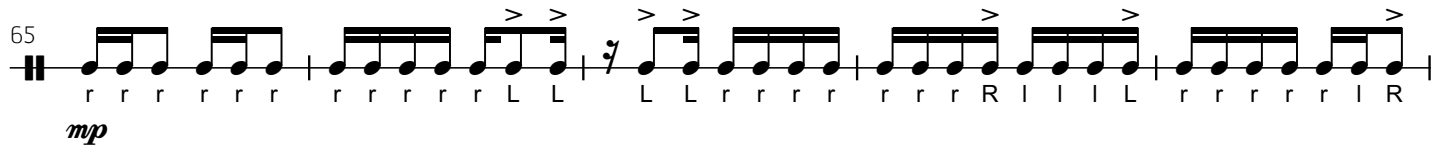
E SINGLES BREAKDOWN



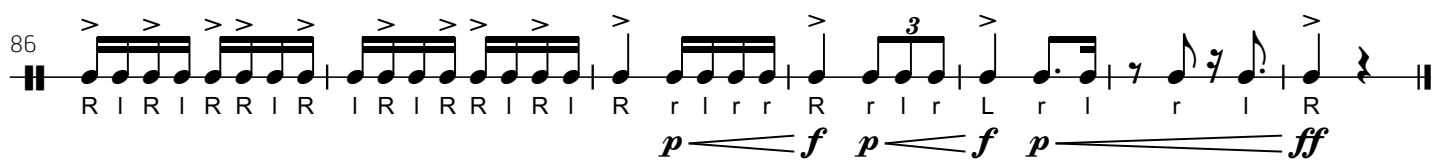
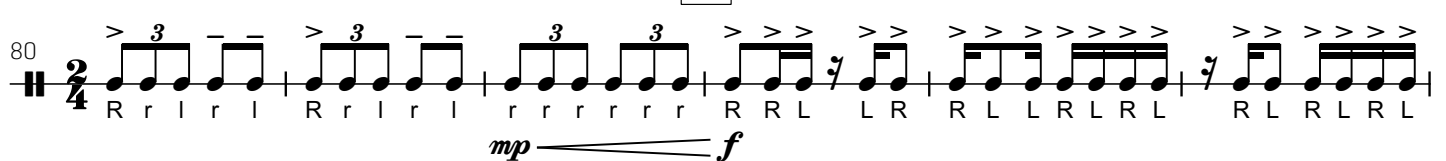
55 ♩ = ♩ ≈ 91

