

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 15 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.

#1 - Single Stroke Isolation Exercises

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

1 BLOCK 8's

$\text{♩} = 116 - 180$

Snare/Unison

Tenors

Bass Drums (4)

ff-mp

Snare/Unison

Tenors

Bass (4)

ff-mp

A DOWNS

Snare/Unison

Tenors

Bass (4)

ff-mp

Snare/Unison

Tenors

Bass (4)

Snare/Unison

Tenors

Bass (4)

B [UPS]

Snare/Unison

Tenors

Bass (4)

Snare/Unison

Tenors

Bass (4)

C

Duple Rhythms - Alternating Single Strokes

Snare/Unison

R L R L *ff*

R L R *sim*

R R L *sim*

Tenors

R L R L *ff*

R L R *sim*

R R L *sim*

Bass (4)

R L R L *ff*

R L R *sim*

R R L *sim*

D

Snare/Unison

R L L *sim*

L R L *sim*

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

Tenors

R L L *sim*

L R L *sim*

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

Bass (4)

R L L *sim*

L R L *sim*

PLAY 2X

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

Snare/Unison

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

2

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

Tenors

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

2

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

Bass (4)

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

R R R R

L L L L

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

Snare/Unison

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

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

R

Tenors

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

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

R

Bass (4)

R R

L L

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

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

R

#2 - Two-Height Technique

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.

2 $\text{♩} = 104 - 160$
1x ALL Right Hand, 2x ALL Left Hand

Snare/Unison

Tenors

Bass (4)

mp *ffmp*

1x ALL Right Hand, 2x ALL Left Hand

Accent Drum 4 on LH

A

Snare/Unison

Tenors

Bass (4)

ffmp *ffmp*

"Inside sweeps"

"Outside Sweeps"

Snare/Unison

Tenors

Bass (4)

ffmp *ffmp*

"Inside sweeps"

"Outside Sweeps"

B

Two-Heights, Alternating

Snare/Unison

Tenors

Bass (4)

mp

C

Snare/Unison

Tenors

Bass (4)

f

Snare/Unison

Tenors

Bass (4)

Float all strokes until last one

Mute

Ex. 3 asks the player to play groupings of two notes quickly in succession, building on the skills established in the Single Stroke Exercises. The hands/fingers should not change in technique from the Single Stroke exercises; you must move your wrist quick enough to achieve each two-note group without squeezing with your fingers & fulcrum. Listen for consistent sound from note to note and look for a smooth, connected bounce from note to note.

[illegible]

B

Snare/Unison

Tenors

Bass (4)

ffmp

Snare/Unison

Tenors

Bass (4)

Snare/Unison

Tenors

Bass (4)

Snare/Unison

Tenors

Bass (4)

#4 - Paraddidles & Paradiddle-diddles

Exercise 4 combines the skills you have worked on up to this point in the sequence. Paradiddles can be defined as sequential, uninterrupted combinations of single and double strokes. You 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.

Lastly, identify where the "upstrokes" occur in every bar to maintain a consistent fluidity throughout. Take note of the arrows representing the upstrokes in m.5 - m.8. Carry this approach forward whenever you see a paradiddle.

4 ♩ = 120 - 170

The score is written for three parts: Snare/Unison, Tenors, and Bass (4). The time signature is 4/4. The tempo is marked as ♩ = 120 - 170. The key signature is one flat (B-flat). The score is divided into three systems of staves.

System 1 (Measures 1-6):

- Snare/Unison:** Measures 1-6. Rhythmic notation with accents and upstroke arrows. Drum notation with 'ffimp' markings.
- Tenors:** Measures 1-6. Rhythmic notation with accents and upstroke arrows. Drum notation with 'ffimp' markings.
- Bass (4):** Measures 1-6. Rhythmic notation with accents and upstroke arrows. Drum notation with 'ffimp' markings.

System 2 (Measures 7-9):

- Snare/Unison:** Measures 7-9. Rhythmic notation with accents and upstroke arrows.
- Tenors:** Measures 7-9. Rhythmic notation with accents and upstroke arrows.
- Bass (4):** Measures 7-9. Rhythmic notation with accents and upstroke arrows.

System 3 (Measures 10-14):

- Snare/Unison:** Measures 10-14. Rhythmic notation with accents and upstroke arrows. Drum notation with 'ffimp' markings.
- Tenors:** Measures 10-14. Rhythmic notation with accents and upstroke arrows. Drum notation with 'ffimp' markings.
- Bass (4):** Measures 10-14. Rhythmic notation with accents and upstroke arrows. Drum notation with 'ffimp' markings.

PARADIDDLE-DIDDLE VARI.

Snare/Unison

Tenors

Bass (4)

ff

#5 Roll Development Exercises

This exercise is 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'."

5 **PRIMER**

Snare/Unison

Tenors

Bass (4)

LH 1st time
RH 2nd Time
mf **PRIMER**

RL RL

2nd time, ascending drums, start with BD 5

A

Snare/Unison

Tenors

Bass (4)

LH on Rim, RH on Drum

RL RL

Snare/Unison

Tenors

Bass (4)

LH on Rim, RH on Drum

RL RL

B **"Tap Rolls"**

Snare/Unison

Tenors

Bass (4)

LH on Rim, RH on Drum

RL RL

#6 Stick Control

The objective of this exercise is to obtain a consistent sound and motion from the "Full Stroke" using different sticking combinations while also creating seamless transitions between hands. Your goal should be to make the "stick control measures" sound just like the single stroke measure i.e. make m. 2, 4, 6 & 8 sound like m. 1, 3, 5, & 7.

Bass Drums: Switch between unison and split variations.

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

6 ♩ = 76 - 116

Snare/Unison

R L R L ... *ff*

R R R L etc.

R L R L ...

R L L L etc..

Tenors

R L R L ... *ff*

R R R L etc.

R L R L ...

R L L L etc..

Bass (4)

Learn Snare Part 1st

ff

Snare/Unison

R L R L ...

R R R R L L L L etc..

R L R L ...

R R L L ...

Tenors

R L R L ...

R R R R L L L L etc..

R L R L ...

R R L L ...

Bass (4)

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

Snare/Unison

ffmp

ff

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

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

R

Tenors

ffmp

ff

R R R L etc.

R L L L etc..

R R R R L L L L

Bass (4)

R R L L L L

L R R R L L L R