

8 Weeks To A Better Beginning Percussionist

A Practical Application Project #2 for MUSI 5398

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**American
Band
College**

American Band College
of
Sam Houston State University



Introduction

8 Weeks to a Better Beginning Percussionist is a series of articles and worksheets created to help current beginning wind players make the transition to percussion. The premise arose when in my current position, I was starting band students in fourth grade. I decided at the beginning of the year to not allow students to begin on percussion. All students in our district must participate in either band or orchestra. Students who were interested in percussion were told they needed to play a wind instrument and show skill and determination on that instrument before they would be considered for switching.

Right before Spring Break, roughly 8 weeks before the Spring Concert, I began to switch hand-picked students from wind instruments to percussion.

Students were required to attend once a week sessions, before or after school, to learn the basics of both orchestra bells and snare drum. The goal over 7 of the 8 weeks was to catch up to the rest of the students in the class. In this project are many of the materials I used with my students during this time.

The information in here is intended to be used in either small group lessons or for an individual student who is interested in switching on their own. It is set up to correlate with Essential Elements 2000 as that is the book we use in class. Some information is gathered from the book itself, but many other sources were used as well. Various songs were reproduced from E.E. to allow students to practice writing in note names and stickings without having to have them permanently in their books.

A large number of exercises were written specifically for 8 Weeks and the purpose behind the book.

I have included an introductory Week 0, for students to learn necessary information before the first class, as well as Week 8 as an introduction to the Drum Set. (This week is also intended to help tie the projects to my ABC weak area, Drum Set.)

I look forward to using this in the 2011-2012 school year with my students who are interested in switching and becoming Better Beginning Percussionists.



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Let's Get Started!

Volume 1, Issue 1
Week 0

Introduction: Welcome to the World of Percussion

What You Can Expect Over the Next Eight Weeks

When most students think of percussion, what's the first instrument that jumps to mind? Drum-set. Snare drum. Bass Drum.

Most students do not realize just what a true percussionist is. They don't know how many instruments they have to learn or how many different playing techniques they need to know in order to be able to play those instruments.

Being a true percussion student involves many different moving parts. From mallet percussion, to a variety of drums, to the many accessories used, a percussion student must be willing to prac-

tice all of the instruments equally. This book is designed to help beginning band students transition to percussion from a wind instrument.

While it is assumed that the student has some knowledge of musical note reading skills and a basic understanding of rhythmic concepts, these are addressed again through practice sheets.

Through these 8 week lessons, students will learn the fundamentals of the most commonly played percussion instruments. It is extremely important that students complete all worksheets assigned in the book. These

will help create a firm foundation that is necessary to move beyond the basics.

Correlated to work with Essential Elements 2000 for Band, Book 1, this book will catch students up to page 15 in just 8 weeks.



In week 1, we'll start with focusing on the orchestra bells.

Inside this week:

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- ### Optional Materials
- A snare drum mute, a piece of rubber that is placed on the head of the snare drum, muffles the sound. Good to use when practicing in small spaces
 - Drum Practice Pad, may come with the percussion kit. It can be used in place of the snare drum and creates a much quieter sound.
 - Soft bell mallets, good for practicing inside.

The Basics You'll Need

For the first day of class beginning percussionist students will need to obtain the follow materials: 2.5 octave orchestra bell set (with stand), hard plastic bell mallets, 4-inch deep by 14-inch wide wood snare drum, SD-1 snare drum sticks (or

equivalent), snare drum stand, and music stand.

All students will also need the method book Essential Elements 2000 for Band, Book 1.

All of this equipment can be purchased or rented in a "percussion kit". Some even

come with wheels on them to make it easier to transport. Be sure to ask the retailer for all options.

Have everything ready for the first day of class. If you want to get a jump start, look on for assembly directions on the following pages.

Use the saying...

**"Righty, Tightly
Lefty, Loosely"**

**For which way to
turn a knob on
equipment.**

**Which way do I turn
to make it tighter?**

Putting Together Your Orchestra Bells

Putting the Orchestra Bells together is an easy task once you get used to it. Follow along with the pictures below to help you get started

1. Take the bottom half of the stand out. Pull apart the feet so it makes a big tripod.
2. Make sure the black feet sit flat on the ground. Tighten the tripod base screw in the middle by turning it to the right.
3. Place the top part of the bell stand, the one with two short arms and two long arms, into the base.
4. Straighten the support arms so that they are up as far as they will go and parallel to the ground.
5. Tighten the screw. (We will address adjusting the height next week.)
6. Place the orchestra bells on top so the small end is on your right.



Parts of the Orchestra Bells

It is important to know the parts of the orchestra bells. Many of the part names on here will also apply to other keyboard instruments. As you continue to learn you will see these similarities.

Tone Bar

Tone Bar Screw

Keyboard Frame

Support Arms

Support Arms Screw

Tripod Base Screw

Height Adjustment Screw

Bottom Tripod

The Orchestra Bells are some times correctly called:

- Bells
- Glockenspiel
- Concert Bells

Incorrectly called

- Keyboard
- Xylophone
- Vibraphone
- Marimba

Use the same saying...

**"Righty, Tighty
Lefty, Loosey"**

For which way to
turn a knob on a
snare drum.

Which way do I turn to
make it looser?

Putting Together Your Snare Drum

Putting the Snare Drum together is an easy task once you have done it a few times in a row. Follow these easy steps to get your snare drum set up at home.

1. Take the bottom half of the stand out. Pull apart the feet so it makes a big tripod.
2. Make sure the black feet sit flat on the ground. Tighten the tripod base screw in the middle by turning it to the right.
3. Place the top part of the snare drum stand, with three support bars, into the base.
4. Allow the support bars to fall away from each other so they lie separated, like a big claw.
5. Place the snare drum on top of the supporting bars. Face the snare tension lever towards you. Slide the adjustable arm until it is snug against the snare drum.
6. Tighten the angle adjustment screw to angle the head properly.

