

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.

Unison
6/4
R... L...
Tenor
6/4
Bass
6/4

U
5
R... L... e R... L... R...
T
5
B
5

U
10
3/4
R... L... R R L L R R L L R L R L e R
T
10
3/4
B
10

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.

A

Unison

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

B

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

C

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

D

R ... R
L ...

Snare/Tenor Variation

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

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

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

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Funknugget

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

The musical score for 'Funknugget' is presented in three systems, each with three staves for Snare (S), Tenor (T), and Bass (B) drums. The time signature is common time (C). The exercise consists of 12 measures, divided into four groups of three measures each. The notation includes quarter notes with accents (>) and various rhythmic patterns. The first system (measures 1-4) features a consistent groove with Snare and Tenor playing eighth notes and Bass playing quarter notes. The second system (measures 5-8) introduces more complex patterns, including sixteenth notes and accents. The third system (measures 9-12) continues the complexity with sixteenth notes and accents. The score includes various markings such as 'R...' (Right), 'L...' (Left), and 'sim...' (simultaneous). The final measure of the third system includes a '6' above the Bass staff, indicating a sixteenth-note triplet.

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13

S
T
B

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

Detailed description: This system contains measures 13 through 16. It features three staves: Soprano (S), Tenor (T), and Bass (B). Each staff has a treble clef and a key signature of one flat. The music consists of eighth-note patterns with accents (>) above each note. The Soprano and Tenor parts have similar rhythmic patterns, while the Bass part has a more complex pattern with some triplets. Below the Bass staff, the letters R and L indicate the foot used for each note.

17

S
T
B

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

Detailed description: This system contains measures 17 through 20. It features three staves: Soprano (S), Tenor (T), and Bass (B). Each staff has a treble clef and a key signature of one flat. The music consists of eighth-note patterns with accents (>) above each note. The Soprano and Tenor parts have similar rhythmic patterns, while the Bass part has a more complex pattern with some triplets. Below the Bass staff, the letters R and L indicate the foot used for each note.

21

S
T
B

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

Detailed description: This system contains measures 21 through 24. It features three staves: Soprano (S), Tenor (T), and Bass (B). Each staff has a treble clef and a key signature of one flat. The music consists of eighth-note patterns with accents (>) above each note. The Soprano and Tenor parts have similar rhythmic patterns, while the Bass part has a more complex pattern with some triplets. Below the Bass staff, the letters R and L indicate the foot used for each note.

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.

The musical score for the 16th Tap Accent exercise is presented in three systems, each with three staves: Snare (S), Tenor (T), and Bass (B). The time signature is common time (C). The exercise is divided into three measures per system.

- System 1:**
 - Snare:** Measure 1: R L R L ...; Measure 2: R L L R R L; Measure 3: R L R L.
 - Tenor:** Measure 1: R L R L ...; Measure 2: R R; Measure 3: R L R L.
 - Bass:** Measure 1: R L R L ...; Measure 2: R R R R; Measure 3: R L R L R L.
- System 2:**
 - Snare:** Measure 1: R L L R R L; Measure 2: R L L R R L; Measure 3: R L L R L R (with accents on the 3rd and 5th notes).
 - Tenor:** Measure 1: R R; Measure 2: R L R L; Measure 3: R L R L.
 - Bass:** Measure 1: R R R R; Measure 2: R L R L R L; Measure 3: R L R L R L.
- System 3:**
 - Snare:** Measure 1: R L R L; Measure 2: R L L R R L; Measure 3: R L L R L R L R (with accents on the 1st, 3rd, 5th, and 7th notes).
 - Tenor:** Measure 1: R L; Measure 2: R R; Measure 3: R L L R L L R L R L R (with accents on the 1st, 3rd, 5th, and 7th notes).
 - Bass:** Measure 1: R L R L; Measure 2: R R R R; Measure 3: R L R R (with accents on the 1st, 3rd, and 5th notes).

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.

Musical score for Sn/Uni, Tenor, and Bass, measures 1-4. The score is in common time (C) and features a double beat exercise. The Sn/Uni part has a rhythmic pattern of eighth notes with slurs and accents, alternating between right (R...) and left (L...) hands. The Tenor part has a similar pattern. The Bass part has a pattern of eighth notes with slurs and accents.

