



Battery Warm-Up Information

Thank you for your interest in joining the 2010-2011 River City Rhythm indoor drumline battery section! In this packet you will find five warm-ups that we will use almost every single day. They consist of an eight on a hand, double/triple beat, accent and tap, flam breakdown and roll exercise. Because we will use them so frequently, it is a good idea to learn them as quickly as possible. When auditioning for a spot, we will be looking at the following criteria from each individual. While they are rhythmically simple, make sure you look past the notes and learn the *music*.

✓ Eights and Twelves: Our basic 8 on a hand warm-up

This is the first warm up we will play when we begin practice. We will always begin around 118 beats per minute and start at 12" (just below parallel). The point of this exercise is to work on the legato stroke, or making sure that you are using the rebound to its maximum potential. A good analogy is to compare the stroke of this exercise to dribbling a basketball. A good combination of wrist and finger will produce the maximum amount of rebound. This combination will vary with tempo; the faster the tempo, the more finger will be used. Contrary to that, the slower the tempo, the more wrist will be used. Regardless of tempo, the goal is to produce the maximum sound by playing through the head. Be able to perform this at ALL heights (3" to 15") and a tempo range of 118 to 180 bpm. We will incorporate accents and taps during the 8th notes, hand-to-hand crescendos and decrescendos, and one height interpretations.

✓ Accents and Stuff: Grids, accents, taps and the kitchen sink

This is the second exercise that we will play as an ensemble. Musicality and the ability to apply two heights are extremely important. This is strictly a 12" to 3" exercise. Most people think about trying to get the accents at 12" and the tap is the after-thought and is whatever height you can get it down to. Instead, I want you to think about having the taps at 3" and getting the accents up to 12" so that the taps are ALWAYS at 3". We will start at roughly 110 bpm and work our way upwards of 140 bpm.

Our goal for this year's exercise packet is to be able to add variations to most warm-ups so that we can work on more than just what's written. For 8's and 12's, the variations are adding accents, taps and dynamics. The next step is to make this a one height exercise and change all the accents to diddles, so you would be gridding diddles instead of accents. The step after that is to return to the original written version and add one diddle after every accent. In the case that there are two accents in a row, you would only add one diddle after the second accent. This is very advanced but would be very impressive if you came ready to play these. We intend to build minds as well as hands so that you can learn how to apply rudiments to the grid pattern. Be creative and make your own variation!

✓ VibraBeat: Our double beat/triple beat exercise

Our third exercise works on double and triple beat quality. The better this exercise is, the better our diddles and roll quality will be. THIS IS A ONE HEIGHT EXERCISE, with the exception of the last few bars. It is imperative that for each double/triple that all notes are not only the same height but also all have the same sound quality. If you strive to make sure that each note is played into the head as much as possible, this should not be an issue. While we will not have variations on this exercise, this is one that takes a while to master. The tempo range for this exercise will be from 114 bpm to 136 bpm. Play this at a height where you can achieve both a) equal height for all doubles/triples and b) equal sound quality for all notes. Have a friend play 16th notes while you play the exercise and make sure that all notes line up perfectly, then switch. If we can play this well, we will be set up for success.

✓ Bombinate: Roll/Diddle exercise

Fairly straight forward, this is the exercise that works on our roll quality. Taking the concepts discussed on exercise #3, we now apply that to faster tempos and extended rolls. This is also a one-height exercise that should be learned from a range of 3" all the way to 12". Make sure though that, similar to the accent to tap exercise, you master it at 3" FIRST and then work your way up to a height you can achieve, hopefully 9" or more. Since this is triplet based, the starting tempo will be at 140 and should ideally be worked up to 190 bpm. During your practicing, make sure that you think about the concepts discussed in the 8s and 12s exercise and that you are still thinking about playing through the head with the wrist to finger ratio. Think of the check patterns as 8 on a hand; it should be approached the same way.

✓ Flam(e)s: Our flam exercise

New to RCR this year is an applicable flam exercise. This is another exercise were we can create fun variations to improve both chops and mental capacity. Make sure that all grace notes are no higher than 3" while all accents are between 9" and 12". The check in the first and third bars works on triplet flams while the check in the second and fourth bars works on flam taps. Realize the purpose of these bars during your practicing. For fun/advanced study, replace all 8th note flams in bars 5-8 with any rudiment. For example, paradiddles, paradiddlediddles, 16th note rolls. Also, for the triplet flams feel free to add flam drags, flam fives or cheeses. The possibilities are endless. While these are not immediately required, we do plan on examining several different versions so that if one is called out we can successfully play it.

IN GENERAL

- Make sure that throughout your practice you are focusing on how you look when you play. The worst thing you can do is look unsure of yourself. Our approach to our music is going to be **100% controlled aggression**. Here is a checklist you should think about at all times:
 - ✓ Am I playing confidently (through the head, good sound quality, controlled heights)?
 - ✓ How do I look (facial expression, body language, separation of lower and upper body)?
 - ✓ How do I sound (blend and balance, diddle interpretation, etc.)?
 - ✓ *Am I prepared ?*
- If you are determined to make a battery spot, make sure you practice like you want it! While everybody is guaranteed membership to RCR, your spot within the group is not. We are comfortable marching 7-8 snares, 3-5 tenors, 5 bass drums and 4-5 cymbals; however, the people who stand out to the staff as having done their homework will have the edge!

If there are any questions about these exercises, please email plyons@rcrperc.org

Snare Drum

Quint Toms

Bass Drums

4

S. Dr.

Quints

B. Dr.

8

S. Dr.

Quints

B. Dr.

Accents and Stuff

River City Rhythm 2010-2011

Patrick Lyons

Snare Drum

Quint Toms

Bass Drums

5

S.Dr.

Quints

B. Dr.

9

S.Dr.

Quints

B. Dr.

13

S.Dr.

Quints

B. Dr.

17

S. Dr.

Quints

B. Dr.

21

S. Dr.

Quints

B. Dr.

25

S. Dr.

Quints

B. Dr.

29

S. Dr.

Quints

B. Dr.

VibraBeat

River City Rhythm 2010-2011

P. Lyons
M. Spooner

Snare Drum

ff

Quint Toms

ff

Bass Drums

ff

5

S. Dr.

Quints

B. Dr.

8

S. Dr.

Quints

B. Dr.

11

S. Dr.

Quints

B. Dr.

Bombinate River City Rhythm 2010-2011

P. Lyons
M. Spooner

Snare Drum

Quint Toms

Bass Drums

r l r l r l r l l l

6

S. Dr.

Quints

B. Dr.

r l r l r l r r

11

S. Dr.

Quints

B. Dr.

r l r l r l r l r l r l r r r r l l l r l r l r l r l r l

16

S. Dr.

Quints

B. Dr.

r r l r r l r l

Flam(e)s

River City Rhythm 2010 - 2011

Patrick Lyons

Snare Drum

Quint Toms

Bass Drums

S.Dr.

Quints

B. Dr.

S.Dr.

Quints

B. Dr.

S.Dr.

Quints

B. Dr.

R r r r R r r r L l l l L l l l R r r R r r R r r L l l L l l L l l

R r r L l l L l l R r r R r r L l 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 r L l

R l r L r l R l r L r l R L R L R l R