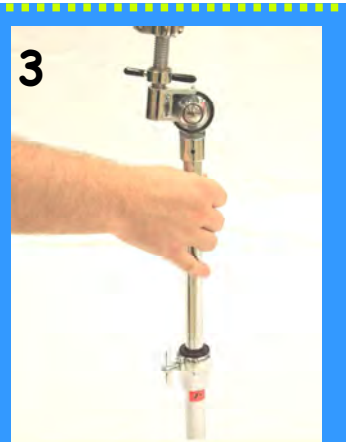
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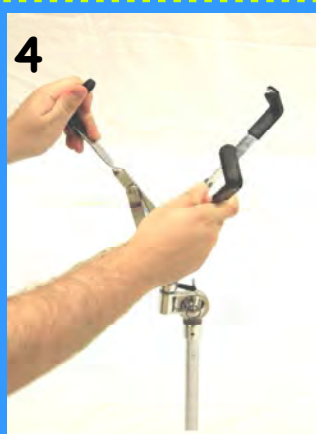
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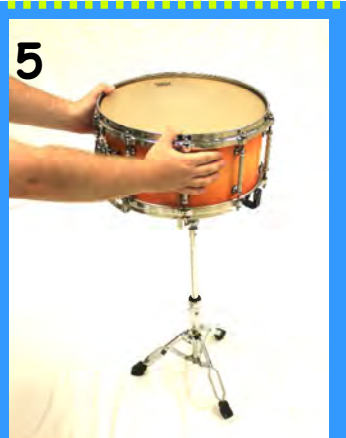
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5



6



Parts of the Snare Drum

It is important to know the many parts of the snare drum. As you get more comfortable with playing this instrument you will be required to maintain it as well. Knowing all of the pieces of the instrument and how they work are very important to learning how to care for it.

Other types of snare drums

- Field/Military Snare Drum
- Piccolo Snare Drum
- Marching Snare Drum





Here We Go!!

Volume 1, Issue 2
Week 1

The Importance of Keyboard Percussion

The Role of Orchestra Bells in Band

The highest pitched instrument in the percussion section, the Orchestra Bells are used in many different types of band pieces.

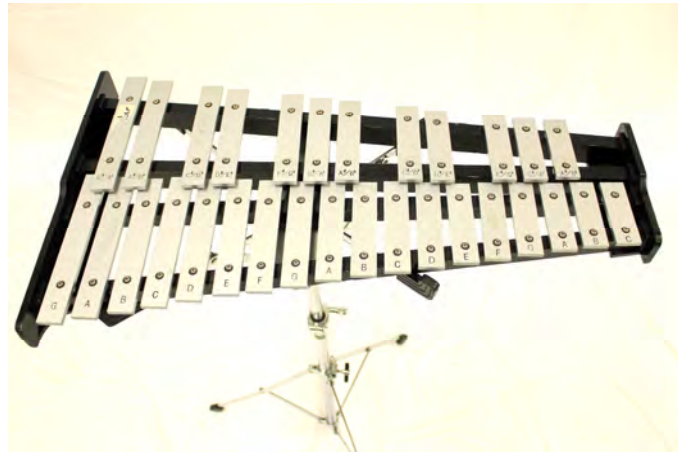
The first composer ever to write for Orchestra Bells, or Glockenspiel, was George Fredrick Handel in 1739. A while later, in 1791 Wolfgang Amadeus Mozart also used the Orchestra Bells in *The Magic Flute*. (Vienna Symphonic Library, 2011).

Today it is very common for bells to be used in most band works. The part can be solo, by itself, or with the same part as another instrument. Many times because of their sound, bells will play the

same, or similar parts to the higher sounding woodwinds.

As you begin to play the bells in class you will notice the similarity to the flute part. Because of these similar traits, bells and flutes will

often play the same part. This begins to change as we all become more independent on our instruments and as we move into the middle and high school band music.



What To Expect This Week...

So you're excited to get started with percussion! During this first week we will focus on the basic skills needed to play Orchestra Bells.

But, you want to play snare drum? We'll get there, but we need to make sure we

have a good understanding of mallet playing before we pick up those snare sticks.

We will start with how to hold the mallets, give you an idea of the many types of mallets that keyboard instruments use, and begin with some music note reading skill

worksheets and exercises.

Finally, the last page this week is your Weekly Practice Chart. You will need to complete the practice chart, along with the assigned worksheets before the next class.

Practice well!!!

Inside this week:

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Practice Tips

- Read through all of the information this week before trying to do the worksheets.
- Just getting the worksheets done does not mean you learned the idea. Make sure to practice playing the worksheets too.
- Find a good time that works for your practicing. Use that time everyday to get into good habits.

Colors of the Rainbow: Mallet Selection

There are many different types of mallets for keyboard percussion, and specifically for orchestra bells. The type of mallet you use depends on the tone color/sound you want to produce. For your orchestra bells you should have a pair of hard rubber mallets.



(Mostly Marimba, 2010)

Adjusting the Stand Height

Before we learn how to hold the bell mallets, we need to adjust our stand to the proper height.

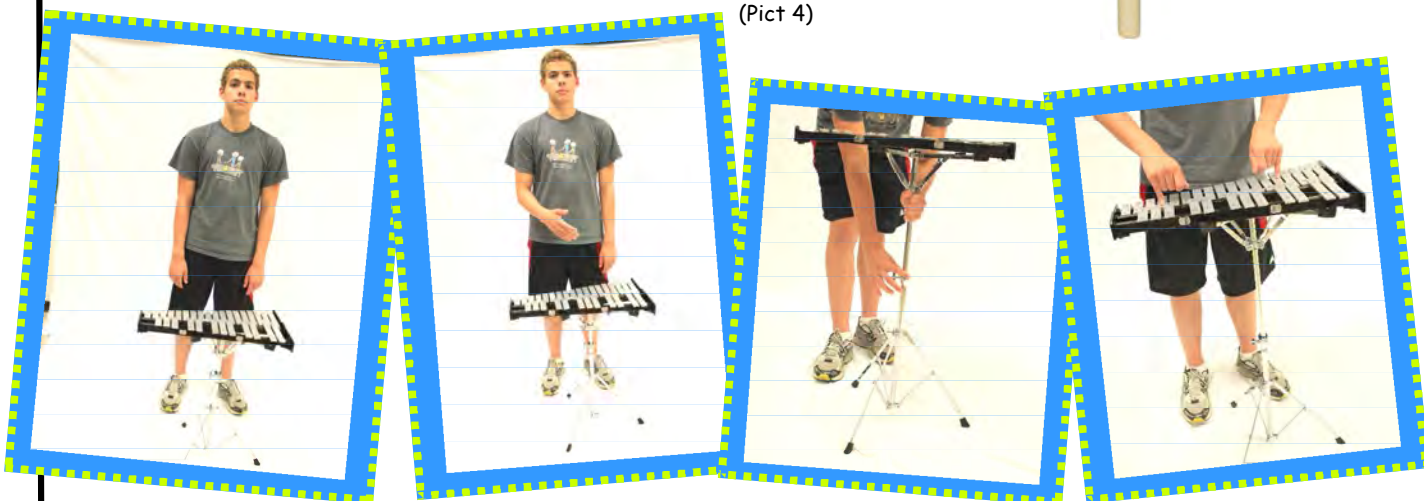
To do this, stand in front of your orchestra bells with your arms down at your sides. (Pict 1)

With your shoulders relaxed, and without moving your elbows, raise your hands as if you were going to

shake the hand of someone across from you. (Pict 2)

Carefully hold the top part of the stand as you loosen and adjust the stand height. (Pict 3)

Now check the level of the bells. They should be waist level and your pinky should be able to reach the tone bar without moving your arm. (Pict 4)



Label your mallets with your name!!



