

BU Drumline Warm-Up Sequence

This sequence is designed to touch on a variety of basic rudimental drumming skills. All students are expected to have ALL 14 exercises memorized and prepared. This sequence should be practiced daily as an individual and performed during every rehearsal as a group. Start at the lowest tempo and work up to the highest.

Tenor and bass drummers should always learn the snare part for all exercises and then learn the around or split parts.

Single Hand Isolation Exercises (Ex. 1-3)

The objective of these exercises is to obtain a consistent sound and motion from the "Full Stroke" in different musical contexts. Focus on using quick strokes throughout as well as a smooth, **constant motion of the bead of the stick through all rests.**

Bass Drums: Switch between unison and split variations.

Dynamics: These exercises should be practiced at all dynamic levels - ff, f, mf, mp

Think incessantly about whether you're producing smooth and even-sounding 16th notes during exercise 1b, and 3. For Exercise 2, focus on the 2nd note of each 2-note group - work to create an even sound among all notes. Remember - the stick is always in motion when playing!

1 ♩ = 116 - 180
8's

Snare/Unison
Tenors
Bass Drums (4)

Snare/Unison
Tenors
Bass (4)

Two-Height Technique (Ex. 4 & 5)

The following two-height exercises emphasize musical passages that call for a combination of down, tap, & up strokes. Fingers should be kept flexible when playing accented notes without extra force being used in your wrist, while velocity and control should be achieved through an intuitive use of our fingers. For the tap notes, continued flexibility in the fingers is key along with a snap of the wrist and steady fulcrum.

BASS DRUMS: For Ex. 5, alternate between playing the snare/Unison Part, and the bass drum variation.

4 ♩ = 116 - 180
Accent Tap

Snare/Unison
Tenors
Bass (4)

5 ♩ = 80 - 140
Roving 16ths - Dotted 8th Focus

Snare/Unison
Tenors
Bass (4)

(Play exercise on drum 2, then play arounds)

(Learn BOTH the Snare Part and Bass Drum Part)

Snare/Unison
Tenors
Bass (4)

16th Note Rhythm Development Exercise

This exercise is designed to focus on the accuracy and consistency of our 16th note interpretation. Throughout this musical passage, work to develop a strong awareness and identification of the 16th notes' relationship to the quarter note pulse. You must mark time with your feet to practice and develop this awareness. Additionally, achieving smooth, legato strokes throughout along while maintaining a steady pulse is your goal.

6 ♩ = 96 - 116
Check Patterns

A

Snare/Unison
RLRLRRLLRL RLRRRRRL RLRLRLRLRL LRLRRLRRL RLRLRLRLRL

Tenors
RLRLRRLLRL RLRRRRRL RLRLRLRLRL LRLRRLRRL RLRLRLRLRL

Bass (4)
RLRLRRLLRL RLRRRRRL RLRLRLRLRL LRLRRLRRL RLRLRLRLRL

B

Snare/Unison
RLRLRLRLRL RLRRRLRLRL RLRLRLRLRRRL RLRRRLRL RLRLRL R

Tenors
RLRLRLRLRL RLRRRLRLRL RLRLRLRLRRRL RLRRRLRL RLRLRL R

Bass (4)
RLRLRLRLRL RLRRRLRLRL RLRLRLRLRRRL RLRRRLRL RLRLRL R

52

Snare/Unison
RL RL RLRLRLRL RLRLRL RLRLRL RRLRRLRLRRRL RRLRLRLRLRL RL... R

Tenors
RL RL RLRLRLRL RLRLRL RLRLRL RRLRRLRLRRRL RRLRLRLRLRL RL... R

Bass (4)
RL RL RLRLRLRL RLRLRL RLRLRL RRLRRLRLRRRL RRLRLRLRLRL RL... R

Roll Development Exercises (Ex. 7-8)

The next two exercises are designed to focus on developing your double stroke roll. When playing these exercises, we should be concentrating on playing with a technique that will allow us to achieve multiple-bounces per stroke when called upon. This can be achieved by increasing fulcrum pressure while keeping the underlying hand-speed or "check" constant and consistent. Your wrist should continue to turn in the manner that we have established up to this point in the warm-up sequence.

Strive for consistent sound quality and articulation between your "check" and your "multiple-bounces or 'diddles'."

7 ♩ = 116 - 180
Gallop - Duple Rolls

f - mp

(Play on drum 2, then learn around)

62

8 ♩ = 104 - 170
Triplet Rolls

Snare/Unison
R L R L R L R L R L R L R L R L etc.
ff - mp

Tenors
R L R L R L R L R L R L R L R L etc.

Bass (4)
R L R R L R R L R R L R etc.

Snare/Unison

Tenors

Bass (4)

Paraddidle Development Exercises (Ex. 9-9C)

The following exercises combine the skills you have worked on up to this point in the sequence.

Paradiddles can be defined as sequential, uninterrupted combinations of single strokes and double strokes.

You also must incorporate your two-height control when navigating accents within the paradiddles. To achieve great paradiddles, work to create only *small differences* in your fulcrum while toggling between singles and doubles. The sticks should remain constant in motion, fingers should remain flexible and reactive, using the bounce of the drum to help you.

Ex 9 - 9C should be played as one long exercise, however they should be practiced separately. Repeat each exercise twice.

9 ♩ = 106 - 170

Repeat each exercise 2x

9A

Snare/Unison
ffmp
 (Play exercise on drum 2, then play arounds)

Tenors
ffmp

Bass (4)
f

9B

Paradiddlediddles

Snare/Unison
ffmp
 (Play exercise on drum 2, then play arounds)

Tenors
ffmp

Bass (4)
ffmf

9C

87 7/8 Paradiddle

Snare/Unison
fmp

Tenors
fmp

Bass (4)
fmp

Pud-duh-duhs Development

10 ♩ = 72 - 100
Play 2x

Snare/Unison

Tenors

Bass (4)

ffmp

Play 2x

Detailed description: This musical score is for a drumline warm-up sequence titled 'Pud-duh-duhs Development'. It consists of three parts: Snare/Unison, Tenors, and Bass (4). The tempo is marked as ♩ = 72 - 100 and is to be played twice. The Snare/Unison part uses a 12/8 time signature and features a complex rhythmic pattern with accents and dynamics of *ffmp*. The Tenors part uses a 12/8 time signature and features a similar rhythmic pattern with accents and dynamics of *ffmp*. The Bass (4) part uses a 12/8 time signature and features a rhythmic pattern with accents and dynamics of *ffmp*. The score includes a 'Play 2x' instruction and a repeat sign.

Flam Basics

11 ♩ = 100 - 160

Snare/Unison

Tenors

Bass (4)

ffmp

Flams

Detailed description: This musical score is for a drumline warm-up sequence titled 'Flam Basics'. It consists of three parts: Snare/Unison, Tenors, and Bass (4). The tempo is marked as ♩ = 100 - 160. The Snare/Unison part uses a 4/4 time signature and features a rhythmic pattern with accents and dynamics of *ffmp*. The Tenors part uses a 4/4 time signature and features a rhythmic pattern with accents and dynamics of *ffmp*, including 'Flams' (flam accents). The Bass (4) part uses a 4/4 time signature and features a rhythmic pattern with accents and dynamics of *ffmp*, including 'Flams' (flam accents). The score includes a repeat sign.