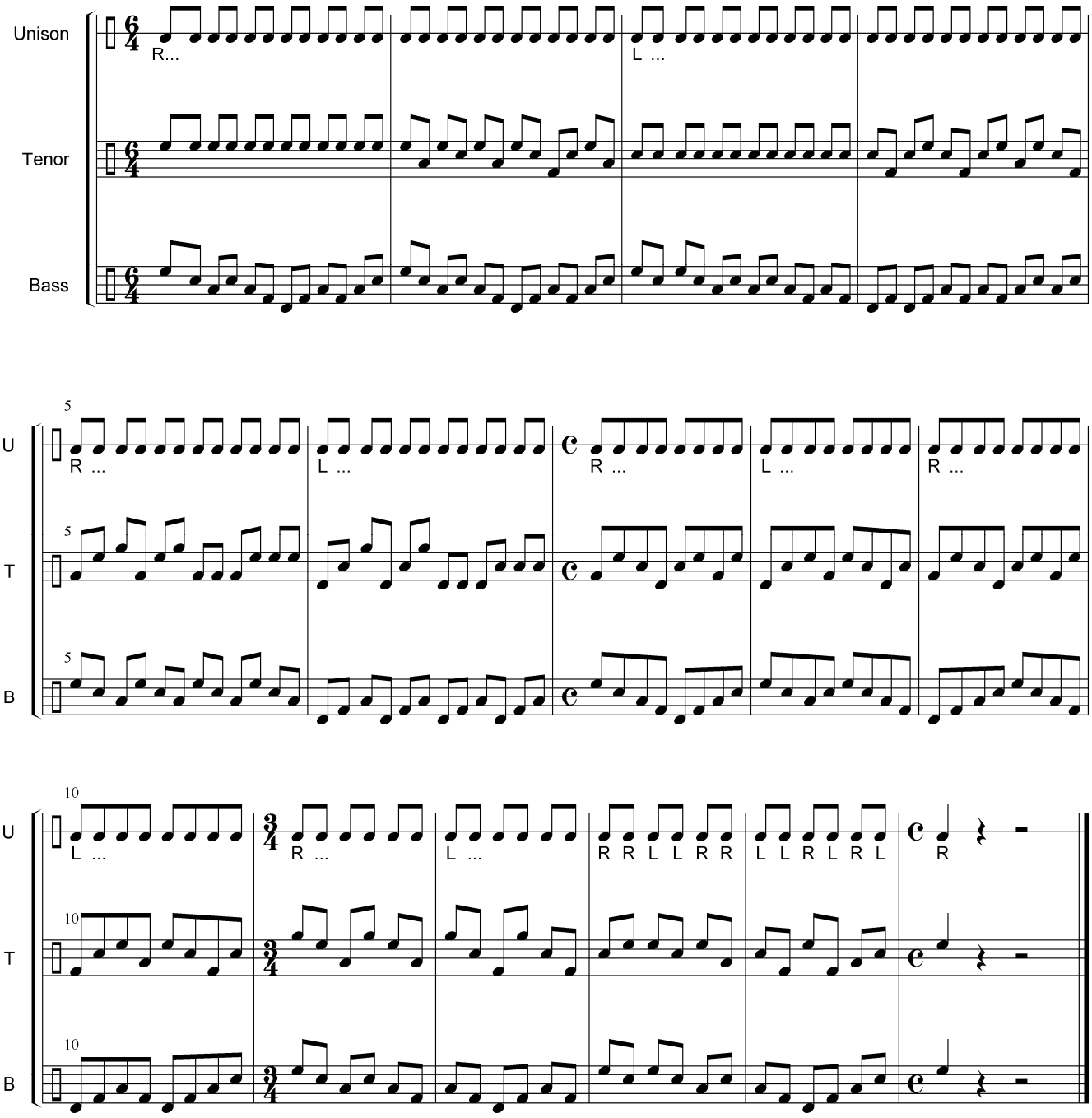
Section 3: Battery Exercises, Warm-Ups, and Cadences

Legatos – Episode II

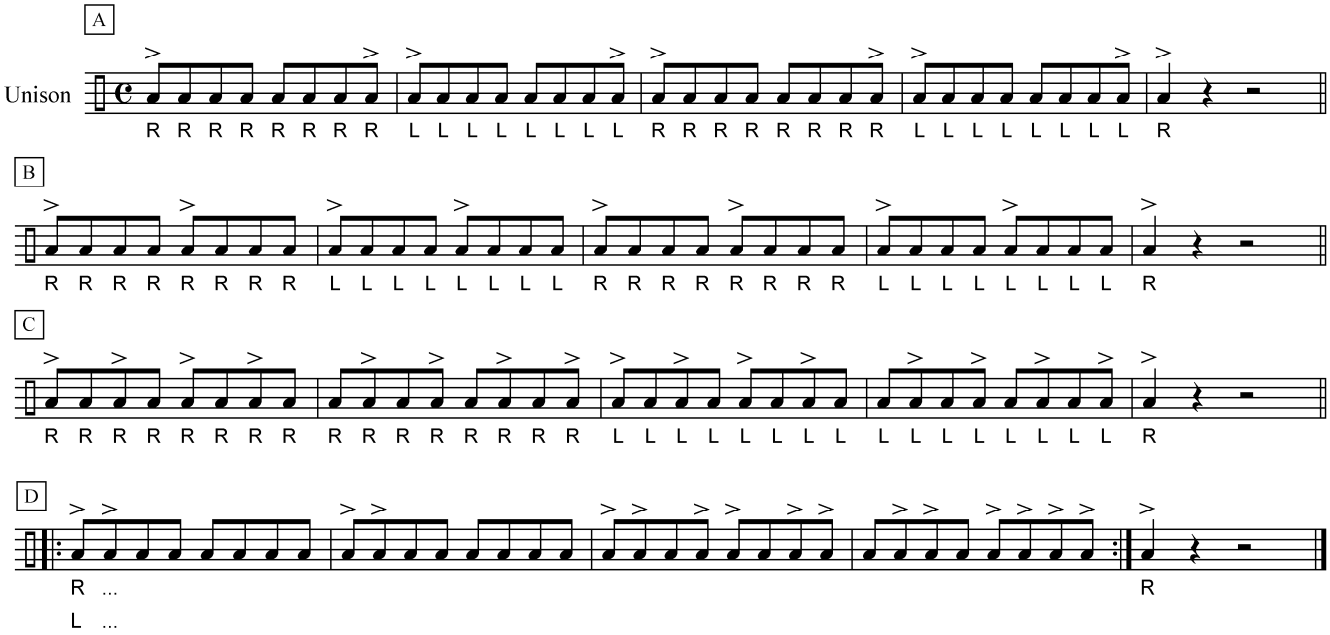
Legatos will be the first exercise we play at the beginning of each warm-up. This exercise is used to stretch out the muscles in the hands as well as get our minds focused on the rehearsal and/or performance. The first time through the exercise will be played in unison; 2nd time the tenors and basses will play the split. The bass drums will play 8th notes, 16th notes, sextuplets and 32nd notes on their splits.



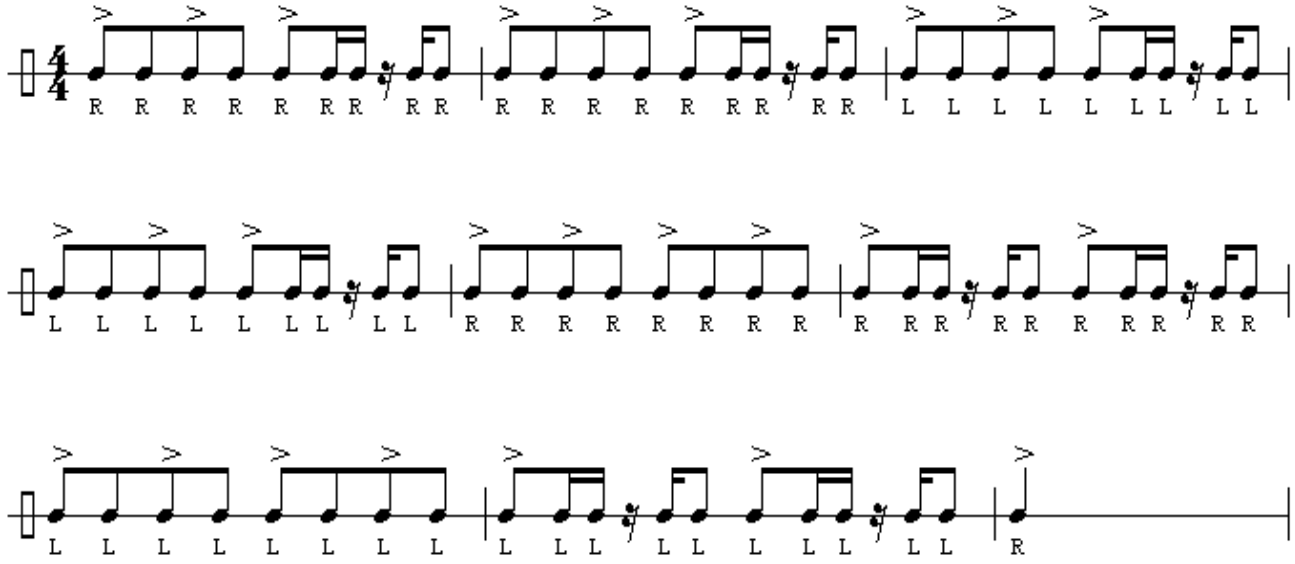
Tap Accent Patterns

This is a very important exercise to work on our two main heights: taps and accents. Start with a basic 12 inch accent and a 3 inch tap at a slow tempo. It is very important that you don't grab the stick on the tap; rather you should cushion the rebound. You also should not over-squeeze the stick on an accent or loosen up on a tap. Use different stick heights to differentiate between the accents and taps – not extra tension in the hands.

There are 4 patterns in this exercise; we will play each one at a time or in a continuous loop with 8 counts in between. At the bottom of the page there is a snare/tenor variation that can be layered on any pattern.

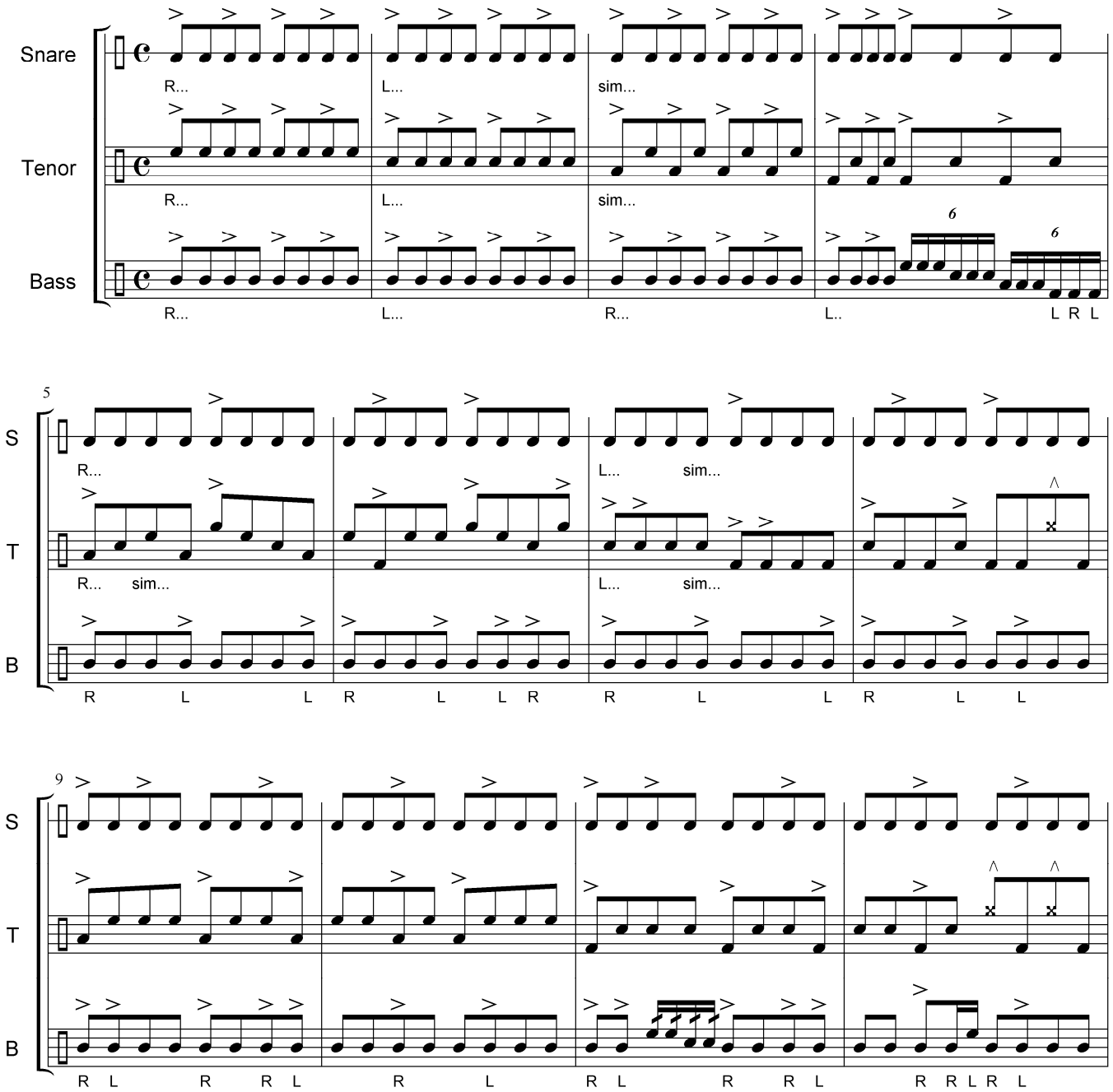


Snare/Tenor Variation

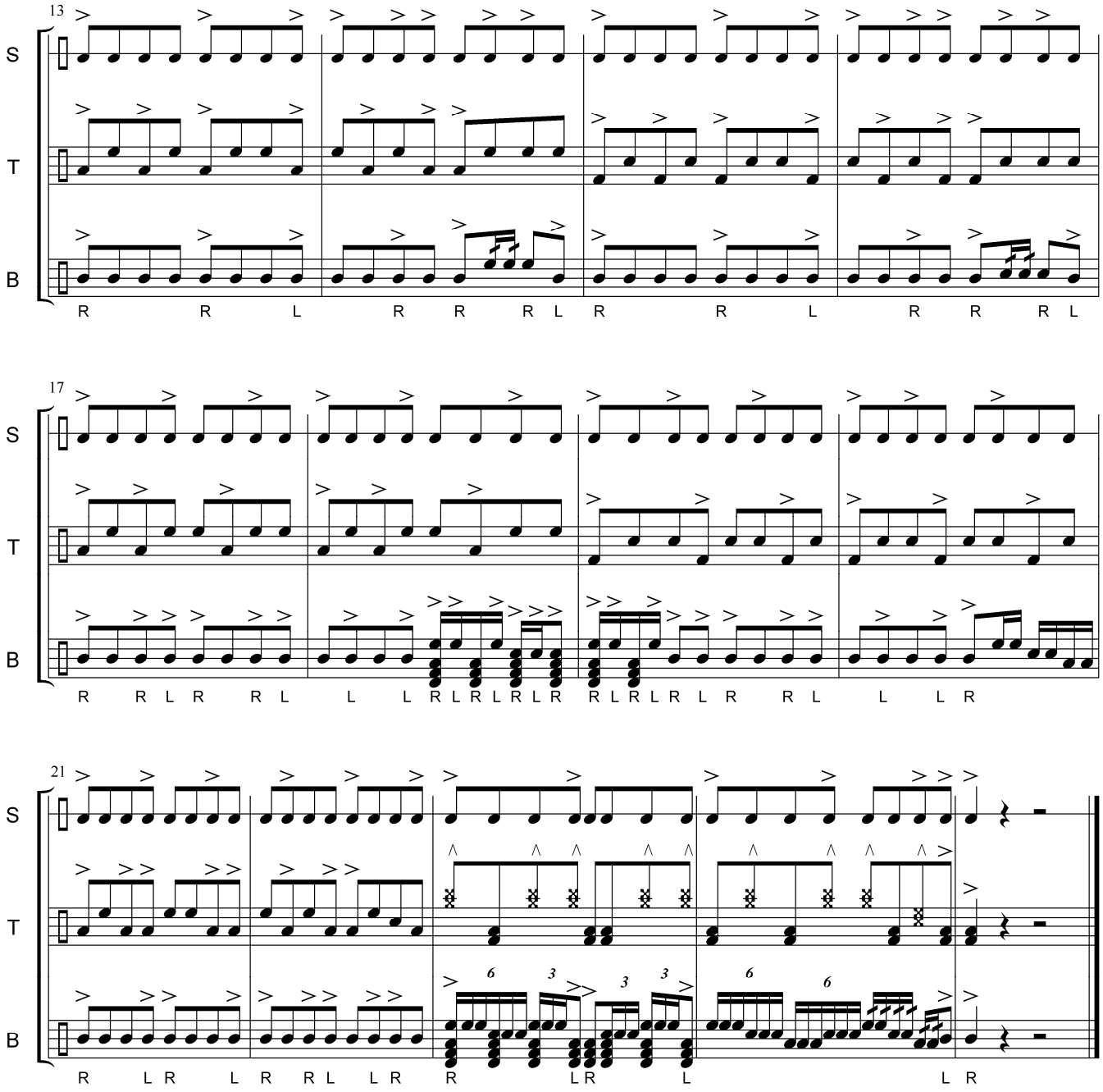


Funknugget

Funknugget is another tap accent exercise that has a very distinct groove that makes it fun to play and listen to. The tap/accent rules from the previous exercise apply.