The
FULCRUM
is the
most

important part of
the mallet grip.
Follow the pictures
below to form your
mallet grip and
hand position.

How Do I Hold the Mallet?

1. Put your right hand out in front of you with the palm up. Place the grip area (1/3 of the way up from the bottom of the mallet) on the first knuckle of your pointer finger. Only one inch of the mallet should be seen out the other end.



2. Place the tip of your right thumb on the opposite side of the mallet shaft. Make sure that it does not go past your knuckle. This creates the **FULCRUM**.



3. Gently wrap the rest of your fingers around the mallet shaft. Do not grip with your fingers.



Repeat Steps 1-3 with the Left Hand

4. Once both mallets have the correct hand grip, turn both hands so the palms are facing down.



5. Naturally the sticks should form a pie shape. If they don't, relax the wrists and let the elbows turn out slightly. Notice the head of the right mallet is slightly behind the left.



Time To Play Your First Notes!!!

Now that your hand position is correct we can start to apply it to playing on the Orchestra Bells. Remember, it's not just that you hit the bells, it's how you play the bells.

The 'stroke' or movement required to play the orchestra bells comes from the wrist. With the elbows slightly away from the body and the hands a pinky's distance from the bells, the wrist bends to bring the mallet head up in the air.

"It's not just that you HIT the bells, it's HOW you play the bells."

This 'Up' position, is your starting point. Each time you play a note, your wrist goes back to this spot.

The weight of the mallet head should pull down to the tone bar. The wrist then pulls the mallet back to its starting point.

Use the pictures below to practice and perform the proper stroke. Pick Any note off the Orchestra Bells and practice playing 8 quarter notes on each hand. Then practice alternate sticking by switching hands as you play. We will discuss this in more detail next week.



Eight On A Hand

by K. Schwartz

4/4

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

Alternate Sticking

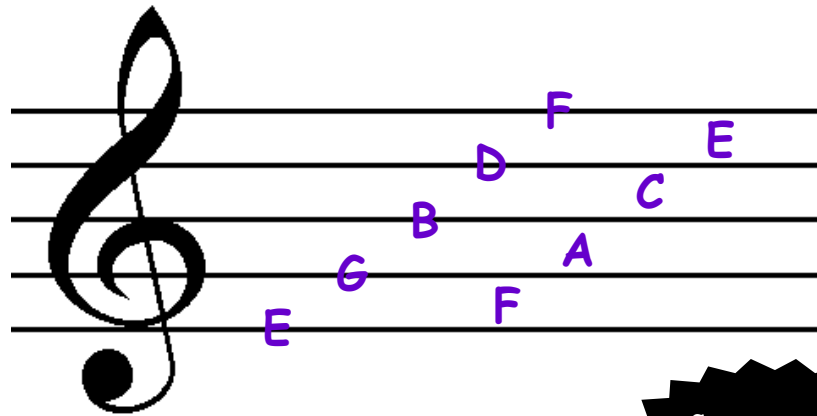
by K. Schwartz

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

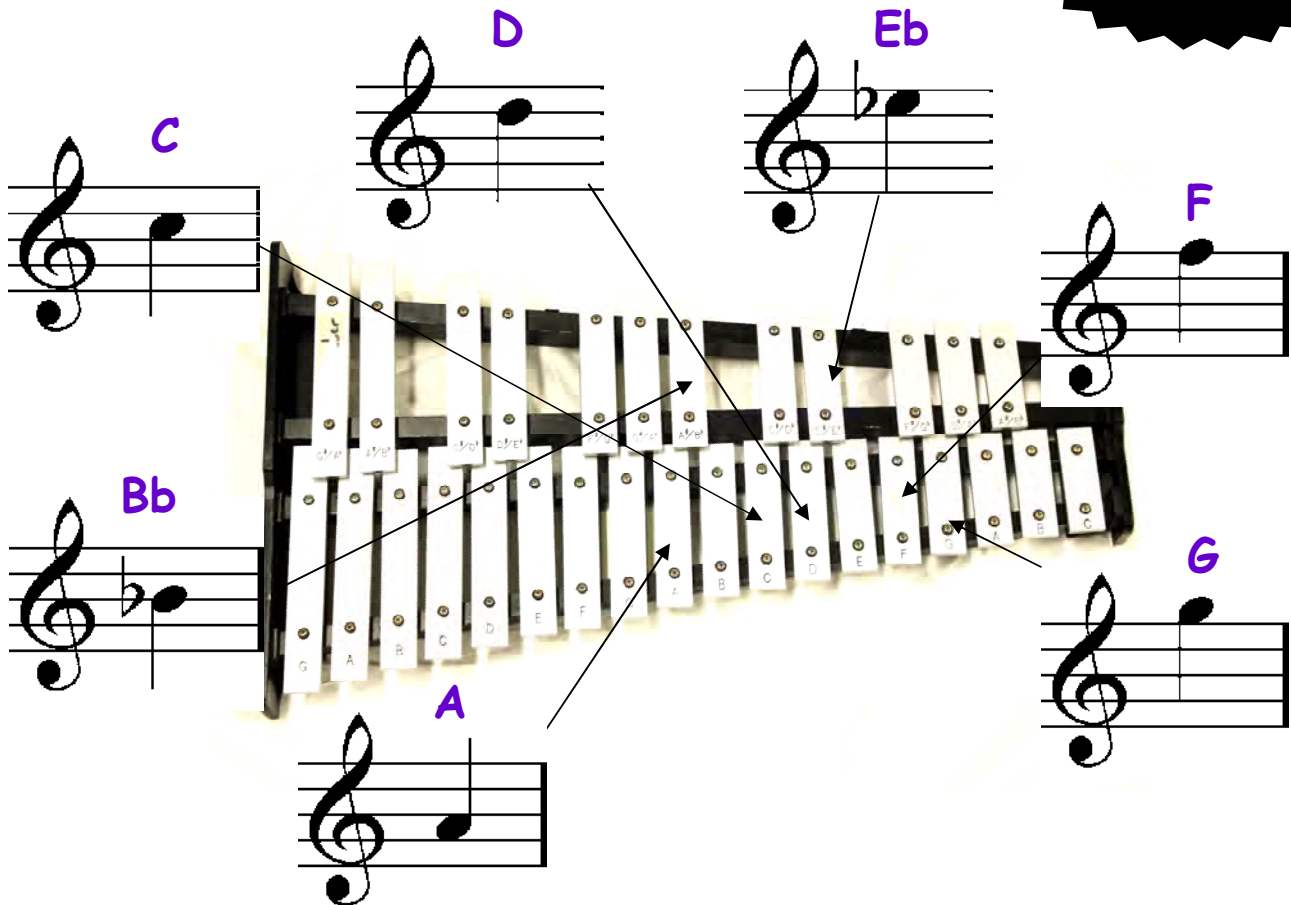
You already know how to read music on a wind instrument. Orchestra Bells use the Treble Clef. Use the information below to help you learn where the notes are on the bells.

