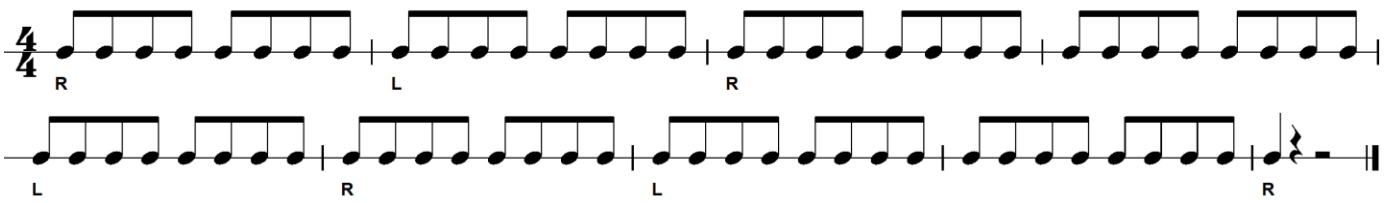
Pioneer Indoor 2017

Battery Exercises

Compiled by
Jennings and Martiniak

Basic Motions

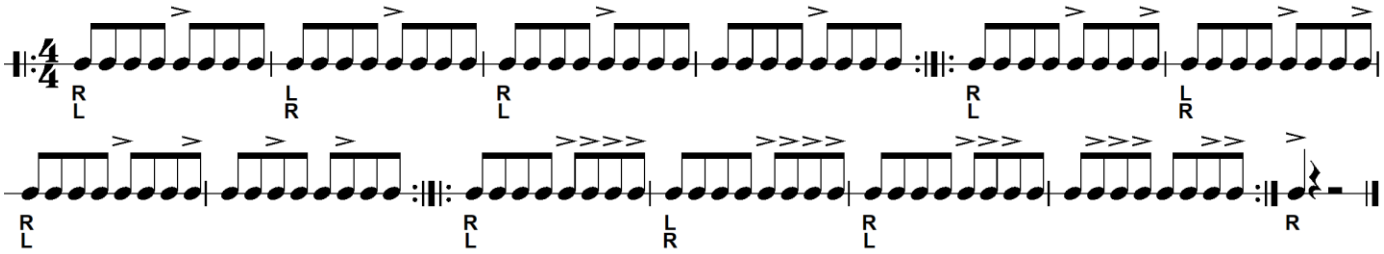
8's (♩ = 88-210)



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)*

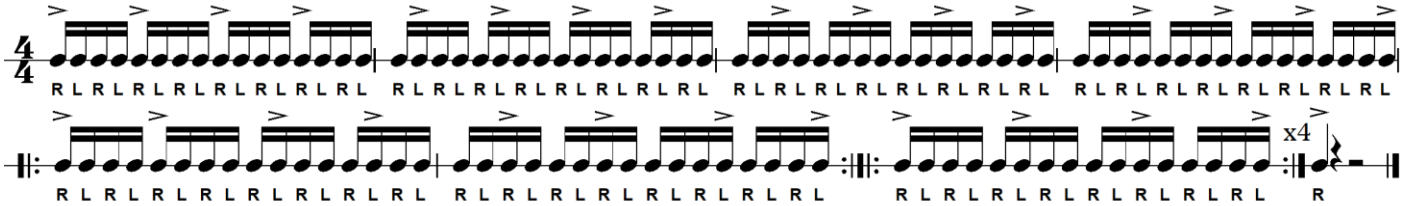
Accents (♩ = 88-192)



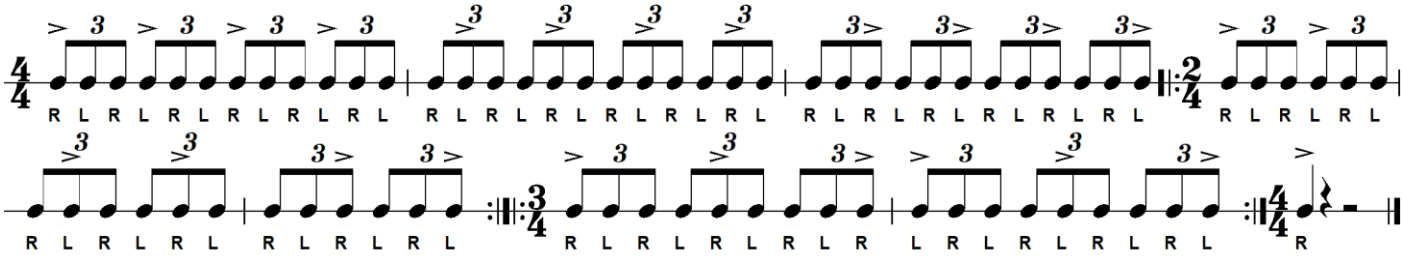
Variations:

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)

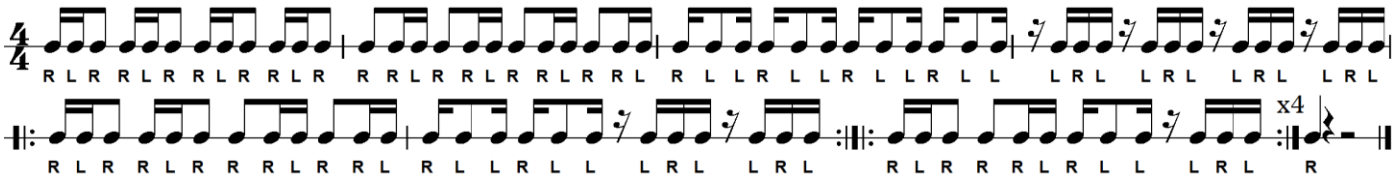


Variations for All Grids:

