

**ALPINE DRUMLINE
AUDITION MUSIC**

APRIL 28, 2017

16th Note Grid

Snare $\frac{4}{4}$

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

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

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

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

Purpose:

As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is when the accent is on the 'e'. The key to this exercise is **MARKING TIME!** Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:

1) Stick motion:

Do your sticks move exactly the same way for every tap? How about for every accent?

2) Sound Quality:

Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes:

- Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height.
- Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with **RELAXED** (not clenched) fingers.
- Pounding the very last note of the exercise.
- Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!

3) Rhythm and Timing:

How perfect is your sixteenth note rhythm? Some common areas where mistakes occur:

- First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
- Underlying sixteenth note pulse: Don't let the accents affect the rhythm!

4) Variations to this exercise:

- Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand.
- Play quarter notes on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!

Sanford Double Beat

Snare **4/4**

R... L... R... L... R... L... R... L... R... L... R...

Purpose: This exercise focuses on the basic velocity double and triple stroke. This is one of the most important exercises for rudimental snare drumming.

- 1) Stick motion:**
- a) Do your sticks move exactly the same way for each double stroke and for each triple stroke?
 - b) The neutral stick position (in between each set of double strokes or triple strokes) should be at the top of the stroke. Never freeze the stick at the bottom of the stroke!
 - c) The first note of each grouping should be initiated by a wrist turn. The second / third notes of each grouping still use some wrist turn, but are produced primarily with the fingers (right hand) and thumb and index finger (left hand). The exception to this rule is at faster tempos where there is little or no wrist turn on the second and third notes.

- 2) Sound Quality:** Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same volume. Some common mistakes:
- a) Playing the second note of each double and the second and third notes of each triple quieter than the first note. This is all about chops. If you are having trouble in this area, the best remedy is to bust out the pillow / gel pad and work your muscles!
 - b) Pounding the eighth notes at the end of each phrase.
 - c) Pounding the very last note of the exercise.
 - d) Playing the right hand louder than the left... don't be the guy with the weak left!

Irish Spring - "Asian"

Snare H $\frac{12}{8}$

Purpose: The purpose of this exercise is to improve your triple stroke quality, as well as your hand to hand transfer consistency. This is the third of three variations of this exercise. Try getting together with friends and splitting Irish, Asia, and African all simultaneously. It sounds awesome and is a lot of fun!

Notes: This exercise should be relaxed with very legato stick motions. At higher tempos, consider setting your metronome to click once every two beats to help maintain that laid back feel. Really work on bringing out the 2nd and 3rd notes of each each triple stroke.

One of the most common errors in this exercise is morphing the double stroke rhythm just before the hand to hand transfer. This is an excellent exercise in 'finishing the phrase' -- the last double before the alternating eighth notes should be played with the same exact meter as the preceding triple strokes.

Irish Spring - "Irish"

Snare 12/8
R R R R... R R L R L L L L... L L R L

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

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

Purpose: The purpose of this exercise is to improve your double stroke quality, as well as your hand to hand transfer consistency. The thing that is great about this exercise is that the 2nd note of each double lands on the down beat. This only further enforces the need to play doubles with a strong 2nd note. This is the first of three variations of this exercise. Try getting together with friends and splitting Irish, Asia, and African all simultaneously. It sounds awesome and is a lot of fun!

Notes: This exercise should be relaxed with very legato stick motions. At higher tempos, consider setting your metronome to click once every two beats to help maintain that laid back feel. Really work on bringing out the 2nd note of each each double stroke.

One of the most common errors in this exercise is morphing the double stroke rhythm just before the hand to hand transfer. This is an excellent exercise in 'finishing the phrase' -- the last double before the alternating eighth notes should be exactly the same as every other double stroke.

Irish Spring - "African"

snarescience.com - Universal

Snare $\text{H} \frac{12}{8}$

Purpose: The purpose of this exercise is to improve your double stroke quality, as well as your hand to hand transfer consistency. This is the second of three variations of this exercise. Try getting together with friends and splitting Irish, Asia, and African all simultaneously. It sounds awesome and is a lot of fun!

Notes: This exercise should be relaxed with very legato stick motions. At higher tempos, consider setting your metronome to click once every two beats to help maintain that laid back feel. Really work on bringing out the 2nd note of each each double stroke.

One of the most common errors in this exercise is morphing the double stroke rhythm just before the hand to hand transfer. This is an excellent exercise in 'finishing the phrase' -- the last double before the alternating eighth notes should be exactly the same as every other double stroke.

Extendo Triplet Diddle

Snare **12/8**

r | r | r | l..

Purpose: This exercise focuses on diddle consistency. First, a single diddle is played on each partial of the triplet. Next, 5-stroke rolls are played with all possible permutations across the beat. The exercise ends with a diddle roll and a tap roll.

1) Stick motion: This exercise should be very mono-height and very legato. Don't change the stick motion when switching from check to roll and vice versa.

2) Sound Quality: The goal is to play the diddles with the same exact volume and quality of sound as the check patterns. Here are some common mistakes:

- a) Pounding the release of each roll.
- b) Playing the second note of each diddle weakly -> bust your chops on sanford double beat!
- b) Playing the check patterns higher than you can play the rolls.
- c) Freezing the stick at any point in the exercise, especially on the 'tap' note of a tap roll or tap drag.
- d) Playing the right hand louder than the left... don't be the guy with the weak left!

3) Rhythm and Timing: How perfect is your underlying eighth note rhythm? How about the interp on the diddles? Some common problem areas:

- a) First two notes of the exercise and first two notes after a roll measure: It is very easy to rush check patterns, especially right after playing a measure that is more difficult. Make a conscious effort to control the space between these two notes!
- b) 'Slurring' diddles: Don't think of the 'diddles' as some nebulous rudiment. The diddles in this exercise are simply a 16th note RHYTHM. Try playing the exercise so slowly that you have to completely stroke out every single note. If you are not thinking about the rhythm of the diddles, it will be very difficult to play the exercise accurately.

Three Camps

snarescience.com - Universal

Camp 1

Snare 18
8

R | r | L | r | L | R... R | L | R | L | R | L | R | L | R | L | R | L | R | R

R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L

Camp 2

R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L

R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L

Camp 3

R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L

Camp 2

R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L

R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L

