

## **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

crash

choke

7 hi hat

A B C A B C A B A B C A B C A B A B C A B C A B

12

A B C A B C A B C B C A B C A B C B C A B C A B C B

## Accent Tap

18 ♩=110-160

hi hat slide hi hat slide hi hat slide hi hat slide

22

a b a b etc. slide slide slide slide

26

sizzle sizzle crash crash

32

a b c a b c etc. choke choke

37

a b a b a b

### Triplet Accent

(also add diddles and flams on 1st, 2nd, 3rd partial)  
♩.=140-180

40

A A A A A B A B A B A B A B A B A B A A A B A B A B A B

46

A A B A B A

### 20 Rolls

♩.=100-132

54

hi hat

59

crash

65

choke slide

### 75764

♩.=90-120

69

sizzle mf sizzle slide

75

sizzle hihat Berash f

79

Acrash sizzle

# Cymbalisms

♩=120

109

tings hi hat sizzle suck

113

116

crash crunch crash crunch crash choke hats

120

sizzles hats sizzles  
A B A B etc.

# Auburn Drumline Grooves/Stand Jams

## SJ #2

trad/Doug Rosener

♩ = 100

Musical notation for SJ #2, featuring a drum line with various rhythmic patterns and a hat symbol at the end.

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

8 ♩ = 120

Musical notation for S.J. #6 - Ode to NT, measures 8-15, featuring a drum line with a slide effect.

*mf* slide

Musical notation for S.J. #6 - Ode to NT, measures 16-20, featuring a drum line with a choke effect.

*f* choke

Musical notation for S.J. #6 - Ode to NT, measures 21-25, featuring a drum line with a crash effect.

crash

Musical notation for S.J. #6 - Ode to NT, measures 26-30, featuring a drum line with a choke effect.

choke

Grooves

# S.J.10 JoJo

♩ = 170

33

Musical notation for measures 33-38. Measures 33-38 are marked with a double bar line and a repeat sign. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. A 'slide' instruction is placed below the staff at the beginning of measure 35.

39

Musical notation for measures 39-46. Measures 39-46 are marked with a double bar line and a repeat sign. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. A 'hihat crashes' instruction is placed below the staff at the beginning of measure 41.

47

Musical notation for measures 47-51. Measures 47-51 are marked with a double bar line and a repeat sign. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. A 'slide' instruction is placed below the staff at the beginning of measure 49, and a 'hihat' instruction is placed below the staff at the beginning of measure 50. A 'hi' instruction is placed below the staff at the beginning of measure 51.

52

Musical notation for measures 52-56. Measures 52-56 are marked with a double bar line and a repeat sign. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. A 'hat crash' instruction is placed below the staff at the beginning of measure 53.

