

Paradigm 2024 Batterie Audition Packet

How to Have a Successful Audition

- Be prepared to play all music and any explicitly listed variations comfortably and confidently. The better you know the music the more information you'll be able to soak up at auditions, giving you a better chance at being successful. Learning notes at auditions is not a fun time.
- Display eagerness to get better at your craft and be open to new information- not everything will be the same as where you marched in the past. Adaptability is one of the most important qualities in a successful musician!
- Have a generally positive attitude toward everything we do at auditions and rehearsals- especially when things get hard!

Timing

Timing is far and wide the most important facet in all of drumming- for us this all starts with putting feet in time. Foot timing is always the number one priority! Using the following flowchart as a guide you will be certain that you are always playing in time. If you fail to play in time you can reference this flowchart and use it as a diagnostic tool to see what went wrong. Notice the arrows of the flowchart below go both ways; follow it each way and think through the process from top to bottom and bottom to top.

Listen to the metronome and internalize the quarter note

↓↑

Put your feet perfectly with the sound of the metronome as if you placing your foot on the ground is making the sound

↓↑

Perfectly mentally subdivide the rhythm you will be playing in relation to your feet

↓↑

Put your hands to the mental subdivision that's to your feet that are to the metronome

Hand Breakdown

Matched Grip- With a fully open palm, place the stick along your pinky callus (with ~ 2" of the stick under your pinky) and middle finger second knuckle (stick will be at a 45° angle from your forearm) then wrap your pinky, ring finger and middle finger around the stick then roll your fingers into your palm leading with the pinky until there is a single crease in your palm- you should still be able to see the center of your palm. Next we add the thumb and pointer finger- position your thumb to where you're giving your thumbprint to the stick and the first knuckle of your pointer finger should be in line with your thumb nail (on the opposite side of the stick). Before you move on- try to eliminate any large gaps (no gap should be visible from ~ 10ft away) and be sure there is a straight

line between the tip of your elbow and the tip of your thumb. Quads and Bases repeat on LH.

Traditional Grip (Left Hand) - starting with your forearm bones at the 45° angle, rest the stick in the webbing between your thumb and pointer finger (with ~ 4" of the butt behind your hand) at a 45° angle from your forearm. The palm should stay relatively open throughout this breakdown with little to no creases. From here- the pointer finger and middle finger (sides of fingers before first knuckle) will rest on top of the stick with the pad of the thumb resting on the first knuckle of the pointer finger. The stick should be resting on the base of the nail on the ring finger with the pinky supporting the ring finger from underneath. Things to check for before moving on... Are your forearm bones at a 45° angle with the thumb on top? Are there any large gaps in the hand? Do all fingers have similar curvature? Is the stick at a 45° angle from your forearm? Is there a straight line from your tip of your elbow to the tip of your thumb?

Setup

Snares

- Center your torso with the center of the drum with hips and shoulders square.
- Pair beads in the exact center of the head- ¼" off the head and ¼" away from each other.
- Between your sticks there will be a 90° angle with the right stick at a 40° angle and the left stick at a 50° angle from center.
- Left arm should be just below a 90° angle at the elbow with a fist length between your elbow and torso. Double this length from the torso on the right arm.
- Left hand and forearm should be at a 45° angle and right palm should be facing the ground.
- There will be a negative 15° angle toward the head with both sticks.
- Double and triple check your hands to be sure you're hitting all definitions we covered in the hand breakdowns.
- Adjust drum height to fit these definitions rather than changing your setup to fit the drum.
- Be sure your shoulders, arms, hands and neck are relaxed and it is not laborious to hold your new setup position.

Bases

- Center your torso with the center of the drum with hips and shoulders square.
- Bend each elbow up to 90°- forearms should be parallel with the ground with your palms facing each other.
- Each stick should be at an upward 45° angle from your forearm.
- Mallet heads should be in the exact center of the drum head.

- Place each mallet head $\frac{1}{4}$ " away from the drum head with a negative 15° angle between the mallet head and your hand.
- Adjust drum height to fit these definitions rather than changing your setup to fit the drum.
- Be sure your shoulders, arms, hands and neck are relaxed and it is not laborious to hold your new setup position.

