

AN INSTRUMENTAL

STUDY GUIDE

PERCUSSION

IMPORTANT INFORMATION

NAME: _____ GRADE: _____

INSTRUMENT: _____

STORAGE: _____

FOLDER SLOT #: _____

LESSON GROUP _____

- ① Scales
- ② Melodic
- ③ Technical

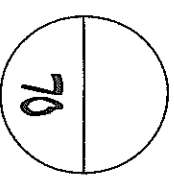
PERCUSSION PERFORMANCE RATING

Column 1: Scales
Column 2: Melodic
Column 3: Technical

Tonal/Pitch Rating		
5	5	5
4	4	4
3	3	3
2	2	2
1	1	1

An accuracy of intonation/pitches throughout.
 Nearly accurate with a minimal amount of imprecise intervals/pitches.
 Accurate intonation at the points of cadence (phrase endings). Otherwise a lack of precise intervals/pitches.
 Individual pitches include a tonal center, however, with imprecise intervals/pitches.
 Individual pitches lacked a tonal center and performance lacked overall tonality.

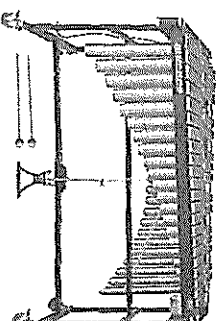
RHYTHM RATING		
5	5	5
4	4	4
3	3	3
2	2	2
1	1	1



Performance was accurate with precise melodic rhythm.
 Performance was nearly accurate with a minimal amount of imprecise rhythm.
 Performance included a consistent tempo and recognizable meter; however, included short, continuous sections of imprecise rhythm.
 Performance included portions of consistent and inconsistent tempo and recognizable and unrecognizable meter with imprecise rhythms.
 Performance included a lack of consistent tempo and recognizable meter.

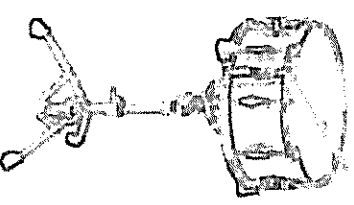
EXPRESSION RATING		
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Performs legato correctly when indicated.
 Performs staccato correctly when indicated.
 Has a full and well supported tone quality
 Demonstrates an understanding of dynamics.
 Performs with a sense of phrase.



EXECUTIVE SKILL		
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Feet are placed flat on the floor with back straight and body erect
 Eyes are kept on the music for the majority of the performance.
 Foot is tapping the correct beat.
 Forearms are held at a slight downward angle to the ground.
 Instrument is adjusted correctly when appropriate.



TECHNIQUE RATING		
5	5	5
4	4	4
3	3	3
2	2	2
1	1	1

- Tips of the mallets/sticks contact the bar/head in a place that maximizes the tone of the instrument.
- Arms and wrists move freely and evenly.
- Rolls are open and use a double bounce when appropriate.
- Instrument is struck in a manner that draws the tone out.
- Proper sticking patterns are utilized.

GRIP RATING		
5	5	5
4	4	4
3	3	3
2	2	2
1	1	1

- Thumbs and index fingers grip the mallets/sticks approximately 1/3 from the end.
- Thumb rests flat along the shaft of stick/mallet; Index Finger wraps under the stick/mallet.
- Control fingers - Middle finger wraps under and stays on the mallet/stick; others (ring and pinky) rest lightly on the back 1/3 of the shaft.
- Mallet/Sticks are held loosely in a matched grip.
- Wrists are flexible and held in front of the body.

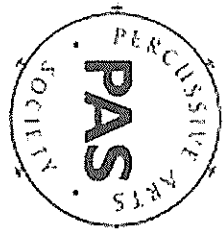
Fun da Mentals

Track

Percussion Section Organization

Robert Snider

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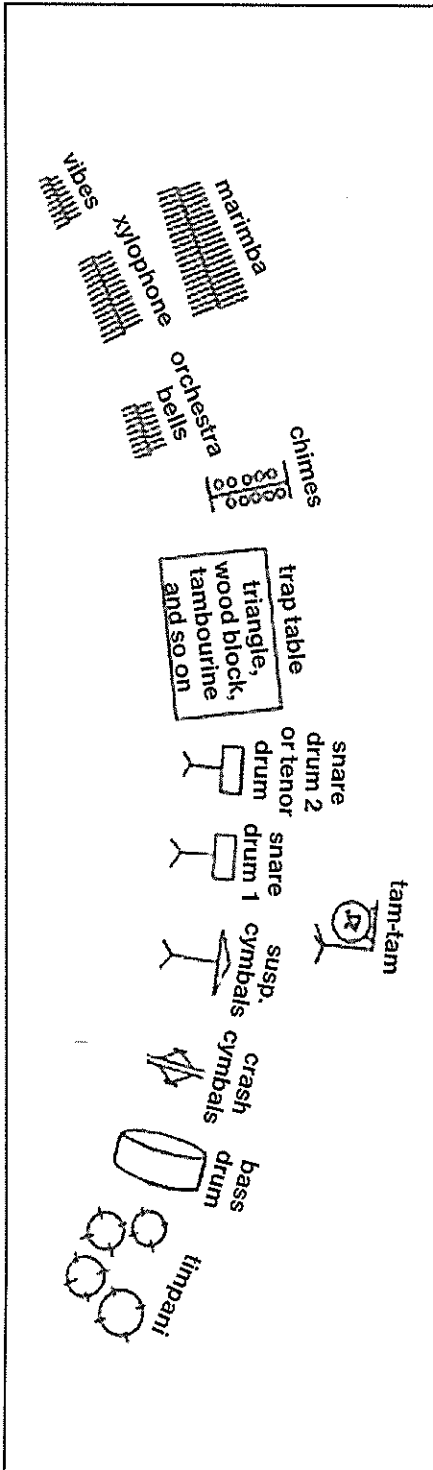


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PERCUSSION SECTION ORGANIZATION

Organize the percussion section into five areas. Each area may consist of several "performing stations."

- II. Miscellaneous Percussion
- I. Keyboard Percussion
- III. Snare Drum
- IV. Bass Drum and Cymbals
- V. Timpani



Setup
 This setup will work well for performance of standard percussion ensembles and, when set within a band or orchestra, will allow for good "ensemble" and little movement between pieces. Percussion ensembles will be performable during a band or orchestra concert with the same instrument placement.

Divide the music into corresponding folders, and notate the folder number of each part so that the correct part will always be in the appropriate folder at the proper "station."

Carpet squares or towels should be placed on leveled music stands at each station for use as stick trays and small instrument holders. Never use the floor or a bare table top for instrument placement. Elimination of all extraneous noise is a must for the percussion section.

Always strive for the best, most characteristic sound on each percussion instrument. Have a pencil on hand to mark instrument changes, types of mallets and instructions regarding interpretation.

No other section in the band or orchestra faces the organizational challenges of the percussion section. The difference between a tolerable and an outstanding section is often a matter of five or six minor problems that, when corrected, can transform several drummers into a sensitive and musical percussion section.

Keyboard Percussion Basics

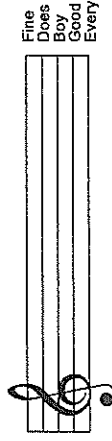
by Rich Holly &
James Lambert



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BASIC THEORY

1. A beginning mallet percussionist must memorize the 12 major scales. These scales relate to other harmonic information that the student will need. With each marimba bar one half step away from the next bar, the major scales are built on a series of half steps and whole steps (w,w,h,w,w,w,w,h). Below are the note names for the lines of the bass and treble clefs.