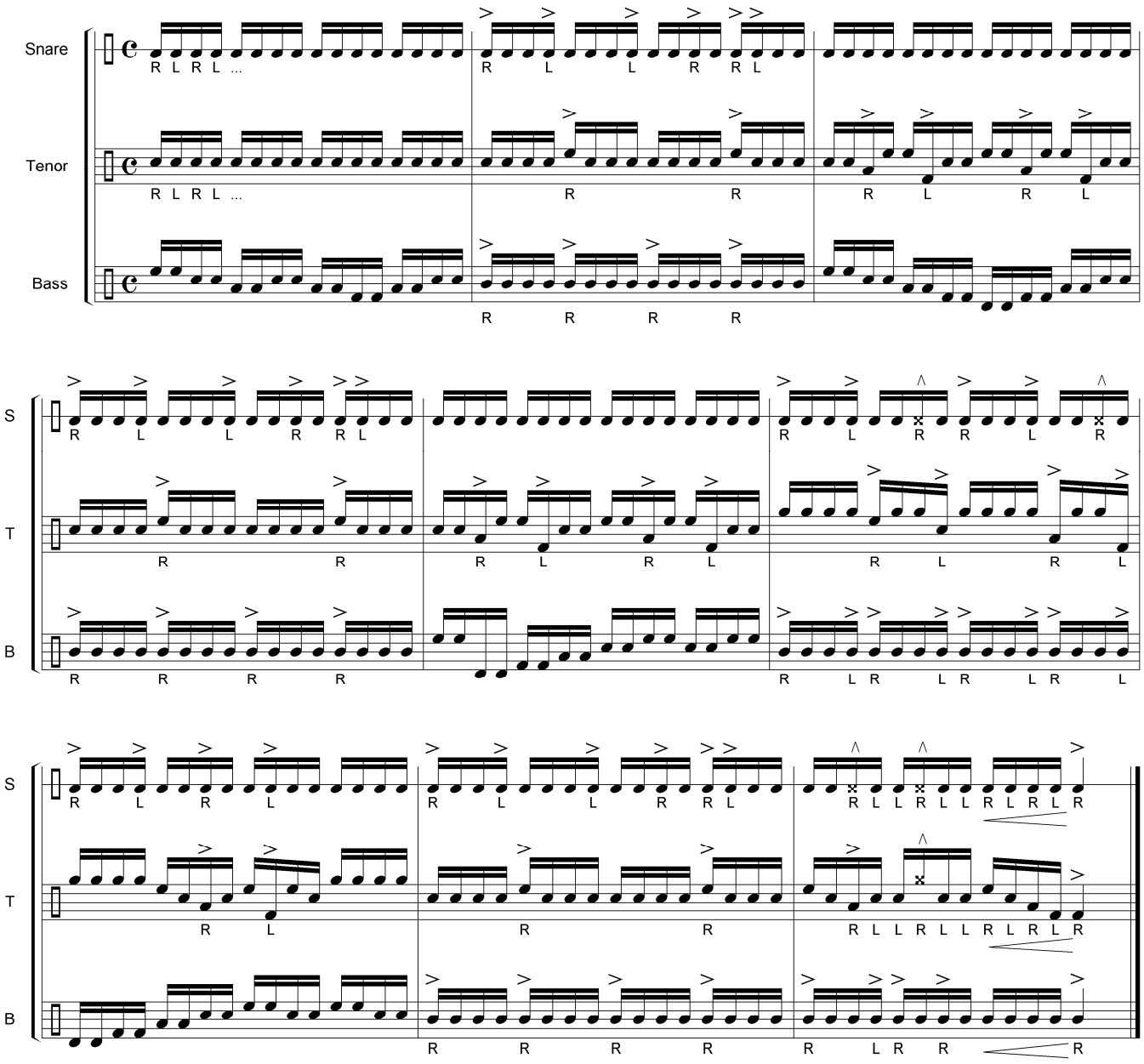


Funknugget – page 2



16th Tap Accent

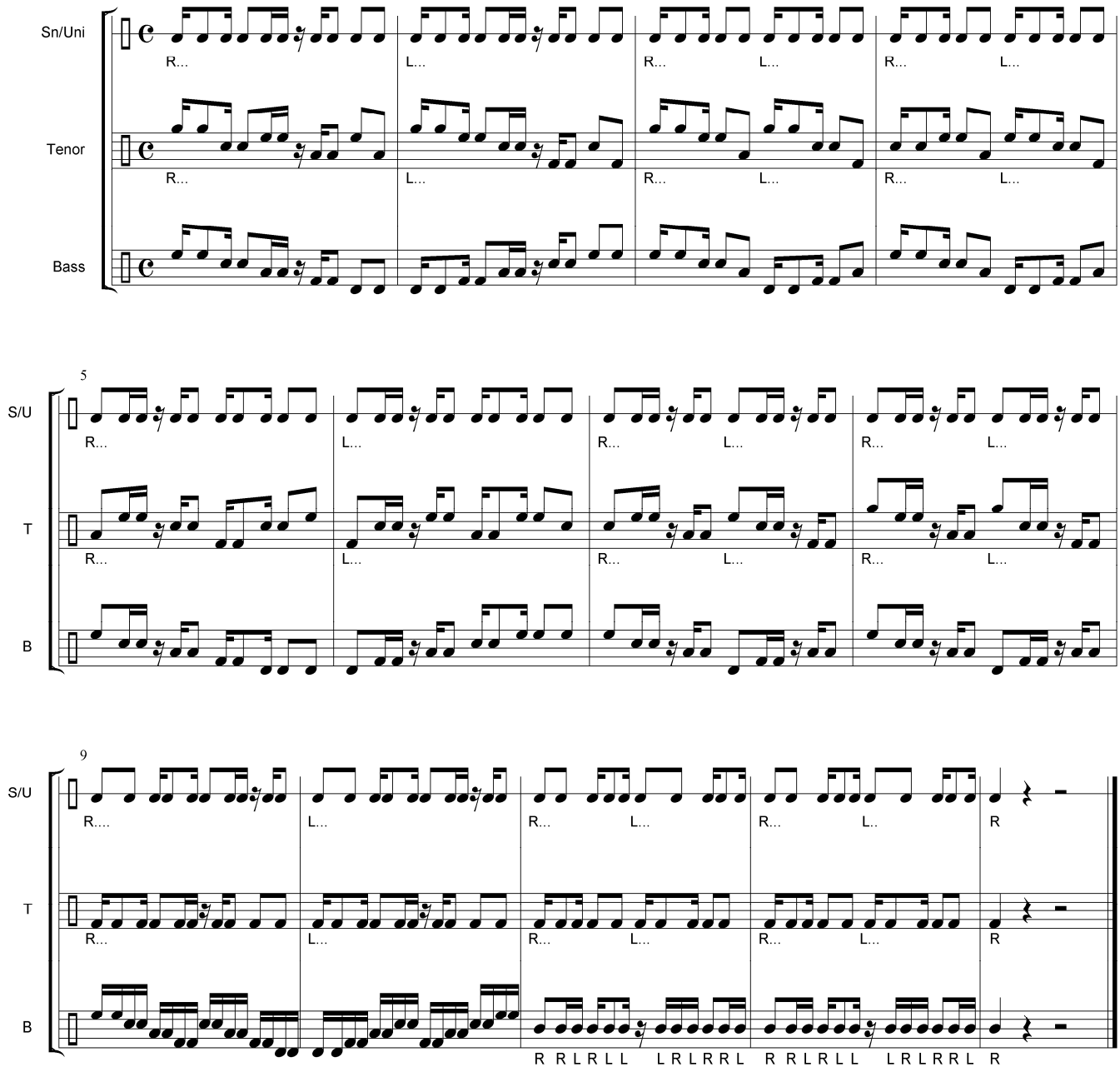
16th Tap Accent is a hand-to-hand tap accent exercise. The same principles that we used to play the last two exercises apply to this one as well.



Double Beat

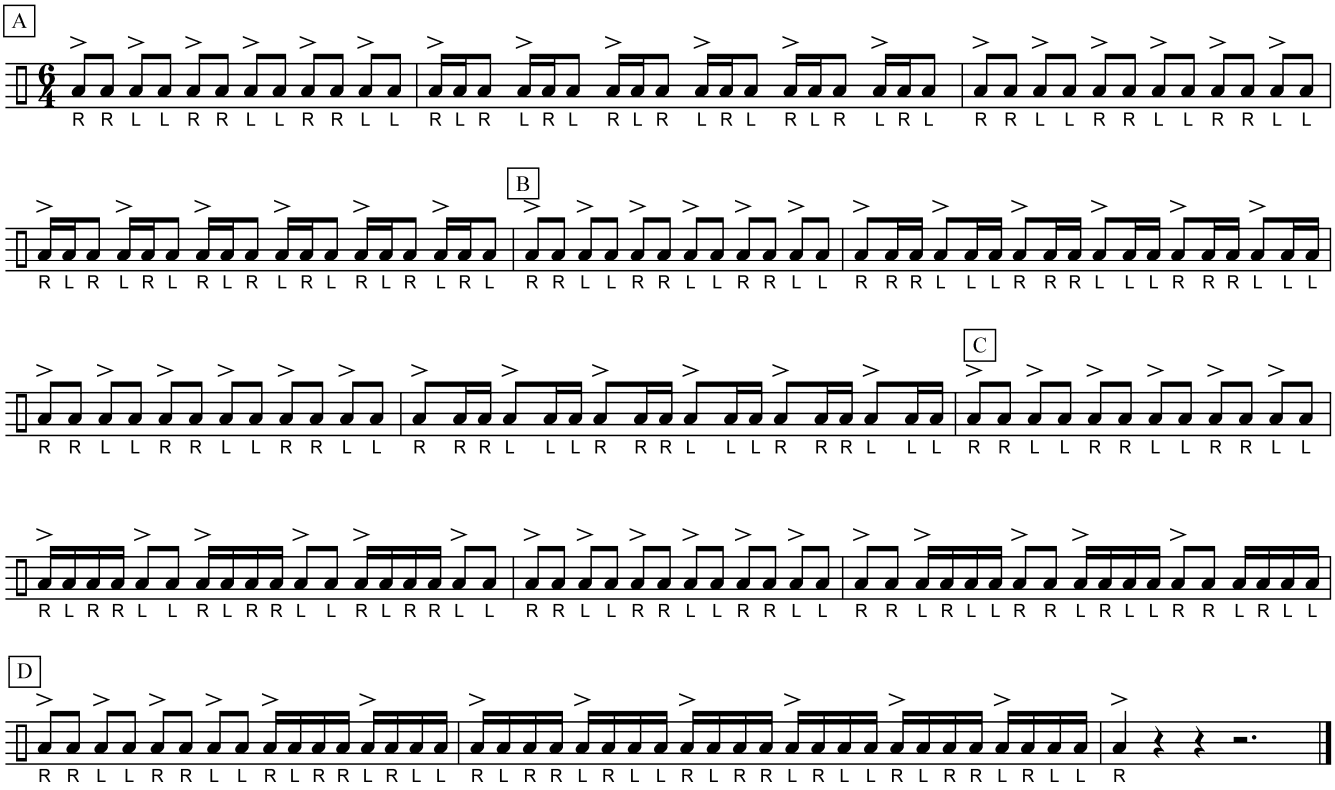
This exercise works on isolating double/diddle strokes on each hand. The second beat of the double stroke needs to have the same height and sound as the first one. It is imperative that you master this concept at a slow tempo before speeding up.

The exercise should be played unison first, split second. The snares and tenors can use different variations such as double stops or playing the entire exercise on one hand. Bass drums must use the unison sticking when playing the first two lines of the split part.



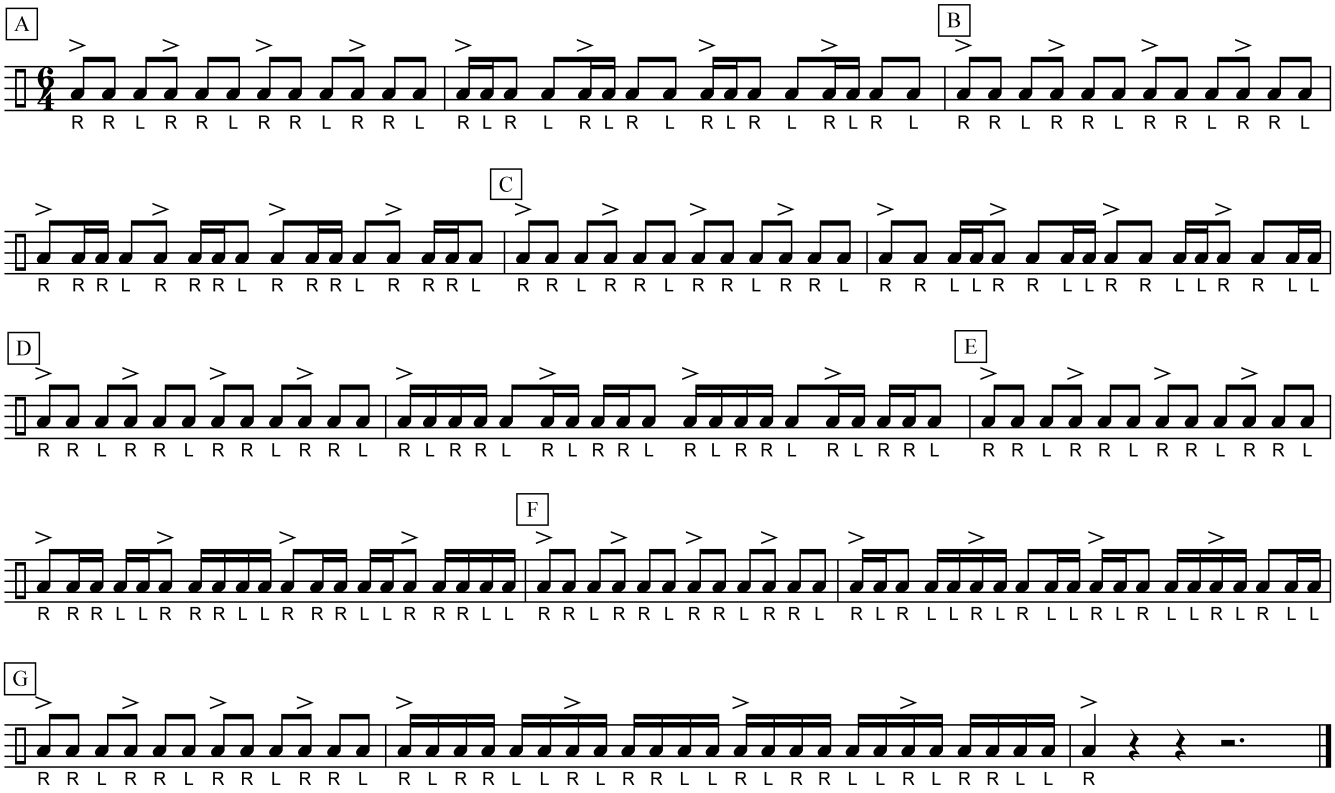
P-Diddle

This exercise focuses on building a paradiddle one hand and one double stroke at a time. Be careful not to crush the diddle – play it at a firm 3". Tap/accent rules apply!



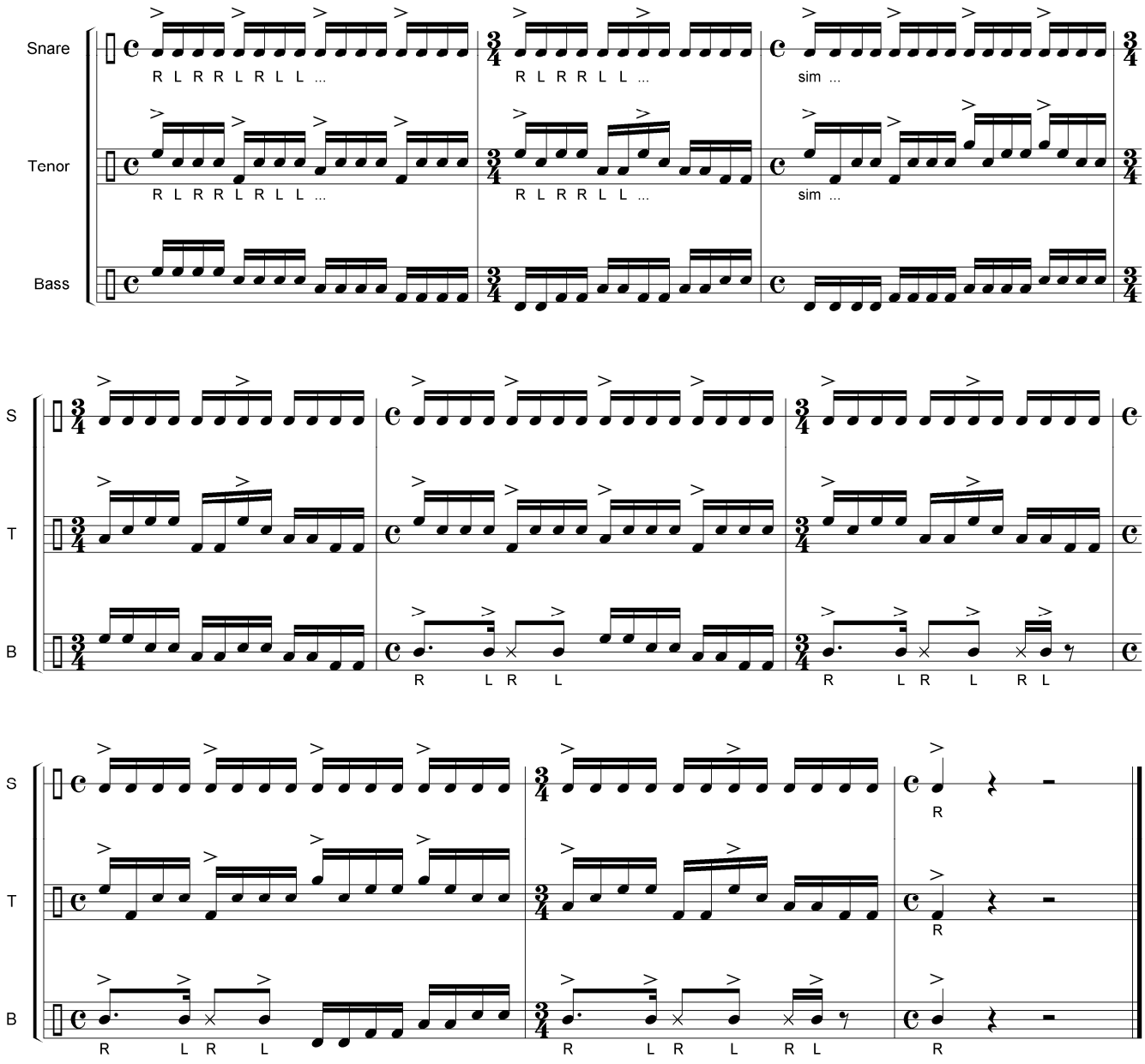
P-Diddle 2

This exercise works on building paradiddle-diddles one hand and one double stroke at a time. Be careful not to crush the diddle – play it at a firm 3". Tap/accent rules apply!