Quads

- Center your torso with the center of the drums with hips and shoulders square.
- At the elbow there will be between a 105° and 110° angle with roughly two fists length of space between the elbows and torso.
- Right hand will be resting over drum one and left hand will be resting over drum two in the front third of the drum heads.
- Beads will be $\frac{1}{4}$ " off the drum heads with a negative 15° angle between the bead and your hand.
- The hands should be rotated at a 45° angle- this is known as "American Grip."
- Adjust drum height to fit these definitions rather than changing your setup to fit the drum.
- Be sure your shoulders, arms, hands and neck are relaxed and it is not laborious to hold your new setup position.

Technique

- All strokes initiate from the bead of the stick- rotate your wrist (or forearm) while keeping the hand setup the exact same as your tacit setup. Nothing changes during the upstroke.
- We do not want the stick to move as a result of pulling our fingers away from the palm.
- Each stroke will have a forearm component. Roughly 20% of each stroke will be a result of the forearm drifting away from the drum head.
- There will be micro-disconnections from the hand with every stroke in response to rebound.
- For bass drums and snare drum left hand- rotate the entire forearm to achieve the stroke with the forearm drifting away from the drum head, slightly.
- Quads and snare drum right hand- turn the wrist upward toward the ceiling.
- The primary pushing point in the hand will be between the second and third knuckle of the pointer finger. This does not negate the fact that all other fingers matter and will aid when needed.
- Snare drum left hand the primary pushing point will be between the first and second knuckle of the thumb. This does not negate the fact that all other fingers matter and will aid when needed.

Heights/Dynamics

Each dynamic will have a specific height that corresponds to it and each height will have a specific degree measurement in relation to the drum head. Changing these heights is what changes the volume; velocity of stroke remains consistent regardless of dynamics. Remember - we achieve these heights/dynamics by rotating the wrist!

Four key notes-

1. All non-accented notes are at 3"
2. The dynamic written on the page only applies to the accented notes (except for crescendos and decrescendos)
3. If no dynamic is written- assume the accent height is 12"
4. Tenutos will be played at half the accent height

Tacit: ¼", -15°

p: 3", 0°

mp: 6", 22.5°

mf: 9", 45°

f: 12", 67.5°

ff: 15", 90°

Stroke Types

There will be three main stroke types used at Paradigm: full strokes, downstrokes, and legato strokes. It will serve you well at auditions if you spend many hours working to perfect each of these stroke types. It is important to remember that no amount of squeezing will help you play any of these- squeezing never helps so relax those hands! Work all stroke types at all heights!

Full Stroke- a stroke that starts at a given height and returns back to that same height with no stopping of the bead along the way. There is only one point of interest here (point A) if there is a stopping point that is different than point A (point B); you are not achieving a full stroke. Your wrist and stick will need to move very quickly to achieve this stroke type- due to this there will commonly be some limbo time at the top height where the stick is not moving between strokes. Be sure that your stick is returning to the starting height due to rebound- not because you are pulling your wrist back up.

Downstroke- a stroke that starts at a given height and ends at a lower height. Examples- 12" to 3", 12" to 6", 15" to 12", 6" to 3", etc... There are two points of interest here- point A (starting point) and point B (ending point). Using the weight of the hand- we want the stick to rebound to its new height and when it reaches the new height (point B) we simply stop moving our wrist... do not squeeze the stick to get it to stop. There

should be a little bit of stick and hand jiggling while the stick settles at its new height- if there's none of this you're probably squeezing the stick.

Legato Stroke- a stroke that is in constant motion throughout. There will be no limbo time at the top of the stroke (as there commonly is in a full stroke) and the stick will not stop at any point throughout the course of the stroke.

Practice Approach

Timing focus

While practicing it is vital that you play with a metronome and your feet every single rep. If you get comfortable without your feet then add them in later you're effectively making your hands more important than your feet- this is backwards. It all starts with feet in time with the met as the rhythms we play are predicated upon the quarter note.

Determining Tempo

Take each and every rep as slow as you need in order to achieve the rep at or near 100% the first time you play it. This might mean taking some things at 40bpm or slower- that's okay! It is much more productive in the long run if you get successful reps at a slow tempo and then bump it rather than starting too fast and failing 20-50 times before getting close.