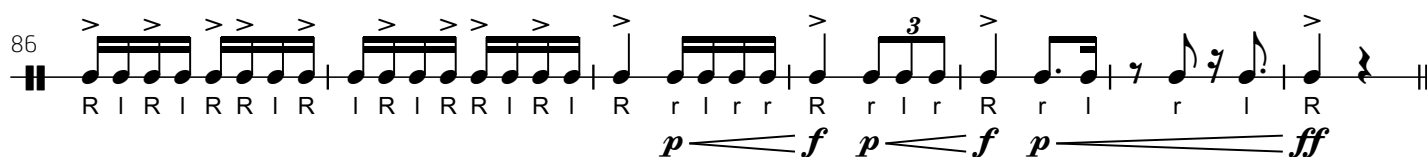
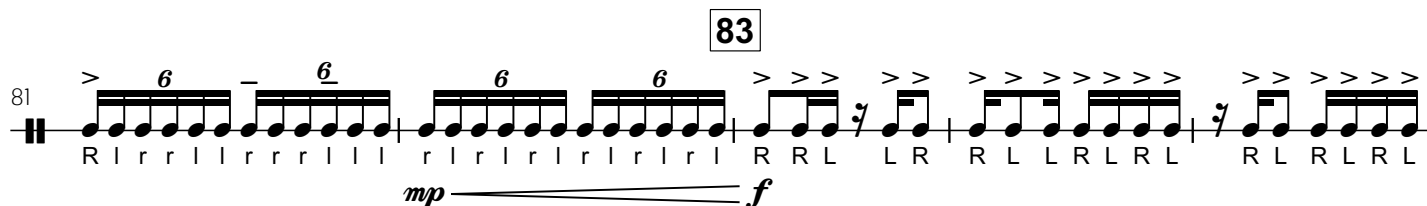
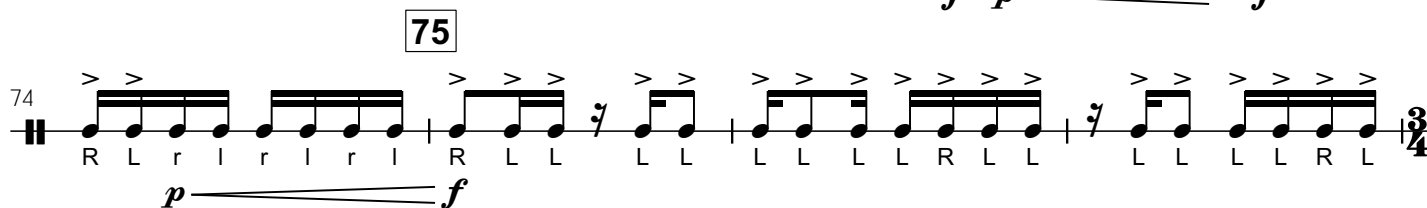
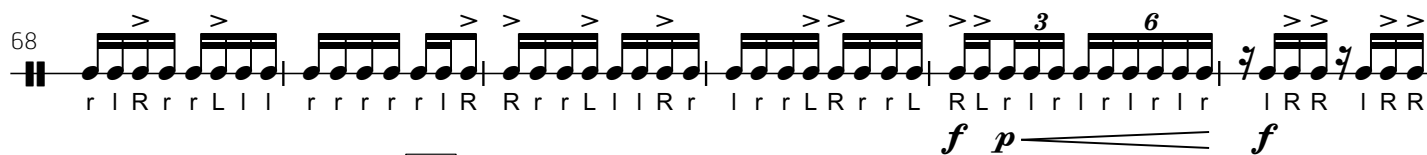
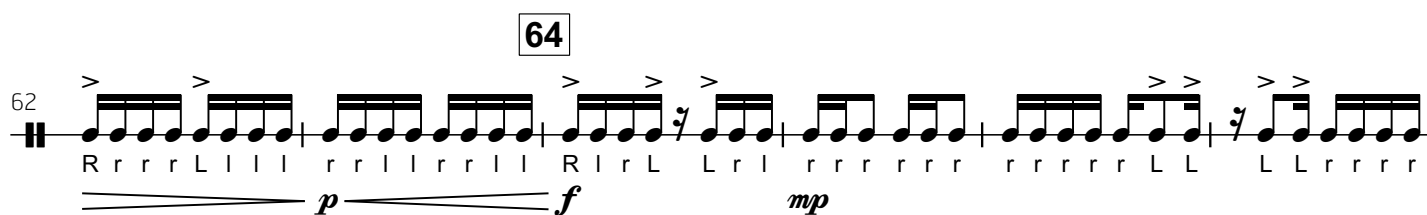
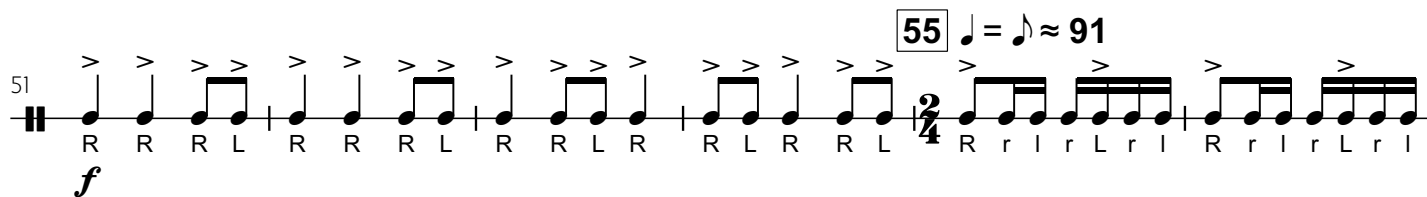
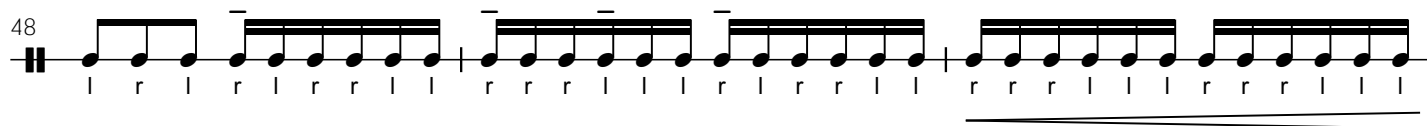