Let's Read Music

Every Good Boy Does Fine is a saying that will help you remember the lines of the staff. The word FACE will help you remember the spaces.



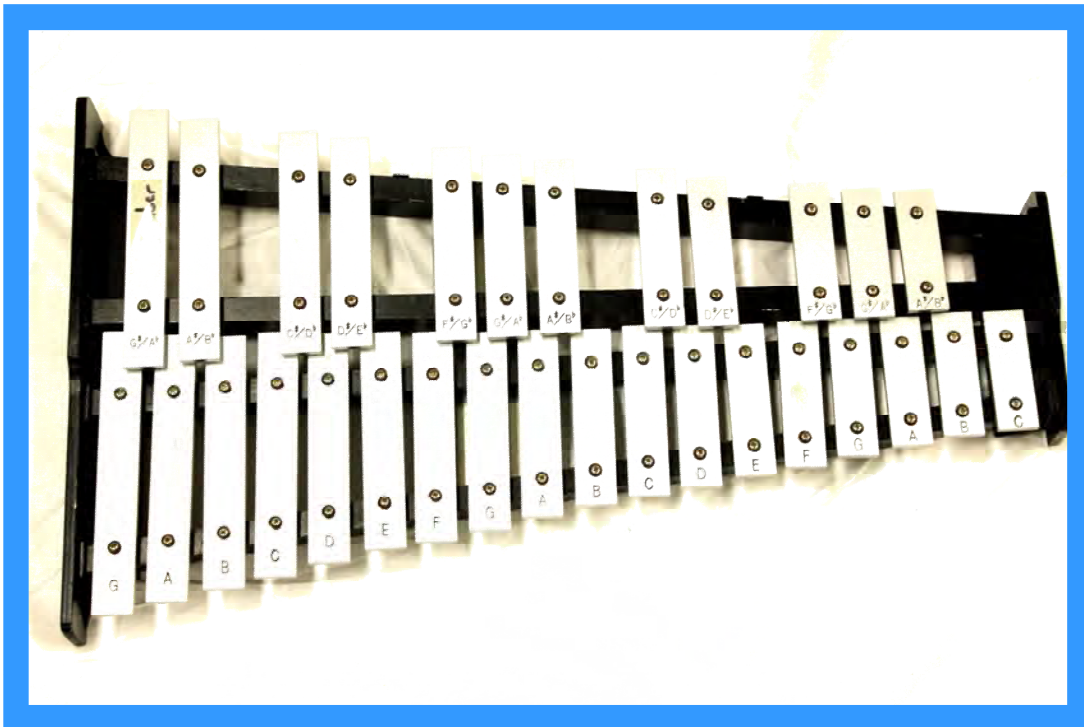
Can you make up your own saying?



Orchestra Bells Identification Worksheet

Label each bar with the correct note name.

Label each key on the Orchestra Bell Set below. Make sure to label sharps and flats accurately.



Draw a line connecting each note below to the correct key above.




Treble Clef Lines #1

Label each note with the correct letter name.


E G B D F


Treble Clef Spaces #2

Label each note with the correct letter name.



D F A C E









Treble Clef Lines and Spaces #3

Label each note with
the correct letter name.













My Percussion Notes

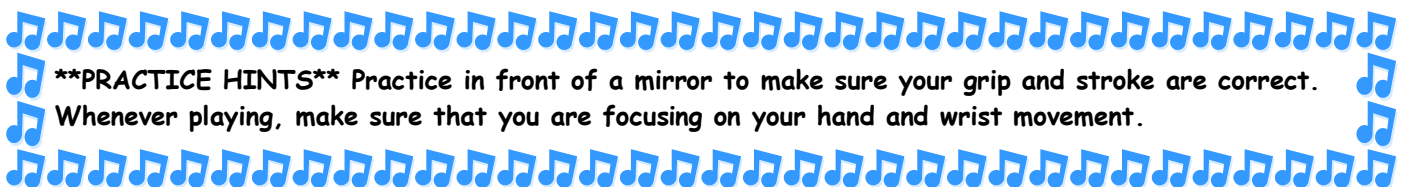
Name _____

Parent Signature _____

Percussion Week 1 Practice Chart Keyboard Percussion ONLY

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week. Please have your parents sign, and turn it in at the next percussion class.

Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Check right and left hand grip on the bell mallets. Re-read the introduction in the book to help with grip. 1 min.							
2. Make sure your wrist is the only thing that moves. Practice "Eight on a Hand" on your choice of notes. 2 min.							
3. Practice alternating hands evenly, while staying on one note. *Challenge yourself by changing notes up and down the keyboard. 2 min							
4. E.E. #2, 4, 6, 8, 10 using the first 5 notes. Don't forget to pulse through the rests and ALWAYS alternate hands. 6 min.							
5. E.E. #14 Rolling Along. Play this recognizable song by reading the music and then try it by memory. Can you play it by starting on a different note? 4 min.							
6. Complete the Note Reading worksheets in this weeks' Newsletter and show them to your teacher at the next class.							



****PRACTICE HINTS**** Practice in front of a mirror to make sure your grip and stroke are correct. Whenever playing, make sure that you are focusing on your hand and wrist movement.



YAY Bells!!

Volume 1, Issue 3
Week 2

More Details About Keyboard Percussion

Other Keyboard Instruments

The orchestra bells are just one of a family of keyboard instruments that are a part of the percussion section. We begin with the orchestra bells because they are small, portable and durable.

The **xylophone** is larger than the orchestra bells and has more tone bars. It usually has between three to four and a half octaves of notes.



Xylophone 3.5 octaves

Built the same way as the xylophone, the **marimba** is

just a larger version with a lower register (usually four to five octaves). Its tone bars are usually made of rosewood and are slightly thinner than xylophones.



Marimba 4 octaves

The mallets used on the marimba are softer than those used on xylophone or bells and the heads are usually wrapped in yarn.

The **vibraphone** is the youngest of the keyboard instruments. Its name comes from

the fact that it uses motorized, rotating plates inside the resonators, to create a vibrating sound similar to the human voice.

A dampening pedal is used to help create resonance as it does on a piano. Different from the xylophone and marimba, the tone bars are made of metal on the vibraphone.