Musical score for Sn/Uni, Tenor, and Bass, measures 5-8. The score continues the double beat exercise. The Sn/Uni part has a rhythmic pattern of eighth notes with slurs and accents, alternating between right (R...) and left (L...) hands. The Tenor part has a similar pattern. The Bass part has a pattern of eighth notes with slurs and accents.

Musical score for Sn/Uni, Tenor, and Bass, measures 9-12. The score concludes the double beat exercise. The Sn/Uni part has a rhythmic pattern of eighth notes with slurs and accents, alternating between right (R...) and left (L...) hands. The Tenor part has a similar pattern. The Bass part has a pattern of eighth notes with slurs and accents. The score ends with a double bar line.

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

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!

A

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

B

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

C

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

P-Diddle 3

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

The musical score for P-Diddle 3 is presented in three systems, each containing three measures. The instruments are Snare (S), Tenor (T), and Bass (B). The time signature is common time (C) for the first measure of each system, then changes to 3/4 for the second measure, and returns to common time for the third measure. The final measure of the third system is a cadence.

System 1:

- Measure 1: Common time (C). Snare and Tenor play a paradiddle pattern: R L R R L R L L ...
- Measure 2: 3/4 time. Snare and Tenor play a paradiddle pattern: R L R R L L ...
- Measure 3: Common time (C). Snare and Tenor play a paradiddle pattern: sim ...

System 2:

- Measure 1: 3/4 time. Snare, Tenor, and Bass play a paradiddle pattern: R L R L R L R L ...
- Measure 2: Common time (C). Snare, Tenor, and Bass play a paradiddle pattern: R L R L R L R L ...
- Measure 3: 3/4 time. Snare, Tenor, and Bass play a paradiddle pattern: R L R L R L R L ...

System 3:

- Measure 1: Common time (C). Snare, Tenor, and Bass play a paradiddle pattern: R L R L R L R L ...
- Measure 2: 3/4 time. Snare, Tenor, and Bass play a paradiddle pattern: R L R L R L R L ...
- Measure 3: Common time (C). Snare, Tenor, and Bass play a paradiddle pattern: R L R L R L R L ...

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.

Staff 1: Sixteenth note patterns. Rhythmic notation: R L R L R L ... R R L R R L R R L R R L R R L R R L R L R L R L ...

Staff 2: Sixteenth note patterns. Rhythmic notation: 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 L L R L L R L L R L L R L L R L L

Staff 3: Sixteenth note patterns. Rhythmic notation: R L R L R L ... R L L R L L R L L R L L R L L R L L R L R L R R L R R L R R L

Staff 4: Sixteenth note patterns. Rhythmic notation: R L R L R L R R L R R L R R L R L R L R L R L L R L L R L L R L L R L L R L L R L L

Staff 5: Sixteenth note patterns. Rhythmic notation: R L R L R L ... R R L L R R L L R R L L ...

R

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.

The exercise consists of five staves of music in 6/4 time. Each staff contains three measures of music, with rhythmic patterns indicated by letters R and L below the notes. The patterns are as follows:

- Staff 1:**
 - Measure 1: R L R L R L ...
 - Measure 2: R R L L R L R R L L R L R R L L R L
 - Measure 3: R L R L R L ...
- Staff 2:**
 - Measure 1: R R L L R L R R L L R L R R L L R L
 - Measure 2: R L R L R L ...
 - Measure 3: R L L R R L R L L R R L R L L R R L
- Staff 3:**
 - Measure 1: R L R L R L ...
 - Measure 2: R L L R R L R L L R R L R L L R R L
 - Measure 3: R L R L R L R R L L R L L R R L
- Staff 4:**
 - Measure 1: R L R L R L R R L L R L L R R L
 - Measure 2: R L R L R L ...
 - Measure 3: R R L L R R L L R R L L ...
- Staff 5:**
 - Measure 1: R L R L R L ...
 - Measure 2: R L L R R L L R R L L ...
 - Measure 3: R

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.

The first system of the musical score consists of three staves: Snare, Tenor, and Bass. Each staff begins with a common time signature (C) and a half note. The Snare and Tenor parts feature a series of sixteenth-note rolls, with the Tenor part having a 'sim..' (similando) marking. The Bass part features a series of eighth-note rolls. Below the staves, the following drum notation is provided: Snare: R L R L R R L L R R L L; Tenor: R L R L R R L L R R L L; Bass: R R L L R R L L. The system concludes with a final roll pattern: R R L L R R L L R R L L R R L L.

