

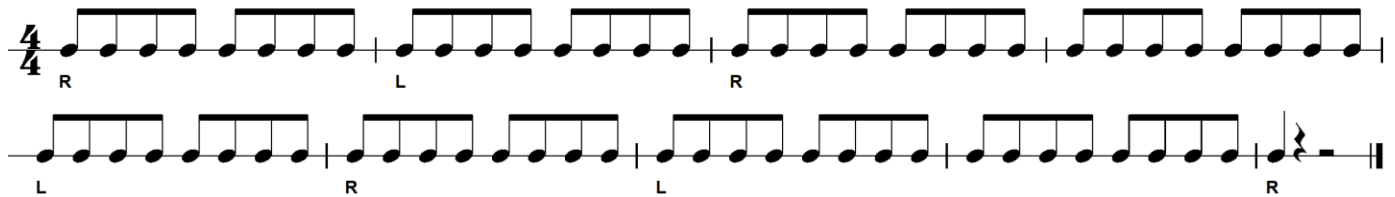
Pioneer Indoor 2017

Battery Exercises

Compiled by
Jennings and Martiniak

Basic Motions

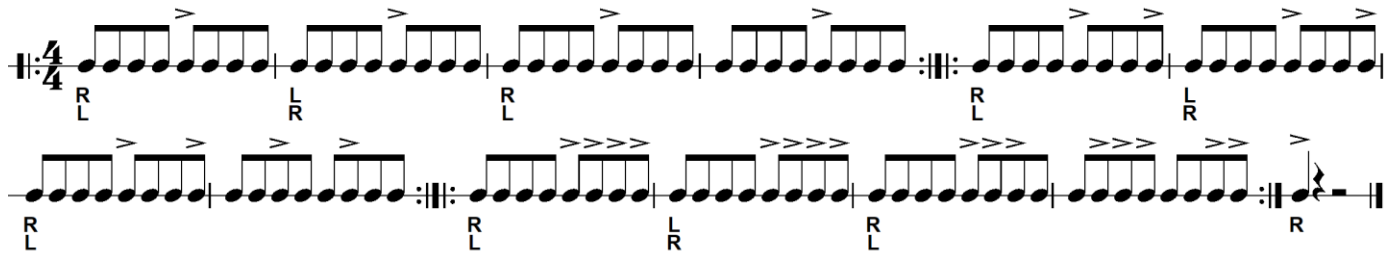
8's (♩ = 88-210)



Variations:

All Dynamics, Crescendo Each Hand, Decrescendo Each Hand, "Stair Step Height Changes" on Each Hand, Crescendo Entire Exercise, Decrescendo Entire Exercise, Double Stroke on the Last 8th Note of Each Hand, Accent on Beat 3 of Each Measure (i.e., the first phrase of *Accents*)

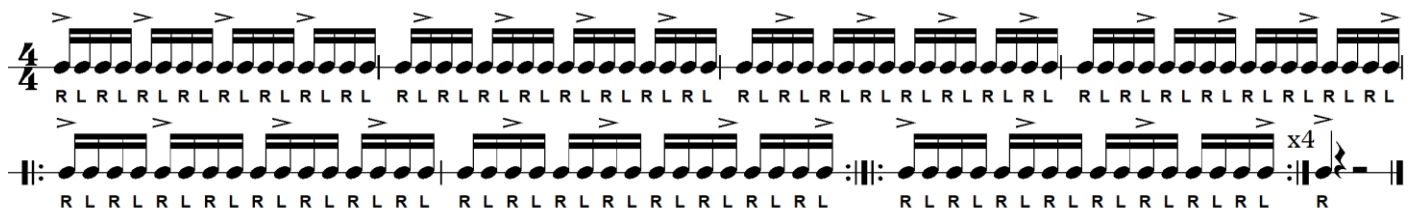
Accents (♩ = 88-192)



Variations:

All Dynamics (e.g., Body at *mp* and Accents at *f*, Body at *mf* and Accents at *f*, Body at *f* and Accents at *ff*), Entire Exercise with Right or Left Hand

16th Accent Grid (♩ = 88-152)



Triplet Accent Grid (♩ = 100-176)



Variations for All Grids:

All Dynamics, Off the Left Hand, Accent Pattern Backwards, Accent Pattern Backwards Off the Left Hand, Rudiments on Downbeats (Diddles, Flams, Cheeses, Flam-Fives, etc.), Rudiments on Accents, Double Accents, Double Accent Backwards

Timing/Tempo Control

16th Tap Timing (♩ = 88-152)

[illegible]

16th Timing – Two Hand (♩ = 88-152)

[illegible]

Variations for Both 16th Timing Exercises:

All Dynamics, Off the Left, Alternating Sticking, Alternating Off the Left, Diddle Sticking (rrll across all 16th note spaces, including rests, but not playing the rests)

Triplet Timing – One Hand (♩ = 100-180)

Triplet Timing – Two Hand (♩ = 100-180)

2/4 
RLRLRLRL RL LR RLRLRL LR RLRLRLRL RL RL L RLRLR RLRL RLRLRL L R

Variations for Both Triplet Timing Exercises:

All Dynamics, Off the Left

16's and 6's (♯ = 88-126)

Variations:

All Dynamics, Accent Downbeats

Triplet/16th (Tempo Varies Based on Variation Played)

Variations:

All Dynamics, Accent Triplet Downbeat, Diddle Sticking Across Entire Exercise, Diddle Sticking Only 16th's or Triplets, Diddle on Every 16th Note, Diddle on Every Triplet Note, Reverse Order of 16th's and Triplets, Replace Triplets and 16th's with other rhythms

Double Stroke Control

$A-B$ ($\downarrow = 88-168$)



Variations:

All Dynamics, Entire Exercise Double-Stopped, Fill it in

Pats (♩ = 112-270. Mark Time to Half Note above ♩ = 220)



Variations:

All Dynamics, Slurred Across Triplets, Alternating Paradiddle Sticking Off the Right and Off the Left, Inverted Roll Sticking

Triplet Diddle (♩ = 108-192)



Variations:

All Dynamics, Accent All Downbeats

Rolls

Duple Rolls (♩ = 112-270. Mark Time to Half Note above ♩ = 220)



Triplet Rolls (♩ = 108-196)



All Roll Exercise Variations:

All Dynamics, Tap Rolls, Accented Tap Rolls, Crescendo/Decrescendo, *fp* Crescendos, With One Measure Roll Tag, With Five Measure Roll Tag

Multi-Stroke/Flams

Triple Beat (♩ = 88-144)

4/4

R R R (cont.) L L L (cont.) R R R (Cont.) L L L (Cont.) R

Variations:

One Height at Any Dynamic, Decaying with Downbeat Accents, Accent Each Third Note, Fill it in

Flam Tap Builder (♩ = 88-144)

Variations:

One Height at Any Dynamic, Decaying with Downbeat Accents

Motion Mixer (♩ = 88-144)

Variations:

All Dynamics, Tacet Hand Plays Downbeats on Rim, Ensemble Split: Snares Start with A, Quads Start with B, Basses Start with C

Chuggeda (♩ = 88-138)

The musical notation for the 'Rhythm of the Dance' section consists of two staves. The first staff begins with a 5/8 time signature and contains several measures of music with eighth and sixteenth notes, some marked with accents. The time signature changes to 3/4, then 2/4, and finally 3/8. The second staff continues the rhythm, starting with a 3/4 time signature and ending with a final measure in 2/4 time. The notation includes various rhythmic markings such as accents and slurs.

Variations:

All Dynamics, Replace 16th note groupings and 8th Note Groupings with Various Rudiments. Let Your Imagination Run Wild.

Examples Below:

Flam Taps on 8th notes

Flam Drags
on 16th notes:

The first staff of music is written on a single line with a treble clef. It begins with a common time signature 'C'. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several accents (v) above the notes. The staff ends with a double bar line. Below the staff, there are some small, faint markings that appear to be 'P' and 'P'.