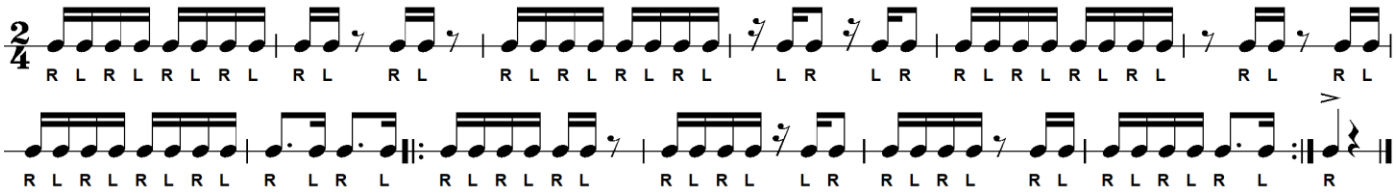
All Dynamics, Off the Left Hand, Accent Pattern Backwards, Accent Pattern Backwards Off the Left Hand, Rudiments on Downbeats (Diddles, Flams, Cheeses, Flam-Fives, etc.), Rudiments on Accents, Double Accents, Double Accent Backwards

Timing/Tempo Control

16th Tap Timing (♩ = 88-152)

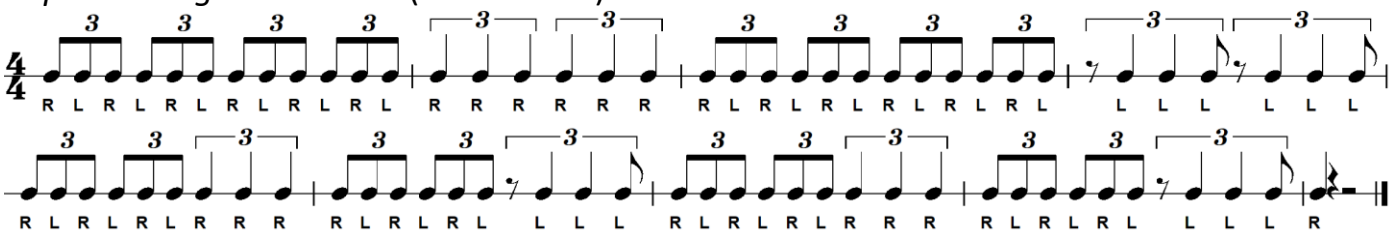


16th Timing – Two Hand (♩ = 88-152)

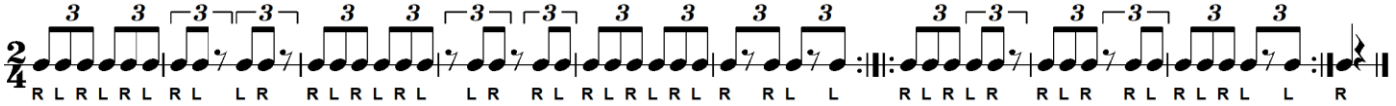


Variations for Both 16th Timing Exercises:
All Dynamics, Off the Left, Alternating Sticking, Alternating Off the Left, Diddle Sticking (rrll across all 16th note spaces, including rests, but not playing the rests)

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

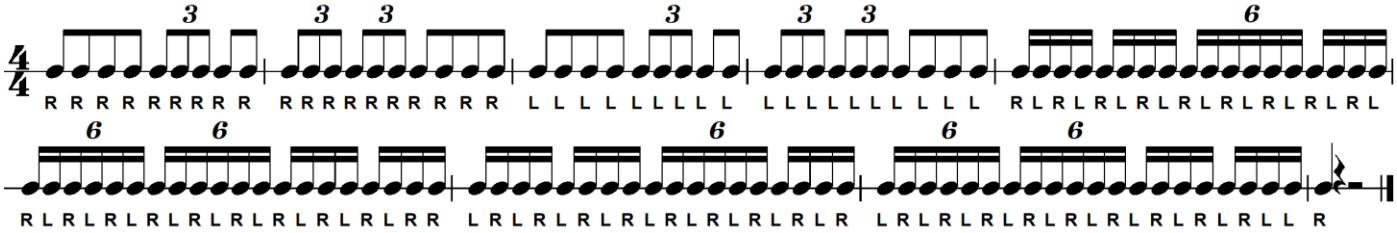


Triplet Timing – Two Hand (♩ = 100-180)



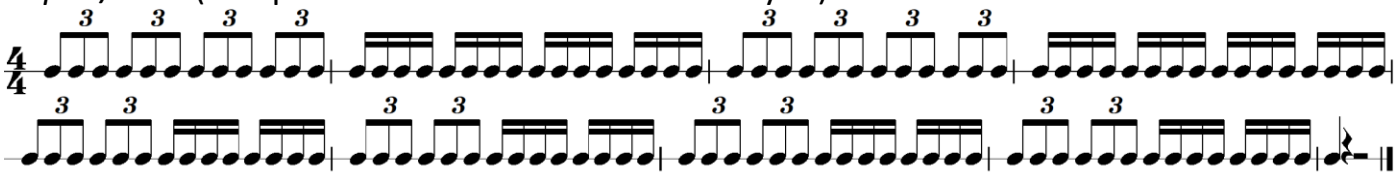
Variations for Both Triplet Timing Exercises:
All Dynamics, Off the Left