Pre, Intra, and Post Rep Processes:

- Pre-rep (before the rep) be sure you've got a mental picture of how the perfect rep would look and sound- from here think of a very short list of mental cues and/or objectives- a checklist. For example: 1. Feet in time, 2. Move wrist quickly to achieve the full strokes, 3. Keep the stick in constant light contact with the back of the palm on upstrokes.
*Note that these objectives are tangible and easy to measure. Objectives like "play the right tempo" and "don't rush" are too broad. The list should also be short in order to be achievable. As you will see later, the list will change from rep to rep.
- Intra-rep (during the rep)- use the same checklist you formed before the rep and cycle through them throughout the course of the rep. This checklist should continue to rotate in your head so that you're sure you have hit all your cues/objectives throughout the entire rep. Save your evaluation of the rep until after it ends. No need in thinking about anything other than your short checklist.
- Post-rep (after the rep) we now evaluate- what happened that you liked, what happened that you didn't like, what felt/sounded/looked different than before? After evaluating the rep you will transition straight back into pre-rep protocol and possibly change the checklist if you feel it's necessary in order to improve upon the last rep. Always find things that you can do better during this process and control for them using your short checklist.

Ates

Bass

Ryan O'Daniel

$\text{♩} = 120$

Played as written, with 2s (2 16ths), 3s (3 triplet 16ths) and 4s (4 32nds)

5

9

13

Check Patterns - Duple

Thom Hannum

check

1 r l r l r l etc.

2 / l r l r l etc.

3 r / r l r l etc.

4 r l / r l etc.

5 r l r / r l etc.

6 r l / / r l etc.

7 / / r l r l etc.

8 r / / l r l etc.

9 / l r / r l etc.

10 / / l / l r l etc.

11 r / / r r l etc.

12 / l / / r l etc.

13 / / r / r l etc.

14 / / / l r l etc.

Paradigm '22 Flow Patterns

The image displays four musical staves, each representing a different flow pattern. The first staff, labeled 'Quads', is in 7/8 time and features a sequence of eighth notes with a box labeled 'Pattern 1' above it. The second staff, labeled '2', is in 13/8 time and features a sequence of eighth notes with a box labeled 'Pattern 2' above it. The third staff, labeled '3', is in 25/8 time and features a sequence of eighth notes with a box labeled 'Pattern 3' above it. The fourth staff, labeled '4', is in 4/4 time and features a single quarter note followed by a rest. Each staff includes a repeat sign at the end, and the first staff includes a double bar line with a repeat sign at the beginning. Below each staff, there are rhythmic markings: 'r | ...' for the first three staves and 'r' for the fourth.

Become very comfortable with these flow patterns and be ready to apply these to any and all of our basic exercises.

Grid Patterns

4-2-1 Grids

Sixteenth Note Grid
optional bar of check

Snare
Quad
Bass

Triplet Grid
optional bar of check

Snare
Quad
Bass

Key Variations for both grids: all buzz, all diddle, each partial buzz, each partial diddle, flam downbeat, etc...

Gallup

Snare
Quad
Bass

RRL RRL RRL RRL R LLR LLR LLR LL RRL RRL R LLR LL RRL RRL R LLR LL
RRL RLLRRL R LL RRL R LLRRL R LL RRLRRLRLLRLLRLL RRLRRLRLLRLL R

Short Short Long

Snare
Quad
Bass

3 3

Paradiddle Breakdown

Snare
Quad
Bass

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

Flam Thing

Snare
Quad

12" 4" 4"
R l r L r l R L R l r L r l R L R l r L r l r r l l r L r l R l R l r L r l R L R

Pudada Switch

Snare
Quad
Bass

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

Flam Rudiment Sheet

Paradigm Staff

♩. = 129

S/Q/B

Flam Accents

Flam Drags

Rl r Lr l Rl r Lr l Rl r Lr l Rl r Lr l Rl r Lr l Rl r Lr l

5

S.D.

Cheeses

Flam Fives

Rl r Lr l Rl r Lr l Rl r Lr l Rl r Lr l Rl r Lr l Rl r Lr l

9

S.D.