Rolls
on 8th notes:

The Big Tree-Fiddy (♩ = 112-156)

Variations:

All Dynamics, Play Without Flams

Paradiddles

Paradiddle Breakdown (♩ = 108-208)

[illegible]

Variations:

All Dynamics, One Height Only, Off the Left

Paradiddle-diddle Breakdown (♩ = 108-144)

[illegible]

Variations:

All Dynamics, One Height Only

7/8 Paradiddle (♩ = 108-144)

Repeat Off Left

Variations:

All Dynamics, One Height Only, Replace Paradiddle-diddles with Double Paradiddles

Flanders (♩ = 108-208)

System 1 (Measures 1-3):

S: $\text{R l r r L r l l R l r r L r l l}$ $\text{R l r r l l R l r r l l R l r r}$ $\text{L r l l R l r r L r l l R l r r}$

Q: $\text{R l r r L r l l R l r r L r l l}$ $\text{R l r r l l R l r r l l R l r r}$ $\text{L r l l R l r r L l r r R l r r}$

B: R r L l R r L l $\text{R l r L r l R l r L r l}$ $\text{r l r l R R R r l r l}$

C: - - -

System 2 (Measures 4-6):

S: $\text{L r l l r r L r l l r r L r l l}$ $\text{R l r r L r l l R l r r l l R l}$ $\text{r r L r l l R l r r l l R l r r}$

Q: $\text{L r l l r r L r l l r r L r l l}$ $\text{R l r r L r l l R l r r l l R l}$ $\text{r r L r l l R l r r l l R l r r}$

B: $\text{r l r l r l r l r l r l r l r l}$ $\text{R l r r L r l l R l l L r r r}$ $\text{r r L r l l R l r r r r R l r r}$

C: - - -

System 3 (Measures 7-9):

S: $\text{L r l l r r L r l l R l r r L r}$ $\text{l l r r L r l l R l r r L r l l}$ $\text{R l r r l l r r L r l l r r l l}$

Q: $\text{L r l l r r L r l l R l r r L r}$ $\text{l l r r L r l l R l r r L r l l}$ $\text{R l r r l l r r L r l l r r l l}$

B: $\text{L L R L L R L R L L}$ R L R R L R L $\text{r r l l R l r r r r l l R l r r}$

C: - - -

System 4 (Measures 10-12):

S: $\text{R l r r l l r r L r l l r r l l}$ $\text{R l r r l l r r L r l l R l r r}$ $\text{L r L r r L r L r r L R}$ L

Q: $\text{R l r r l l r r L r l l r r l l}$ $\text{R l r r l l r r L r l l R l r r}$ L L R L R L r l R L

B: $\text{r r r r R r r r r r r R r r r}$ $\text{r r r r R r r r r r r R r r r}$ R R R R L R L

C: - - -

AUDITION ETUDES

Snare Etude (♩ = 116)

Martiniak/Jennings

The musical score for the Snare Etude is divided into five systems, each with a specific tempo and key signature. The tempo is marked as ♩ = 116. The key signature is one flat (B-flat).

System 1: The first system is in 6/4 time. It begins with a dynamic of *f/imp* and a series of eighth notes. The second measure is marked *ff/imp* and features a series of eighth notes. The third measure is marked *mp* and features a series of eighth notes. The system concludes with a series of eighth notes.

System 2: The second system is in 6/4 time. It begins with a dynamic of *f* and a series of eighth notes. The second measure is marked *ff* and features a series of eighth notes. The third measure is marked *f/imp* and features a series of eighth notes. The system concludes with a series of eighth notes.

System 3: The third system is in 6/4 time. It begins with a dynamic of *f/imp* and a series of eighth notes. The second measure is marked *ff/imp* and features a series of eighth notes. The third measure is marked *mp* and features a series of eighth notes. The system concludes with a series of eighth notes.

System 4: The fourth system is in 6/4 time. It begins with a dynamic of *f/imp* and a series of eighth notes. The second measure is marked *f/imp* and features a series of eighth notes. The third measure is marked *mp* and features a series of eighth notes. The system concludes with a series of eighth notes.

System 5: The fifth system is in 6/4 time. It begins with a dynamic of *f/imp* and a series of eighth notes. The second measure is marked *f/imp* and features a series of eighth notes. The third measure is marked *mp* and features a series of eighth notes. The system concludes with a series of eighth notes.

System 6: The sixth system is in 6/4 time. It begins with a dynamic of *f/imp* and a series of eighth notes. The second measure is marked *f/imp* and features a series of eighth notes. The third measure is marked *mp* and features a series of eighth notes. The system concludes with a series of eighth notes.