Vibraphone 3 octaves

All three instruments are common in the concert band.

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<i>sim.=simile</i>	4
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Interesting Facts about keyboard instruments.

- The pitch of a tone bar is determined by the material it is made of as well as its length and thickness.
- The width of the bar will not raise or lower its pitch.
- Cutting a bar in half raises the pitch by two octaves.
- The word xylophone means "wood sounder"

What To Expect This Week...

This week we are going to continue to focus on the proper way to play the Orchestra Bells.

So far we have been working on repeating notes on one hand, and alternating hands.

This week we are going to learn why it is important to

learn different ways of sticking, what the different stickings are, and how to apply them properly.

This week we will also begin to introduce some of the accessory percussion instruments that you will need to know how to play to be a true

percussionist. Remember percussion is more than just drums.

The three new instruments we will focus on are: crash cymbals, woodblock and suspended cymbal. Each one has a specific way to play it properly.

Sticking Patterns for Percussion

Knowing different sticking patterns, and how to use them, gives you stick control and the ability to make changes to play passages with ease.

Alternate Sticking

Alternate Sticking is a hand to hand sticking pattern that usually begins with the right hand. The hands switch back and forth for each note, regardless of which notes are played on the keyboard.

Alternate Sticking

by K. Schwartz

A musical staff with a treble clef and a repeat sign at the end. It contains 12 quarter notes. Below the staff, the sticking pattern is written as: R L R L R L R L R L R L R L.

Practice changing notes with alternate sticking.

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains 12 quarter notes. Below the staff, the sticking pattern is written as: R L R L R L R L R L R L R L R L R L.

Double Sticking

Double sticking is a pattern in which two consecutive notes are played with the same hand. (RRLL < RRLL) This pattern may begin with either a double right or double left. Make sure the stick comes back up to the ready position in between each stroke. Double sticking is used most often when identical notes are repeated.

Double Sticking

by K. Schwartz

A musical staff with a treble clef and a 4/4 time signature. It contains 12 quarter notes. Below the staff, the sticking pattern is written as: R R L L R R L L R R L L R R L L R R L L L L R R L L R R L L R R L L R R.

Practice changing notes with double sticking.

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains 12 quarter notes. Below the staff, the sticking pattern is written as: R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R.

● ● ● ● ● ● ● ●

Combination Sticking

Combination sticking is the pattern used most often. It is a sticking pattern that combines both alternate and double sticking. This is used to make moving up and down the keyboard more fluid.



Combination Sticking

by K. Schwartz

4/4 R L R R L R L L R L L R L R R L

Practice changing notes with Combination sticking.

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

Look very carefully at the stickings written in!!

Sim. = Simile

sim. is the abbreviation for simile which mean similar. In music it means to continue to play in the same style. It can be used to tell a player to continue to play an articulation, specific style or sticking pattern.

Using *sim.* in music

by K. Schwartz

4/4 R L R L *sim.* L R R L *sim.*

Practice changing notes with proper sticking.

R R L L *sim.* R L R L *sim.*

Percussion Accessories of the Week

Suspended Cymbal (Sus. Cym.)



A suspended cymbal is made when one single cymbal is placed on a stand. To play the suspended cymbal hold the mallets as you would for the keyboard instruments and strike with a full motion stroke.

Always use yarn mallets and drum sticks when called for, never timpani mallets.

There are two strike points on the cymbal: the bell (top curved part) or the bow of the cymbal leading to the edge.



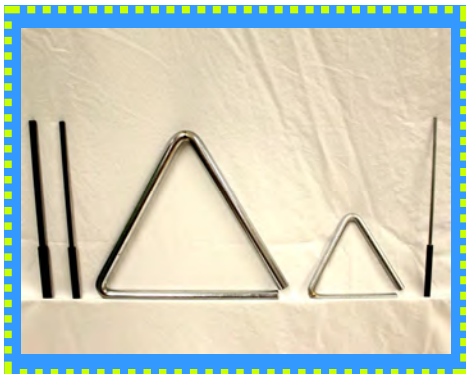
Triangle (Tri.)

The triangle can come in many different sizes and weights. A smaller triangle will produce a brighter higher sound, a bigger triangle will produce a darker lower sound.

To play the triangle, it must be suspended from a thread, usually on some sort of clip. Your hand cannot touch the triangle when it is struck. This is only done to stop the sound.

Triangle beaters of different thicknesses are used to change the sound as well. Striking the triangle on the side that is opposite the opening creates the best sound.

Muted Hand





My Percussion Notes

Name _____

Parent Signature _____

Percussion Week 2 Practice Chart

Keyboard Percussion ONLY

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week. Please have your parents sign, and turn it in at the next percussion class.

Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. 2 min.							
2. Read and Review the Sticking Patterns. Complete the worksheet and practice the exercises with the correct patterns. 4 min.							
3. E.E. #14 Rolling Along Make sure you are using the alternate sticking pattern for the entire song. 3 min							
4. E.E. #17 Hot Cross Buns Pay close attention to the sticking requirements. Remember to count through the half notes so you don't go too fast.							
5. Read and Review the Accessories of the Week. Find a song in the book that uses these accessory instruments. Tap out the rhythms as if you were playing the instrument.							



****PRACTICE HINTS**** Use the E.E. Play-a-long CD to help you keep a steady tempo as you play. It will also keep you interested in some of the easier songs.



To the Snare Drum!

Volume 1, Issue 4

Week 3

The Beginnings of Snare Drum Technique

Why Is It Called A Snare Drum?

The snare drum gets its name from the cables that run along the bottom head of the drum. Snares, as they are called, can be made of many different materials including: wire, gut, nylon, nylon coated cable, synthetic gut, or any combination.

Metal snares are generally used in a regular concert band due to its clarity of sound and control.

Gut or cable snares are used most often on the marching band field. They produce a crisper more articulated sound that is necessary on the field.

Other types of snares are used to create different

sounds for various groups and pieces of music.

How do snares work?

When tightened across the bottom head of the drum, the snares vibrate against the head to create a buzzing sound. The lever, in the picture to the right, allows the snares to be turned on and off.

In some music, the composer indicates that the snares are to be turned off for part of the piece. It creates a sound similar to a tom.

The screw, next to the lever, allows the snares to be tightened and loosened as needed. Most of the time you won't need to touch the screw only

the lever to turn the snares on and off as the music calls for it.



Snare release lever and adjusting screw.

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Storage

- Snare drums should be stored in a locked percussion cabinet.
- Snares should be left on to avoid getting snagged on other instruments.

What To Expect This Week...

Finally, in week three, we can start to look at the fundamentals of snare drum playing. A lot of what we have covered on orchestra bells carries over to playing snare drum.