16's and 6's (♩ = 88-126)



Variations:
All Dynamics, Accent Downbeats

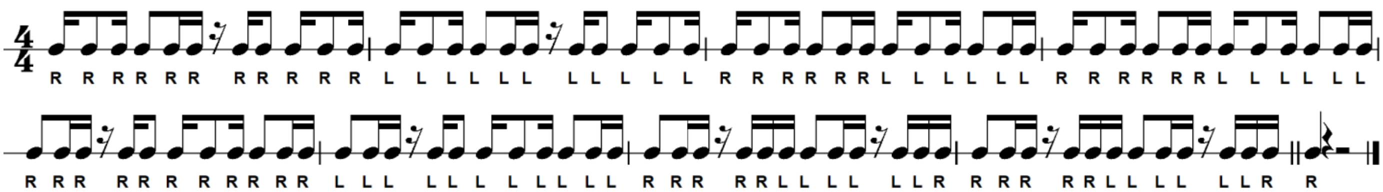
Triplet/16th (Tempo Varies Based on Variation Played)



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

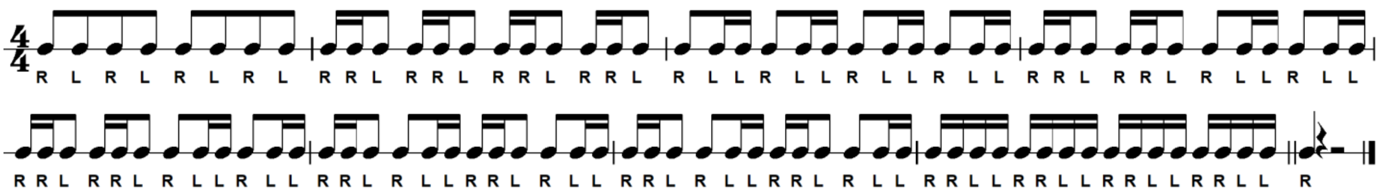
Double Stroke Control

A-B (♩ = 88-168)



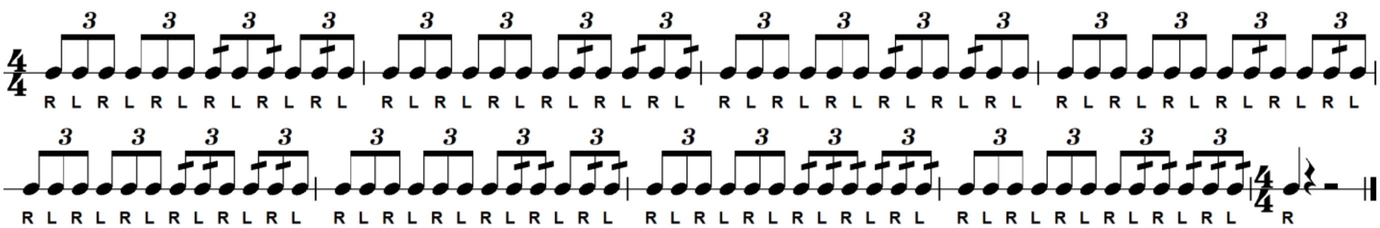
Variations:
All Dynamics, Entire Exercise Double-Stopped, Fill it in

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)

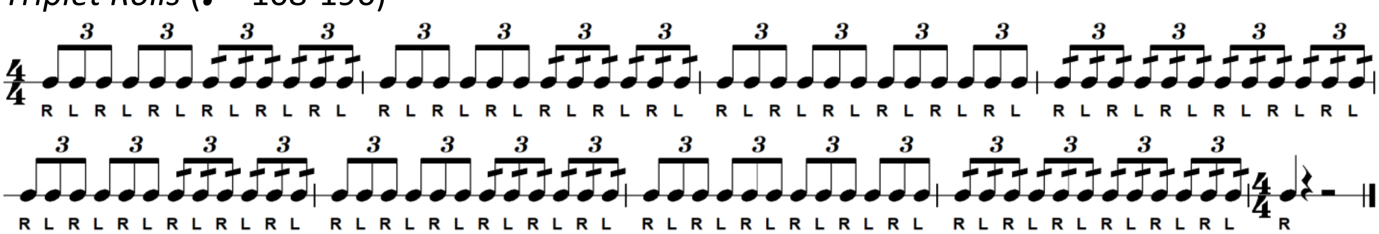


Variations:
All Dynamics, Accent All Downbeats

Rolls

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

Triplet Rolls (♩ = 108-196)