Treble Clef Lines E G B D F



Bass Clef Lines G B D F A

2. Learning key signatures for these scales is important. The key signature is indicated at the top of the music with sharps and flats (a sharp will raise a pitch one half step, a flat will lower a tone one half step). Below is the order sharps and flats are used in key signatures, i.e. F major has one flat (B-Flat), B-Flat major has two flats (B-Flat and E-Flat, etc.).

Flats: B E A D G C F

Sharps: F C G D A E B
3. Each key signature has a major and minor scale. To find the relative minor scale from the major scale, go down three half steps from the tonic or "home base."

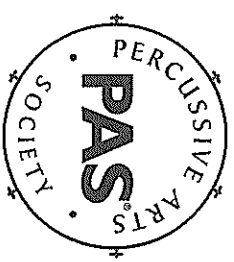
Examples: C major and "a" minor (no sharps or flats)
 F major and "d" minor (one flat)
 D Major and "b" minor (two sharps)
4. To find the chord or triad for a given pitch, use the first, third and fifth scale degrees.

Example: Major chord - 1, 3, 5 of major scale
 Minor chord - 1, flat-3, 5 of major scale
 Augmented chord - 1, 3, sharp-5 of major scale
 Diminished chord - 1, flat-3, flat-5 of major scale



Keyboard Percussion Basics

by Rich Holly &
James Lambert



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Percussion Keyboard Reading for Beginners

1. Select a passage to read from one of the books recommended on page 8 of this handout or one suggested to you by a percussion teacher.
 - a. Determine the tonality of the composition.
 - b. Review your technique for that key with the suggested exercises..
2. Speak the note names of the selection—in correct rhythm.
3. Touch the keys with your index fingers (without mallets) and also speak the note names in rhythm (attempt to match pitch and keep eyes on the printed music).
4. Play the piece with mallets—slowly—while speaking/singing the note names. Do your best to develop peripheral vision so that you are not looking from the music stand to the keys, but focusing on the printed music with the mallets in your lower peripheral vision.
5. Gradually increase the tempo—with the assistance of a metronome—until the optimum speed and style are achieved.

Practice Habits

1. Find a regular time—dedicated to yourself—every day to develop your abilities.
2. Use a relaxed grip, with your palms facing the floor. The primary fulcrum for two-mallet playing should be between the thumb and forefinger. Be certain that you are not gripping the mallet too tightly! Be relaxed, and use your wrist—not elbow or shoulder movement.
3. A suggested 25–30 minute practice session could include:
 - a. 5-10 minutes for techniques (scales, arpeggios, rolling, movement, etc.)
 - b. 15 minutes preparing assigned material
 - c. 5–10 minutes for sightreading and improvisation
4. Have Fun!

Keyboard Percussion Basics

by Rich Holly & James Lambert



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Key Signatures and Exercises

C Major/a minor	F Major/d minor	B \flat Major/g minor	E \flat Major/c minor	A \flat Major/f minor
D \flat Major/a minor	G \flat Major/e \flat minor	C \flat Major/a \flat minor	G Major/e minor	D Major/b minor
A Major/f# minor	E Major/c# minor	B Major/g# minor	F# Major/d# minor	C# Major/a# minor

Stroke Development

Double Stroke

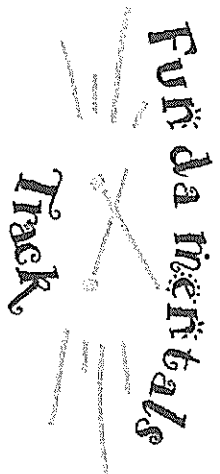
L L R R L L R R etc.

R R L L R R L L etc.

Single Stroke

L R L R etc.

L R L R etc.

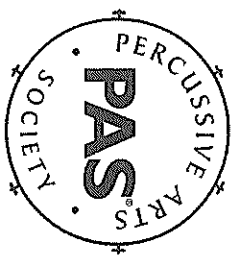


Fur da merittals

Track

Keyboard Percussion Basics

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James Lambert



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Stroke Development (continued)

Oblique Stroke

Musical notation for the Oblique Stroke exercise, consisting of two staves in 4/4 time. The first staff contains a series of eighth-note chords, with the right hand (R) playing the upper notes and the left hand (L) playing the lower notes. The second staff contains a series of eighth-note chords, with the left hand (L) playing the upper notes and the right hand (R) playing the lower notes. The exercise is labeled 'R L R L R L R L etc.' and 'L R L R L R L R etc.'.

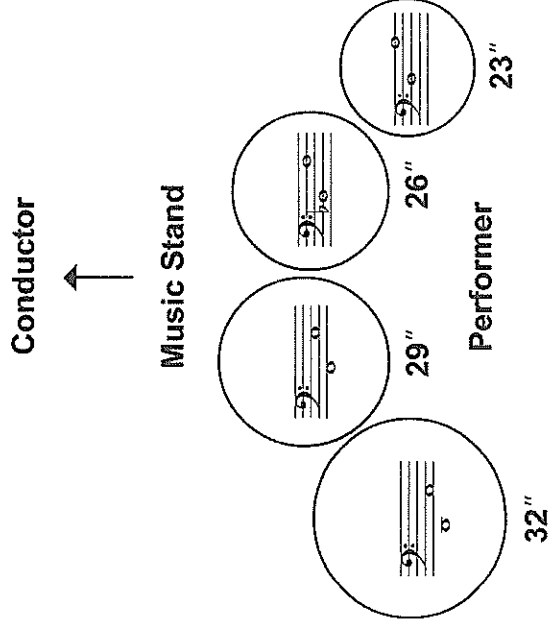
Chromatic Study

Musical notation for the Chromatic Study exercise, consisting of three staves in 3/4 time. The first staff contains a series of eighth-note chords, with the right hand (R) playing the upper notes and the left hand (L) playing the lower notes. The second staff contains a series of eighth-note chords, with the left hand (L) playing the upper notes and the right hand (R) playing the lower notes. The third staff contains a series of eighth-note chords, with the right hand (R) playing the upper notes and the left hand (L) playing the lower notes.

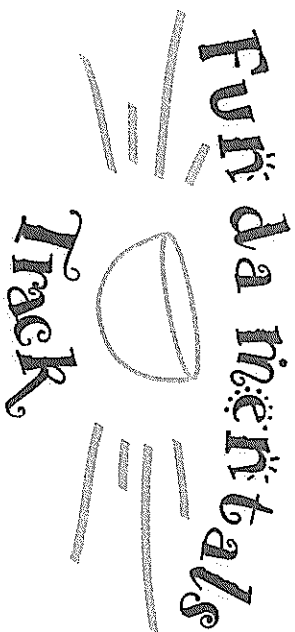
Fundamental Setup of the Timpani

- Be clearly able to see the timpani, music, and conductor at all times.
- An imaginary straight line of sight should exist between the conductor and the player which should also pass through the music stand and the center of the timpani setup.
- Drums should be placed in a semi-circle or wide arc close to each other but not touching.
- Adjust the drum configuration to the body, not the other way around.
- Pedals should be pointing in toward the player. Correct playing area (beating spot) can be played upon by rotating from the waist and lower back to each of the drums, not by radically shifting the feet.
- The optimum arm position for each drum is with the elbows out away from the body and slightly forward of the shoulder.
- Surface of drum heads should be located slightly below waist level.
- In the United States, it is common to place the smallest diameter drum of the setup to the far right and the largest drum to the far left.