We will discuss various types of drum sticks and how they

effect our sound, the importance of stand height, and stick grip. We will also cover how to read un-pitched percussion parts. They look different than those of the orchestra bells and wind instruments.

Finally, we will go back to

working on the orchestra bells and review the sticking patterns we learned last week.

There are a few worksheets included as well. Be sure to do these as part of the Practice Chart for the week.

Happy Snare Drumming!

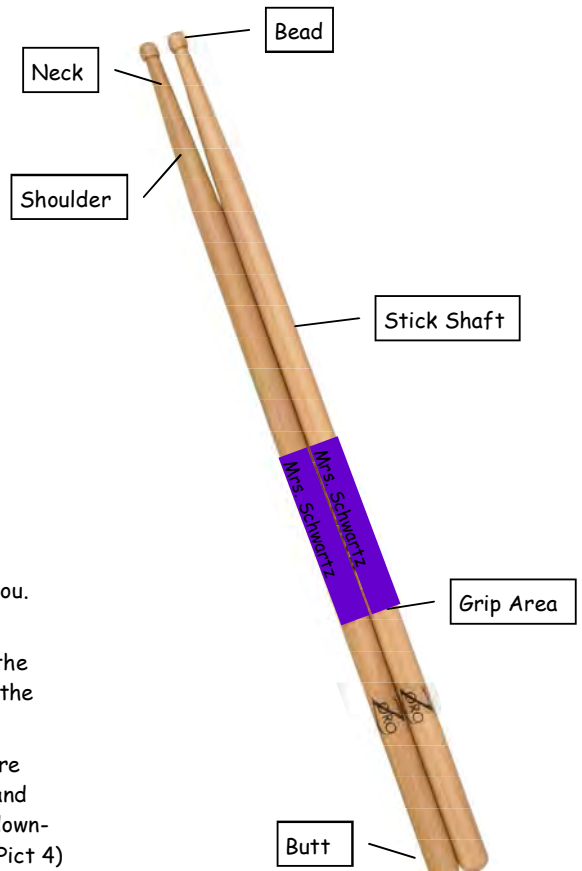
How Heavy Is Your Stick?: Drum Stick Selection

There are many different types of sticks for drums. Depending on the type of drum you are playing and the type of sound you want different sticks will be needed. For a beginning snare drum player we use SD1 sticks (Vic Firth) or an equivalent. A smaller stick would be lighter for Jazz, while a heavier stick would be used with a marching snare drum.

(Vic Firth Company, 2011)



Label your sticks with your name!!



Adjusting the Stand Height

Before we learn how to hold the drum sticks, we need to adjust our stand to the proper height.

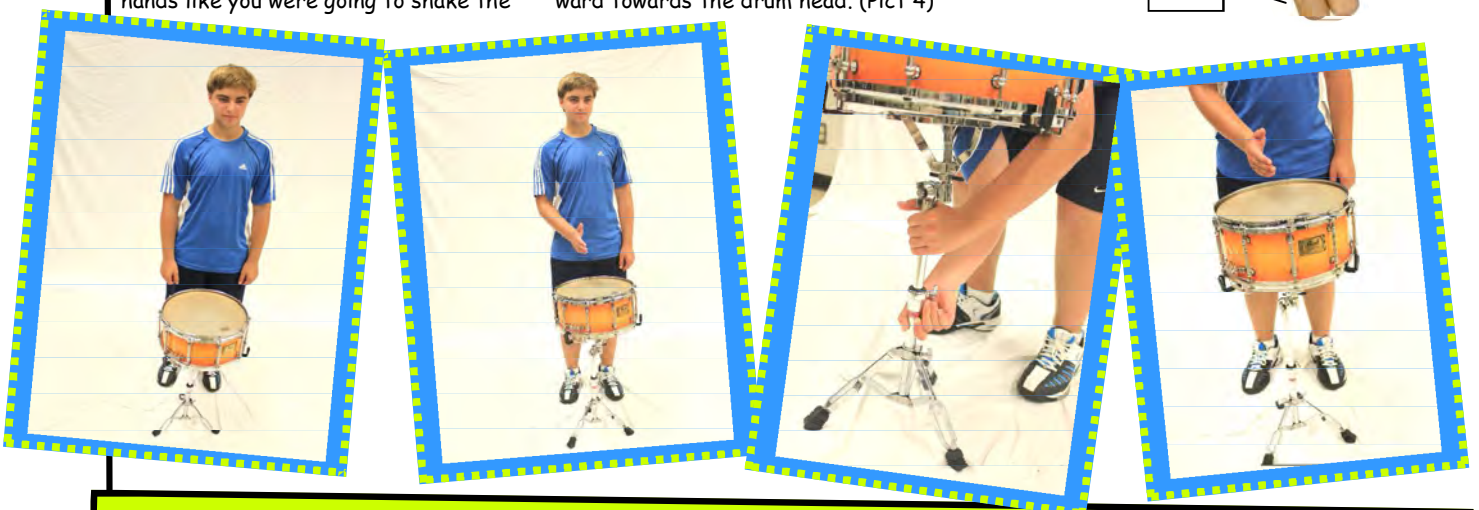
To do this, stand in front of your snare drum with your arms down at your sides. (Pict 1)

With your shoulders relaxed, and without moving your elbows, raise your hands like you were going to shake the

hand of someone across from you. (Pict 2)

Carefully hold the top part of the stand as you loosen and adjust the stand height. (Pict 3)

Now check the level of the snare drum. It should be waist level and arms should be at a slight dip downward towards the drum head. (Pict 4)



There are two grips used for snare drum:

matched and traditional. We will be learning how to do matched grip. Later you may learn traditional grip.

How Do I Hold the Stick?

1. Put your right hand out in front of you with the palm up. Place the grip area (1/3 from the bottom of the stick) on the first knuckle of your pointer finger. Over one inch of the stick should be seen out the other end.



2. Place the tip of your right thumb on the opposite side of the stick shaft. Make sure that it does not go past your knuckle. This creates the FULCRUM.

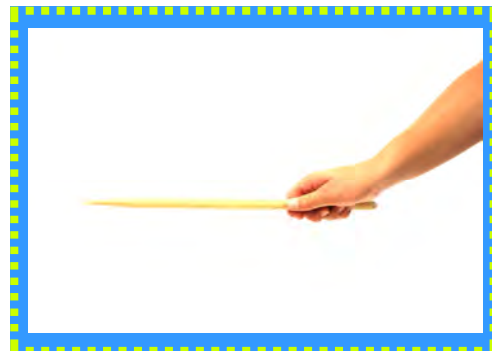


3. Gently wrap the rest of your fingers around the stick shaft. Do not grip with your fingers.



Repeat Steps 1-3 with the Left Hand

4. Once both sticks have the correct hand grip, turn both hands so the palms are facing down.



5. Naturally the sticks should form a pie shape. If they don't, relax the wrists and let the elbows turn out slightly. The beads of both sticks should be even in roughly one inch apart.