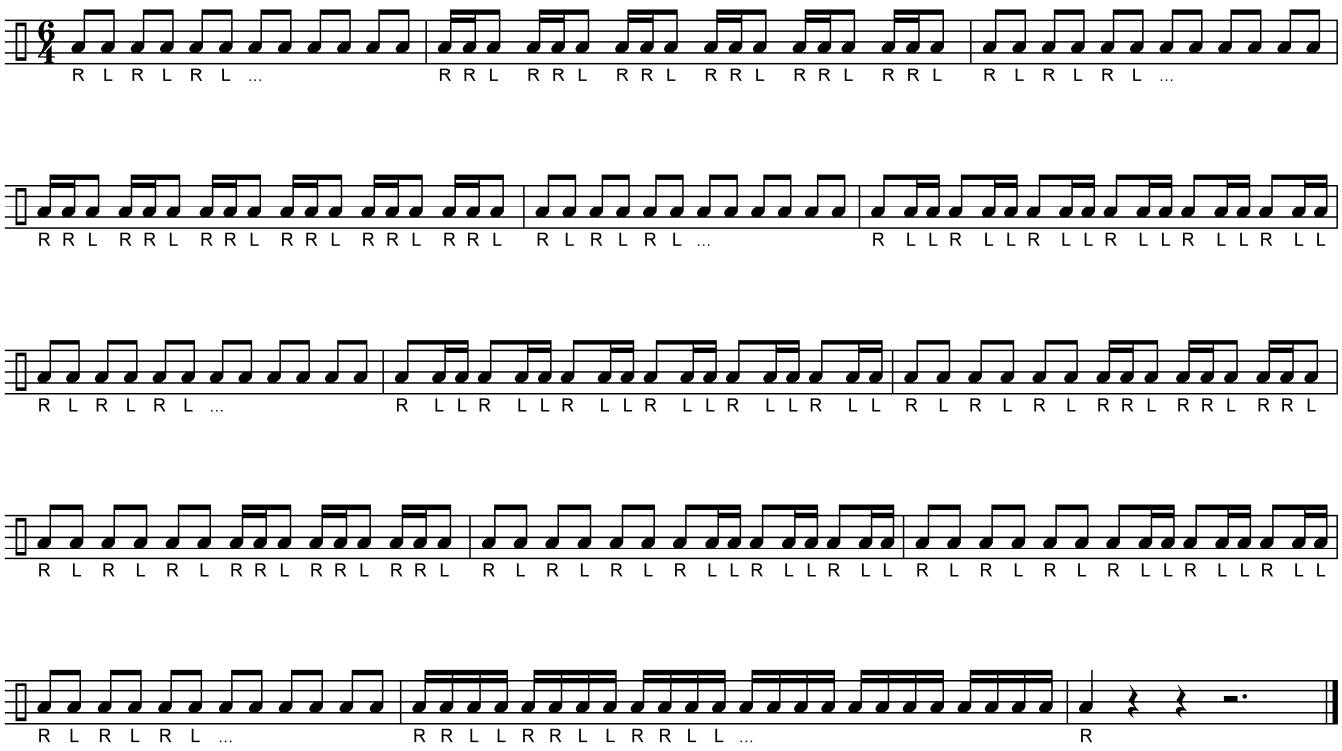
P-Diddle 3

This exercise combines paradiddles and paradiddle-diddles. The same rules for the previous paradiddle exercises apply.



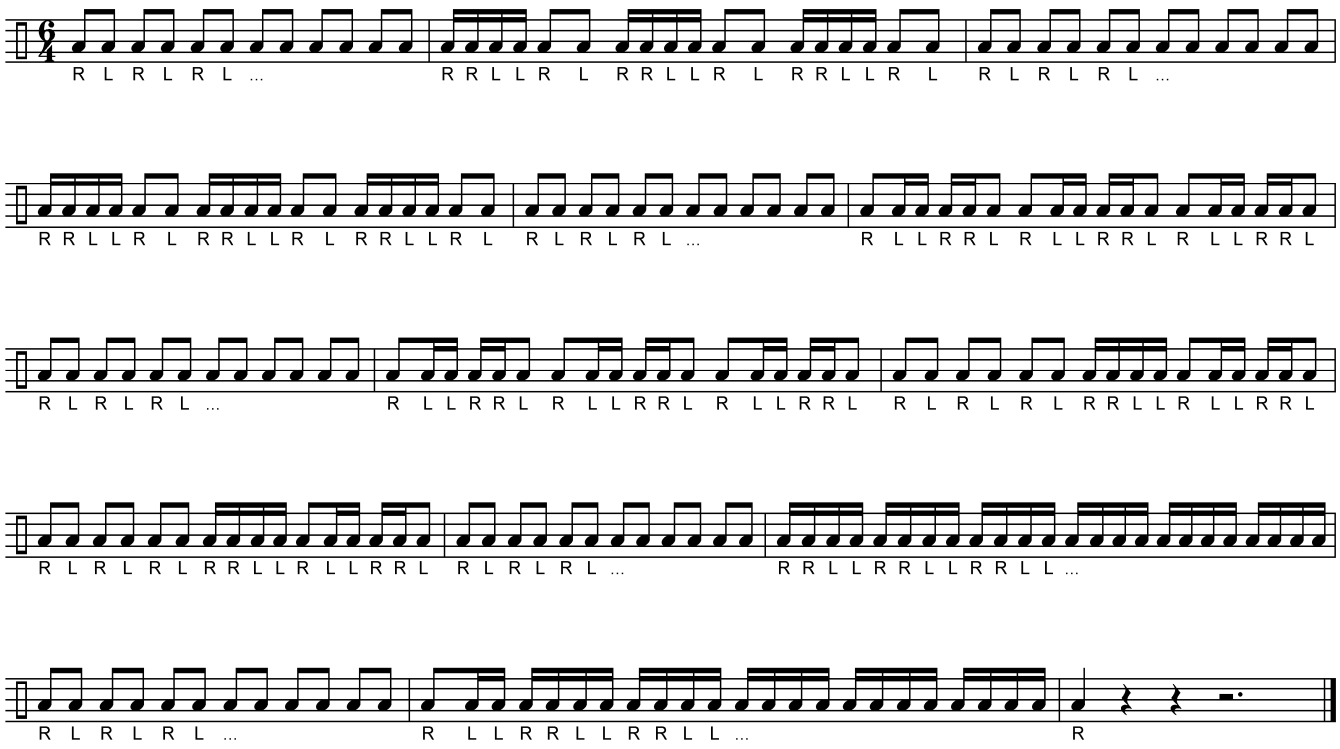
Sixteenth Diddle Builder

This is a very good exercise for building up duple based diddles and rolls. Make sure that each diddle has the same sound and rhythmic interpretation. Various dynamics will be incorporated as well as taps and accents.



Multiple 16th Diddle/Roll Builder

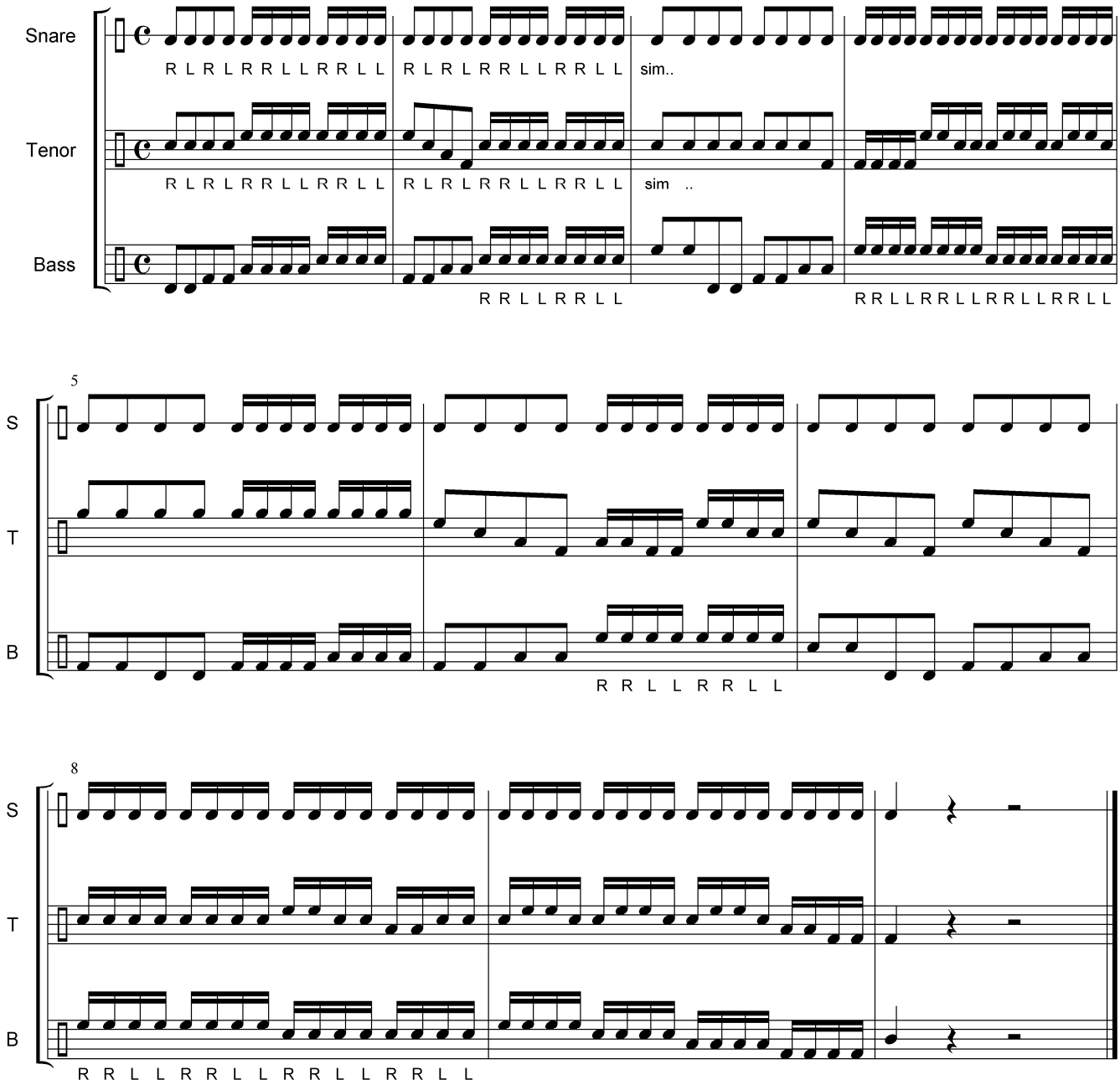
This is a very good exercise for building up duple based five stroke rolls. Make sure that each diddle has the same sound and rhythmic interpretation. Various dynamics will be incorporated as well as taps and accents.



Sixteenth Rolls

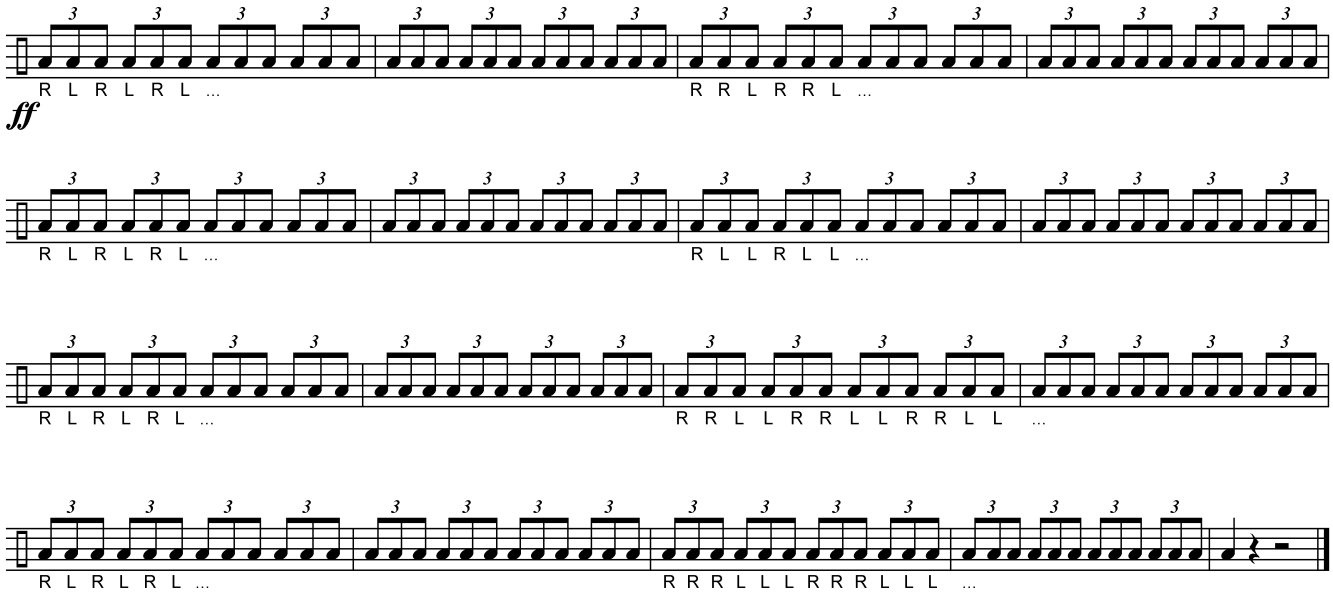
This exercise is our basic duple roll exercise. At slower tempos, it should be played as written – eighths and sixteenths. At faster tempos, it should be played as sixteenths and thirty-seconds.

It is imperative that the diddles have a consistent height and sound quality. This exercise should always begin at a slower tempo and gradually worked to speed. Various dynamics will be incorporated as well as taps and accents.



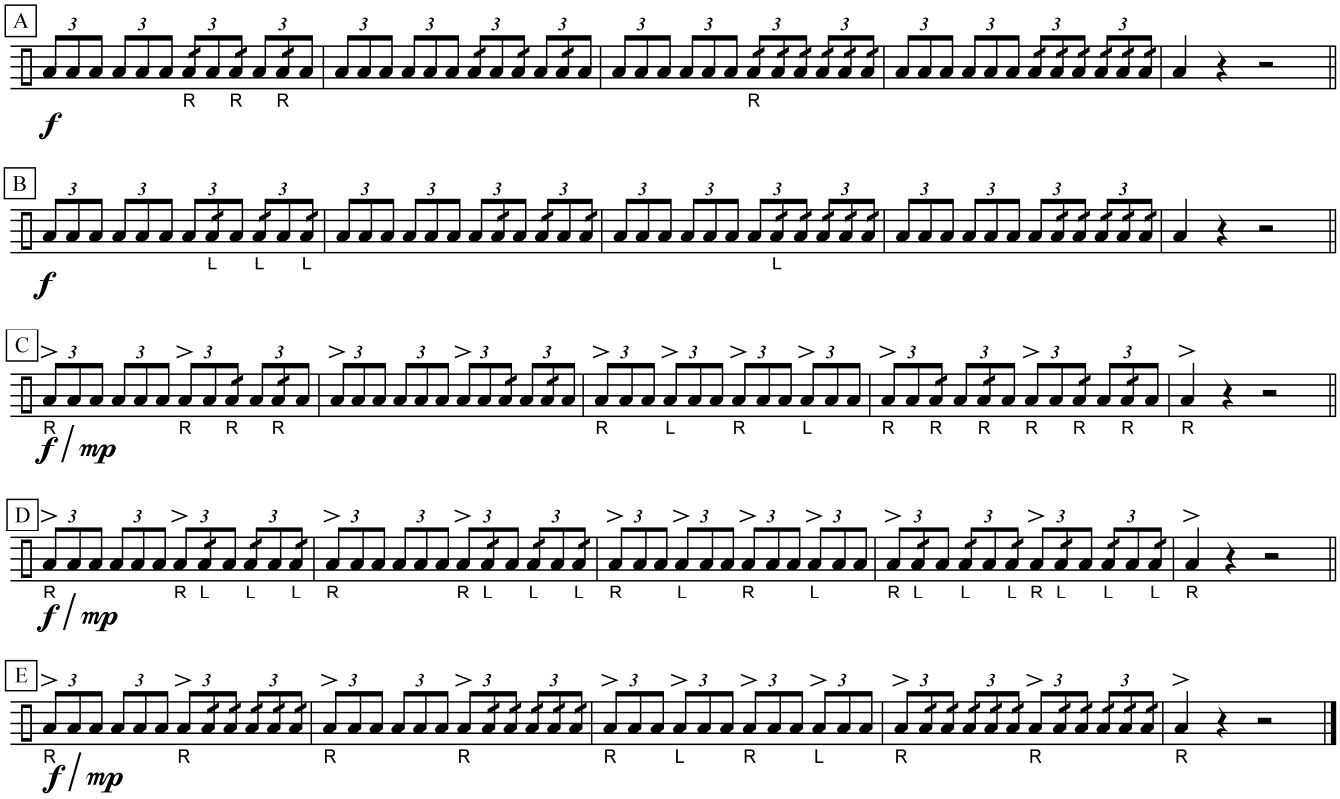
Triplet Stick Control

This exercise is our basic triplet roll exercise. It is imperative that diddles have the same stick height and velocity from hand to hand. It