Standard Timpani Setup



Fuñ da mēñtals



TRACK

Timpani Tuning

by Ron Brough

Pitch Source (for those of us without pitch recognition)

- pitch pipe
- tuning fork
- keyboard instrument

Singing Intervals

- recognize by sight and sound
- associate with a melody
- sing ascending/descending
- use of computer software drill programs
- intonation awareness

Tuning Timpani

- learn to tune quietly
- tap head lightly vs. flicking with fingertip
- sing into drum
- use of gauges - advantages/disadvantages
- tuning etudes including accurately counted rests

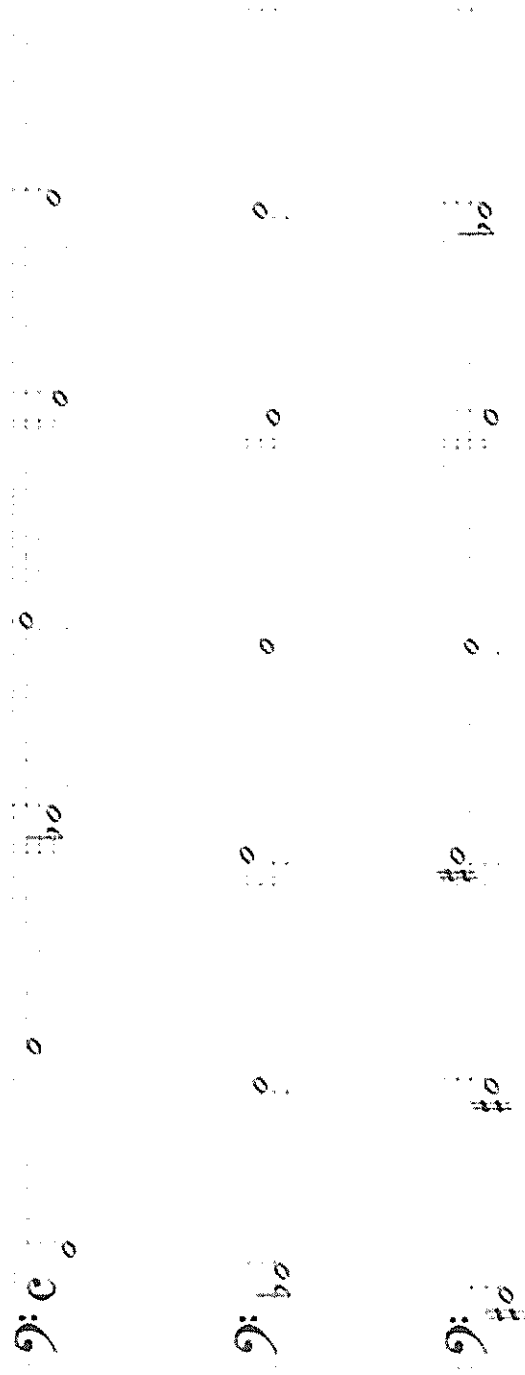
Fundamentals Track



Timpani Tuning

by Ron Brough

Intervals



Melodies for Learning Intervals

- minor 2nd - chromatic scale
- major 2nd - major scale
- minor 3rd - Brahms' Lullaby
- major 3rd - From the Halls of Montezuma (Marine Hymn)
- perfect 4th - Here Comes the Bride
- tri-tone - Maria (West Side Story)
- perfect 5th - Twinkle Twinkle Little Star
- minor 6th - theme from "Love Story"
- major 6th - NBC logo or My Bonnie Lies Over the Ocean
- minor 7th - "old" Star Trek theme
- major 7th - Bali Hi (South Pacific)

Fundamentals Track

Timpani Tunings by Ron Brough

Tuning Etudes

Bass clef, treble clef, and 15^{ma} lines with musical notation for tuning exercises.

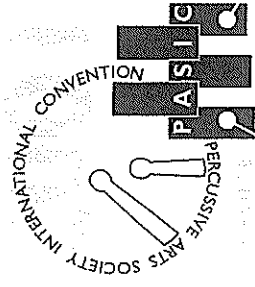
Bass clef, treble clef, and 15^{ma} lines with musical notation for tuning exercises.

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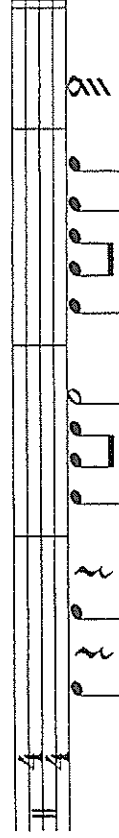
Accessory Percussion Instrument Technique

John R. Beck



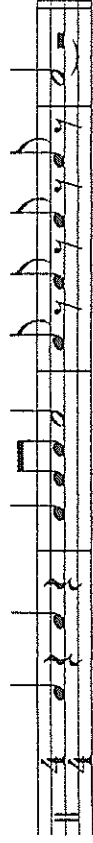
NOVEMBER 14-17

Bass Drum – Low Rumble



Use arm weight and heavy beaters for a deep sound.

Crash Cymbals – Use Gravity. Relax and allow the cymbals to move freely.



Listen to the ensemble for clues to note length. Use the cymbals as "color" instruments.

Suspended Cymbal – Use yarn mallets and listen to the instrument.



Roll at the edge of the plate.

Tambourine – Clear Articulation.

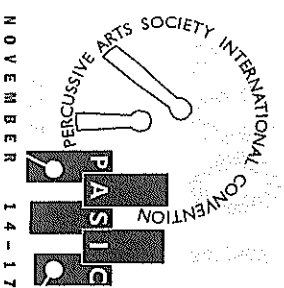
+ = Thumb at edge, v = heel of hand on head, others = fingers



Use fingers, fist, knees, or both hands to achieve crisp rhythms.
Make the jingles "jump" together.

Accessory Percussion Instrument Technique

John R. Beck



NOVEMBER 14-17

Triangle – Consistent Sound and Tone Color.



Strive for a “shimmer” with many overtones. (45° angle)

Wood Block/Temple Blocks – Rubber mallets and single stroke rolls.



The wood block should have a mellow tone. No snare drum sticks!

Castanets – Think of “Spanish Dancing.”



Use flams wherever possible for authentic sound.

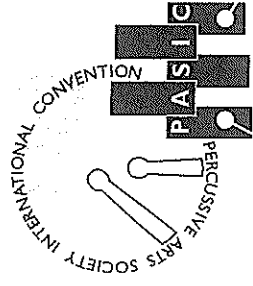
Sleigh Bells – Anticipate rhythms.



Move this instrument carefully.

Triangle & Tambourine

Rich Holly



NOVEMBER 14-17

Playing percussion accessories may be some of the most gratifying performance experiences you will have. Why? Because you can be creative! Although there are time-honored traditions on how to play these instruments, in the last 30+ years we have seen and heard several variations on playing techniques and available sounds. Percussionists from around the world, in classical, pop, jazz, studio, and world music settings have been discovering and utilizing these other techniques with great success.

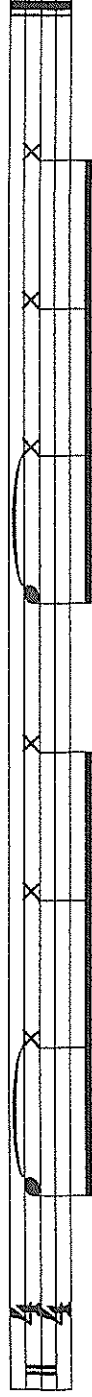
It is important that you know and understand the basic playing techniques and available sounds first. These will serve you quite well in concert band, wind ensemble, and orchestral settings. Many of you will have the opportunity to play percussion in a jazz ensemble or perhaps in a band of your own. That's where these performance variations will really come into play. These variations are based on the performance techniques of similar instruments from cultures around the world, and today's orchestral players are finding many of these quite useful, too.

The most important thing is to have fun! Try these only as a starting point – there is no limit to the use of your own creativity.