The second system of the musical score consists of three staves: Snare (S), Tenor (T), and Bass (B). The Snare part begins with a measure rest followed by a series of sixteenth-note rolls, marked with a '5' above the first measure. The Tenor and Bass parts feature eighth-note rolls. Below the staves, the following drum notation is provided: Snare: R R L L R R L L. The system concludes with a final roll pattern: R R L L R R L L.

The third system of the musical score consists of three staves: Snare (S), Tenor (T), and Bass (B). The Snare part begins with a measure rest followed by a series of sixteenth-note rolls, marked with an '8' above the first measure. The Tenor and Bass parts feature eighth-note rolls. Below the staves, the following drum notation is provided: Snare: R R L L R R L L R R L L R R L L. The system concludes with a final roll pattern: R R L L R R L L R R L L R R L L.

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

The exercise consists of four staves of music, each containing four measures of triplet rolls. The first measure of each staff is marked with a dynamic of *ff*. The stick control patterns for each staff are as follows:

- Staff 1: R L R L R L ... (Measures 1-4)
- Staff 2: R L R L R L ... (Measures 1-2), R L L R L L ... (Measures 3-4)
- Staff 3: R L R L R L ... (Measures 1-2), R R L L R R L L R R L L ... (Measures 3-4)
- Staff 4: R L R L R L ... (Measures 1-2), R R R L L L R R R L L L ... (Measures 3-4)

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.

A

f

B

f

C

f / mp

D

f / mp

E

f / mp

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.

The musical score is divided into three systems, each with three staves labeled Snare (S), Tenor (T), and Bass (B). The time signature is common time (C). Each staff contains a sequence of triplet rolls, indicated by a '3' above the notes. The first system consists of three measures of continuous triplet rolls. The second system also consists of three measures of continuous triplet rolls. The third system consists of three measures, where the Snare and Tenor parts end with a final note and a fermata, while the Bass part continues with triplet rolls for the duration of the measure.

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.

The first system of musical notation for 'Triplet Diddle' consists of three staves: Snare, Tenor, and Bass. The time signature is 12/8. The Snare staff features a continuous triplet eighth-note pattern. The Tenor staff features a triplet eighth-note pattern with occasional eighth-note rests. The Bass staff features a triplet eighth-note pattern with occasional eighth-note rests.

The second system of musical notation for 'Triplet Diddle' consists of three staves: Snare (S), Tenor (T), and Bass (B). A measure rest '5' is placed above the Snare staff at the beginning of the system. The Snare staff features a continuous triplet eighth-note pattern. The Tenor staff features a triplet eighth-note pattern with occasional eighth-note rests. The Bass staff features a triplet eighth-note pattern with occasional eighth-note rests.

The third system of musical notation for 'Triplet Diddle' consists of three staves: Snare (S), Tenor (T), and Bass (B). A measure rest '9' is placed above the Snare staff at the beginning of the system. The Snare staff features a triplet eighth-note pattern that concludes with a triplet eighth-note roll. The Tenor staff features a triplet eighth-note pattern that concludes with a triplet eighth-note roll. The Bass staff features a triplet eighth-note pattern that concludes with a triplet eighth-note roll. The system ends with a double bar line.

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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.

Musical notation for the first system, 12/8 time. It features three staves: Snare, Tenor, and Bass. The Snare staff has a series of eighth notes with accents (>) and hand labels (R, L). The Tenor and Bass staves have rests, with annotations 'COL SNARE ON DRUM 2' and 'COL SNARE UNISON' respectively.

Musical notation for the second system, starting at measure 4. It features three staves: Snare, Tenor, and Bass. The Snare staff continues with eighth notes, accents, and hand labels. The Tenor and Bass staves have rests.

Musical notation for the third system, starting at measure 7. It features three staves: Snare, Tenor, and Bass. The Snare staff has eighth notes with accents and hand labels. The Tenor and Bass staves have rests.

Musical notation for the fourth system, starting at measure 10. It features three staves: Snare, Tenor, and Bass. The Snare staff has eighth notes with accents and hand labels. The Tenor and Bass staves have rests.

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13

Soprano (S): Treble clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Tenor (T): Treble clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Bass (B): Bass clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (L, R) and accents (>).