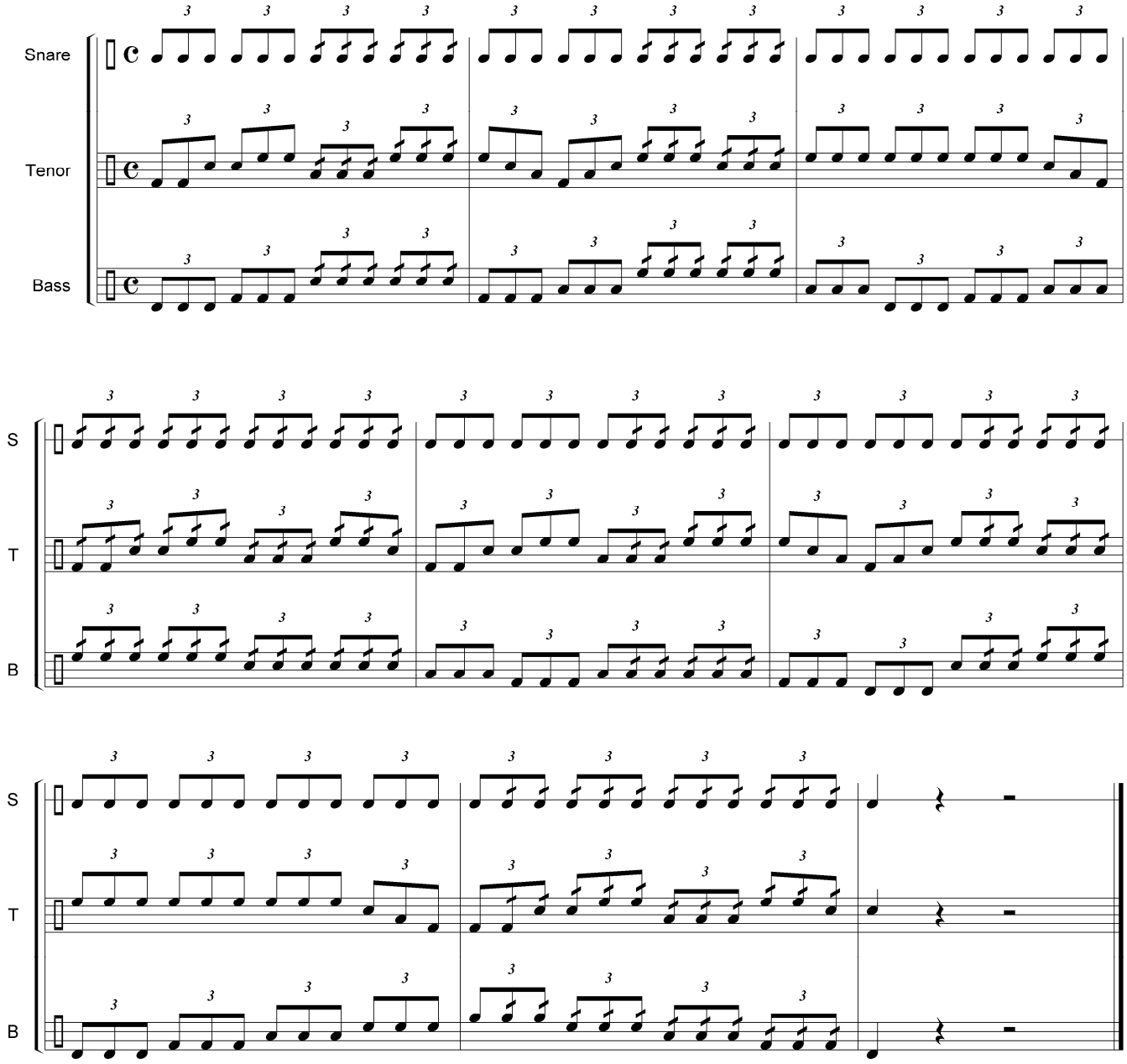
Triplet Roll Builder

Triplet Roll Builder is designed to help build up each part of a triplet based roll. It also works on tap rolls. Make sure that the diddles are consistent and rhythmically accurate – students frequently want to crush (close) or slur (open) them.



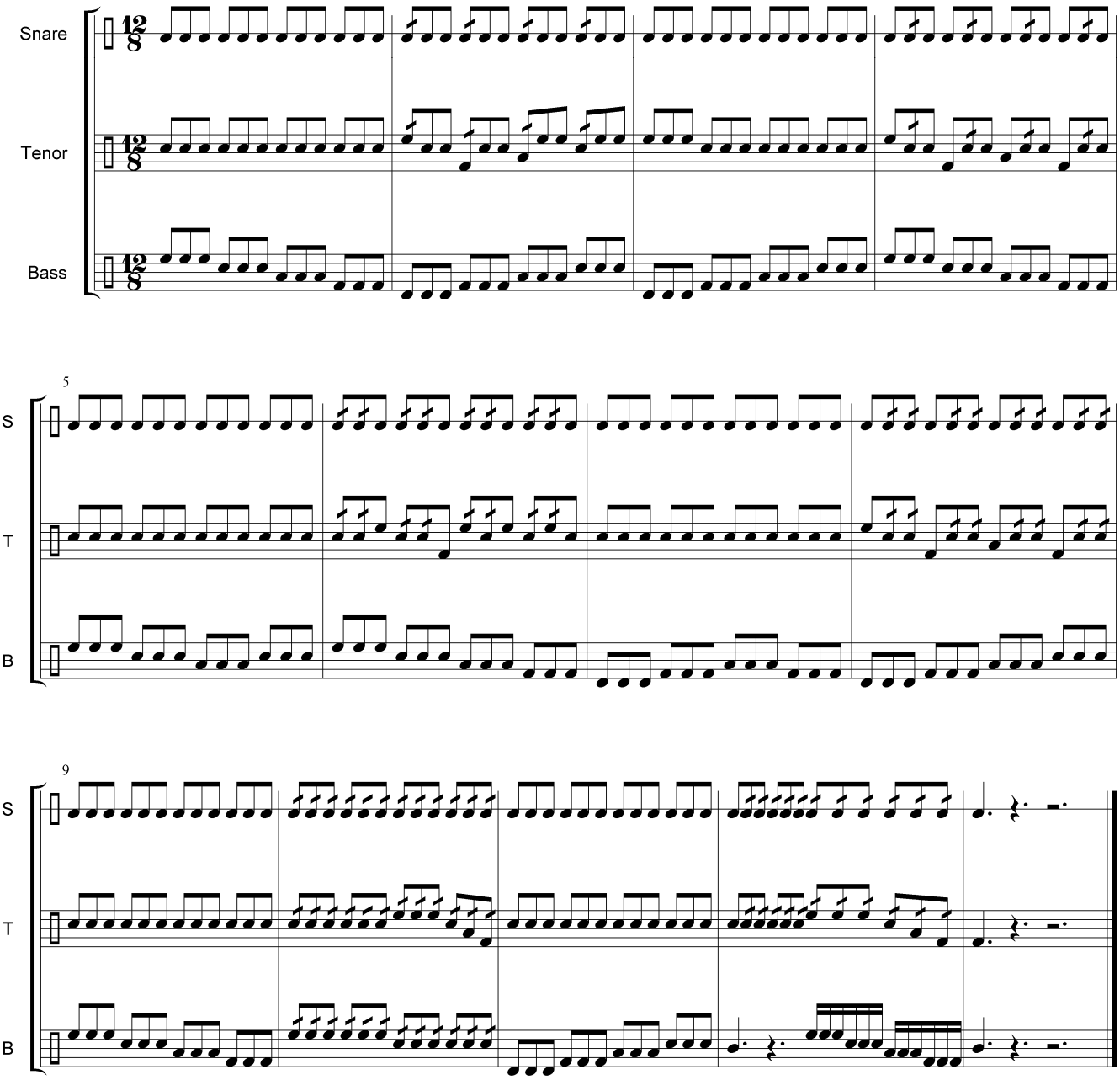
Triplet Rolls

This exercise is our basic triplet roll exercise. It is imperative that diddles have the same stick height and velocity from hand to hand. It is also important to maintain the rhythmic accuracy of the diddles – students frequently want to crush (close) or slur (open) them. This exercise should always begin at a slower tempo and gradually worked to speed. Various dynamics will be incorporated as well as taps and accents.



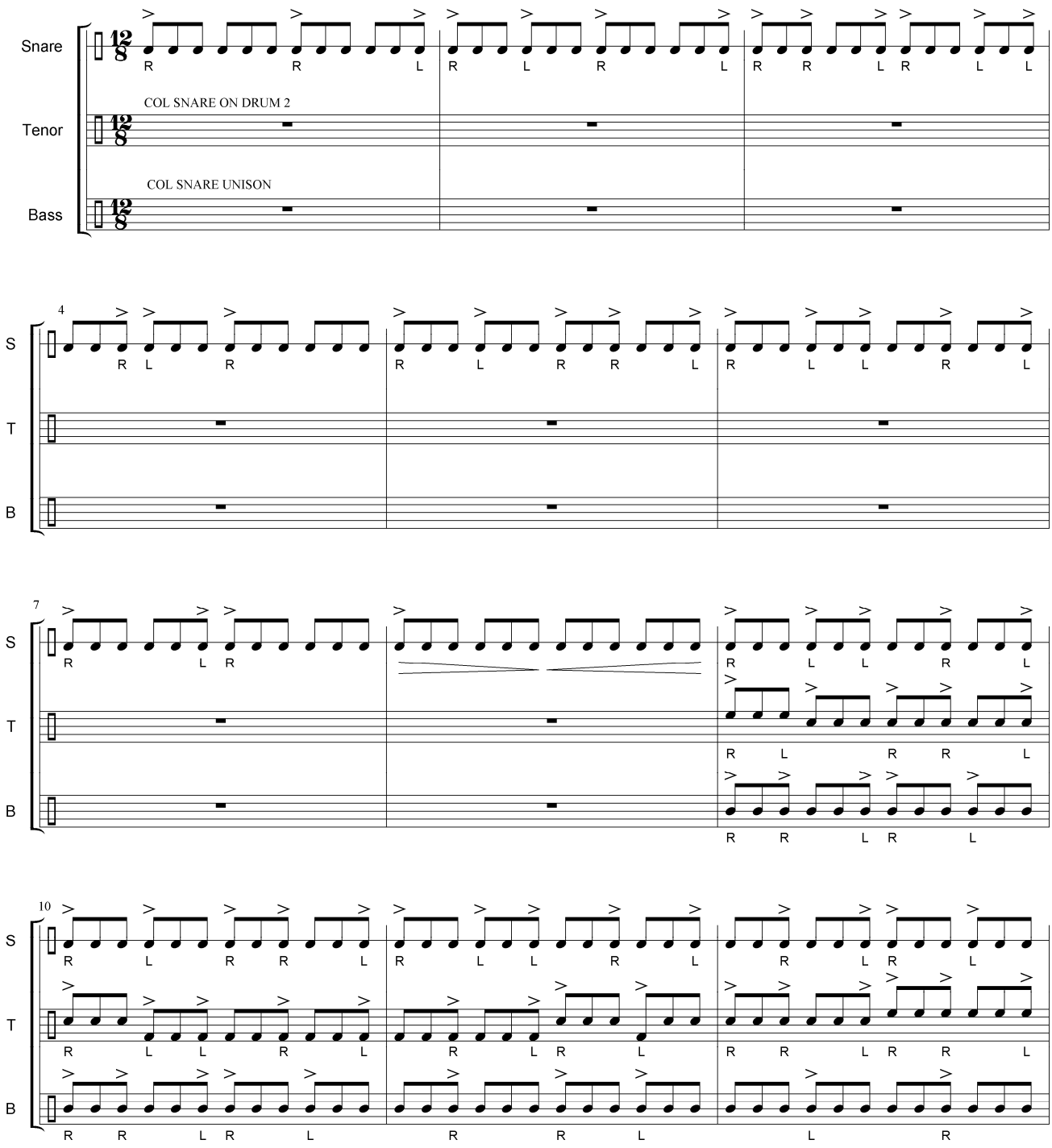
Triplet Diddle

Triplet Diddle is a triplet based diddle and roll exercise that isolates diddles as well as combines them in various sequences. As with the previous roll exercises, it is imperative that each diddle has the same stick height and velocity from hand to hand. It is also important to maintain the rhythmic accuracy of the diddles – students frequently want to crush (close) or slur (open) them. You should start this exercise at a slow tempo and gradually speed up – always playing with a metronome. Various dynamics will be incorporated as well as taps and accents.