Triangle

When holding the triangle in a clip in the standard fashion, it is possible and often desirable to muffle the sound of the triangle with the heel and/or the fingers of the hand that is holding the clip. The following example is one way to attain a useful pattern using this technique. Although certainly not traditional, this pattern is reminiscent of the guiro pattern in a Cuban Cha-Cha.

x = muffle with hand/fingers



Tambourine

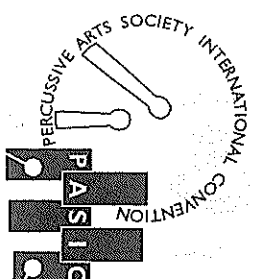
The more experienced I become, the more "hip" I think tambourine is. Each year I see other players and learn more techniques. Some of the most influential playing I have seen has come from pandeiro players from Brazil. This example is one pandeiro pattern that is useful for playing several beats worth of eighth-notes or sixteenth-notes.

+ = Thumb at edge, v = heel of hand on head, others = fingers



Bass Drum & Suspended Cymbal

Rich Holly



NOVEMBER 14-17

Bass Drum

The bass drum of a Brazilian samba band (or “school”) is called a surdo. In the West African country of Guinea, they use bass drums of three sizes: kenkeni, sangban, and dunnunba. Bass drums are universal! By utilizing various muffling techniques, it is possible to re-create the sounds and rhythmic patterns of these other types of bass drums. The first example is from a samba rhythm, and the second is from a Guinean rhythm.

x = muffled heads

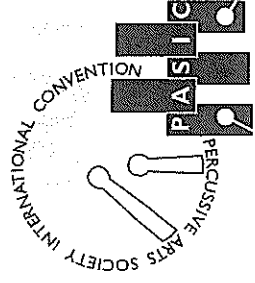
x = muffled heads

Suspended Cymbal

Of all the accessory instruments, suspended cymbals have perhaps the most variation in how they may sound. They may be struck in several places, all of which produce a different sound. They may be struck with different beaters (snare drum sticks, triangle beaters, soft mallets, etc.) as well as with different parts of the beaters. You can bow the edge of a suspended cymbal. And, you may hang interesting items across them, such as keys or metal-bead lighting fixture pull-chains. For suspended cymbal rolls, however, I am partial to using vibraphone mallets unless the composer specifies snare drum sticks. Vibraphone mallets are designed to set a piece of metal in motion, whereas marimba mallets are designed to set a piece of wood in motion and timpani mallets are designed to set a big sheet of plastic or calfskin in motion. For the smoothest suspended cymbal rolls, picture the cymbal as a clock dial and use vibraphone mallets placed at about 4:00 and 8:00. When crescendoing, keep in mind the volume of a suspended cymbal can overpower a complete band or orchestra, so save the majority of the crescendo for the last couple of beats.

Maracas and other Shakers & Congas

Rich Holly



NOVEMBER 14-17

Maracas and other Shakers

Maracas are a favorite with concert band composers. Maracas and other shakers are indigenous instruments in many cultures. In Venezuela, in a musical style name Joropo (say ho-RO-po), maracas have dried frogs' eggs as their beads! Played with up and down motions, shakers are capable of producing different sounds and rhythmic combinations.

v = down, ^ = up

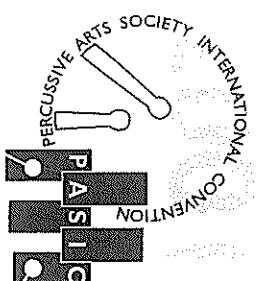
Congas

Concert band composers are beginning to find uses for congas in their percussion parts. If you play in a jazz ensemble that has more than one drummer, you will find that some knowledge of congas comes in very handy. While a brief introduction can get you going, I highly recommend deeper study through books and videos if private lessons on congas are not available to you. Most importantly, develop good sounds – the open tone, the bass tone, and the slap. The left hand often plays a combination tone, typically referred to as “heel-toe,” but which may also be played as a bass tone (heel) to a slap in the middle of the head (toe). The following pattern is basic to many Afro-Cuban styles, and is called Tumbao. For this pattern, the sequence of your hands will be L-L-R-L-L-L-R-R.

v = heel, + = toe, ~ = slap, o = open

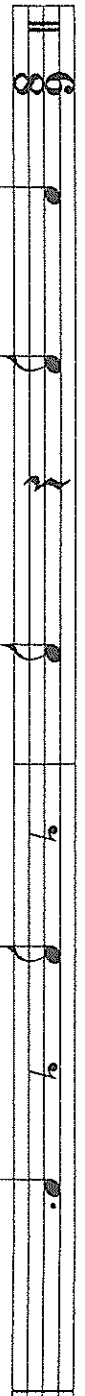
Claves

Rich Holly

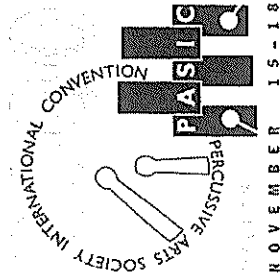


Claves

There are several concert band works that include claves in the arsenal of required percussion instruments. Not many of these, however, utilize the traditional Cuban rhythms for which these instruments are known.



There are literally hundreds of instruments which we refer to as accessories, and many of these are so commonplace now that the term accessories no longer applies to them. It's important to treat these instruments as just that – instruments that require practice in order to achieve good, clear and consistent sound, accurate rhythms, and musical phrasing. Take the time to practice these instruments so that when needed, you are comfortable playing them and you sound great. And above all, be creative!



Snare Fundamentals

Ben Miller & John Papastefan

HOW TO PRACTICE SNARE DRUM

INTRODUCTION

Traditionally, most beginning drummers are taught a rudimental approach to the snare drum. This method of playing, though appropriate for certain rudimental-style solos and for drum corps and marching band, does not necessarily prepare the player to handle all of the musically demanding percussion parts in today's compositions. Generally accepted and employed practices in snare drumming styles should be followed and taught regardless of one's prior training, which is often over-balanced on the traditional and militaristic rudimental style.

The "right-hand lead" system of using the right hand on all strong pulses within a framework of four notes is usually employed by teachers and students alike. The "right-hand lead" system works because most people are right handed. By playing strong pulses with the right hand and the weak pulses with the left, natural and musical accents are achieved automatically, so to speak. This type of sticking is only applicable to the snare drum and, of course, students will ultimately strengthen and develop both hands through the use of technique studies.

EQUIPMENT

Basic instruments and related items needed include: a practice pad mounted on an adjustable stand, or a snare drum (with a Gladstone pad) on a stand, a music stand, a well-lighted and well-ventilated room in which to practice, a reliable metronome, general-purpose sticks such as Firth SD-1, a copy of *Stick Control* by George Lawrence Stone, and at least one other substantial book such as *Modern School for Snare Drum* by Morris Goldenberg.

BEFORE PRACTICE BEGINS

A number of factors must be considered before practice begins. Many players "put in" time without really knowing how to practice. To realize optimum value from practice time, the practice session must be directed toward specific goals. Furthermore, one should have both long and short range goals. You should have both "aural" and "visual" images in your mind of how a very fine player can perform. It is very important to hear excellent playing, both live and on recordings, so you will have some sense of direction to your practice. Ask yourself what your greatest weakness is at the moment. It could be the sound, facility, reading or simply the need to learn more new literature. Are there technical problems to overcome? How does the music you are working on now relate to these problems? With specific goals in mind, you will receive the most benefit from your practice.

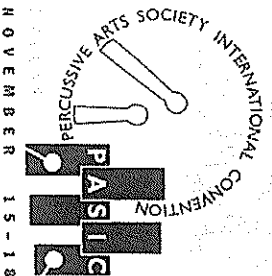
MATCHED OR TRADITIONAL GRIP?

The position of the snare drum (or practice pad) is altered slightly when the player utilizes the matched grip. Since the grip for both sticks is the same as the right hand of the traditional method, there is no need to tilt the drum. The instrument should be parallel to the floor. The top of the drum should be a few inches below belt height.

