

## **Instructions for Specific Exercises**

Below are some instructions or tips about some of the exercises that you might find helpful.

### **8s**

#### **Battery**

- Play with full rebound, even the 16ths.
- Play at a variety of heights and tempos.
- Lower heights should have a firm sound.
- Basses – play unison, 8ths, 16<sup>th</sup>, 3s, and 4s.

#### **Keyboards**

- Play block chords as written, but you should also practice various combination of permutations. 1,4/2,3 in 8<sup>th</sup> notes, 1324 in 16<sup>th</sup> notes, 4231 in 16<sup>th</sup> notes, etc. Play through as many combinations as you can think of.

### **Accent/Tap**

#### **Battery**

- Control the downstroke to keep taps low, use rebound for consecutive higher notes.
- Tap sound should be full.
- Practice mainly at 12/3”.

#### **Keyboards**

- For the Div part – pick a note (upper or lower) to learn. We may change your note at the camp, but hopefully that would be a quick adjustment.

### **Triplet Accent**

#### **Battery only**

- Marking time correctly is important in this one.
- Try adding flams if you want, but only if you can play the check perfectly and consistently with your feet.

### **20 Rolls**

- Play at a variety of tempos and heights.
- Maintain good diddle quality.
- Your feet/the pulse will change to the dotted eighth at the marking.

## 75764

### Battery

- Learn the check first. Work on the sound quality/heights, and memorize.
- You will put rudiments in this one after you've memorized the check. Duple-based rudiments (flam taps, inverts, paradiddles, etc.) go on the groups of 4 notes, triple based rudiments (flam drags, cheese, etc.). go on the groups of 3.
  - Duple-based rudiments for this exercise: paradiddles (16<sup>th</sup> and 32<sup>nd</sup> based), flam taps, inverts, 3 strokes.
  - Triple-based rudiments for the exercise: flam drags, cheese, paradiddle-diddles, double paradiddles.
  - For the whole exercise (all notes, not just groups of 3 or 4): flam the check, diddles on any of the 16ths in each group (1<sup>st</sup> of the group, 2<sup>nd</sup> of the group, etc.), rolls.

**Questions? Post your question in the audition group, or email Dr. Rosener at [rosendb@auburn.edu](mailto:rosendb@auburn.edu).**

# AU Drumline Exercises 2021

## 8s

♩=110-150

Unison (all notes), 2s, 3s, and 4s.  
For unison, switch hands every bar.

6

11

## Accent Tap

♩=110-160

17

20

23

26

30

33

### Triplet Accent

(also add diddles and flams on 1st, 2nd, 3rd partial)

♩ = 140-180

40

44

49

### 20 Rolls

♩ = 100-132

54

single strokes

57

r l r l r                      r l r l r

60

l r l l r                      ♩ = ♩                      diddles

63

r l r l r l

66

r l r                      r l r r l r

75764

♩ = 90-120

69

*mf*

71

73

75

77

*f*

79

81

SS



# Auburn Drumline Grooves/Stand Jams

## SJ #2

♩ = 100

trad/Doug Rosener

6 6 6 3 6 6 3

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

3 3 6 6 3 6 3 6 3

R L R L R L R crunch crash slides R

6 6 6 6 3 6 >>>>>>

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

## S.J. #6 - Ode to NT

♩ = 120

8 *f*

14 >>>>>>

18 *mf*

21 *f*

R L R L L R L



Bass Drums

# Joe's Jam

Joe Murfin rev. Doug Rosener 2013

The musical score is written on a single staff in common time (C). It begins with a dynamic marking of *f* (forte) and a crescendo leading to *mf* (mezzo-forte). The piece is divided into measures, with some measures containing triplets or other rhythmic patterns. The score includes various dynamic markings such as *f*, *mf*, and *fz* (fzando). The piece concludes with a final dynamic marking of *f*.

4  
R L R L R L L L R R L

8  
L R R L

10

12

14

15

19

LR R L R

24

23  
*f* R R R L L L L R L R R R L L R R R L L L L R L

27  
R R L L L L R R L L R R R L L L L R L

31  
R R R