Time To Play Your First Notes!!!

Now that your hand position is correct we can start to apply it to playing on the snare drum. Remember, it's not just that you hit the head of the drum, it's how you play the drum

The 'stroke' or movement required to play the snare drum comes from the wrist. With the elbows slightly away from the body and the arms angled down, the wrist bends to bring the head of the stick up in the air.

"It's not just that you HIT the drum, it's HOW you play the drum."

This 'Up' position, is your starting point. Each time you play a note, your wrist goes back to this spot. It is roughly six inches above the head of the drum.

The weight of the drum stick should pull it down to the drum head. The wrist then pulls the stick back to its starting point.

The proper place for the sticks to hit is

directly over the snares just off center. The snare drum should never be played directly in the center or too close to the outside edge.

In resting position both sticks are two inches over the drum head.

Use the pictures below to practice and perform the proper stroke.



Eight On A Hand

4/4

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

by K. Schwartz

Alternate Sticking

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

You already know how to read music on a wind instrument, but reading un-pitched percussion is different. Multiple instruments are placed on one staff to save space which can be a challenge to read.

Let's Read Music: Un-pitched Percussion

Un-pitched percussion instruments have a clef all to themselves; it is referred to as the Percussion Clef. Reading music on the percussion clef is different from reading music in treble or bass clef. When using the percussion clef each instrument has its own specific line or space on the staff.

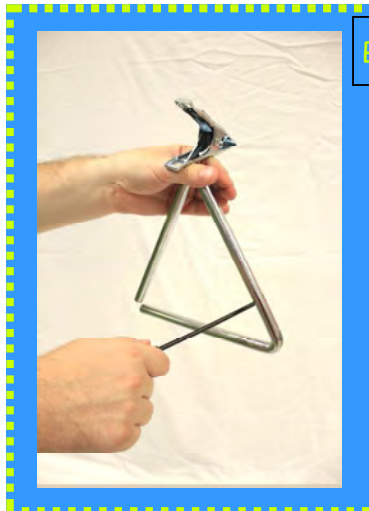
Since the pitch of the instrument doesn't change the note never moves up or down. Most music that uses the percussion clef will have one staff that will incorporate many un-pitched instruments.

Usually, the snare drum part will be found in the third space and bass drum in the first space. Accessory instruments can be placed on the top or bottom of the staff. They usually use X as a note head to show that it is a different instrument.

Percussion Clef



Bass Drum



A line connected to an un-pitched note that has a 'X' as a note head means to let the sound ring for that length of time. Examples of instruments that may use this type of notation are: triangle, suspended cymbal, crash cymbals, wind chimes, and gong.

Write in the counting
under each staff before
playing them.

Snare Drum Exercises # 1

by K. Schwartz

1 R L R L R R R L R L R R

2 R L R L R R R L R L

3 R R R L R R L R L R

4 L R L R L L L L

5 R L L R L L R L L R L L R L L R L L R L L

6 R L R L R L R L R L R L R L R L R L R L R L

7 R R L R R L R R L R R L R L R L R L R L R L

8 R L R R L R R L R L R L R L R L R L R L

9 R L R L R L R L R L R L R R L L R L R R L L

10 R L R L R L R L R R L R L R L R L R L R

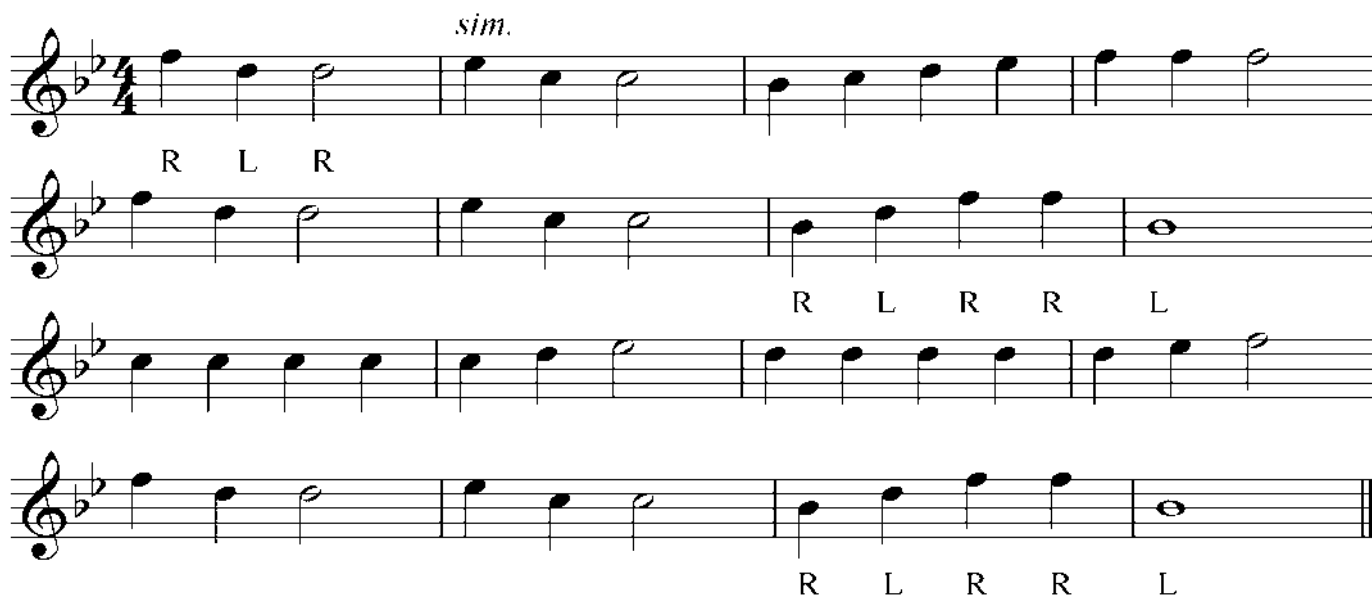
Stickings Worksheet #2

Label each note with
the correct hand.

#25 Lightly Row (Right Hand Lead)

From E.E. 2000

sim.



