DRUMLINE AUDITION & WARM-UP MATERIAL

ASSEMBLED BY OWEN TAYLOR
EXERCISES

V-8 is a singles beats exercise that emphasizes *legato* motion (full strokes). It is crucial for warming up and cooling down your muscles and brain when playing in a drumline. Here are some guidelines:

- Make sure your hand-to-hand transitions are seamless.
- Concentrate on using wrist motion throughout.
- As the tempo increases, gradually incorporate the use of fingers without drastically altering wrist motion.
- Practice at all heights and different dynamic levels.

**Hemeola** works multiple note groupings (double/triple beats) which primes you for playing diddles and rolls. The stroke is tempo conducive, meaning that only wrist should be used at slower tempos, and fingers will be utilized at faster tempos. The arm may be incorporated only at extreme tempos and heights. This exercise focuses on timing and technique rather than serving as a chop-building exercise. There is no cymbal part to allow for stretching and muscle building exercises for cymbal players during this exercise. Remember:

- Make sure your hand-to-hand transitions are seamless.
- Always initiate motion from the wrist.
- Stay relaxed.
- The second and/or third note of each grouping should be of the same height and sound as the first.

**16th Diddles** – 1. **As Written;** 2. Replace diddles with **accents;** 3. Replace diddles with **flams** will cover all diddle variations that are 16th note based. Playing a clean roll is not as hard as some propose. The underlying 16th rhythm is key to lining up diddles and playing a clean roll. YOU MUST BE IN TIME. Concerning grip: use of fingers and forearm motion will help when playing rolls at higher tempos. But **do not change your motion** when playing a double-stroke. The motion in your hands/arms should look the same whether you are playing a regular stroke or a double-stroke. One 16th diddle = two 32nd notes.

- Implement the concepts from **Hemeola & Doubles.** Make sure the second hit of the double-stroke is even with the first. This is essential to play a proper diddle/double-stroke roll.
- The wrist is the primary mover of the stick for rolls and diddles.
- Fingers can and should be used at fast tempos to produce even doubles.
- At even faster tempos, arms can be used to take some of the workload off the wrists. However, if you’re using some arm for rolls, don’t take the wrist out of the picture. Instead, use a little of everything (wrists, fingers, arms) for efficiency and good sound quality.
- Stay relaxed and maintain tempo – especially when playing diddles.
- Practice this exercise at a variety of dynamic levels.
- Don’t change your motion from regular strokes to double strokes.
- Diddles/rolls should be interpreted the same way between sections as well as players.
V-8

Snare Drums

Tenor Drums

Bass Drums

Cymbals

crunch/
16th Diddles

Owen Taylor

Snare Drums

Tenor Drums

Bass Drums

Cymbals

Crunch/Hi-hat

SD

Quints

BDs

Cyms.