Snare

FUNDamentals

Ben Miller & John Papastefan



NOVEMBER 15-18

With the matched grip, the muscular actions used in playing are the same in each hand, arm and wrist. This one factor alone will enable the player to progress more quickly and efficiently than with the traditional grip. Many of the problems encountered while teaching beginners can be traced to the somewhat unnatural left-hand portion of the traditional grip. This can result in excessive teaching and practice time being devoted to making corrections of the left hand. With the matched grip, special left-hand problems are almost eliminated.

Muscular transference between the different percussion instruments is another point in favor of the matched grip. If the basic areas of percussion (snare drum, timpani, mallet-keyboard, drumset, multiple, etc.) are played using a similar grip, the student will progress more quickly toward becoming a well-rounded percussionist.

The matched grip adapts very well to the drumset, especially the now popular melodic tom-tom setups, and to the increasingly difficult solo multiple percussion repertoire. The traditional grip evolved as a result of the snare drum being carried originally and exclusively on a sling. With the advent of newer devices designed to carry the marching drum "level," there may be very little need for the traditional grip. Many drum corps and marching bands now use matched grip as a result of the newer carrying devices being available.

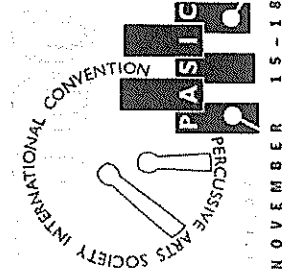
Inasmuch as today's percussionist is often expected to play a wide variety of instruments (and play them very well!), the matched grip has tremendous advantage in versatility and flexibility when moving from one instrument to another. While the traditional grip is in no way obsolete, the matched grip is recommended for training the total percussionist and indeed serves as the consistent approach to percussion education and performance for many successful percussionists.

WHEN AND HOW LONG TO PRACTICE

Most musicians who plan to become professional players will practice at least four hours per day, perhaps even more while in college, conservatory or equivalent level of study. It is a good idea to practice as often as possible, the following minimum guidelines are recommended:

Grade school/junior high	45 minutes per day
High school	1 hour per day
College and beyond	2 hours per day

It is not wise to suddenly embark on long and intense practice sessions. Rather, the preferred method would be to gradually increase the practice session by one-quarter to one-half hour each day until the desired number of hours have been reached.



Snare Fundamentals

Ben Miller & John Papastefan

Some musicians prefer to practice early in the day when they are fresh and fully awake, others prefer to practice late in the day or night when other pressing matters have been set aside and there may be fewer distractions. Another very real consideration may be times when practice facilities and instruments are available, especially in a university or conservatory.

HOW AND WHAT TO PRACTICE

The ideal practice session must consist of a warm-up period, technical work, solo and ensemble literature, sight reading and perhaps finally, a “cool down” period to relax the mind and muscles before practice ends for the day.

Creating a good practice attitude is very important. The practice session should be viewed with enthusiasm, pleasure and eagerness to achieve, rather than a chore or boring or drudgery. A positive attitude has direct influence on the levels of concentration, care and patience in a practice session.

Concentration involves the use of your complete mind. Do not think of other things while you are practicing. Take care that you are indeed playing the correct notes, rhythms, dynamics, etc. Always check and double check to make sure that mistakes are not creeping into your work. Often it is more difficult to “unlearn” mistakes that have been practiced for a period of time. Students often learn pieces badly because they are impatient. Passages should not be played any faster than they can be played well. Instead of trying to learn a long piece all at once, divide it into sections, learning one at a time. Do not hesitate to count aloud. Finally, as it sometimes happens, do not become discouraged if you cannot play something as well today as you could yesterday.

USE OF THE METRONOME

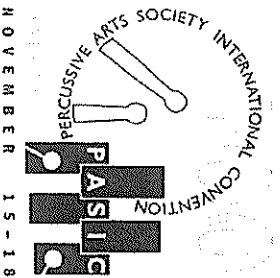
The original purpose of the metronome was only to provide a reference with which tempos could be accurately measured and specified. There are various schools of thought among musicians concerning use of the metronome. Practicing with a metronome has been criticized by some musicians as “making you too mechanical.” Still others maintain that only through discipline will freedom evolve. To acquire concert-performance control of rhythm, with all its nuances, a knowledge of the subtle use of metronome technique is quite necessary.

The two primary uses of the metronome are: to set an absolute tempo (number of beats per minute) and to act as a guide in learning complex rhythms. Because percussionists are expected to have flawless rhythm and the ability to hold steady tempos, use of the metronome is absolutely essential. The value of using a metronome when practicing cannot be overly emphasized. Many performance problems related to “rushing” or “dragging” would be virtually eliminated by using a metronome for all practice sessions.

Snare

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Ben Miller & John Papastefan



The metronome can be used in teaching memory of tempos. A composition is begun with the metronome and then the metronome is turned off. Later during the playing at presumably uniform tempo, the instructor checks the tempo and can inform the student(s) exactly how much the tempo has drifted. Just as some musicians can acquire a sense of absolute (or nearly absolute) pitch, so musicians can acquire a sense of absolute (or nearly absolute) tempo.

Training the muscles, eyes, ears and minds of young players requires enormous amounts of repetitive drill in order to achieve superior results. Unfortunately, many young people today who are victims of the “immediate gratification syndrome” lack the necessary discipline to become truly good performers. There simply is not a shortcut for the methodical, logical and gradual development of one’s playing ability over a period of time.

OTHER AIDS FOR PRACTICING

In addition to the metronome, other teaching and learning aids can and should be utilized as the need arises. Playing along with a CD or cassette recording is very useful. To learn the symphonic repertoire, play the percussion part along with the recording. One can repeat certain passages over and over. The music-minus-one concept is a very good one, whereby all the parts are recorded on the recording except your part, which you are to perform and blend in with the recording.

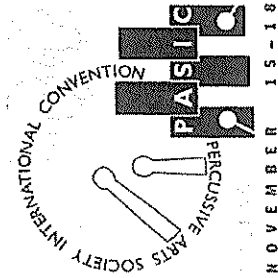
The tape recorder is especially helpful for recording lessons and practice sessions, then playing back to listen, analyze, and critique your own ability. Another use of the tape recorder is to record the piano accompaniment to the solo or recital piece you intend to perform. By practicing with the tape you will become more familiar with the piano accompaniment and learn exactly how your part fits with the rest of the music.

The videotape is another useful tool for practice and study. A number of very fine instructional videotapes have been made by outstanding professionals, too numerous to mention here. When a video camera is available, you can record not only how you sound but also how you look, an additional aspect of performance. By viewing the videotape, one can readily recognize any physical problems in the setup or in one’s playing technique.

CONCLUSION

Finally, understanding styles of drumming is also an important aspect of practicing. It is unfortunate to hear a drummer play eighth notes in strict fashion if the composer has indicated that a syncopated style is to be used. It is just as unfortunate as well as annoying to hear a drummer give a free syncopated interpretation to eighth notes if a strict and literal rendition is intended.

The best method of gaining control and technique of various drumming styles is to have experience in playing them in ensembles, which employ them most frequently. A well rounded experience is essential in order to meet the demands of today’s musical requirements, unless the individual drummer never expects to perform in any but the one or two types of organizations in which he or she may have had some experience.



Snare Fundamentals

Ben Miller & John Papastefan

A major problem in band and orchestral snare drumming is attaining the control demanded to play a wide variety of dynamics without losing control. The most difficult types of passages are the soft, rapid series of strokes and the *pp* roll, especially when these occur as solos. These two problem techniques should be practiced on the drum rather than on the practice pad. The ultimate goal of practice is to be able to play a passage at any dynamic level and speed without losing control. "One of the most effective ways of reaching this goal is to practice exercises from books such as *Stick Control* by George L. Stone and *The Drummer's Rudimental Reference Book* by John Wootton."