Flam Taps

Flam 3's

Rl r Lr l Rl r Lr l Rr Ll Rr Ll Rr Ll Rl r Lr l Rl r Lr l Rrr Lll Rrr Lll

13

S.D.

Swisses

Tuchadas

Rl r Lr l Rl r Lr l Rr Ll Rr Ll Rr Ll Rl r Lr l Rl r Lr l R Ll R Ll R Ll R Ll

Repeat off the left

17

S.D.

Inverted Flam Taps

Pataflaflas

Rl r Lr l Rl r Lr l Rl Ll Rl Ll Rl Ll Rl r Lr l Rl r Lr l Rl r L Rl r L Rl r L

Repeat off the left

21

S.D.

W. Bush's

Chris Whyte Specials

Rl r Lr l Rl r Lr l R Rl r L Lr l R Rl r Rl r Lr l Rl r Lr l Rrrl Rrrl Rrrl

Repeat off the left

25

S.D.

Flam 4's

Flamadiddles

Rl r Lr l Rl r Lr l Rrrr Llll Rrrr Rl r Lr l Rl r Lr l Rl r r Lr l l Rl r r

Repeat off the left

Repeat off the left

29

S.D.

Book Reports

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

Repeat off the left

Drop first Flam on repeat

UPDUBS

Joe Conigliaro
Austin S. Thompson

$\text{♩} = 120$

Snare Drum $\text{H} \frac{4}{4}$

Tenor Drums $\text{H} \frac{4}{4}$

Bass Drums $\text{H} \frac{4}{4}$

4

S.D. $\text{H} \frac{4}{4}$

T.D. $\text{H} \frac{4}{4}$

B.D. $\text{H} \frac{4}{4}$

8

S.D. $\text{H} \frac{4}{4}$

T.D. $\text{H} \frac{4}{4}$

B.D. $\text{H} \frac{4}{4}$

R basses 1-3
L bass 4,5

3"

3"

12

S.D. $\text{H} \frac{4}{4}$

T.D. $\text{H} \frac{4}{4}$

B.D. $\text{H} \frac{4}{4}$

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


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


knuck


Stretch


Paradigm Staff


$\text{♩} = \text{♩} = 152$

Snare Drum 
B B B B B B B B B B B B B B B B


5 $12''$ $3''$ *ff* cont...
S.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 r l R l r l r l

9 *f*
S.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 R l r L R l r L r l R L r l


13
S.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 R L r l r l R L R L r l


17
S.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 r l R L r l R L r l

21
S.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 r l r l r l r l r l r l r l r l


25 center to edge $12''$
S.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 R L R L R L R L

edge to center *f*


29 $12'' 9'' 6''$ cont...
S.D. 
R L R L R L R L R L R L R L R L L R L r L L L R R R L L L R R R L L L R R R L L L R R R L L L

33 $12'' 9''$ cont... Shoulder
S.D. 
R R L L R R L L R R L L R R L L R R L L R R L L R L L R L L R L L R L L R L L


Grace Notes at 9"

37
S.D. 
R L L R L L R L L R L L R L L R L L R L L R L L R R L R R L R L L R L L


Grace Notes at 9" Grace Notes at 9" Grace Notes at 9"


40
S.D. 
R L L R L L R L L R L L R R L R R L R L L R L L R L L R L L R L L R L L

Grace Notes at 9" Grace Notes at 9" Grace Notes at 9"

43 $12''$ $9''$ $6''$ $3''$
S.D. 
R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L r l l

Grace Notes at 9" Grace Notes at 9"

46
S.D. 
r l r l r l r l r l r l r r r l l l r r l l l r r l l l r r l l l r l r l r l r l r l r l

50 $6''$ $6''$ $6''$ $12''$ $12''$ Moeller Float LH
S.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 L R L L R R R R L

Ping Grace Notes at 9" Shoulder Ping

Stretch

Paradigm Staff

$\text{♩} = \text{♩} = 152$

Quads

ff *f*

6

10

14

18

22

26

30

34

38

41

44

48

52

3" 12" cont...

3" 12" 9" 6" cont...