64



83

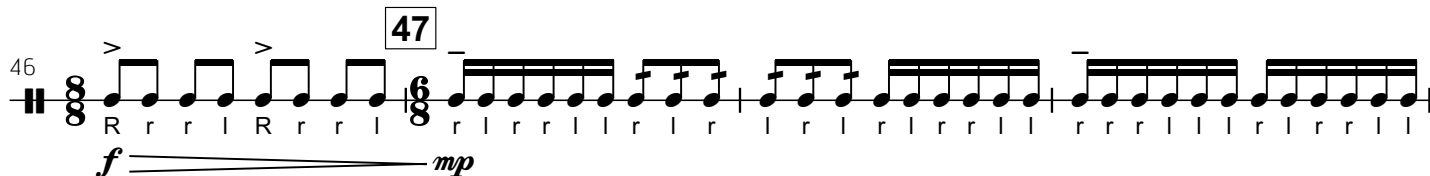
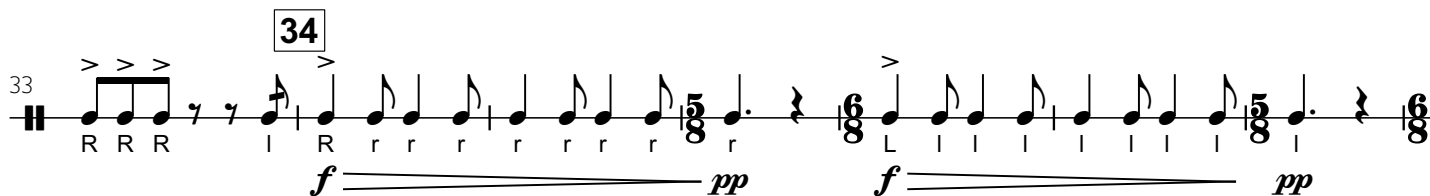
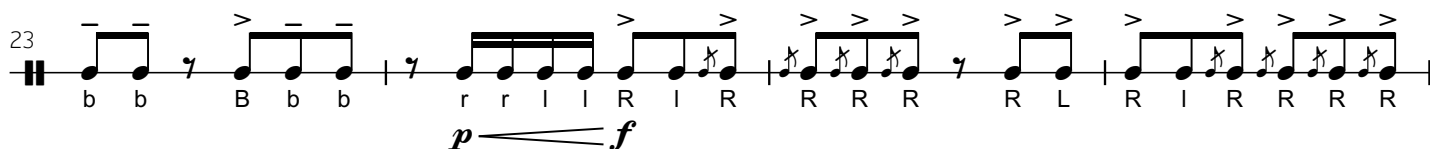
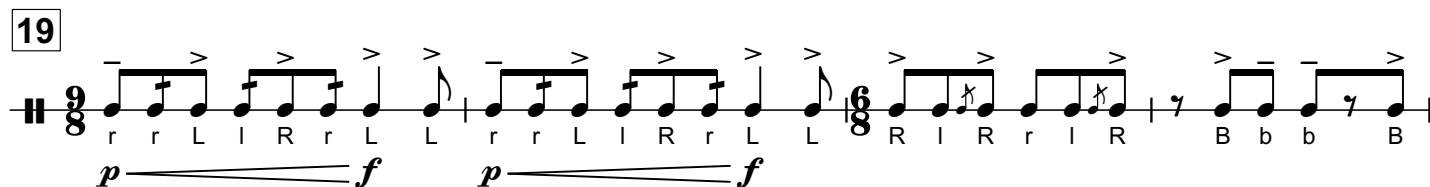
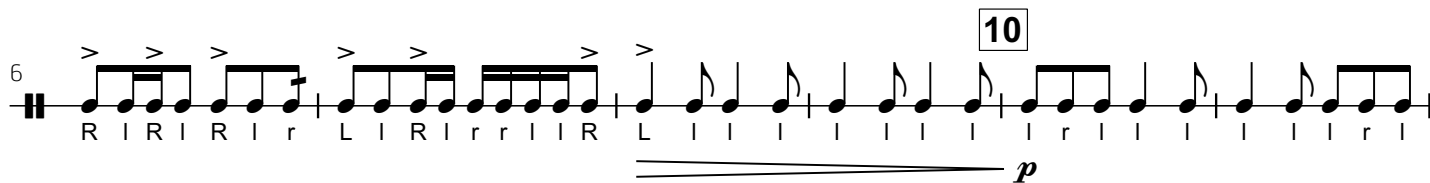
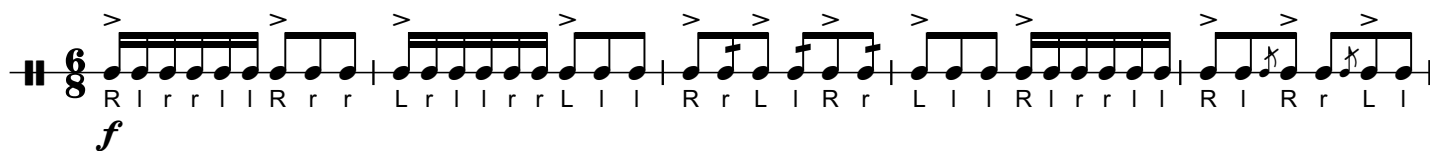