System 7: The seventh system is in 6/4 time. It begins with a dynamic of *f/imp* and a series of eighth notes. The second measure is marked *f/imp* and features a series of eighth notes. The third measure is marked *mp* and features a series of eighth notes. The system concludes with a series of eighth notes.

System 8: The eighth system is in 6/4 time. It begins with a dynamic of *f/imp* and a series of eighth notes. The second measure is marked *f/imp* and features a series of eighth notes. The third measure is marked *mp* and features a series of eighth notes. The system concludes with a series of eighth notes.

Quads Etude (♩ = 116)

Martiniak/Jennings

Handwritten musical score for a rhythmic exercise titled "Quads Etude" (♩ = 116) by Martiniak/Jennings. The score is written on five staves, each representing a different section of the piece, numbered 1 through 8. The time signature is 6/4. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests, often marked with accents (>) or slurs. Dynamic markings (f, ff, mp, mf, fmf) and articulation marks (x) are used throughout. Specific techniques are noted in boxes: "RH front flip" (Staff 1), "Catch on 6" (Staff 6), and "RH pancake flip to LH" (Staff 8). The score is divided into measures by bar lines, and some measures contain multiple rhythmic patterns. The notation is a mix of standard musical notation and shorthand for rhythmic patterns.

Staff 1: 6/4, RH front flip, *f/**mp*, *ff/**mp*, *mp*

Staff 2: 3, *f*, *ff*, *f/**mp*, *mp*, *f*

Staff 3: 5, *mf/**mp*

Staff 4: 6, *f/**mp*, *mp*, *f/**mf*, Catch on 6

Staff 5: 8, 5:3, 5:3, *ff*, *mp*, RH pancake flip to LH

Bass Etude (♩ = 116)

Martiniak/Jennings

This musical score is for a double bass etude in 6/4 time, with a tempo of 116 beats per minute. It consists of eight measures of music, each featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks such as accents and slurs. Fingerings are indicated by numbers 1-4, and bowings are indicated by 'R' (right) and 'L' (left) below the notes. Dynamic markings include *f*, *mp*, *ff*, *mf*, and *f*.

Measure 1: Starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes. Dynamics: *f**mp*, *ff**mp*, *mp*.

Measure 2: Continues the rhythmic pattern with eighth notes and quarter notes. Dynamics: *f*, *f**mp*.

Measure 3: Features a triplet of eighth notes followed by a quarter note. Dynamics: *f*, *f**mp*.

Measure 4: Continues with eighth notes and quarter notes. Dynamics: *mp*, *f*.

Measure 5: Features a series of eighth notes and quarter notes. Dynamics: *mf**mp*.



Measure 6: Continues with eighth notes and quarter notes. Dynamics: *f**mp*, *mp*.

Measure 7: Features a series of eighth notes and quarter notes. Dynamics: *f**mf*.

Measure 8: Ends with a series of eighth notes and quarter notes. Dynamics: *ff*, *mp*.

Preparing for the Audition

As you prepare the material in this packet please be very diligent in focusing on timing, sound, and dynamics. While these exercises do not make up all of the material used during the course of the season, they provide a great basic structure to develop consistent sound quality and dynamic contrast. As in any musical situation, perfect rhythm is essential. While there are tempo ranges listed on each exercises, we suggest playing each of these at a very slow tempo to start in order to develop a great understanding of detail within each passage and exercise. Please be aware, we will focus highly on the “how” versus the “what” as we evaluate each performer.

Here are a few basic notes regarding interpretation of the written material: *mp* - 3” height *mf* - 6” height *f* - 9” height *ff* - 12” height. If you see two dynamics separated by a slash (*f/mp*), this means that the accents should be played at the first listed dynamic and the taps should be played at the second listed dynamic tenuto markings generally refer to half-way point between two listed. “Ping shots” will be marked with , whereas “Gawk shots” will be marked with . Practice all combinations of “tap” volume and accent volume that you can think of in the exercises.

Whether you are auditioning for Snare drum, Quads, or Bass drum, you should prepare the entirety of this packet on one drum/unison. Additional splits for bass drums and around patterns for quads will be given at auditions. Bass drummers should be prepared to play on a variety of different drums.