12" 9" 6" 3"

6" 6" 12" 12"

Grace Notes at 9"

Moeller Float LH

Grace Notes at 9"

Stretch

Paradigm Staff

♩ = ♩. = 152

Bass Drums *ff* *f* 12" 3" cont...

6
B.D. *ff* *f*

9
B.D. *f*

12
B.D. *f*

15
B.D. *f*

18
B.D. *f*

22
B.D. *f* 3" 12" 6" cont...

center to edge
Bass 5: LH Mute, Play RH

26
B.D. *f* 12" *f*

edge to center 9"
Bass 5: LH Mute, Play RH

29
B.D. *f* 12" 6" cont...

33
B.D. *f* LH Mute Click

36
B.D. *f*

40
B.D. *f*

43
B.D. *f* 12" 9" 6" 3"

47
B.D. *f* 6" 6" 12" 12"

52
B.D. *f* LH Mute LH Mute Float LH

pd's pds

Paradigm Staff

♩ = 129-192

Snare Drum

Quads

Bass Drums

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

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

R R L

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

l R l r l R r r l l R l

4

S.D.

Q

B.D.

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

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

L

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

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

L R R R R l l R L R R

7

S.D.

Q

B.D.

r r l l R l l R l l R l l R l l

R L R L R l l R l l R l l R l l

l l

r l r l r l R l r r l l r r

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

R L R

11

S.D.

Q

B.D.

r L r l r L l l r r L r

r L r l r L l l r r L r

L L R L

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

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

R L L R

14

S.D.

Q

B.D.

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

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

l l R R R R

l l r r L r r L r r L r r L r r

l r l r l r L r l l r r l l

l l

2 **B**

17

S.D.
R l r r L r l l R l r r L r l l | R l r r l l R l r r l l R L R | L R l r r l l R L R L R L

Q
R l r r L r l l R l r r L r l l | R l r r l l R l r r l l r R | L R l r r l l r r l l R L R L

B.D.
R L R | L | R L R L r r r r r r r r

Ping

20

S.D.
R l l R l l R l | R l r L r l | R l r r l R l l R L r r l l R | L r r L r r L R L r r L r l l

Q
R l l R l l R | R l r L r l | R l r r l R l l R L r r l l R | L r r L r r L R L r r L r l l

B.D.
R r l R r l R | R l r L r l | R l r r l R | R L r l r l R | r r l r r l r r l r l R r

float

Ping

23

S.D.
r r L R | l r | b R | L

Q
r r L R | l r | b R | L

B.D.
L R | l r | b R | L

Gock

Knuckle

(no)Changes

Austin S. Thompson

$\text{♩} = 120$
all 12"

S.D. R L
 f Top to A: Hand Speed is Constant, Feet Adjust to New Tempos

T.D. R L
 f Top to A: Hand Speed is Constant, Feet Adjust to New Tempos

B.D. R L
 f Top to A: Hand Speed is Constant, Feet Adjust to New Tempos

2 $\text{♩} = 96$ 5 5 5 5 $\text{♩} = 120$

S.D. 5 5 5 5

T.D. 5 5 5 5

B.D. 5 5 5 5

4 $\text{♩} = 160$ 3 3 3 3 $\text{♩} = 96$ 5 5 5 5

S.D. 3 3 3 3 5 5 5 5

T.D. 3 3 3 3 5 5 5 5

B.D. 3 3 3 3 5 5 5 5

6 $\text{♩} = 120$ $\text{♩} = 240$ $\text{♩} = 160$ 3 3 3 3

S.D. 3 3 3 3

T.D. 3 3 3 3

B.D. 3 3 3 3

9 $\text{♩} = 120$ 15" **A** > > > > > > > >

S.D. ff 15" R R R R R R R R

T.D. ff 15" > > > > > > > >

B.D. ff 15" R R R R R R R R

ff R R R R R R R R

12

S.D. *cont...*

T.D. *cont...*

B.D. *cont...*

R L R L R L R L R L R L R L *cont...*

14

S.D. *cont...*

T.D. *cont...*

B.D. *cont...*

R R R

17

S.D. **B** *float*

T.D. *float*

B.D. *float*

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

21

S.D. *cont...*

T.D. *cont...*

B.D. *cont...*

L R L R L R L R L R L R L R *cont...*

23

S.D. *cont...*

T.D. *cont...*

B.D. *cont...*

L L L

26

S.D. float **C** float **3**

T.D. 1 L R float

B.D. 1 L R B . . . float

L L L

30

S.D. down downstroke all fullstrokes float

T.D. down downstroke all fullstrokes float

B.D. down downstroke all fullstrokes float

R r r b b b R r r b b b R r r b b b R r r b b b

37

S.D. 3

T.D. 3

B.D. 3

B b b B b b B b b

38

S.D. 3

T.D. 3

B.D. 3

b B b b B b b B b b b B b b b B b b b B b b b B b b b cont...