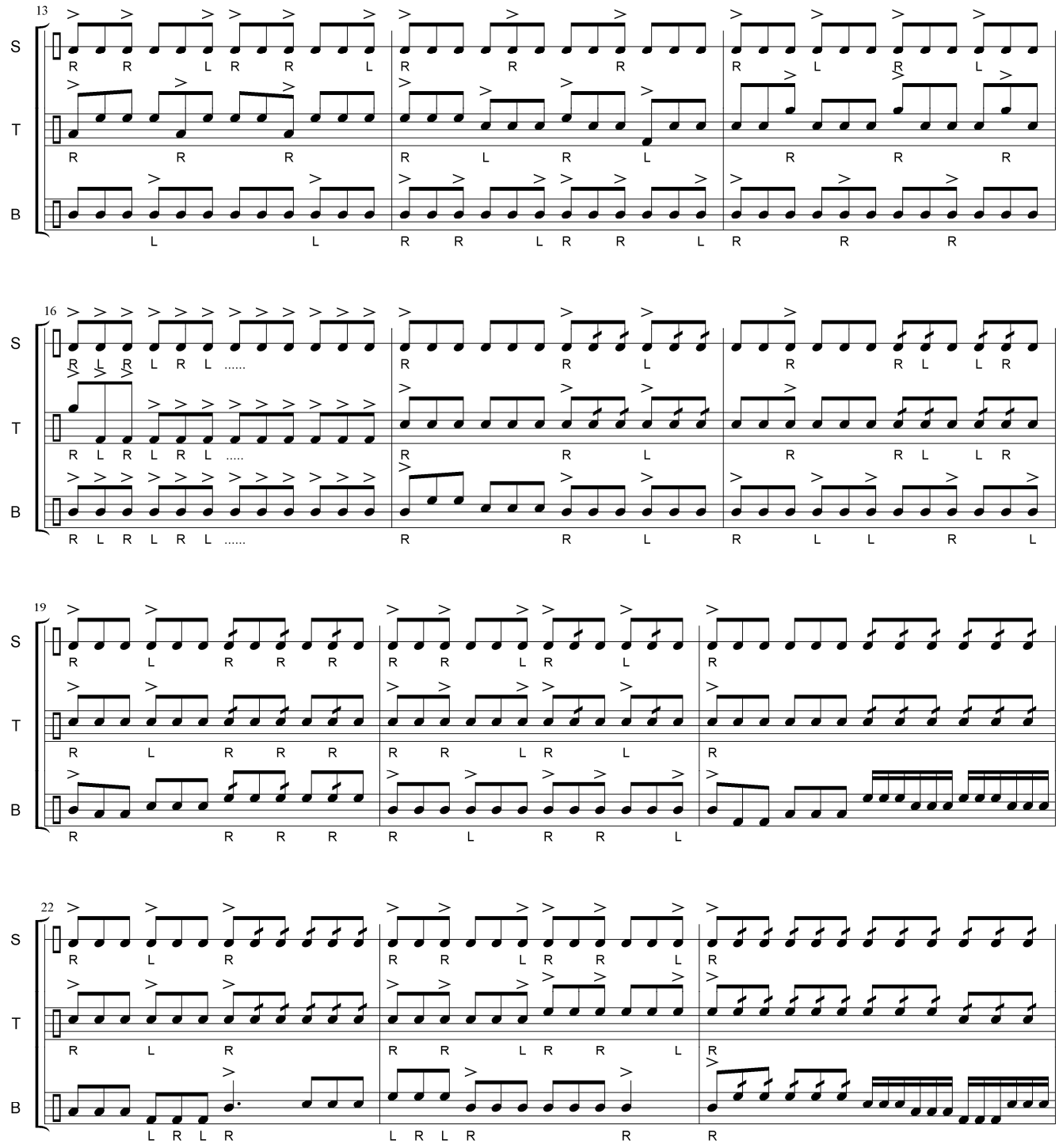


12/8

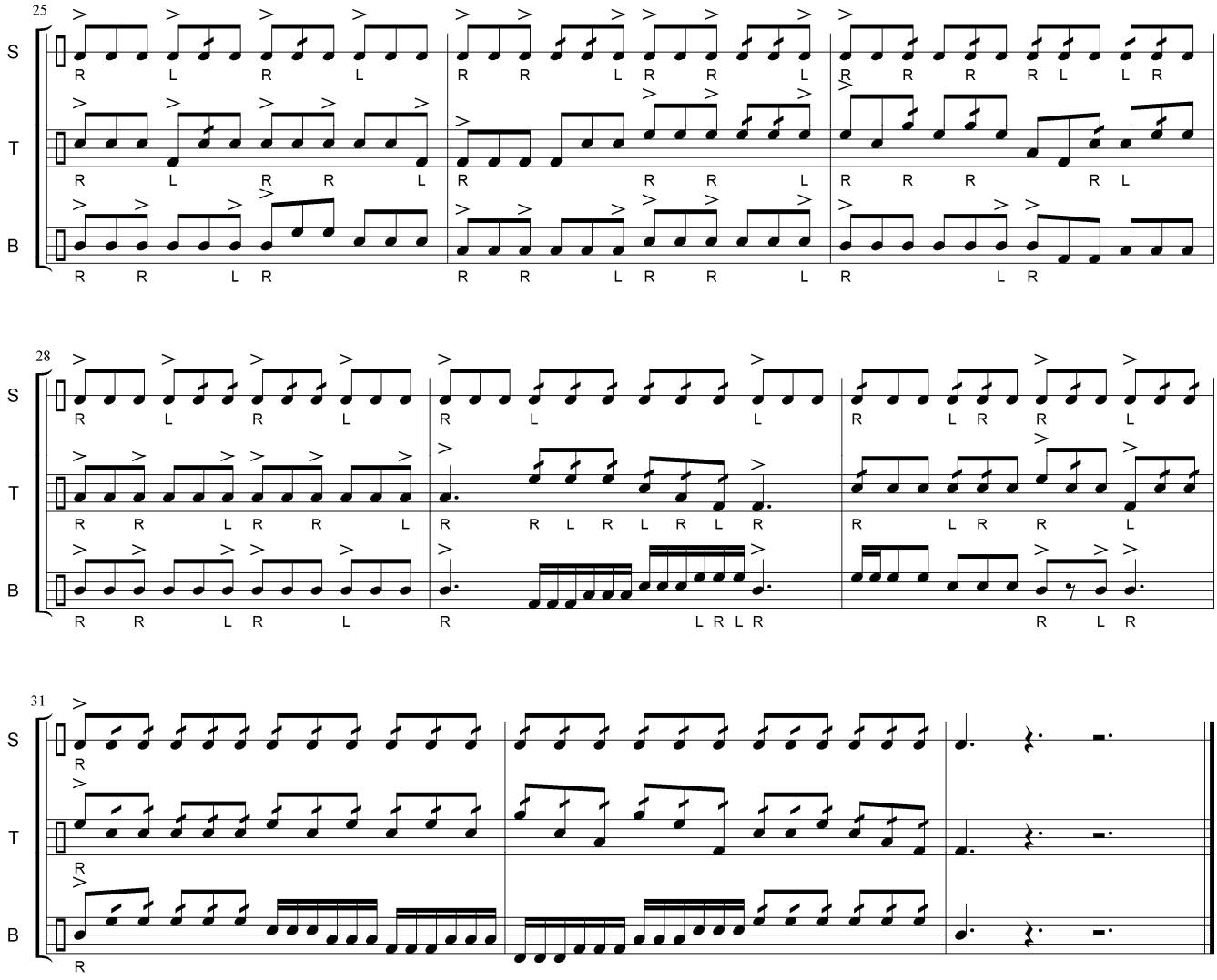
This is a combination exercise that works on hand-to-hand accent/tap, drags and rolls. Taps should stay at 3" and accents at 12"; each diddle should be played at the same height and velocity to maintain a consistent quality of sound. It is important to play this exercise with a metronome.



12/8 – page 2

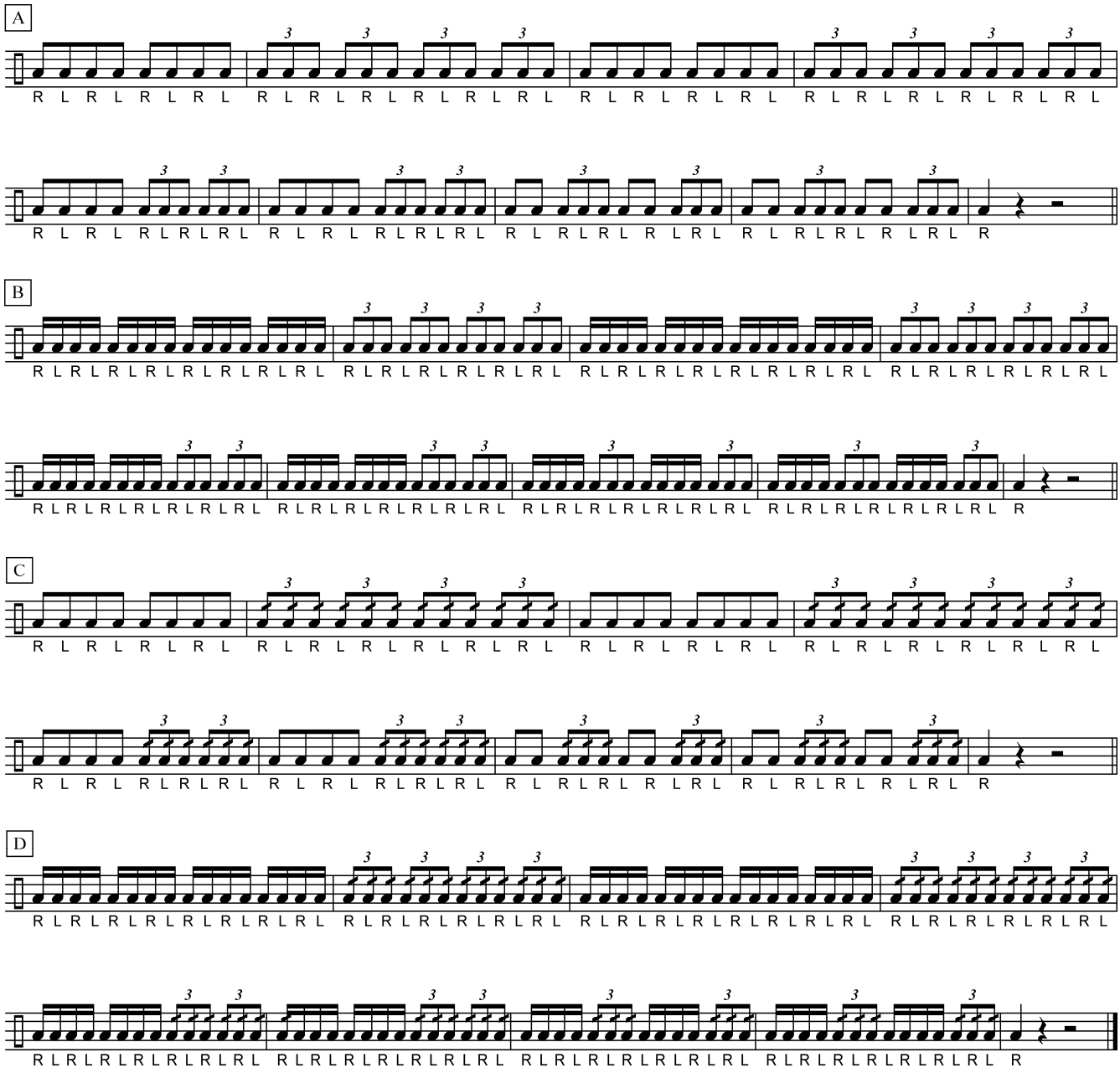


12/8 – page 3



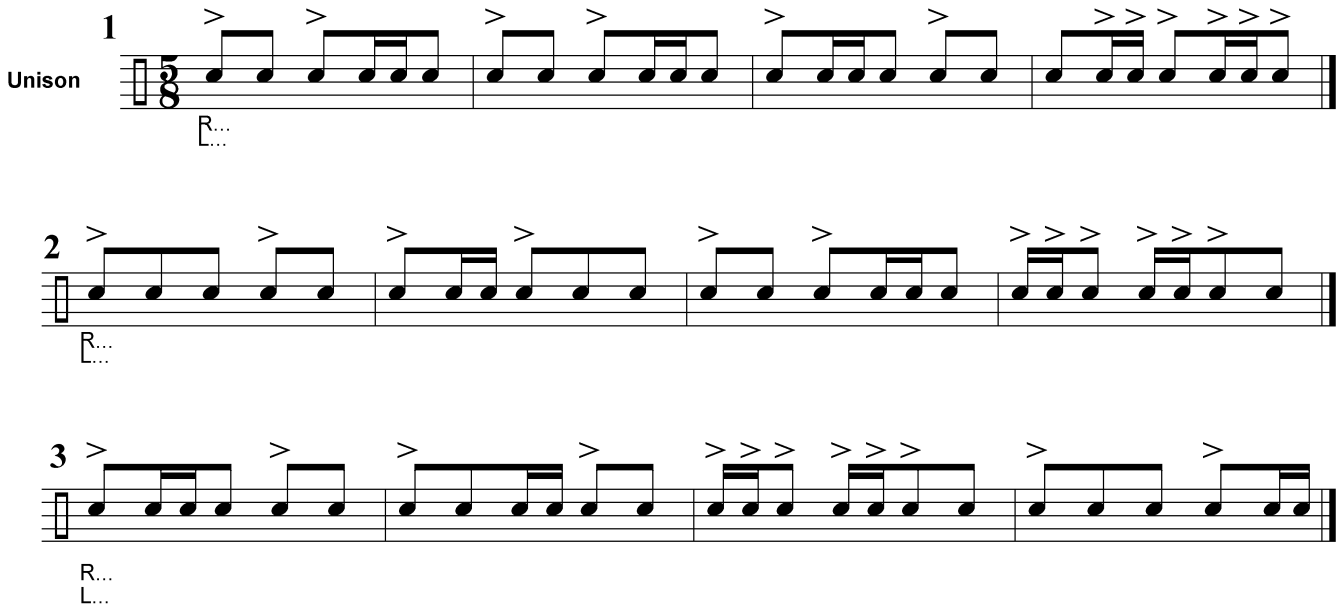
Motion Change

Motion Change is a timing exercise that works on transitioning between duple and triple note groupings. It is important to open the hands up when you transfer from 16th notes to 8th note triplets. Make sure you practice this with a metronome, at various tempos, heights, and dynamics.



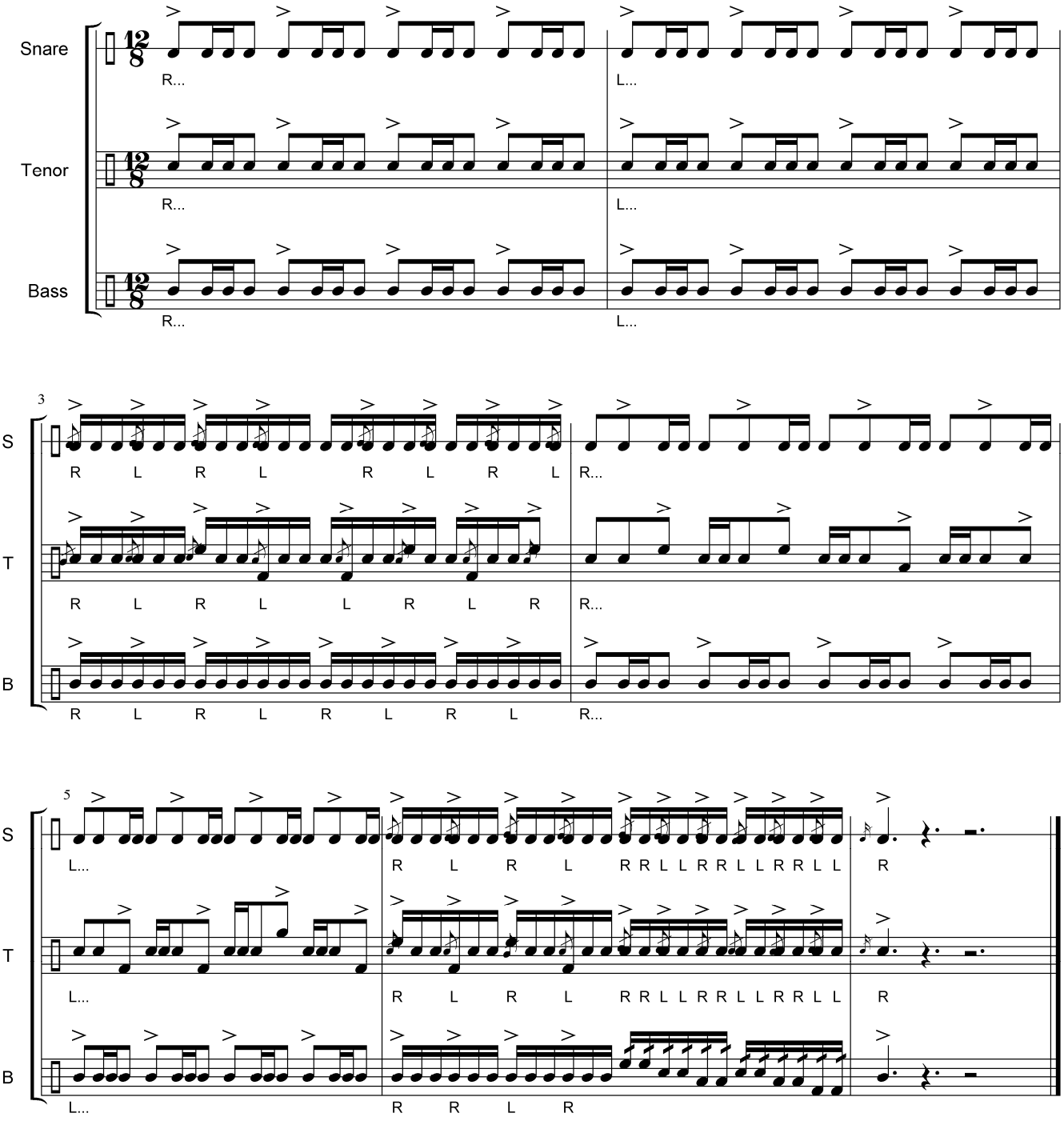
Flamolation

This is a good exercise that breaks down certain flam patterns one hand at a time. It is very important to start this exercise slow to work on correct rhythmic interpretation and stick heights.



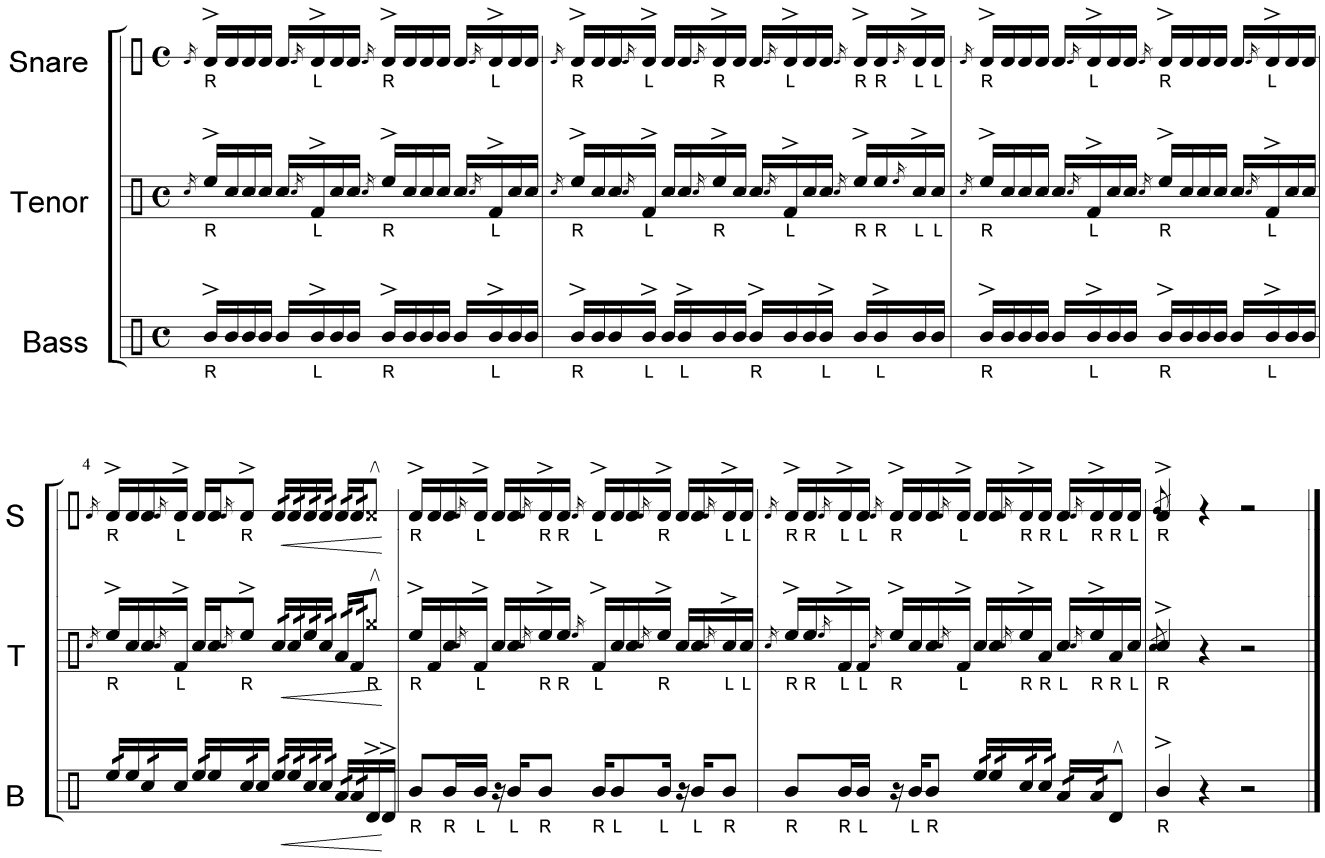
Flam Accent Breakdown

This is a basic flam exercise that breaks down each hand of a flam accent. When playing flams, it is crucial that the grace note be at the height of 1". Accents are at the standard 12" height. It is also important to not have too much space between the grace note and the accent (or vice versa). This exercise should start at a very slow tempo to ensure that the appropriate heights and correct flam interpretation are used.



