

UCMTM

DRUMLINE CLINIC & AUDITION MATERIALS



WRITTEN BY OWEN TAYLOR - 2007

NOTATION LEGEND

The notation legend is organized into four main sections, each with two staves of musical notation. The notations include various note heads, stems, and symbols like 'x' and 'z' to represent different drum sounds.

Snare Drums

- regular stroke
- rimshot
- ping rimshot
- double stop
- double stop rimshots
- stick click
- stick shot
- buzz stroke
- double stop buzz
- near edge
- rim
- rap/"dj" scratch
- cymbal
- bell of cymbal
- backstick
- drum to left
- drum to right
- click on snare shell

Tenor Drums

- drum 1
- drum 2
- drum 3
- drum 4
- quint/spock drum
- rimshot
- crossover
- timbale/skank rimshot
- stick click
- double stop
- crossover double stop
- clicks on shell

Bass Drums

- drum 1
- drum 2
- drum 3
- drum 4
- drum 5
- unison stroke
- individual rim click
- unison rim click
- muted stroke
- buzz stroke
- muted unison stroke
- unison buzz stroke

Cymbals

- crash (let ring)
- crash choke (dampen immediately)
- crunch/hi hat
- slide choke
- tap
- zing
- sizzle
- cymbal roll
- split part

EXERCISES

V-8 is a singles beats exercise that emphasizes *legato* motion (full strokes). It is crucial for warming up and cooling down your muscles and brain when playing in a drumline. Here are some guidelines:

- Make sure your hand-to-hand transitions are seamless.
- Concentrate on using wrist motion throughout.
- As the tempo increases, gradually incorporate the use of fingers without drastically altering wrist motion.
- Practice at all heights and different dynamic levels.

Hemeola works multiple note groupings (double/triple beats) which primes you for playing diddles and rolls. The stroke is tempo conducive, meaning that only wrist should be used at slower tempos, and fingers will be utilized at faster tempos. The arm may be incorporated only at extreme tempos and heights. This exercise focuses on timing and technique rather than serving as a chop-building exercise. There is no cymbal part to allow for stretching and muscle building exercises for cymbal players during this exercise. Remember:

- Make sure your hand-to-hand transitions are seamless.
- Always initiate motion from the wrist.
- Stay relaxed.
- The second and/or third note of each grouping should be of the same height and sound as the first.

Boubles (pronounced like doubles, but with a b instead of a d in front) is another exercise focusing on multiple note groupings. It is in 12/8 time which not only forces you to count triplets, but triplets encourage a more relaxed approach to double/triple beats. The length and repetition of this exercise allows for some chop-building and mental concentration. For those purposes, counting has been made easier. This exercise has a cool groove while incorporating a couple of rudiments: the paradiddle and paradiddle-diddle. Cymbal players should take note of the various techniques used throughout this exercise.

- Make sure your hand-to-hand transitions are seamless.
- Always initiate motion from the wrist.
- Stay relaxed.
- The second and/or third note of each grouping should be of the same height and sound as the first.
- Count carefully and make note of accents.
- Look for repetition to create phrases.
- Find the groove.

Accentuate is an exercise exploring taps and accents. When you play tap-accent patterns, you don't want the taps to sound "choked-off". Many players will squeeze the stick as hard as they can after an accent in order to "control" the following taps. This is never the right thing to do because you can't stay relaxed if you squeeze as hard as you can. **THE TAP STROKES MUST BE CONTROLLED**; just don't confuse control with over-squeezing. Let the taps bounce and give them (and yourself) room to breathe. Also, don't let the accents interfere with the "smoothness" of the taps. Give the taps as much musical weight as the accents. It is also worth noting that this exercise utilizes all four types of strokes.

- Don't over-squeeze the stick after an accent. Let it bounce (while still maintaining control.)
- Play "through" the drumhead when playing taps. They should still be audible alongside the accents.
- Make sure the upstroke prior to an accent is aggressive enough to produce the accent in time, but not too harsh that the accent is forced, causing a distortion of sound.
- Stay relaxed.
- Pay careful attention to sticking.
- Seamless hand-to-hand transitions.
- Look for repetition to create phrases.
- Check to see whether or not you are breathing during this exercise. This is an easy way to gauge your individual tension factor.

16th Diddles will cover all diddle variations that are 16th note based. Playing a clean roll is not as hard as some propose. The underlying 16th rhythm is key to lining up diddles and playing a clean roll. **YOU MUST BE IN TIME**. Concerning grip: use of fingers and forearm motion will help when playing rolls at higher tempos. But **do not change your motion** when playing a double-stroke. The motion in your hands/arms should look the same whether you are playing a regular stroke or a double-stroke. One 16th diddle = two 32nd notes.

- Implement the concepts from *Hemeola & Boubles*. Make sure the second hit of the double-stroke is even with the first. This is essential to play a proper diddle/double-stroke roll.
- The wrist is the primary mover of the stick for rolls and diddles.
- Fingers can and should be used at fast tempos to produce even doubles.
- At even faster tempos, arms can be used to take some of the workload off the wrists. However, if you're using some arm for rolls, don't take the wrist out of the picture. Instead, use a little of everything (wrists, fingers, arms) for efficiency and good sound quality.
- Stay relaxed and maintain tempo – especially when playing diddles.
- Practice this exercise at a variety of dynamic levels.
- Don't change your motion from regular strokes to double strokes.
- Diddles/rolls should be interpreted the same way between sections as well as players.