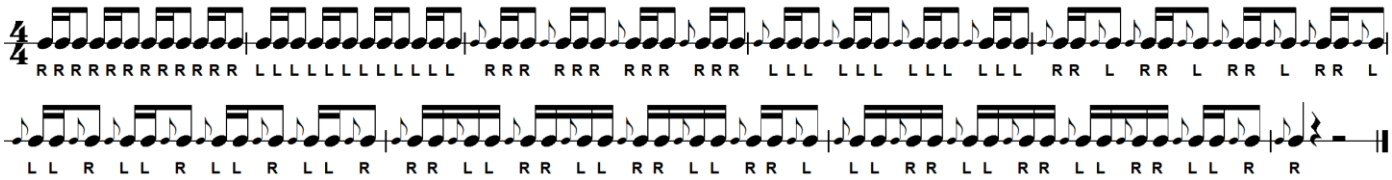
All Roll Exercise Variations:
All Dynamics, Tap Rolls, Accented Tap Rolls, Crescendo/Decrescendo, *fp* Crescendos, With One Measure Roll Tag, With Five Measure Roll Tag

Multi-Stroke/Flams

Triple Beat (♩ = 88-144)

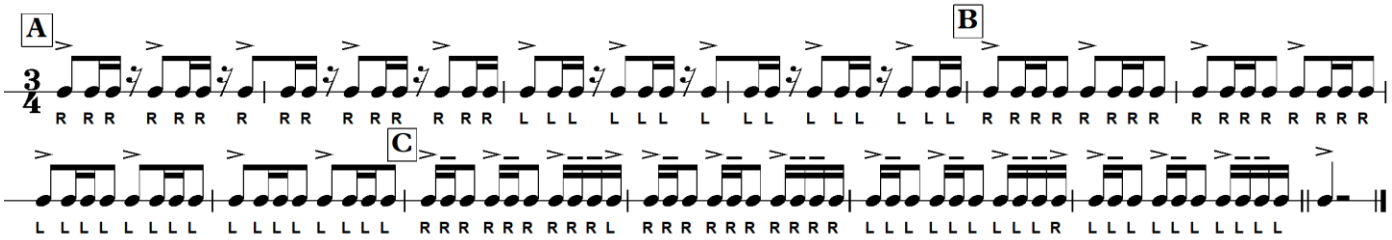
Variations:
One Height at Any Dynamic, Decaying with Downbeat Accents, Accent Each Third Note, Fill it in

Flam Tap Builder (♩ = 88-144)



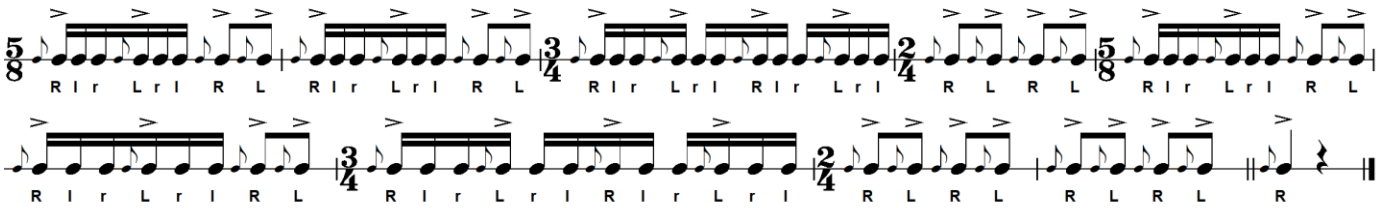
Variations:
One Height at Any Dynamic, Decaying with Downbeat Accents

Motion Mixer (♩ = 88-144)



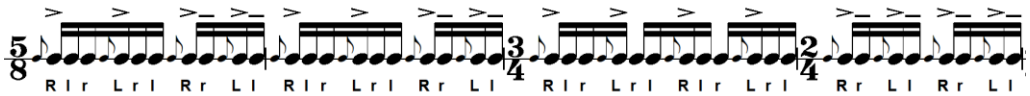
Variations:
All Dynamics, Tacet Hand Plays Downbeats on Rim, Ensemble Split: Snares Start with A, Quads Start with B, Basses Start with C

Chuggeda (♩ = 88-138)

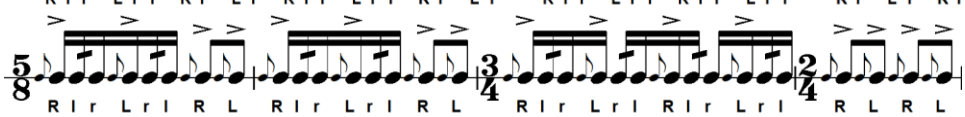


Variations:
All Dynamics, Replace 16th note groupings and 8th Note Groupings with Various Rudiments. Let Your Imagination Run Wild.
Examples Below:

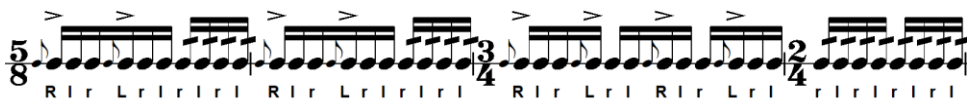
Flam Taps
on 8th notes



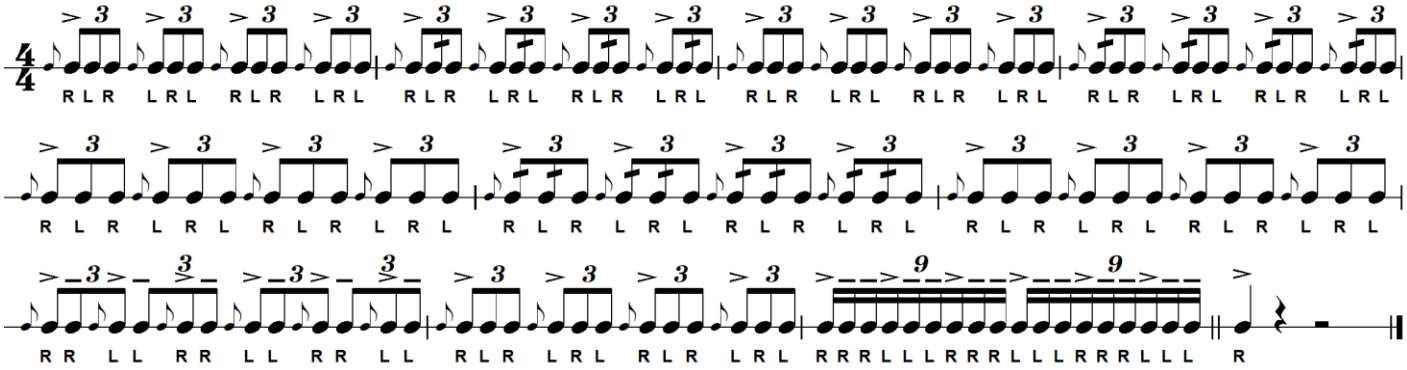
Flam Drags
on 16th notes:



Rolls
on 8th notes:



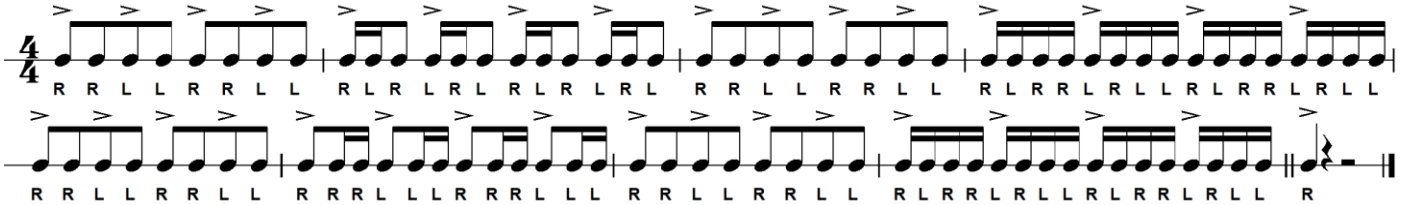
The Big Tree-Fiddy (♩ = 112-156)



Variations:
All Dynamics, Play Without Flams

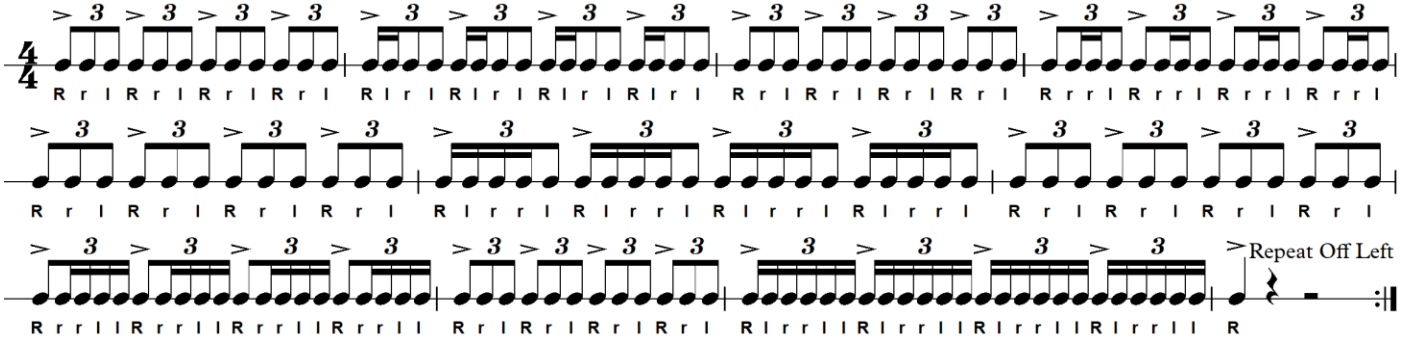
Paradiddles

Paradiddle Breakdown (♩ = 108-208)



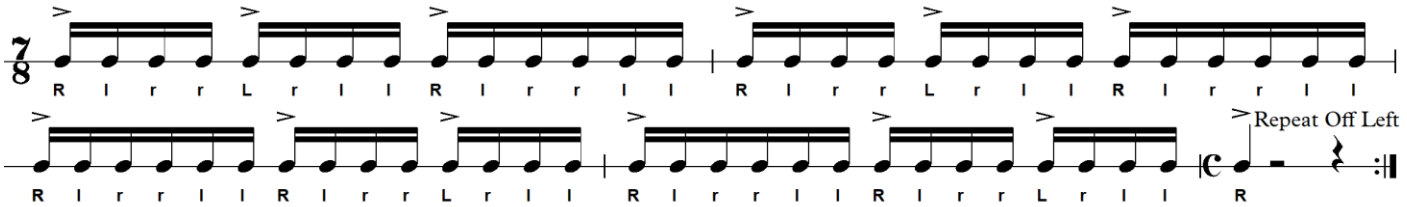
Variations:
All Dynamics, One Height Only, Off the Left

Paradiddle-diddle Breakdown (♩ = 108-144)