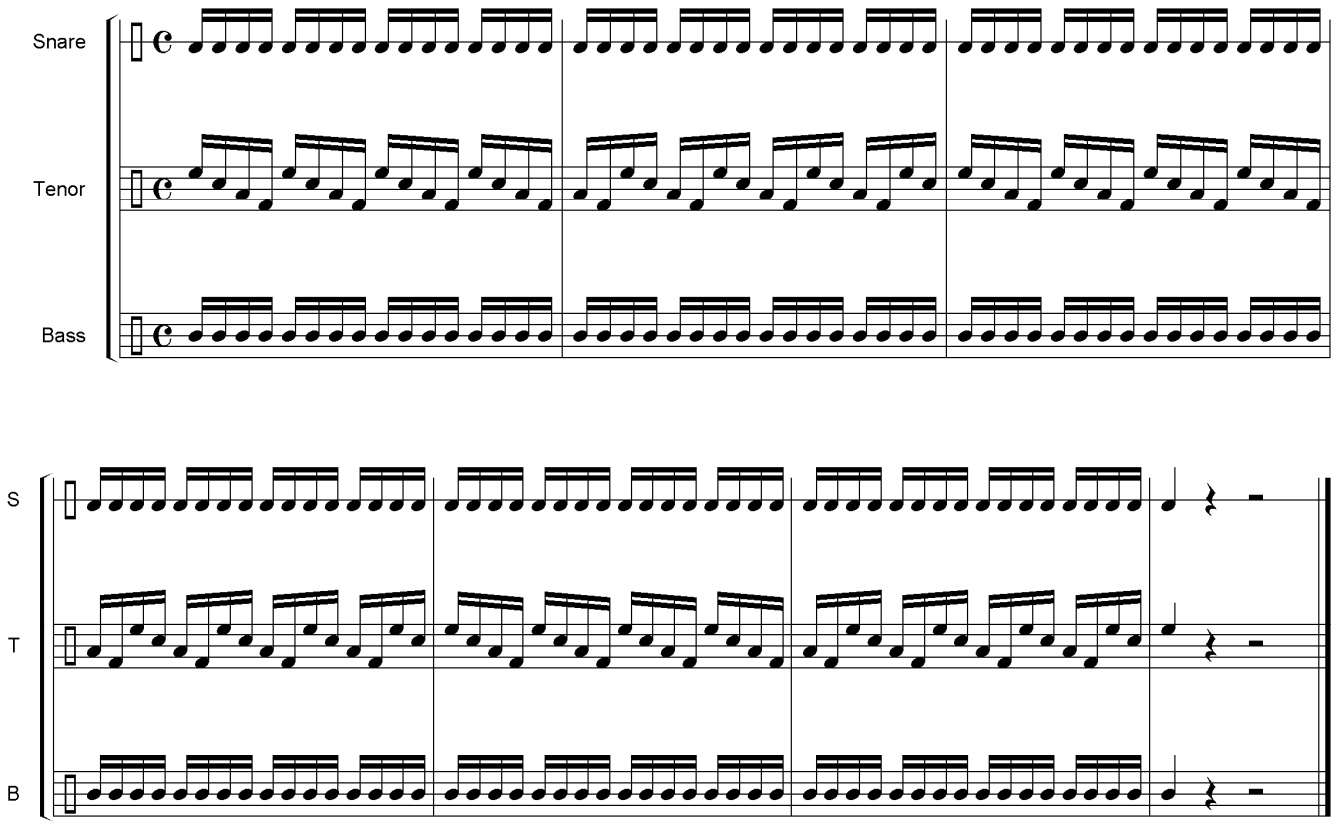
Flam Gimmick

This exercise combines flams, flam accents, flam taps, and swiss army flams in one exercise. All of the rules of the previous flam exercise apply.



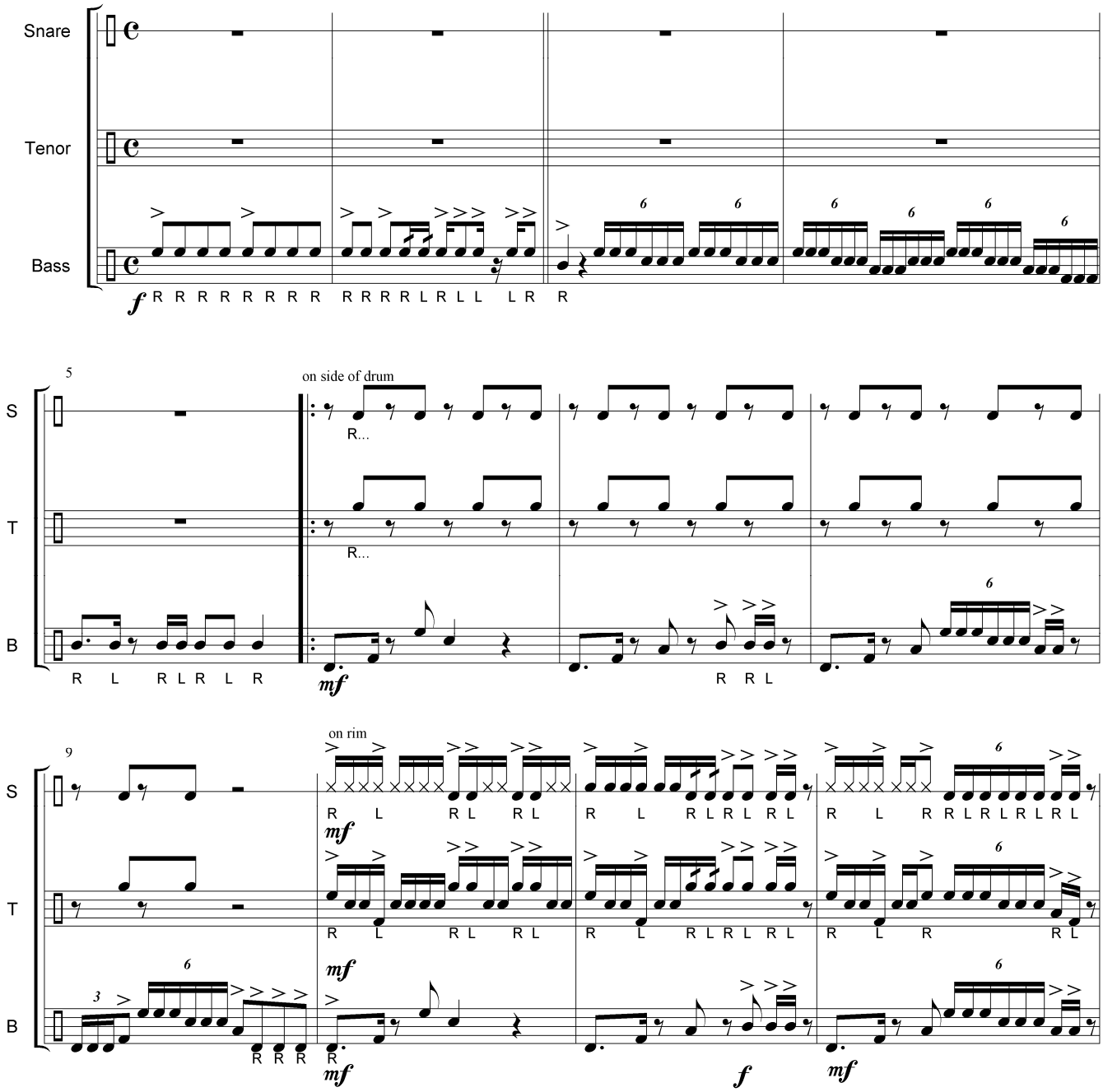
Legato 25's

This exercise is played at the end of our warm-up to loosen the hands. It is played at a comfortable tempo and with full legato strokes.

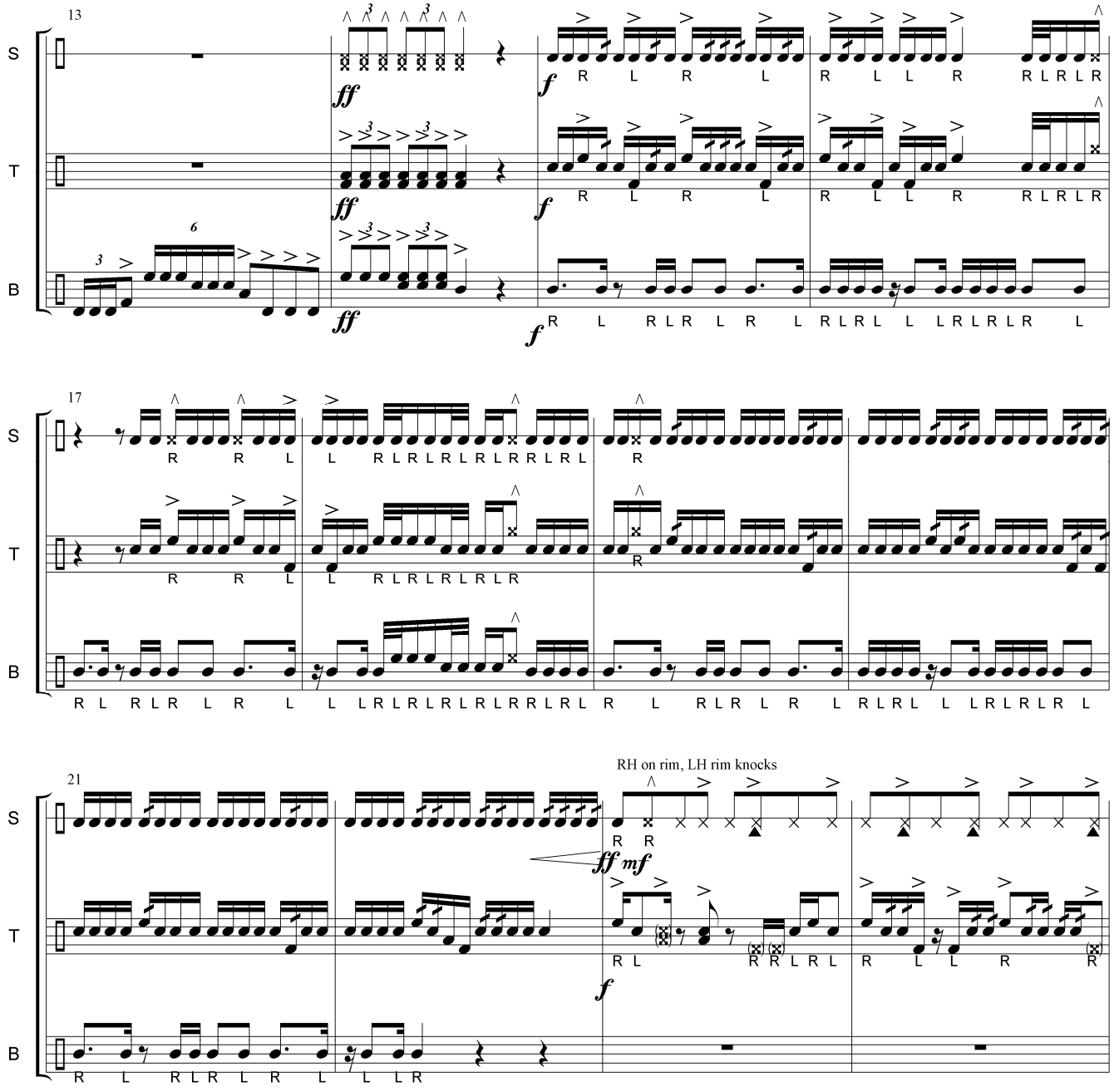


Spyder

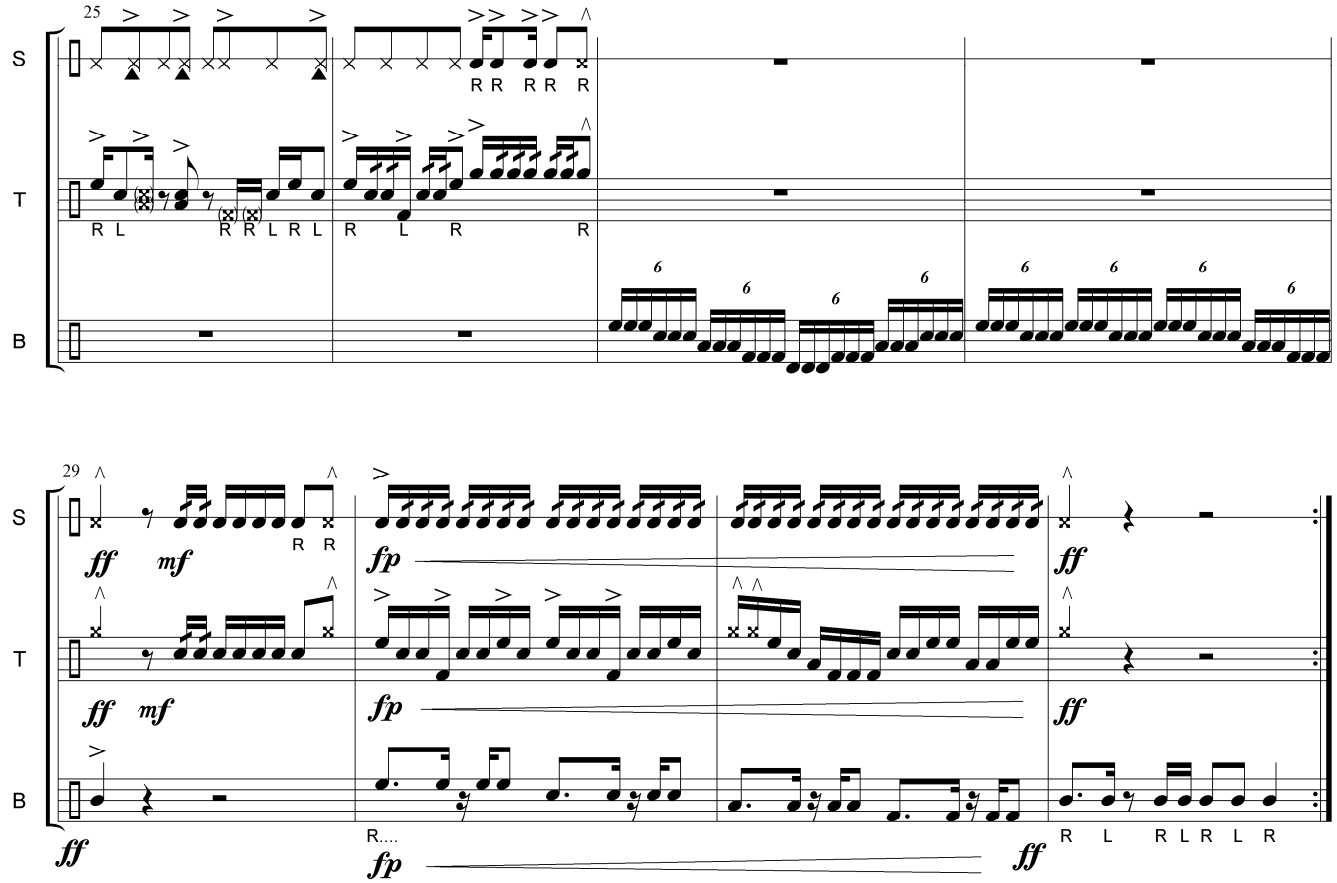
The "Spyder" cadence was originally written by Allan Murray in 1986 for the Suncoast Sound Drum and Bugle Corps. The cadence is played in many forms by scores of drumlines around the country. This version was the one that I played in high school and have taken with me to every school I have taught at since.