Measure 13: S: R R L R R L; T: R R R; B: L L

Measure 14: S: R R R; T: R L R L; B: R R L R R L

Measure 15: S: R L R L; T: R R R; B: R R R

16

Soprano (S): Treble clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Tenor (T): Treble clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Bass (B): Bass clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Measure 16: S: R L R L; T: R L R L; B: R L R L R L

Measure 17: S: R R L; T: R L; B: R L

Measure 18: S: R R L L R; T: R L L R; B: R L L R L

19

Soprano (S): Treble clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Tenor (T): Treble clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Bass (B): Bass clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Measure 19: S: R L R R R; T: R L R L; B: R

Measure 20: S: R R L R L; T: R R L R L; B: R L R R L

Measure 21: S: R; T: R; B: R

22

Soprano (S): Treble clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Tenor (T): Treble clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Bass (B): Bass clef, notes with accents and slurs. Rhythmic pattern: quarter notes and eighth notes. Includes dynamic markings (>) and slurs. Includes fingerings (R, L) and accents (>).

Measure 22: S: R L R; T: R L R; B: L R L R

Measure 23: S: R R L R L; T: R R L R R L; B: L R L R R

Measure 24: S: R; T: R; B: R

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Musical score for measures 25-27 in 12/8 time. The score is for three parts: Soprano (S), Tenor (T), and Bass (B). Each part consists of a staff with a treble clef and a key signature of one flat. The music features eighth-note patterns with accents (>) and slurs. Below the staves, there are rhythmic markings: 'R' for right hand and 'L' for left hand. Measure 25: S (R L R L), T (R L R L), B (R R L R). Measure 26: S (R R L R), T (R L R L), B (R R L R). Measure 27: S (R R R L), T (R L R L), B (R L R).

28

Musical score for measures 28-30 in 12/8 time. The score is for three parts: Soprano (S), Tenor (T), and Bass (B). Each part consists of a staff with a treble clef and a key signature of one flat. The music features eighth-note patterns with accents (>) and slurs. Below the staves, there are rhythmic markings: 'R' for right hand and 'L' for left hand. Measure 28: S (R L R L), T (R L R L), B (R R L R). Measure 29: S (R L R L), T (R L R L), B (R L R L R). Measure 30: S (R L R L), T (R L R L), B (R L R).

31

Musical score for measures 31-33 in 12/8 time. The score is for three parts: Soprano (S), Tenor (T), and Bass (B). Each part consists of a staff with a treble clef and a key signature of one flat. The music features eighth-note patterns with accents (>) and slurs. Below the staves, there are rhythmic markings: 'R' for right hand and 'L' for left hand. Measure 31: S (R L R L), T (R L R L), B (R L R L). Measure 32: S (R L R L), T (R L R L), B (R L R L). Measure 33: S (R L R L), T (R L R L), B (R L R L).

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.

1

Unison

2

3

R...

L...

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.

The musical score is divided into three systems, each with three staves: Snare (S), Tenor (T), and Bass (B). The time signature is 12/8. The first system shows the basic flam accent breakdown for each hand. The second system, marked with a '3' above the first measure, shows a triplet exercise. The third system, marked with a '5' above the first measure, shows a quintuplet exercise. Hand indicators (R for right, L for left) are placed below the notes to indicate which hand plays each note. Accents (>) are placed above the notes to indicate the correct height and placement of the flam accent.

System 1: Snare, Tenor, and Bass parts. Each staff has a 12/8 time signature. The Snare part starts with 'R...' and the Tenor and Bass parts start with 'R...'. The second measure of each staff starts with 'L...'. The notes are grouped in pairs, with an accent (>) above each note.

System 2: Snare (S), Tenor (T), and Bass (B) parts. The Snare part starts with a triplet of 'R L R L R L R L' followed by 'R...'. The Tenor part starts with 'R L R L L R L R' followed by 'R...'. The Bass part starts with 'R L R L R L R L' followed by 'R...'. The notes are grouped in pairs, with an accent (>) above each note.

System 3: Snare (S), Tenor (T), and Bass (B) parts. The Snare part starts with 'L...' followed by 'R L R L R R L R R L R R L L' followed by 'R'. The Tenor part starts with 'L...' followed by 'R L R L R R L R R L R R L L' followed by 'R'. The Bass part starts with 'L...' followed by 'R R L R' followed by 'R'. The notes are grouped in pairs, with an accent (>) above each note.