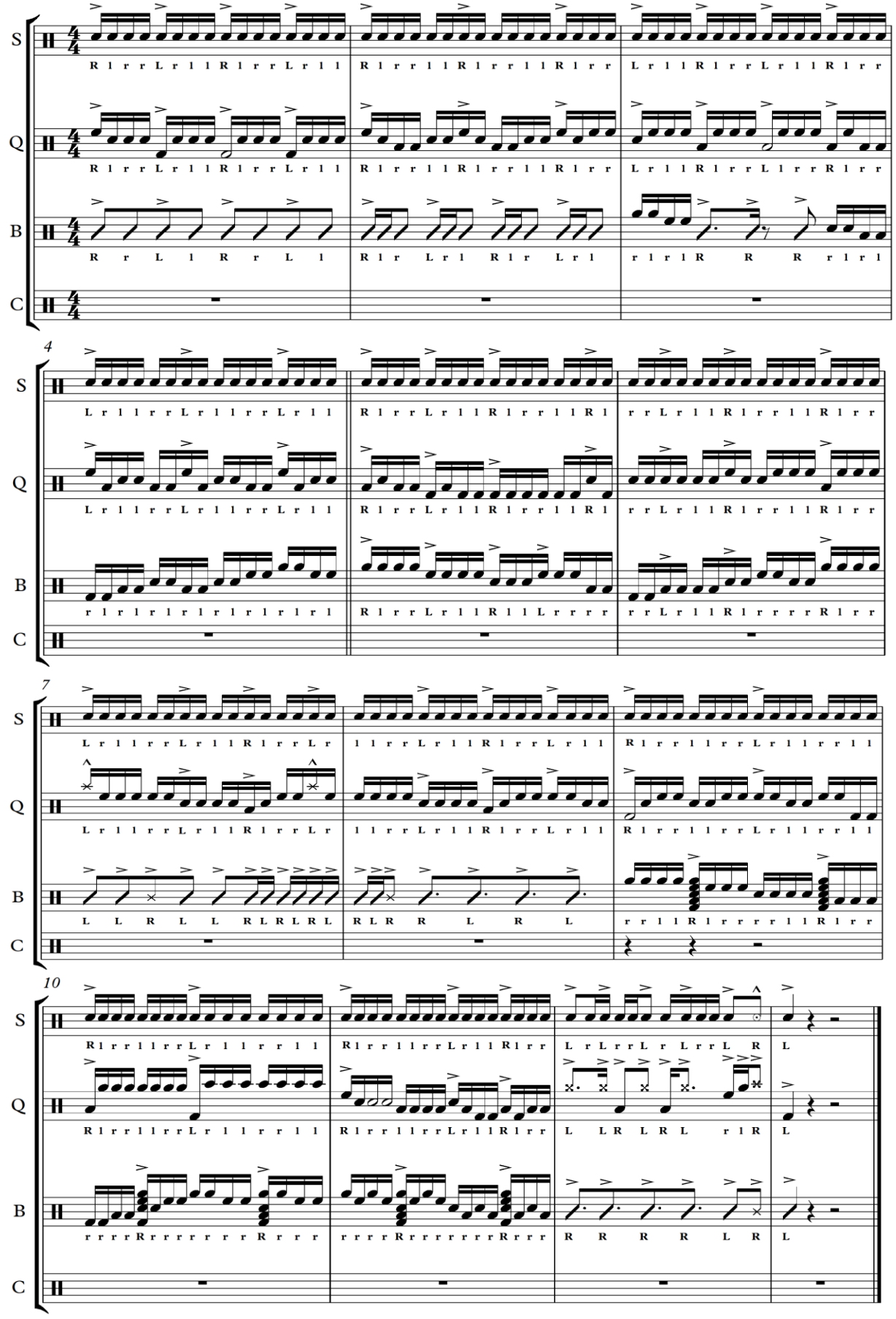
Variations:
All Dynamics, One Height Only

7/8 Paradiddle (♩ = 108-144)