V-8

Owen Taylor

A

Snare Drums
Tenor Drums
Bass Drums
Cymbals

crunch/
hi hat

B

SD
Quints
BD's
Cyms.

slide choke

crunch/
hi hat

SD
Quints
BD's
Cyms.

slide choke

split
slide chokes

VDL2 Template Verston.0.9.7
www.tapspace.com

HEMEOLA

Roger Carter
arr. Owen Taylor

Snare Drums

Tenor Drums

Bass Drums

SD

Quints

BD's

SD

Quints

BD's

The musical score is divided into two systems. Each system contains three staves: SD (Snare Drum), Quints (Quintet), and BD's (Bass Drum).

System 1:

- SD:** Rhythmic notation with accents (^) and a cross (x). Foot patterns: R R R R L, L R L L R L R L, R L, R L L.
- Quints:** Rhythmic notation with a cross (x). Foot patterns: L R L L ..., R L L R R L R R L L R R L.
- BD's:** Rhythmic notation with accents (>). Foot patterns: L ..., R L L R R L L R L L R.

System 2:

- SD:** Rhythmic notation with accents (^) and a cross (x). Foot patterns: R L R L L R L R, R L R L.
- Quints:** Rhythmic notation with accents (^) and a cross (x). Foot patterns: R R R R L L L R L R, L L R, R.
- BD's:** Rhythmic notation with accents (>). Foot patterns: R L L R R L L R, L L R, R.

BOUBLES

Owen Taylor

A

Snare Drums

Tenor Drums

Bass Drums

Cymbals

tap

SD

Quints

BD's

Cym.

SD

Quints

BD's

Cym.

SD
R R L R L L L ... L L R L

Quints
R R L R L L L ... L L R L

BD's
R R R L L L L s

Cym.

SD
R R R R R R L R L L L L L R L R R R R R R L R

Quints
R R R R R R L R L L L L L R L R R R R R R L R

BD's
R R R L L L R R R

Cym.

SD
L L L L L L R L R R R L R L L L R L R R R L R L L L R L

Quints
L L L L L L R L R R R L R L L L R L R R R L R L L L R L

BD's
L L L R R L R L ...

Cym.

3

SD
R R L R L L R L R R L R L L R L R R L L R R L L R R L L

Quints
R R L R L L R L R R L R L L R L R R L L R R L L

BD's
R L R L ... R R R R R R R

Cym.
crash

B

SD
R R R ... L L L ...

Quints
R R R ... L L L ...

BD's
R R ... L L ...

Cym.
crunch/ hi-hat slide chokes

SD
R R R ... L L L ...

Quints
R R R ... L L L ...

BD's
R R R R L L L L

Cym.
crunch/ hi-hat slide chokes

4

SD
 R L R R L R R L R L R R L R L L R L L R L R L L R L R R L L

Quints
 R L R R L R R L R L R R L R L L R L L R L R L L R L R R L L

BD's
 R L R L R L ...

Cym.
 crash

C

SD
 R L R R L R L L R R L L R R R R ...

Quints
 R L R R L R L L R R L L R R R R ...

BD's
 R R R ...

Cym.
 crunch/
 hi-hat

SD
 R R R ... L L L L ...

Quints
 R R R ... L L L L ...

BD's
 R R L R L L L ...

Cym.

5

SD
Quints
BD's
Cym.

SD: L L L ...
Quints: L L L ...
BD's: L L R L
Cym.:

D

SD
Quints
BD's
Cym.

SD: R L R R L L R R R L L L
Quints: R L R R L L R R R L L L
BD's: R L ...
Cym.: crash

SD
Quints
BD's
Cym.

SD: R R L L R R L L R R L L
Quints: R R L L R R L L R R L L
BD's: R R R R R R R L R L
Cym.: crunch/hi-hat, cymbal roll, crunch/hi-hat

ACCENTUATE

Murray Gusseck
arr. Owen Taylor

The drum score is written for four parts: Snare Drums, Tenor Drums, Bass Drums, and Cymbals. The piece is in 4/4 time and consists of two measures. The notation uses rhythmic patterns of eighth and sixteenth notes with accents. The Snare, Tenor, and Bass parts have a consistent pattern of 'R' (right) and 'L' (left) strokes. The Cymbal part features a 'crash' at the beginning of each measure, followed by a sustained cymbal sound indicated by a slur and a fermata.

Snare Drums: $\text{R R R R R R R R L L L L L L L L}$ | $\text{R R R R R R R L L L L L L L R R L L}$

Tenor Drums: $\text{R R R R R R R R L L L L L L L L}$ | $\text{R R R R R R L L L L L L R R L L}$

Bass Drums: $\text{R R R R R R R R L L L L L L L L}$ | $\text{R R R R R R L L L L L L R R L L}$

Cymbals: crash | crash

C

3

SD
R R R R... L L L L...

Quints
R R R R... L L L L... B B B B...

BD's
L R R

Cyms.
slide choke

D

SD
R L R L R L R R R R R ...

Quints
R R R R ...

BD's
R L R L R L R R R R R ...

Cyms.
slide choke

SD
L L L L ... R

Quints
L L L L ... R

BD's
L L L L ... R

Cyms.

16TH DIDDLES

Owen Taylor

A

Snare Drums
Tenor Drums
Bass Drums
Cymbals

crunch/
hi hat

C

SD
Quints
BD's
Cyms.

SD
Quints
BD's
Cyms.