Spyder – page 2

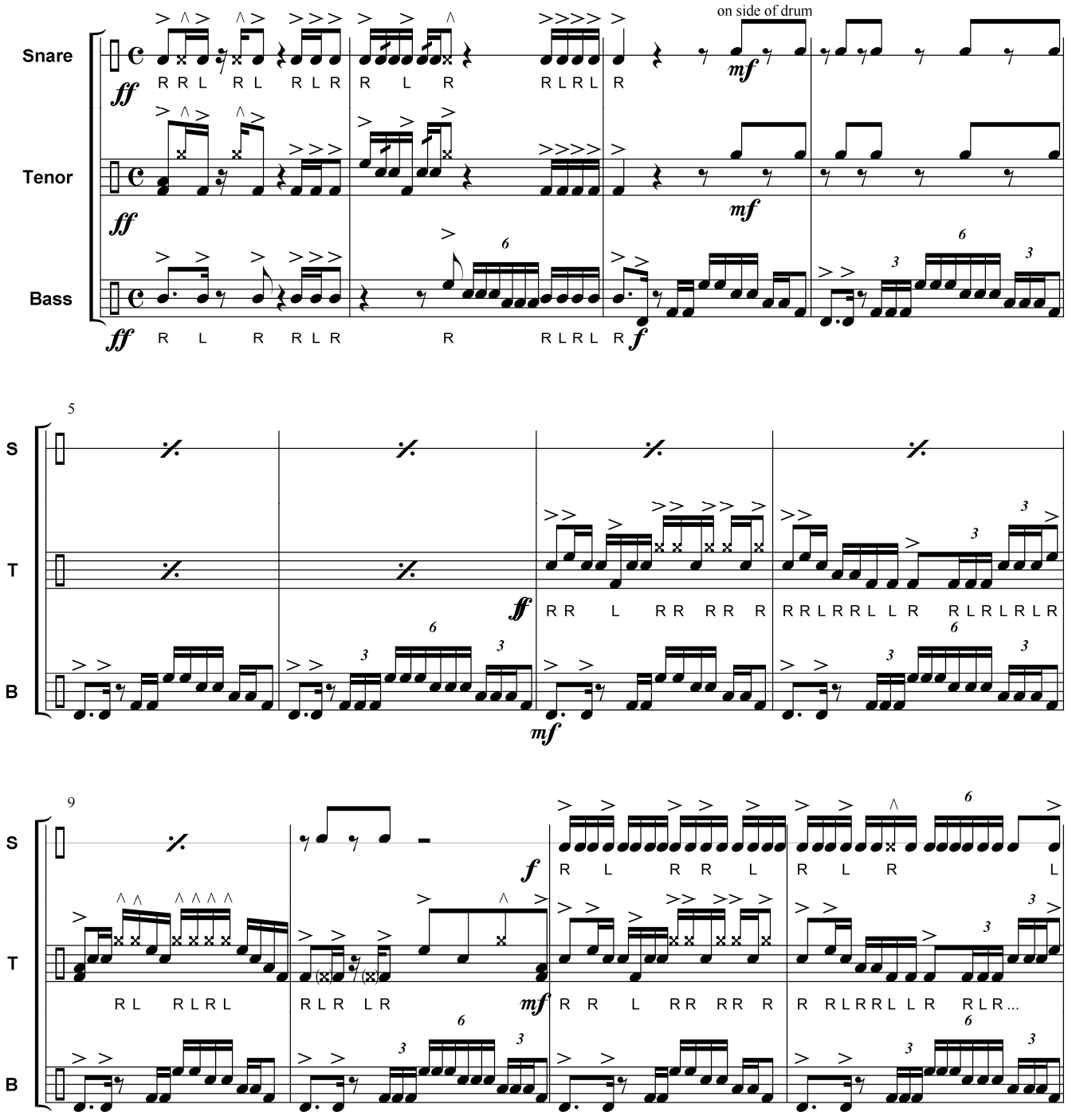


Spyder – page 3

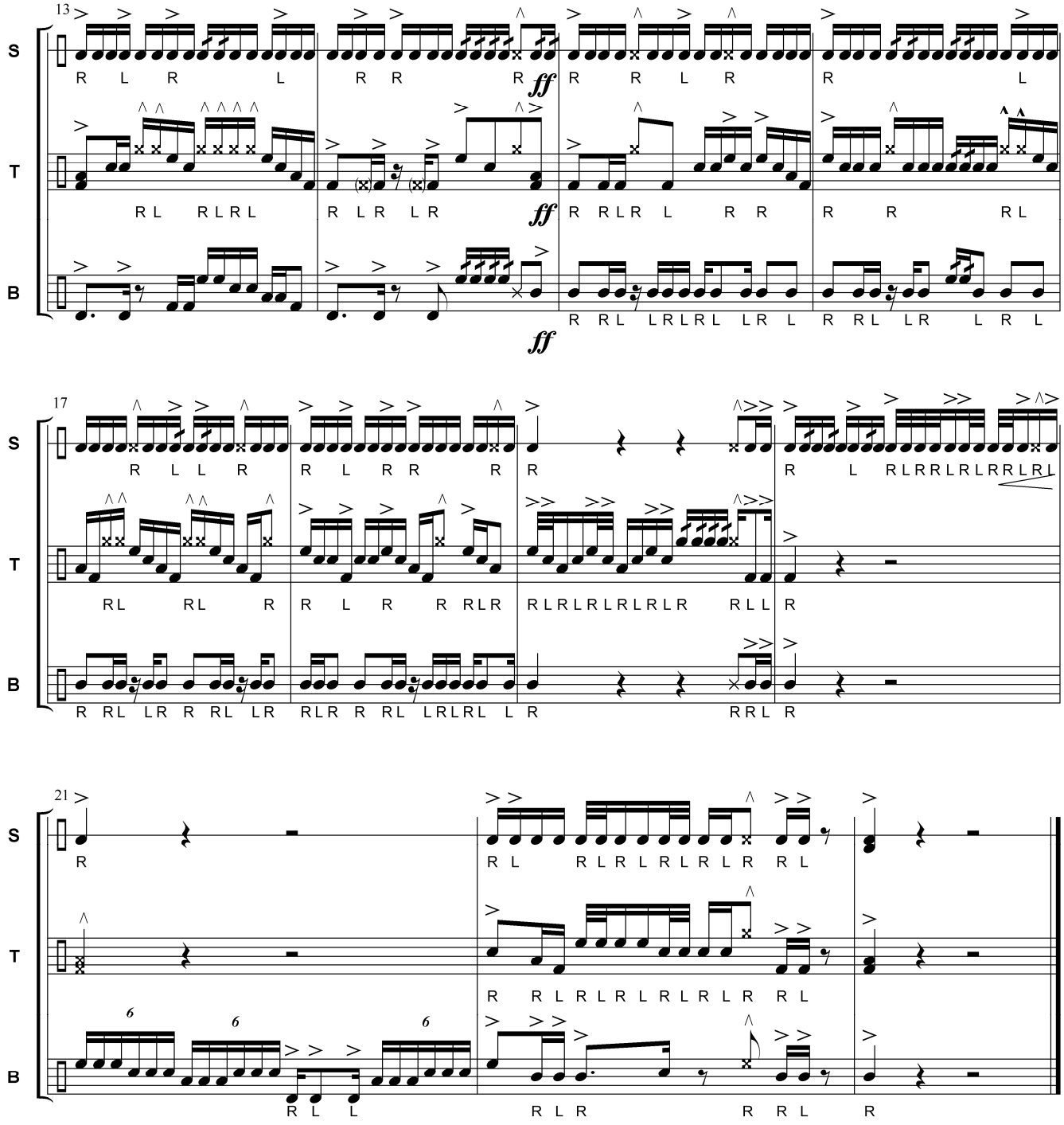


Achnod

Originally written by Joe Southard

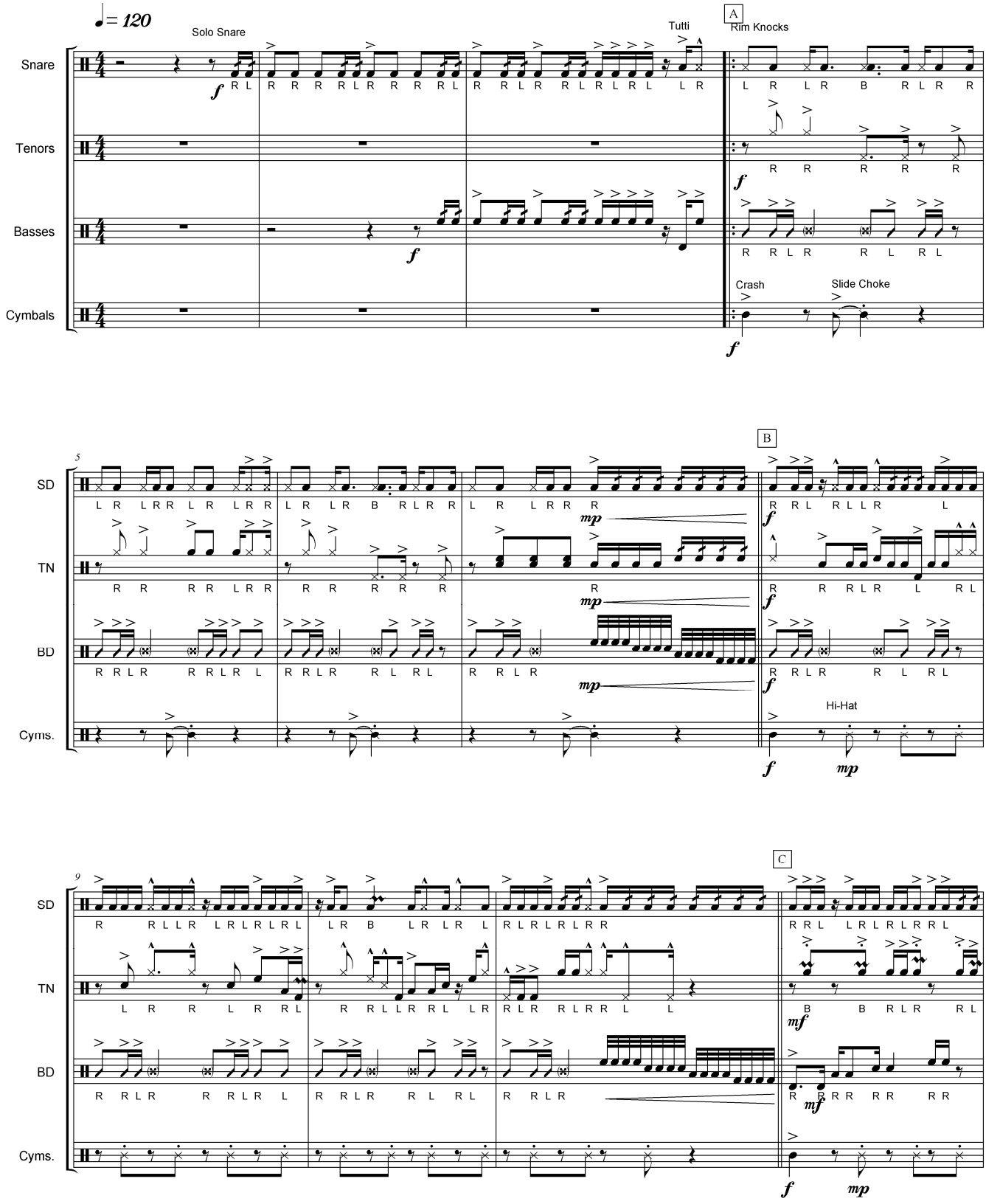


Achnod – page 2

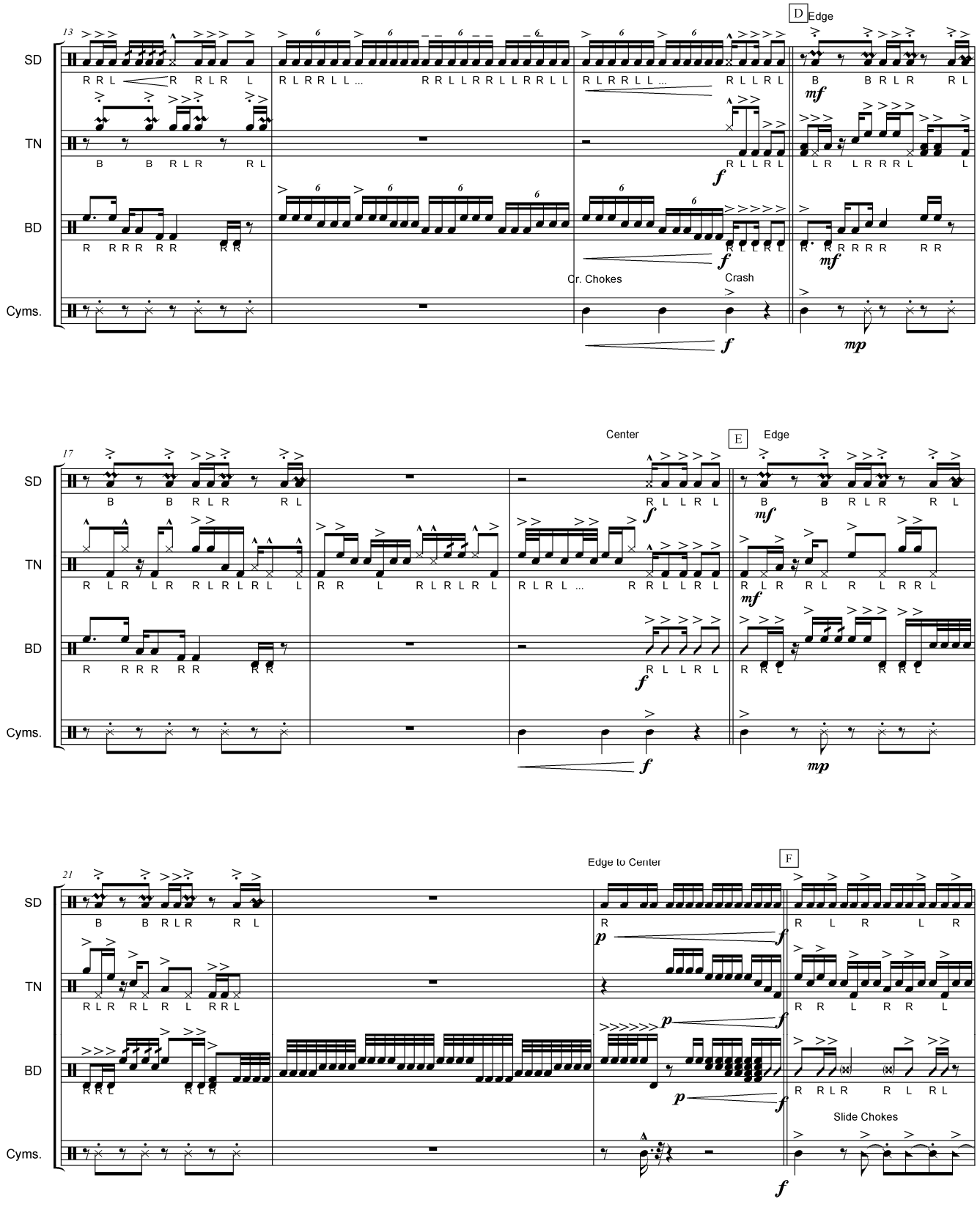


Oosh-Ka-Boosh

Originally written by Allen Joanis



O.K.B. – page 2


13
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Edge to Center
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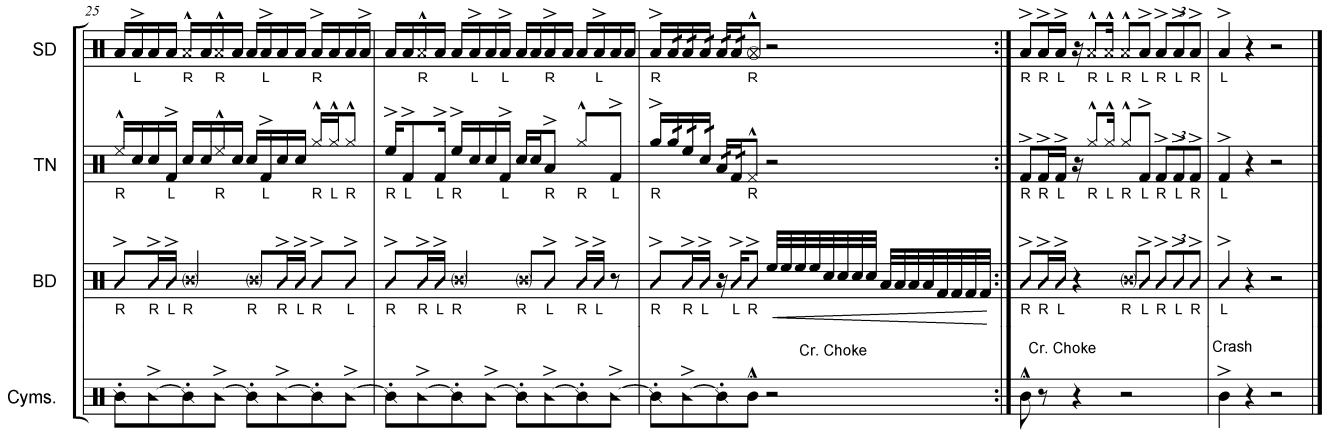
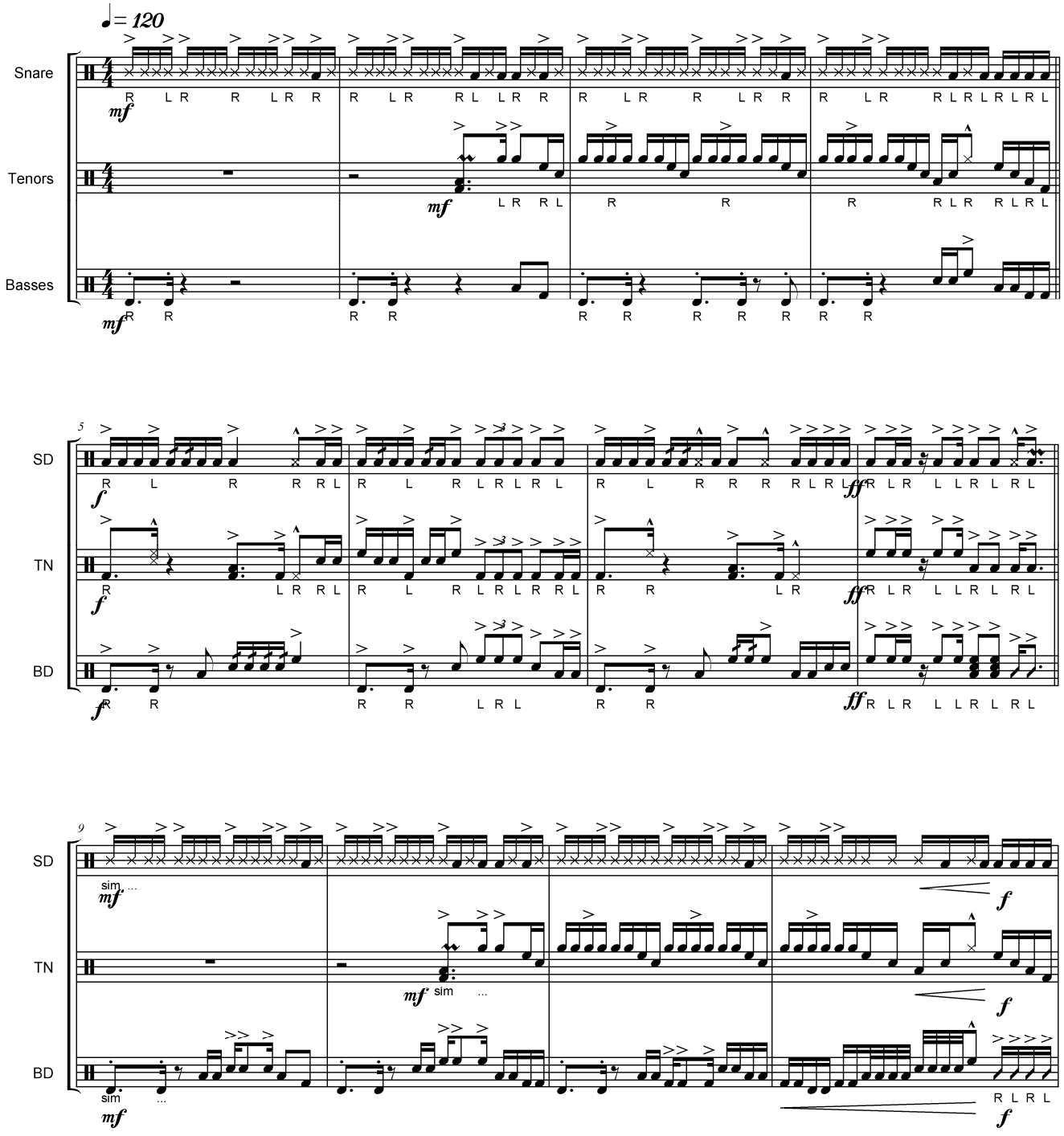
Slide Chokes