THE FINISH LINE



♩. = 136



50  *f*

55 ♩ ≈ 91

59  *p*

64  *f* *mp*

68 

72  *f* *p* *f* *p* *f*

75

76  *p* *f* *p* *f* *p*

80  *mp*

83  *f*

88  *p* *f* *p* *f* *ff*

ABOUT THE AUTHOR

Joe Hobbs is the Director of Percussion at Vandegrift High school in Austin, TX. Under his direction the drumline won the Dripping Springs Drum Line Contest in 2016, 2017, and 2019 as well as the Lone Star Classic in 2018. The Vandegrift Percussion Ensemble was also selected to perform at the Midwest Band and Orchestra Clinic in 2017 in Chicago. The Vandegrift Percussion Section was invited to perform at the 2019 Percussive Arts Society International Convention (PASIC) in Indianapolis, Indiana.

The band program at Vandegrift High has received National recognition since their opening in 2009. They were selected as the Texas Music Educators Association (TMEA) Honor band in 2018 and were selected to perform at the prestigious Midwest Band and orchestra clinic in 2021. The group also recently received both the Sudler Shield and Sudler flag in 2020. Vandegrift was also named the BOA Grand National Marching Band Champion in 2019.

Aside from his work with Vandegrift, Mr. Hobbs is currently the battery coordinator for The Bluecoats drum and bugle corps from Canton, Ohio. He previously served as the percussion caption head for The Cavaliers drum and bugle corps from Rosemont, IL from 2015-2018. During this time, the percussion section saw a radical change in placement going from 10th place in 2015 to 3rd place by 2017. Before joining The Cavaliers, Mr. Hobbs served on the percussion staff for the Phantom Regiment drum and bugle corps and the Spirit of Atlanta drum and bugle corps from Atlanta, Georgia. He was also involved with Music City Mystique as a battery instructor from 2009-2011.

Mr. Hobbs was a member of Southwind drum and bugle corps from 2001-03. During his time at Southwind, he was named the 2003 DCI I&E snare drum champion. From 2004-06 he was a member of The Cavaliers snare line. During his time with The Cavaliers, Mr. Hobbs won two DCI world championships, 2006 DCI I&E mixed ensemble championship, "Cavalier of the year," and the "Zildjian award." Mr. Hobbs received his Music Education degree from Murray State University in Murray, Kentucky. He is an educational endorser of Pearl Drums, Innovative Percussion sticks and mallets, Sabian Cymbals, and Evans Drumheads.