41

S.D. R R mp f B b b l r l r B b b l r l r l r l

T.D. R R mp f B b b l r l r B b b l r l r l r l

B.D. R R mp f B b b l l l l B b b r r r r r r l

45

S.D. $\text{H} \frac{3}{4}$ *mp* *f* R R L L R

T.D. $\text{H} \frac{3}{4}$ *mp* *f* R R L L R

B.D. $\text{H} \frac{3}{4}$ *mp* *f* R R L L R

Consecutive

Paradigm Staff

♩ = 111

Snare

6

S.D.

10

S.D.

14 Center Tap off

A

19

S.D.

24

S.D.

30

S.D.

B

36

S.D.

42

S.D.

49 C

54

S.D.

D

62

S.D.

64

S.D.

67

S.D.

70

S.D.

f *p*

16 17 16 17 16 17

9 16 9 16 9 16

5 16 4 9 4 9

9 16 9 16 9 16

4 9 4 9 4 9

7 4 7 4 7 4 7 4

4 7 4 7 4 7 4 7

4 7 4 7 4 7 4 7

4 7 4 7 4 7 4 7

2

72 S.D. L r l R l r L r l R l r L l r L l r L l r L l r L l l l 10/4

73 S.D. R r r r L l l l R r r r L l l l R r r L l l R r r L l l R r L l R r L l R r L l 3/4

74 S.D. R r L l R r L l R r L l R R l l R r L l r L l R r L l l R r L l l R R r L l l R r l Ping Ping

77 S.D. R r r r L l l l R r r L l l R R l R l r L r L r l R R L L L L R l long

79 S.D. r r L R L r l r l r l r l r B RH Shoulder LH Ping
RH Butt to Gut 2 o' Clock L Ping

2

72 **10**
Q $\frac{7}{4}$ L r l R l r L r l R l r L l r L l r L l r L l r L l l l

73 **3**
Q $\frac{10}{4}$ R r r r L l l l R r r r L l l l R r r L l l R r r L l l R r L l R r L l R r L l

74 **5**
Q $\frac{9}{4}$ R r L l R r L l l R r r **E** L B LR LRL \hat{R} l r l R R r L l l R r l R r r r L l l l R r r L l l R

78 **5**
Q $\frac{7}{4}$ r l l r r l l r l r l r l r l r r r r L r r r r R l long L Skank R L r l r l r l r l r l r l r B

Consecutive

Paradigm Staff

$\text{♩} = 111$

Basses

4

B.D.

8

B.D.

12

B.D.

16

B.D.

20

B.D.

24

B.D.

27

B.D.

32

B.D.

37

B.D.

42

B.D.

48

B.D.

51

B.D.

56

B.D.

62

B.D.

click click click click click click

click click click

Knuckle

Knuckle

Knuckle

clicks

clicks

A

B

C

D

f *p*

2

65
B.D.
LL LL LR LR R R RR RR RR rrlrrllRR rrrrrrrr rrrlrrrrlrrrrlrL RR RR RR RR

70
B.D.
rrrlrrrrlrrrrrrL R L L R rrrrrrrrrrrrrrrrrr L R R L rrrrrrrrrrrrrrlRl

73
B.D.
r r l l r r l l r r l l r r l l r r r r r r r r r r r 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 r l r l r l r l r l

75 **E**
R R L l r l r l r l l Rl R l l l R rrrrrlrlrlrrr rrrrrr RRLrlrl r l r l r l r l r l r l r l r l l l R R
f click click click

79
B.D.
R R L L R R L L L r l r L r l r R r l r l r l r r r r r r r r r r R