Individual Snare Drum Methods and Supplemental Studies From *Teaching Percussion* (2nd. Ed.) by Gary Cook

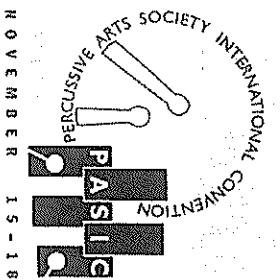
SNARE DRUM TECHNIQUE

- Practical Method of Developing Finger Control* by Roy Burns and Lewis Malin (Warner Bros.).
- Master Technique Builders for Snare Drum* edited by Anthony Cirone (Warner Bros.).
- Encyclopedia for Snare Drum* by Forrest Clark (Professional Drum Shop, Inc., TRY Publishing Co.).
- Accent on Accents*, Books I and II by Elliot Fine and Marvin Dahlgren (Warner Bros.).
- Chop Busters* by Ron Fink (Fink Publications).
- Master Studies* by Joe Morello (Modern Drummer/Hal Leonard).
- The Snare Drum in the Concert Hall* by Al Payson (Meredith Music Publications).
- Developing Dexterity for Snare Drum* by Mitchell Peters (Mitchell Peters).
- Odd Meter Calisthenics for the Snare Drummer* by Mitchell Peters (Mitchell Peters).
- Accents and Rebounds for the Snare Drummer* by George Lawrence Stone (Ludwig Music Publishing Co.).
- Stick Control for the Snare Drummer* by George Lawrence Stone (Ludwig Music Publishing Co.).
- Wrist and Finger Stroke Control for the Advanced Drummer* by Charles Wilcoxon (Ludwig Music Publishing Co.).
- Contemporary Rudimental Studies & Solos* by Lalo Davila (Vision Publications)

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ELEMENTARY

The Performing Percussionist, Book 1 by James Coffin (C. L. Barnhouse Co.) [total percussion].

Vic Firth Snare Drum Method, Book 1, Elementary by Vic Firth (Carl Fischer) [snare drum only].

Beginning Snare Drum Method with play-along cassette by Al Payson (Payson Percussion Products) [snare drum only].

Fundamental Studies for Snare Drum by Garwood Whaley (Joel Rothman Publications) [snare drum only].

INTERMEDIATE

Portraits in Rhythm by Anthony J. Cirone (Warner Bros.) [intermediate through advanced material].

Portraits in Rhythm—Study Guide by Anthony J. Cirone (Warner Bros.).

The Performing Percussionist, Book II by James Coffin (C. L. Barnhouse Co.) [total percussion including drumset].

Vic Firth Snare Drum Method, Book II, Intermediate by Vic Firth (Carl Fischer).

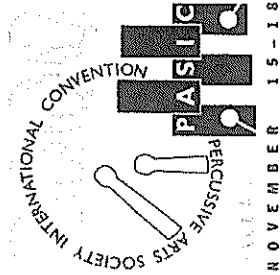
Modern School for Snare Drum with A Guide Book for the Artist Percussionist by Morris Goldenberg (Hal Leonard) [intermediate through advanced material].

Intermediate Snare Drum Studies by Mitchell Peters (Mitchell Peters) [snare drum only].

Standard Snare Drum Method by Benjamin Podemski (Warner Bros.) [intermediate through advanced material].

Musical Studies for the Intermediate Snare Drummer by Garwood Whaley (Joel Rothman Publications).

Rhythmic Patterns of Contemporary Music by Garwood Whaley and Joseph M. Mooney (Joel Rothman Publications) [intermediate through advanced material].



Snare Fundamentals

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ADVANCED

Contemporary Studies for the Snare Drum by Fred Albright (Warner Bros.).

Speed, Power, Control, Endurance by Jim Chapin—video/booklet (Warner Bros.).

The Solo Snare Drummer—Advanced Etudes and Duets by Vic Firth (Carl Fischer).

Modern School for Snare Drum with a Guide Book for the Artist Percussionist by Morris Goldenberg (Hal Leonard).

Time and Motion by Fred Hinger (Jerona Music Corp.).

The Snare Drum in the Concert Hall by Al Payson (Meredith Music Pub.).

Advanced Snare Drum Studies by Mitchell Peters (Mitchell Peters).

SUPPLEMENTAL STUDIES

ELEMENTARY

Highly recommended:

The Beginning Snare Drummer: A Musical Approach by Morris Lang (Lang Percussion/Music for Percussion, Inc.) [snare drum only].

Contemporary Drum Method, Book 1 by Michael LaRosa (Somers Music Publications) [snare drum, multiple percussion studies and duets].

Logical Approach to Snare Drum, Vol. 1 by Phil Perkins (Logical Publications) [snare drum only].

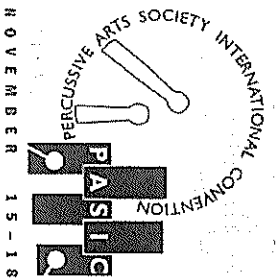
Developing Dexterity for Snare Drum by Mitchell Peters (Mitchell Peters) [snare drum technique only].

Primary Handbook for Snare Drum by Garwood Whaley (Meredith Music Publications) [snare drum and multiple drum studies].

Snare

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Also recommended:

Logical Approach to Rhythmic Notation by Phil Perkins (Logical Publications).

Teaching Rhythm for All Instruments/Class or Individual Instruction by Joel Rothman (Joel Rothman Publications) [rhythms only].

Basics in Rhythm by Garwood Whaley (Meredith Music Publications).

INTERMEDIATE

Highly recommended:

Flams, Ruffs and Rolls for Snare Drum by John Beck (Meredith Music Publications).

The Snare Drum Roll and Rudiments Interpretation by Gary Olmstead (Permus Publications).

Logical Approach to Snare Drum, Vol. 1 by Phil Perkins (Logical Publications).

Audition Etudes for Snare Drum, Timpani, Keyboard Percussion, and Multiple Percussion by Garwood Whaley (Meredith Music Publications).

Intermediate Duets for the Snare Drum by Garwood Whaley (Joel Rothman Publications).

Snare Drum Solos for the Advanced Beginner by Garwood Whaley (Meredith Music Pub.).

Solos and Duets for Snare Drum by Garwood Whaley (Meredith Music Publications).

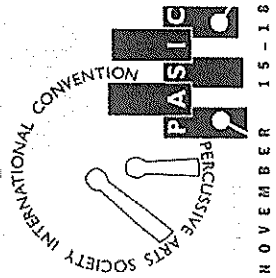
Also recommended:

Modern Reading Text in 4/4 by Louis Bellson and Gil Bremes (Warner Bros.).

Odd Time Reading Text by Louis Bellson and Gil Bremes (Warner Bros.) [intermediate to advanced material].

Method for Snare Drum by Jacques Delecluse (Alphonse Leduc) [snare drum only, intermediate through advanced material].

22 Progressive Studies, Etudes, and Duets for Snare Drum by David Eyler (Music for Percussion).



Snare Fundamentals

Ben Miller & John Papastefan

Siegfried Fink: Studies for Snare Drum, Vols. 1-6 by Siegfried Fink (N. Simrock) [elementary through advanced material].

Logical Approach to Rudimental Snare Drum by Phil Perkins (Logical Publications).

ADVANCED

Highly recommended:

Concert Percussion: A Performer's Guide, vols. 1 and II [videos] by Anthony Cirone, Sam Denov, and Cloyd Duff (Warner Bros.).

Rhythmic Analysis for the Snare Drum, with Introduction to Polyrythms by Fred Albright (Warner Bros.).