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.

The image displays two systems of drum notation for the 'Flam Gimmick' exercise. Each system consists of three staves: Snare (S), Tenor (T), and Bass (B). The notation is in common time (C) and includes various rhythmic patterns such as flams, flam accents, flam taps, and swiss army flams. The patterns are indicated by notes with stems and flags, and the stickings are indicated by 'R' for right hand and 'L' for left hand. The first system shows a 3-measure pattern, and the second system shows a 4-measure pattern. The notation includes accents (>) and swiss army flams (^) to indicate specific techniques. The patterns are as follows:

System 1:

- Snare:** Measure 1: R L R L; Measure 2: R L R L RR LL; Measure 3: R L R L
- Tenor:** Measure 1: R L R L; Measure 2: R L R L RR LL; Measure 3: R L R L
- Bass:** Measure 1: R L R L; Measure 2: R L L R L L; Measure 3: R L R L

System 2:

- Snare:** Measure 1: R L R L; Measure 2: R L RR L R LL; Measure 3: RR LL R L RR L RR L R; Measure 4: R
- Tenor:** Measure 1: R L R L; Measure 2: R L RR L R LL; Measure 3: RR LL R L RR L RR L R; Measure 4: R
- Bass:** Measure 1: R R L L R RL L L R; Measure 2: R RL LR; Measure 3: R RL LR; Measure 4: R

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.

Musical score for Snare, Tenor, and Bass drums. The score is in common time (C) and consists of three measures. The Snare part plays a continuous eighth-note pattern. The Tenor part plays a continuous eighth-note pattern. The Bass part plays a continuous eighth-note pattern.

Musical score for Snare, Tenor, and Bass drums. The score is in common time (C) and consists of four measures. The Snare, Tenor, and Bass parts all play a continuous eighth-note pattern for the first three measures. In the fourth measure, each part has a final eighth note followed by a quarter rest, indicating the end of the exercise.

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

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.

The musical score for the "Spyder" cadence is divided into three systems, each with three staves for Snare (S), Tenor (T), and Bass (B) drums. The time signature is common time (C).

- System 1 (Measures 1-4):**
 - Snare:** Four measures of rests.
 - Tenor:** Four measures of rests.
 - Bass:**
 - Measure 1: *f* R R R R R R R R
 - Measure 2: R R R R L L L L
 - Measure 3: L R R
 - Measure 4: Sixteenth-note runs with accents and sixteenth-note groups of six (6).
- System 2 (Measures 5-8):**
 - Snare:** Measure 5 has a rest. Measures 6-8 feature eighth-note patterns on the side of the drum, marked "on side of drum".
 - Tenor:** Measures 6-8 feature eighth-note patterns, marked "R...".
 - Bass:**
 - Measure 5: R L R L R L R
 - Measure 6: *mf* (measures 6-8)
 - Measure 7: R R L
 - Measure 8: Sixteenth-note runs with accents and sixteenth-note groups of six (6).
- System 3 (Measures 9-12):**
 - Snare:** Measure 9 has a rest. Measures 10-12 feature sixteenth-note patterns on the rim, marked "on rim".
 - Tenor:** Measures 10-12 feature sixteenth-note patterns with accents.
 - Bass:**
 - Measure 9: *mf* (measures 9-12)
 - Measure 10: *mf* (measures 10-12)
 - Measure 11: *f* (measures 11-12)
 - Measure 12: *mf* (measures 12)

Spyder – page 2

13

S

T

B

ff *f* *f*

3 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 R L R L R L

17

S

T

B

R L R L R L R L 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

21

S

T

B

RH on rim, LH rim knocks

ff *mf* *f*

R R

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

R L R L R L R L L L R

Spyder – page 3

25

Musical notation for measures 25-28. The score is for three parts: S (Snare), T (Tom), and B (Bass). Measure 25 starts with a snare roll (marked with 'x' and '>') and a tom pattern (R L R L R L). Measure 26 continues with similar patterns. Measure 27 features a snare roll and tom pattern (R R R R R). Measure 28 has a snare roll and tom pattern (R). The bass part enters in measure 27 with sixteenth-note patterns, each marked with a '6'.