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

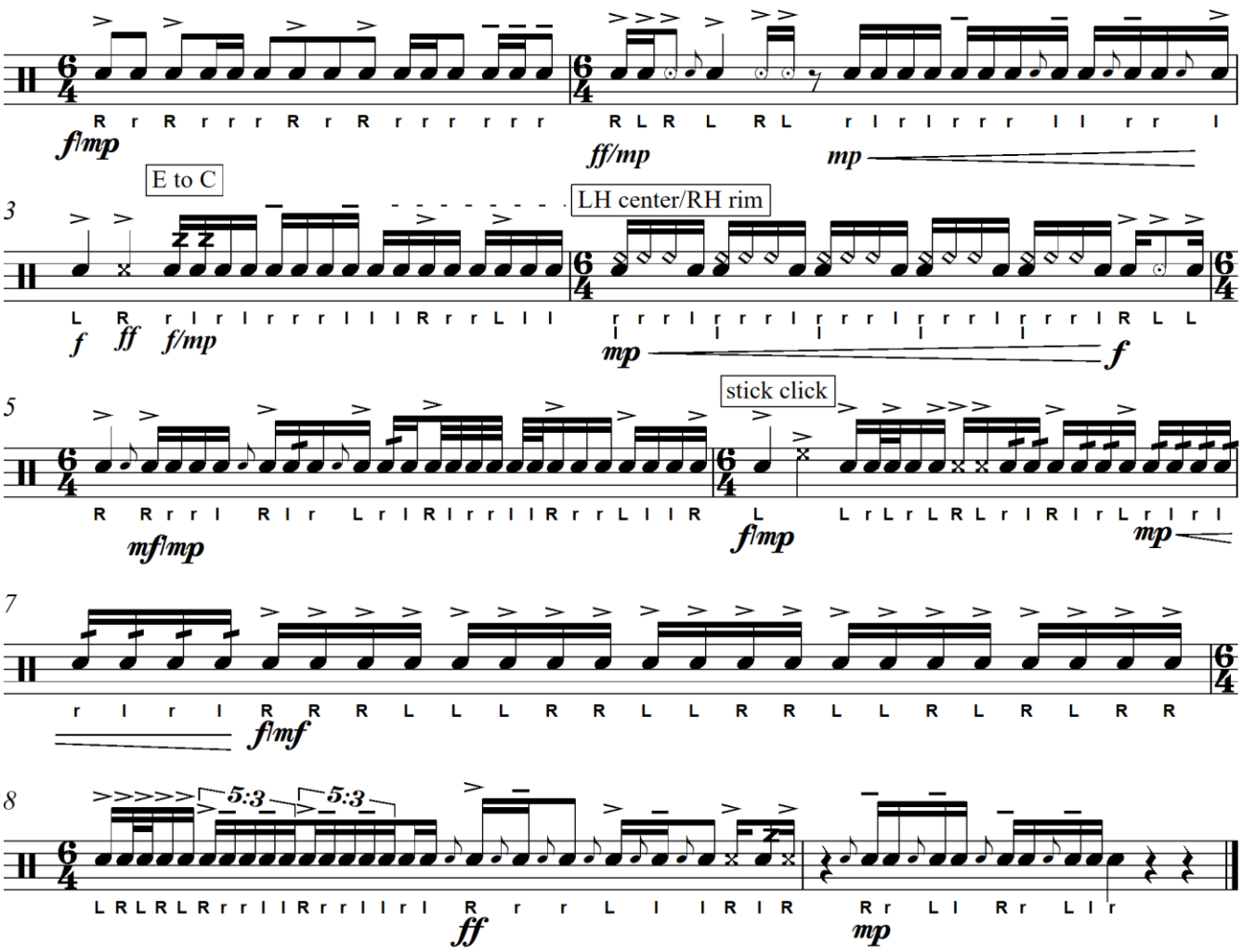
Flanders (♩ = 108-208)



AUDITION ETUDES

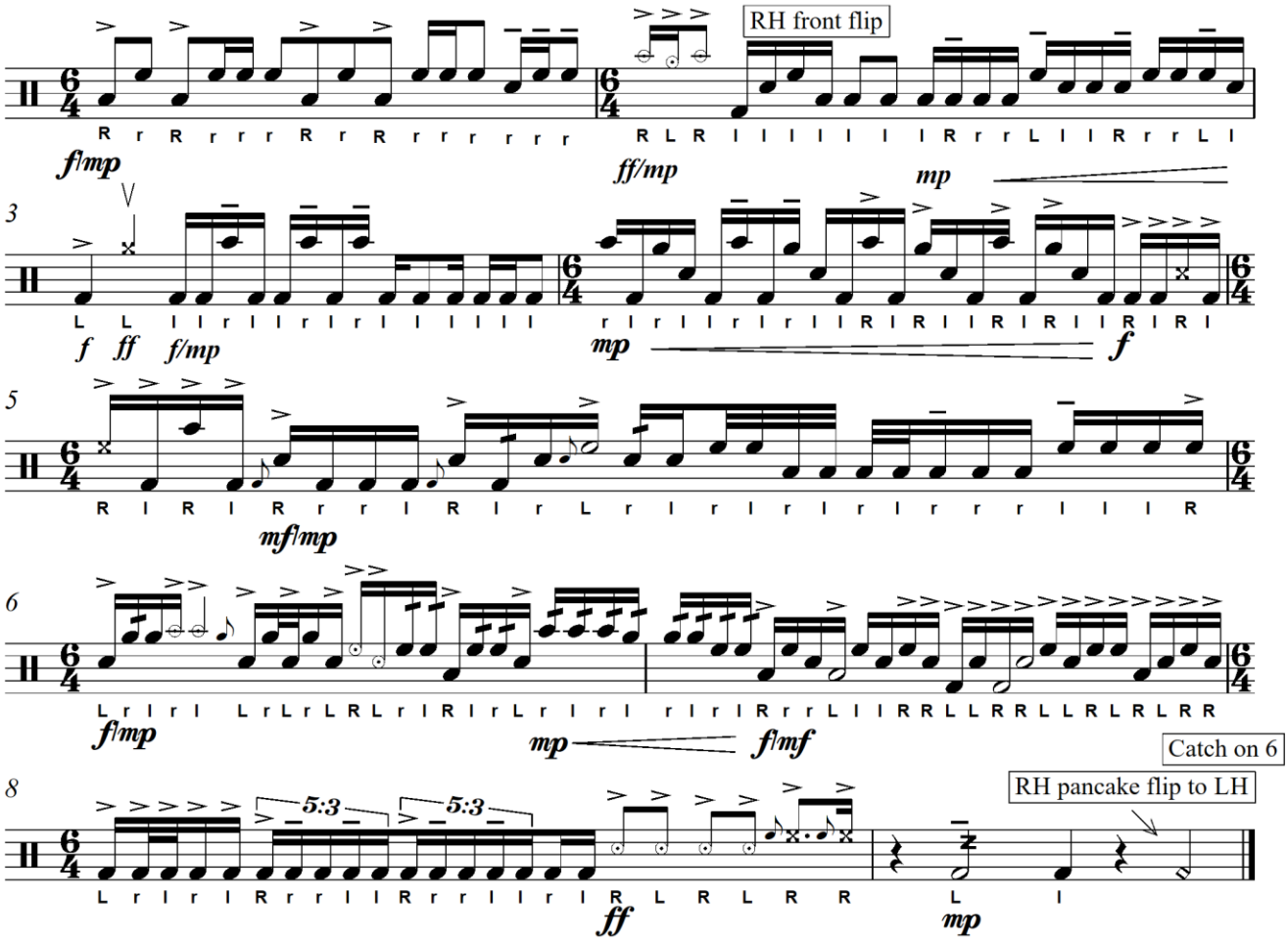
Snare Etude (♩ = 116)