Douze Eludes for Snare Drum by Jacques Delecluse (Alphonse Leduc).

The Rhythms of Contemporary Music—A Rhythmic Teaching Aid for All Instruments (complete edition), by Joseph Leavitt (CPP/Belwin).

Concert Etudes for Snare Drum by Al Payson and James Lane (Payson Percussion Products).

Recital Duets for Snare Drum with CD “duet accompaniment” by Garwood Whaley (Meredith Music Publications).

Recital Solos for Snare Drum by Garwood Whaley (Meredith Music Publications).

Also recommended:

Sight Reading and Audition Etudes by Ron Fink (Fink Publications).

Contemporary Collection for Snare Drum by Murray Houllif (Warner Bros.).

Contemporary Album for the Snare Drum by Stanley Leonard (Ludwig Music Publishing Co.).

Fifty Contemporary Snare Drum Eludes by Alexander Lepak (Windsor Music Publishers).

26 Contemporary Snare Drum Duets by Alexander Lepak (Windsor Music Publishers).

The following exercises are taken from *The Drummer's Rudimental Reference Book* by John Wooton, published by Row-Loff Publications. We thank John and Row-Loff for giving us permission to use them for this PASIC FUNDamentals session.

The image displays seven numbered drum rudiment exercises, labeled 1 through 7, arranged vertically. Each exercise is written on a single staff in 4/4 time, indicated by a '4/4' time signature at the beginning of each line. The exercises are as follows:

- Exercise 1:** Right hand (R) plays a sequence of quarter notes: V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V. The left hand (L) plays a sequence of quarter notes: R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R.
- Exercise 2:** Right hand (R) plays: V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V. Left hand (L) plays: R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R.
- Exercise 3:** Right hand (R) plays: V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V. Left hand (L) plays: R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R.
- Exercise 4:** Right hand (R) plays: V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V. Left hand (L) plays: R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R.
- Exercise 5:** Right hand (R) plays: V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V. Left hand (L) plays: R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R.
- Exercise 6:** Right hand (R) plays: V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V. Left hand (L) plays: R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R.
- Exercise 7:** Right hand (R) plays: V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V, V. Left hand (L) plays: R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R, R.

8

4/4

RRRRR RR R...

L...

9

5/8

RRRR LLLL R...

7 8

L...

10

5/8

RRRR LLLL R...

7 8

L...

11

12/8

RRRRR...

L...

12

12/8

RRRRR...

L...

13

12/8

RRRRR...

L...

14

12/8

RRRRR...

L...

15

12/8

RRRRR...

L...

16

12/8

RRRRR...

L...

1 check pattern

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

2

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

4

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

6

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

8

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

10

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

12

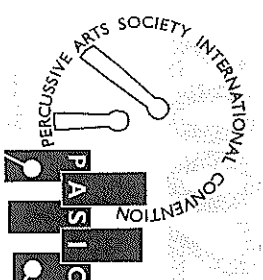
R R R R R R R R R R R R L L L L L L L L L L L

14

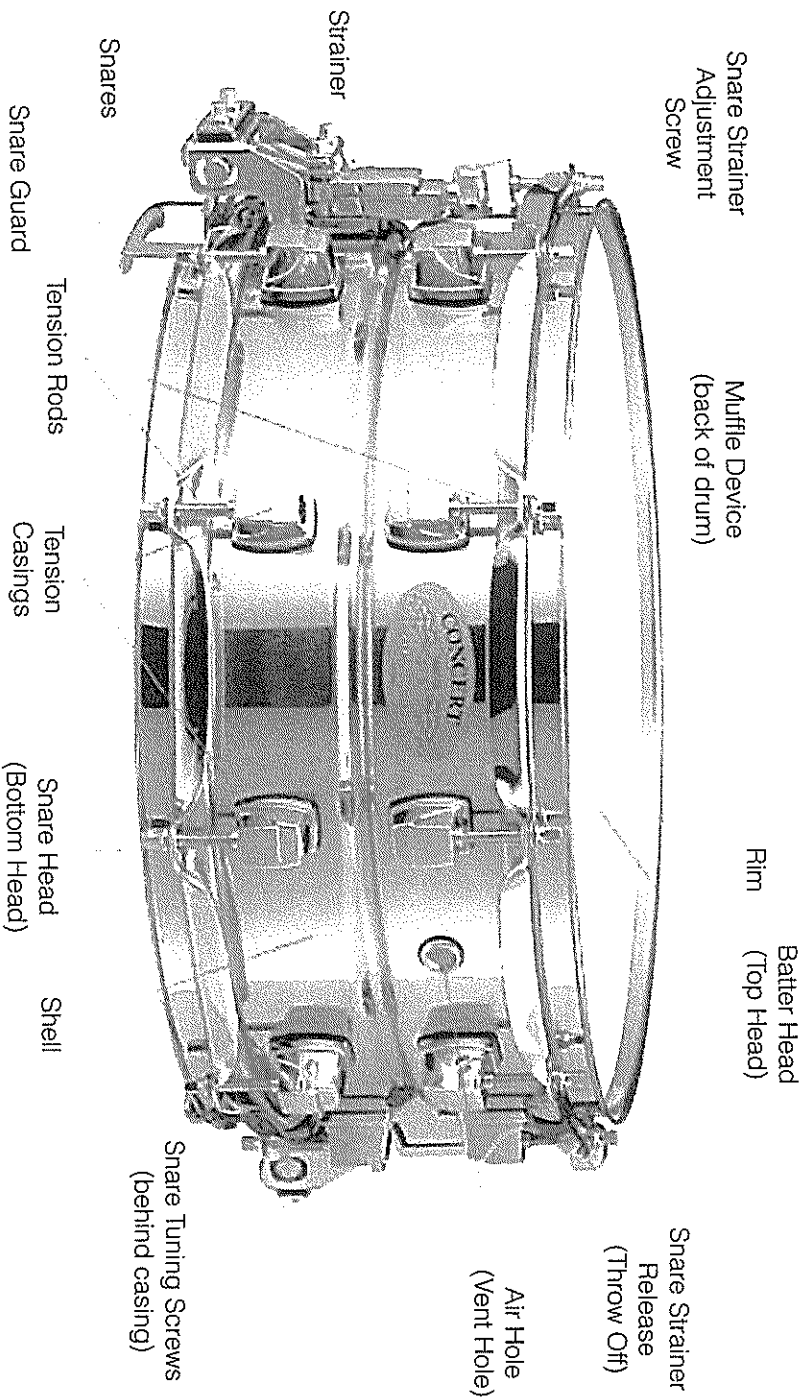
R R

Snare Drum Fundamentals

Robert McCormick &
Nick Petrella



NOVEMBER 13-16



Snare Drum Rudiments

NYSSMA Required for Level I-II: *Long Roll, 5 Stroke Roll, 9 Stroke Roll, Ruff (Half-Drag), Flam, Flam-Tap, Paradiddle*

NYSSMA Required for Level III-IV: *Level I-II rudiments plus 7 Stroke Roll, 11 Stroke Roll, 13 Stroke Roll, 17 Stroke Roll, Flam Accent No. 1, Flam Accent No. 2, Flamacue, Double Paradiddle, Flam Paradiddle, Single Drag, Rattamacue, Lesson 25, Drag Paradiddle No. 1*

All rudiments are required for NYSSMA Level V-VI

Long Roll for Level I-II: closed (multiple bounce strokes)

Long Roll for Level III-VI: single strokes / double strokes (open) / multiple strokes (closed) / double strokes (open) / single strokes