29

Musical notation for measures 29-32. The score is for three parts: S (Snare), T (Tom), and B (Bass). Measure 29 starts with a snare roll (marked with 'x' and '>') and a tom pattern (R R). Measure 30 continues with similar patterns. Measure 31 features a snare roll and tom pattern (marked with '>'). Measure 32 has a snare roll and tom pattern (marked with '^'). The bass part has a steady eighth-note pattern. Dynamics include *ff*, *mf*, *fp*, and *ff*. The piece ends with a final cadence in measure 32. The bass part has a final pattern: R L R L R L R.

Achnod

Originally written by Joe Southard

The musical score for 'Achnod' is presented in three systems, each containing three staves for Snare (S), Tenor (T), and Bass (B) drums. The time signature is common time (C).

System 1 (Measures 1-4):
- **Snare:** Starts with a *ff* dynamic. Rhythmic patterns include RRL RL RLR R L R and RLRL R. Includes accents (^) and a 'mf' dynamic starting in measure 3. The instruction 'on side of drum' is written above the staff.
- **Tenor:** Starts with a *ff* dynamic. Rhythmic patterns include RRL RL RLR R L R and RLRL R. Includes accents (^).
- **Bass:** Starts with a *ff* dynamic. Rhythmic patterns include R L R RLR R and RLRL R. Includes accents (^) and a *f* dynamic in measure 4. Triplet markings (3) and sextuplet markings (6) are present.

System 2 (Measures 5-8):
- **Snare:** Measures 5 and 6 contain a slash (/) indicating a rest. Measures 7 and 8 have rhythmic patterns with accents (^) and a *f* dynamic.
- **Tenor:** Measures 5 and 6 contain a slash (/). Measures 7 and 8 have rhythmic patterns with accents (^) and a *f* dynamic. Includes triplet markings (3).
- **Bass:** Measures 5 and 6 contain a slash (/). Measures 7 and 8 have rhythmic patterns with accents (^) and a *mf* dynamic. Includes triplet markings (3) and sextuplet markings (6).

System 3 (Measures 9-12):
- **Snare:** Measure 9 contains a slash (/). Measures 10-12 have rhythmic patterns with accents (^) and a *f* dynamic. Includes sextuplet markings (6).
- **Tenor:** Measures 9-12 have rhythmic patterns with accents (^) and a *mf* dynamic. Includes triplet markings (3).
- **Bass:** Measures 9-12 have rhythmic patterns with accents (^) and a *mf* dynamic. Includes triplet markings (3) and sextuplet markings (6).

Achnod – page 2

13

S
R L R L R R R R R R L R R L

T
RL RLRL R L R LR *ff* R RL R L R R R R RL

B
ff R RL LRLRL LR L R RL LR L R L

17

S
R L L R R L R R R R L RLRLRLRLRL

T
RL RL R R L R R RL R RLRLRLRLRL RLL R

B
R RL LR R RL LR RLR R RL LRLRL L R RRL R

21

S
R R L RLRLRLRLRL R L

T
R RLRLRLRLRL R L

B
6 6 6 R L L R L R R RL R

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O.K.B. – page 2

13

SD

TN

BD

Cyms.

RRL RRL RRL L RLRLRL... RLLRLRLRLRL RLRLRL... RLLRL

B B RLR RL

R RRR RR RR

Cr. Chokes

Crash

D Edge

mf

f

mf

f

mp

17

SD

TN

BD

Cyms.

B B RLR RL

R LR LR RLRL RL RL RLRLRL

R RRR RR

Center

E Edge

f

mf

f

mp

21

SD

TN

BD

Cyms.

B B RLR RL

RLR RL R L RRL

RRL RLR

Edge to Center

F

p

f

f

Slide Chokes

O.K.B. – page 3

25

SD
L R R L R R L L R L L R R R L

TN
R L R L R L R L R L L R R L R R

BD
R R L R R R L R L R L R R L L R R L L R

Cyms.
Cr. Choke Cr. Choke Crash

Candy Supply Mechanism

Originally written by Bill Bachman

$\text{♩} = 120$

The score is divided into three systems, each with six staves. The first system includes Snare, Tenors, and Basses. The second system includes SD, TN, and BD. The third system includes SD, TN, and BD. The music is in 4/4 time with a tempo of 120 beats per minute. It features complex rhythmic patterns with many accents and dynamic markings such as *mf*, *f*, and *ff*. Rhythmic notation includes letters 'R' and 'L' for snare and bass drum, and 'LRRL' for tenor drum. The score concludes with a final cadence marked with a *f* dynamic and the rhythm 'RLRL'.