Martiniak/Jennings



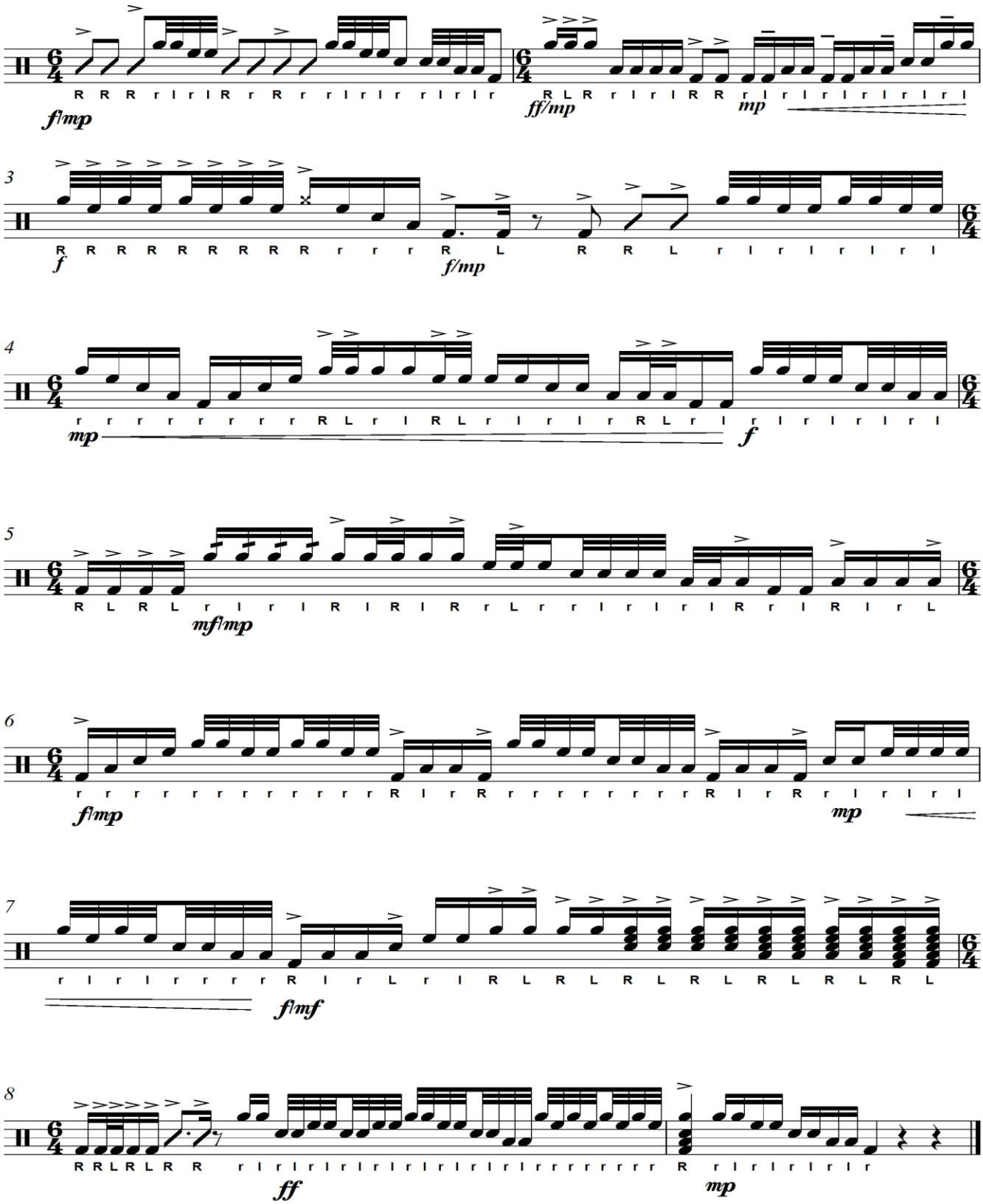
Quads Etude (♩ = 116)

Martiniak/Jennings



Bass Etude (♩ = 116)

Martiniak/Jennings



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 tenudo markings generally refer to half-way point between two listed. "Ping shots" will be marked with , whereas "Gawk shots" with 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.