Unless otherwise indicated (*), rudiments may begin with either hand

FIVE STROKE ROLL



* SIX STROKE ROLL

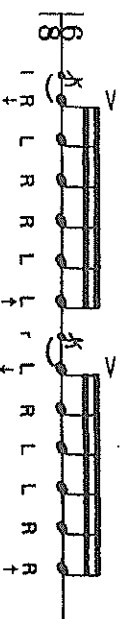
* SEVEN STROKE ROLL

OR

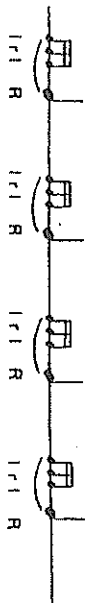
NINE STROKE ROLL

* TEN STROKE ROLL

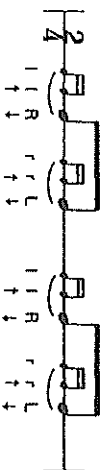
FLAM PARADIDDLEDDIDDLE



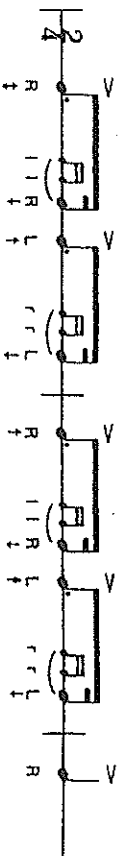
* FOUR STROKE RUFF



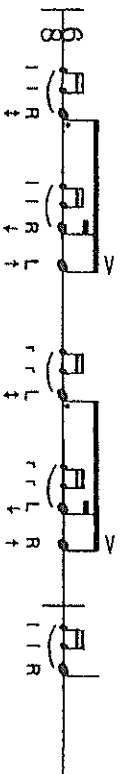
RUFF (HALF DRAG)



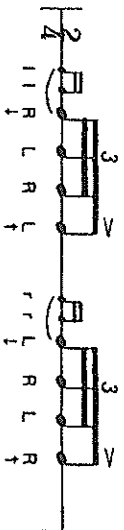
SINGLE DRAG



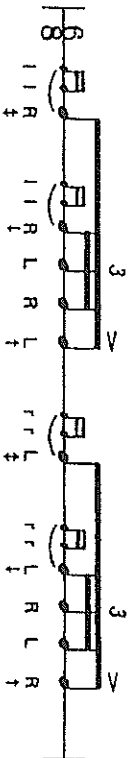
DOUBLE DRAG



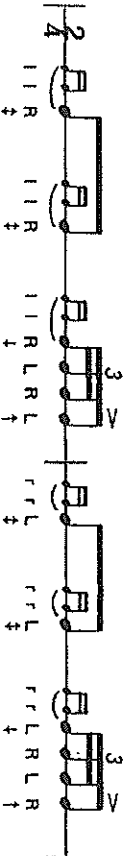
SINGLE RATAMACUE



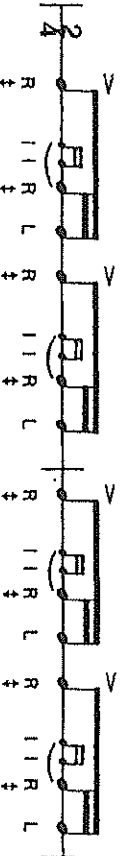
DOUBLE RATAMACUE



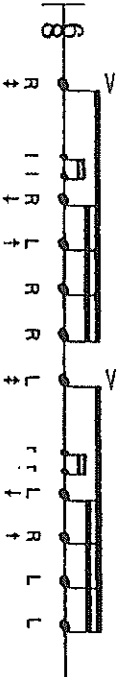
TRIPLE RATAMACUE



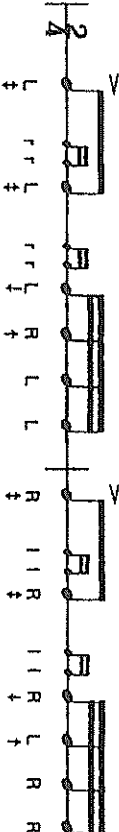
* LESSON 25



DRAG PARADIDDLE NO. 1



DRAG PARADIDDLE NO. 2



Single Stroke Four

(does not alternate)

Musical notation for Single Stroke Four: A four-measure phrase on a single staff. The first two measures contain eighth notes (L, R) and the last two measures contain eighth notes (R, L). Below the staff, the notation 'L R R L' is written, with 'R' under the first two measures and 'L' under the last two. Below that, 'etc.' is written.

5 Stroke Roll (as written)

(as played)

Musical notation for 5 Stroke Roll (as written): A five-measure phrase on a single staff. The first two measures contain eighth notes (L, R) and the last three measures contain eighth notes (R, L, R). Below the staff, the notation 'L R R L R' is written.

7 Stroke Roll (as written)

(as played) (does not alternate)

Musical notation for 7 Stroke Roll (as written): A seven-measure phrase on a single staff. The first three measures contain eighth notes (L, R, R) and the last four measures contain eighth notes (L, R, L, R). Below the staff, the notation 'L R R L R L R' is written.

9 Stroke Roll (as written)

(as played)

Musical notation for 9 Stroke Roll (as written): A nine-measure phrase on a single staff. The first four measures contain eighth notes (L, R, R, L) and the last five measures contain eighth notes (R, L, R, L, R). Below the staff, the notation 'L R R L R L R L R' is written.

17 Stroke Roll (as written)

(as played)

Musical notation for 17 Stroke Roll (as written): A 17-measure phrase on a single staff. The first eight measures contain eighth notes (L, R, R, L, R, L, R, L) and the last nine measures contain eighth notes (R, L, R, L, R, L, R, L, R). Below the staff, the notation 'L R R L R L R L R L R L R L R L R L R' is written.

Single Paradiddle

Musical notation for Single Paradiddle: A 16-measure phrase on a single staff. The first four measures contain eighth notes (R, L, R, L) and the last twelve measures contain eighth notes (R, L, R, L, R, L, R, L, R, L, R, L, R, L). Below the staff, the notation 'R L R L R L R L R L R L R L R L' is written.

Double Paradiddle

Musical notation for Double Paradiddle: A 16-measure phrase on a single staff. The first four measures contain eighth notes (R, L, R, L) and the last twelve measures contain eighth notes (R, L, R, L, R, L, R, L, R, L, R, L, R, L). Below the staff, the notation 'R L R L R L R L R L R L R L R L' is written.

Flam

Musical notation for Flam: A four-measure phrase on a single staff. The first measure contains an eighth note (L) followed by a quarter rest. The second measure contains an eighth note (R) followed by a quarter rest. The third measure contains an eighth note (L) followed by a quarter rest. The fourth measure contains an eighth note (R) followed by a quarter rest. Below the staff, the notation 'L R L R' is written.

Flam Tap

Musical notation for Flam Tap: A four-measure phrase on a single staff. The first measure contains an eighth note (L) followed by a quarter rest. The second measure contains an eighth note (R) followed by a quarter rest. The third measure contains an eighth note (L) followed by a quarter rest. The fourth measure contains an eighth note (R) followed by a quarter rest. Below the staff, the notation 'L R L R' is written.

Flam Accent

Musical notation for Flam Accent: A four-measure phrase on a single staff. The first measure contains an eighth note (L) followed by a quarter rest. The second measure contains an eighth note (R) followed by a quarter rest. The third measure contains an eighth note (L) followed by a quarter rest. The fourth measure contains an eighth note (R) followed by a quarter rest. Below the staff, the notation 'L R L R L R L' is written.

Single Drag Tap

Musical notation for Single Drag Tap: A four-measure phrase on a single staff. The first measure contains an eighth note (L) followed by a quarter rest. The second measure contains an eighth note (R) followed by a quarter rest. The third measure contains an eighth note (L) followed by a quarter rest. The fourth measure contains an eighth note (R) followed by a quarter rest. Below the staff, the notation 'L R L R L R L R' is written.

[TOP]