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.

The musical score for the Newsome Bass Cadence is written in 4/4 time with a tempo of 124. It consists of three staves of music. The first staff begins with a dynamic marking of *f* and contains 10 measures of music, including sixteenth-note runs and triplet patterns. The second staff continues with 10 more measures, featuring sixteenth-note runs and triplet patterns. The third staff starts at measure 11 and concludes the cadence with 10 measures, including sixteenth-note runs and triplet patterns. The score includes various rhythmic notations such as sixteenth notes, eighth notes, and triplet markings.

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.

The musical score is written in 4/4 time with a tempo of 168 bpm. It features the following parts:

- Snare:** Starts with a *ff* dynamic. The first two measures are rests, followed by a rhythmic pattern of eighth notes.
- Tenors:** Starts with a *ff* dynamic. The first two measures are rests, followed by a rhythmic pattern of eighth notes.
- Bass:** Starts with a *ff* dynamic. The first two measures are rests, followed by a rhythmic pattern of eighth notes.
- Cymbals:** Starts with a *ff* dynamic. The first two measures are rests, followed by a rhythmic pattern of eighth notes. Includes a *crash* in the final measure.
- SD (Snare Drum):** Features a complex rhythmic pattern of eighth notes with accents.
- Ten. (Tenor):** Features a complex rhythmic pattern of eighth notes with accents.
- BD (Bass Drum):** Features a complex rhythmic pattern of eighth notes with accents.
- Cym (Cymbals):** Features a complex rhythmic pattern of eighth notes with accents, including *sizz/suck* and *crash* markings.

The score is divided into three systems, each containing five staves. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The tempo is marked as $\bullet = 168$.

Rock Beat – page 2

13

SD
Ten.
BD
Cym.

R R R L R L R R L L ...
R R L R L R R R R
choke crash choke crash choke

Detailed description: This system contains measures 13 through 16. The Snare Drum (SD) part features a complex rhythmic pattern with accents and a triplet in measure 15. The Tenor Drum (Ten.) part has a steady eighth-note pattern with accents and a triplet in measure 15. The Bass Drum (BD) part has a pattern of eighth notes with accents and a triplet in measure 15. The Cymbal (Cym.) part has a simple pattern of quarter notes with accents and a triplet in measure 15. The notation includes various rhythmic markings such as accents (>), slurs, and triplet markings (3).

17

SD
Ten.
BD
Cym.

R L R L R R L L R R L L ...
R L R R R R L R
crash

Detailed description: This system contains measures 17 through 20. The Snare Drum (SD) part is mostly silent with a few notes in measure 19. The Tenor Drum (Ten.) part has a steady eighth-note pattern with accents and a triplet in measure 19. The Bass Drum (BD) part has a pattern of eighth notes with accents and a triplet in measure 19. The Cymbal (Cym.) part has a simple pattern of quarter notes with accents and a triplet in measure 19. The notation includes various rhythmic markings such as accents (>), slurs, and triplet markings (3).

21

SD
Ten.
BD
Cym.

R L R L ...
R L R L ...
R R R R

Detailed description: This system contains measures 21 through 24. The Snare Drum (SD) part has a complex rhythmic pattern with accents and a triplet in measure 23. The Tenor Drum (Ten.) part has a steady eighth-note pattern with accents and a triplet in measure 23. The Bass Drum (BD) part has a pattern of eighth notes with accents and a triplet in measure 23. The Cymbal (Cym.) part has a simple pattern of quarter notes with accents and a triplet in measure 23. The notation includes various rhythmic markings such as accents (>), slurs, and triplet markings (3).

Rock Beat – page 3

The musical score for "Rock Beat – page 3" is arranged in four staves: SD (Snare Drum), Ten. (Tenor Drum), BD (Bass Drum), and Cym. (Cymbal). The score begins at measure 25. The SD and Ten. parts feature a complex rhythmic pattern of eighth and sixteenth notes with accents. The BD part consists of a series of eighth notes with a specific R/L (Right/Left) pattern. The Cym. part includes various textures such as "sizz/suck", "tap", "zing", and "crash", with a triplet of eighth notes at the end of the section.

SD

Ten.

BD

Cym.

25

sizz/suck tap zing tap sizz/suck tap sizz/suck crash