O.K.B. – page 3

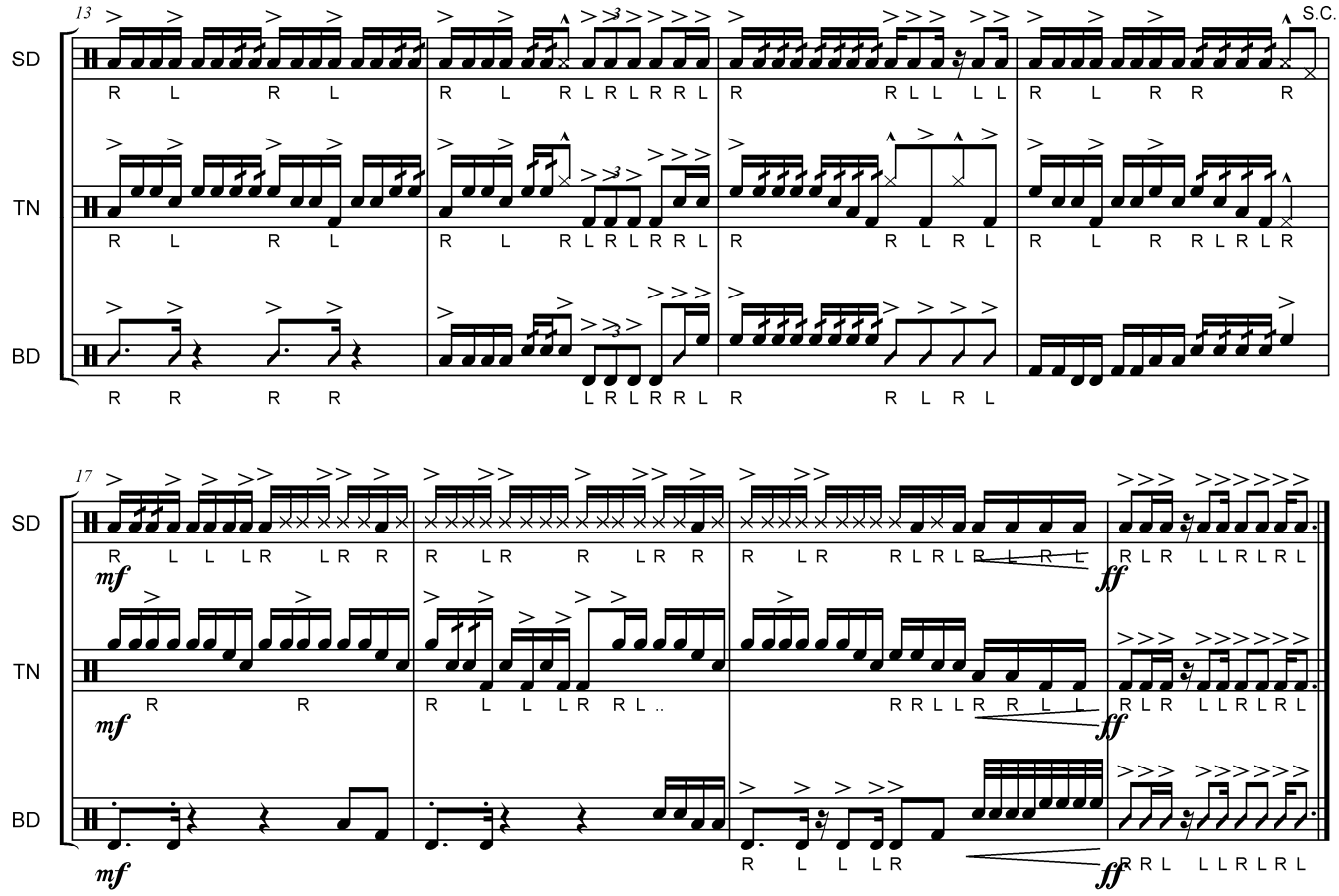


Candy Supply Mechanism

Originally written by Bill Bachman

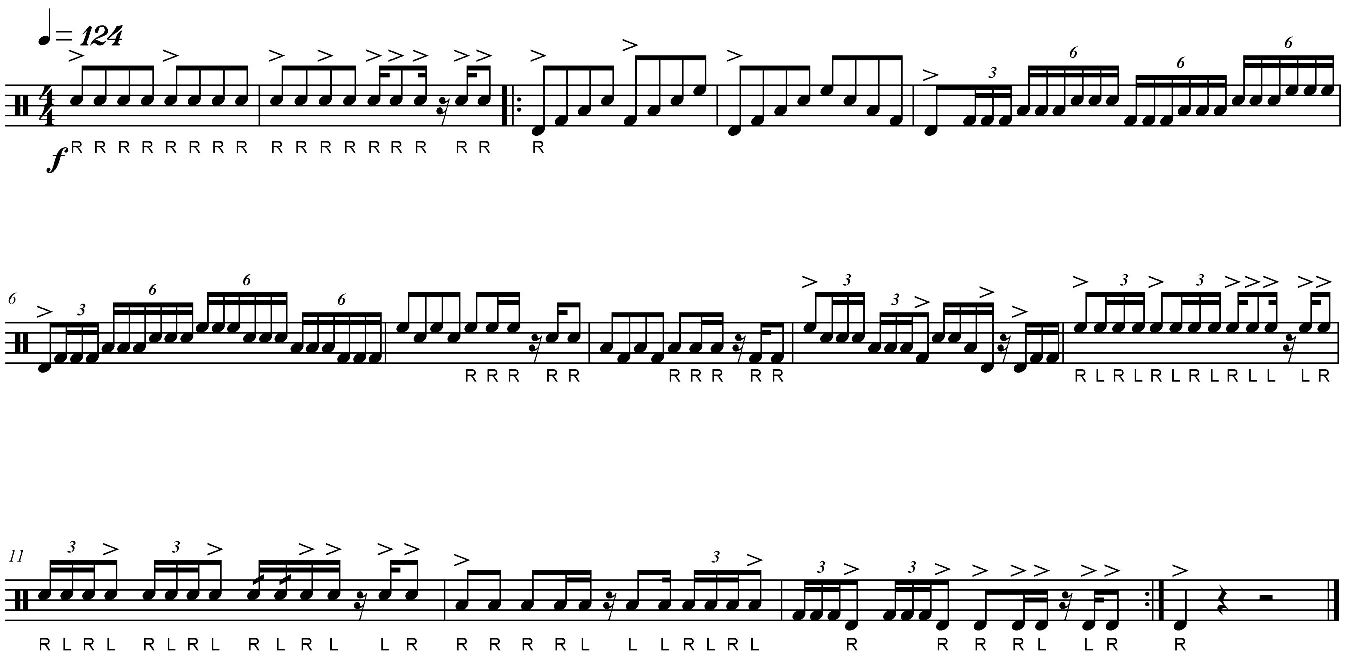


Candy Supply – page 2



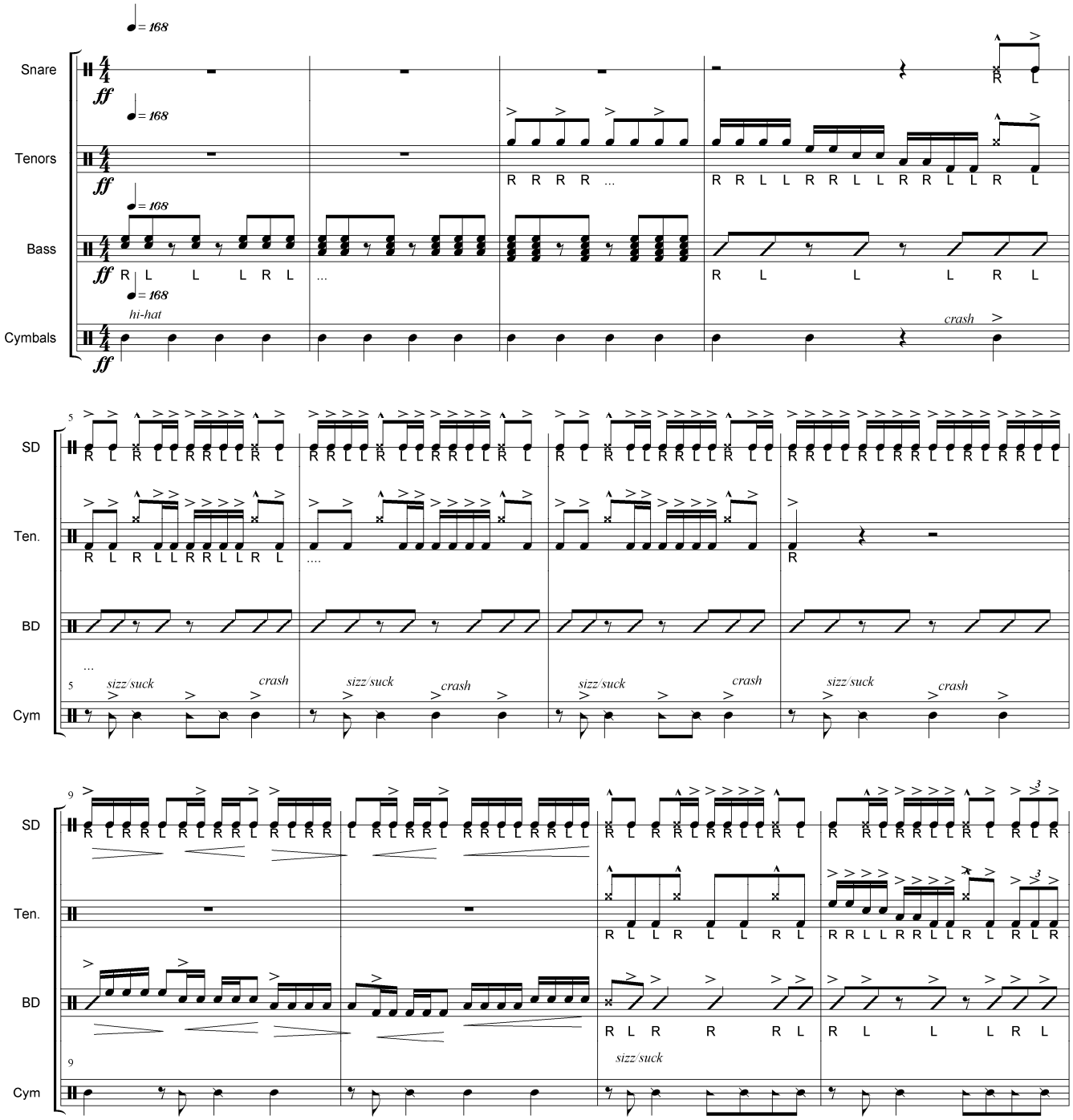
Newsome Bass Cadence

This is a cadence that we will play this season that was originally written and played by the bass drum section of the Santa Clara Vanguard Drum and Bugle Corps.

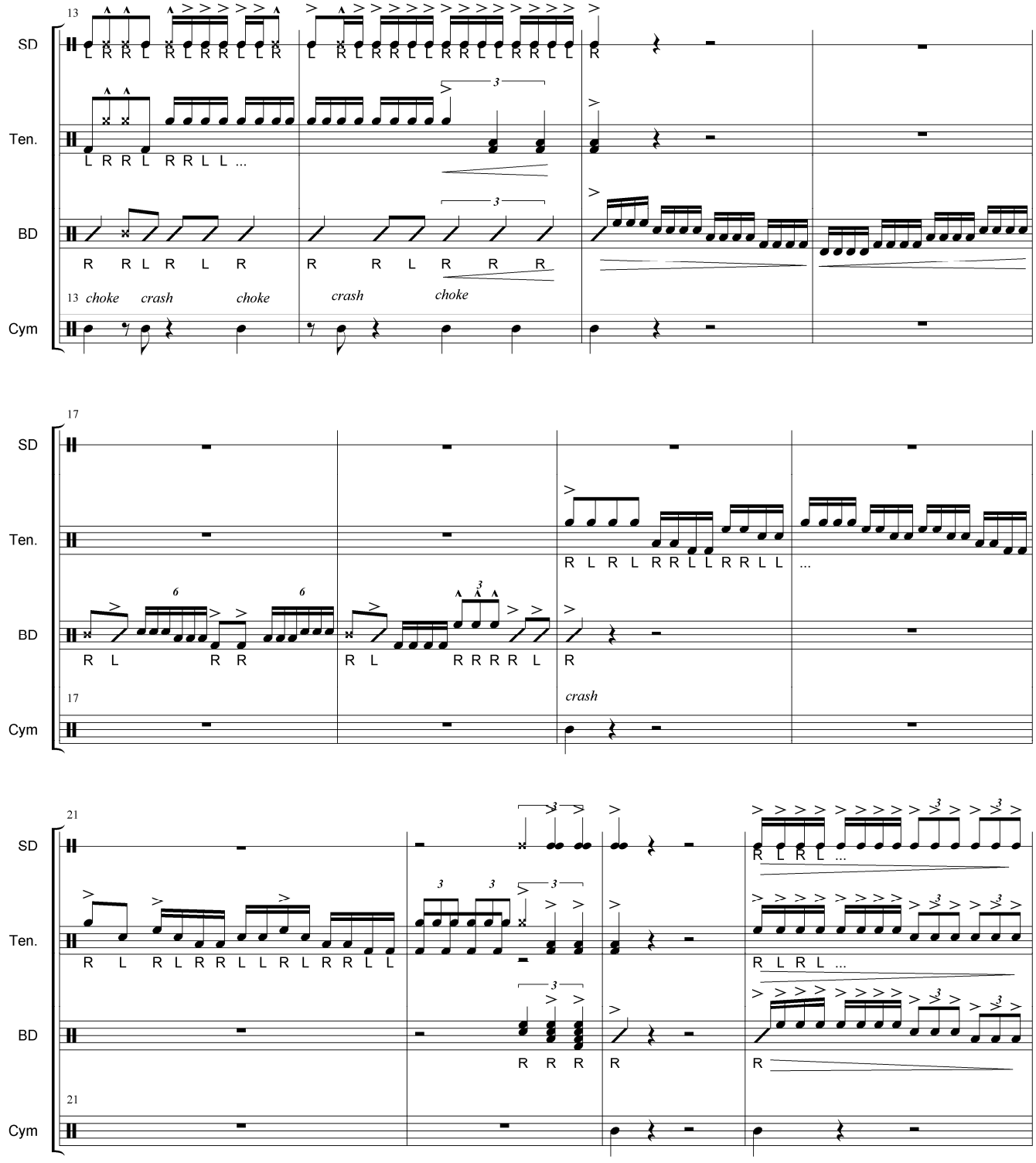
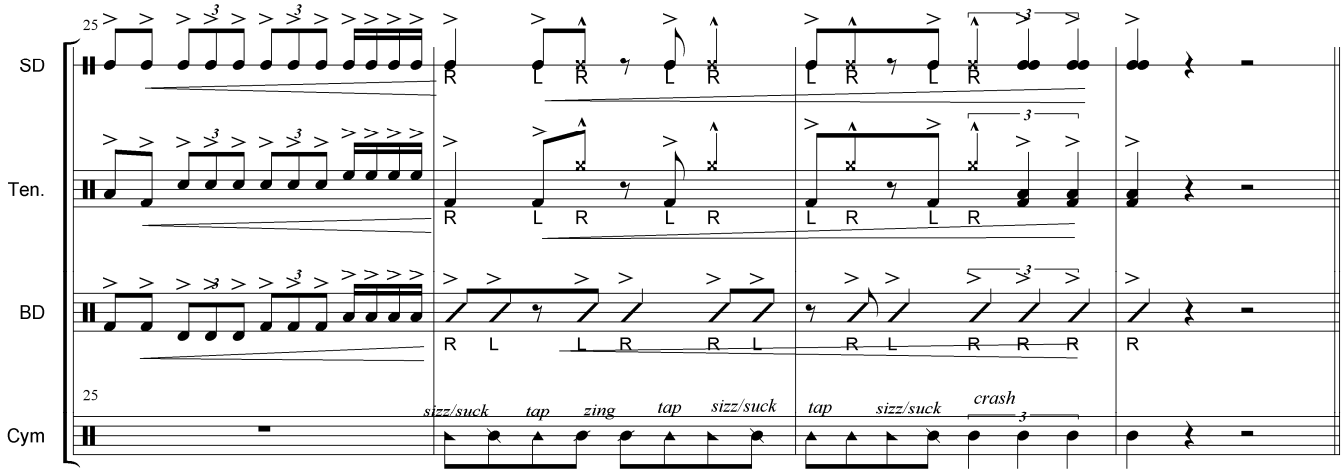


Stands Rock Beat

This is something I wrote for the DLP Percussion Company Indoor Percussion Ensemble for our 2004 show. It's a pretty simple rock beat that we can play in the stands at football games.



Rock Beat – page 2



Rock Beat – page 3