R L R

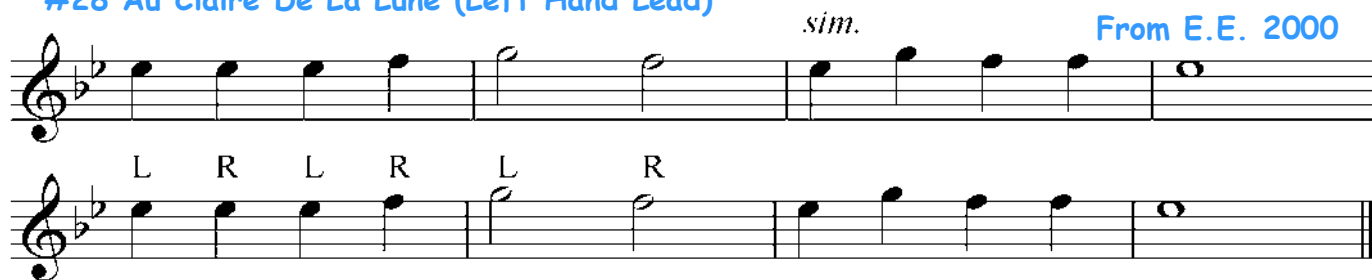
R L R R L

R L R R L

#28 Au Claire De La Lune (Left Hand Lead)

From E.E. 2000

sim.

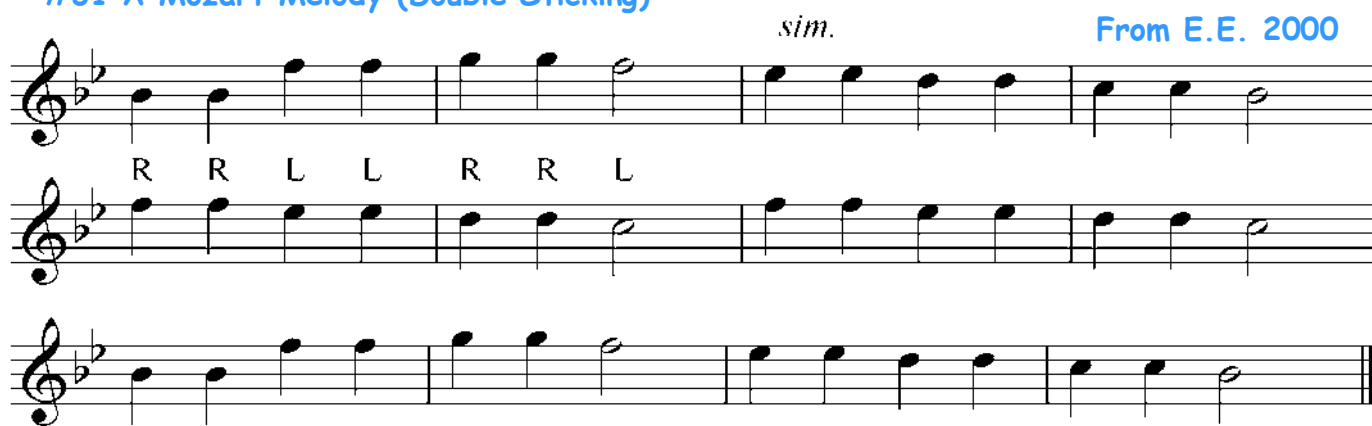


L R L R L R

#31 A Mozart Melody (Double Sticking)

From E.E. 2000

sim.



R R L L R R L



My Percussion Notes

Name _____

Parent Signature _____

Percussion Week 3 Practice Chart

Snare Drum and Keyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week. Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. 1 min.							
2. Complete Stickings Worksheet #2 by writing in the stickings indicated and practice the songs on the worksheet. 2 min.							
3. E.E. #25, 28, 31. Review which stickings to use for each exercise. 2 min.							
Snare Drum Exercises							
4. Read and Review the grips earlier in this book. Remember sticking patterns and rules apply to snare drum and keyboard instruments.							
5. Snare Drum Exercises Worksheet #1. Use the exercise worksheet to focus on even quarter notes and eighth notes. 5 min.							
6. E.E. #11-18 Apply these new skills to these songs. Play with the CD to help maintain a steady beat. 5 min.							

****PRACTICE HINTS**** Set aside time to practice on a consistent basis. It could be before or after dinner time. Invite family and friends over for mini concerts.



More Fundamentals on Bells and Snare

A Brief History Of Rudimental Drumming

The history of the drum goes back to the most early civilizations. We find many ancient hallowed out instruments with animal skins stretched across them.

Since then the snare drum has seen many different faces. In the Middle Ages and Renaissance era the most common drum across Europe was the tabor, a precursor to the snare drum.

"By the early eighteen century the snare drum was finally heard [often] in the orchestra..." (Cook, 1997) Composers like Handel and Rossini were using it quite often in their music.

The rudiments we know today

came from the Drum and Fife corps of the seventeen and eighteen centuries. A *New, Useful and Complete System of Drum Beating*, by Charles Steward Ashworth in 1812 was the first book of instruction for the fife and drum corps and contained 28 drum rudiments.

Eventually the fife was replaced by the bugle but the snare drum remained the same.

More books on drum and bugle instruction were written throughout the twentieth century. In 1993 an organization called the National Association of Rudimental Drummers was formed. This

group of esteemed teachers created the 26 American drum rudiments that we use today.



Inside this week:

Right Hand vs Left Hand Lead 3

Melodic Sticking 3

Why different sticking patterns? 4

Cross-Stickings 4

Melodic and Combination Sticking Worksheet 5

Snare Drum Rudiments #1 6

Snare Drum Exercises #2 9

Accessories of the Week 10

Weekly Practice Chart 12

What To Expect This Week...

This week we continue to move forward with learning more about the fundamentals of both the orchestra bells and snare drum.

We will learn three new sticking patterns (left hand lead, right hand lead, and melodic sticking) and put

them to use in different songs. A worksheet will allow you to write in the stickings using the pattern that is most appropriate.

On the snare drum we will begin to address basic rudiments including the multiple bounce and flam. Exercises

in Essential Elements, 2000 as well as an exercise sheet in this book will help you to apply these new techniques.

Finally, accessories of the week are back! This week we will explore the bass drum and wood block.

Names of other Rudiments

- Pataflafla
- Drag
- Lesson 25
- Single Dragadiddle
- Single Ratamacue
- Swiss Army Triplet

Sticking Patterns for Percussion

Right vs. Left Hand Lead

Which seems easier for you, Right or Left Hand Lead?

Right Hand Lead is a sticking pattern that begins with the right hand and keeps the right hand on strong beats (beat one). This is the sticking pattern used most often on both keyboard instruments and snare drum.

Left Hand Lead is a sticking pattern that begins with the left hand and keep the left hand on strong beats.

Right Hand Lead

by K. Schwartz

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

Left Hand Lead

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

Melodic Sticking

Melodic sticking is an approach that combines all of the various sticking options to create the best performance of the melodic line. Most pieces of music do not have the sticking patterns written in the part. It is up to the performer to decide whether to use alternate or double stickings and how to use them in an appropriate way to play the song smooth and accurate.

Melodic Sticking

by K. Schwartz

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

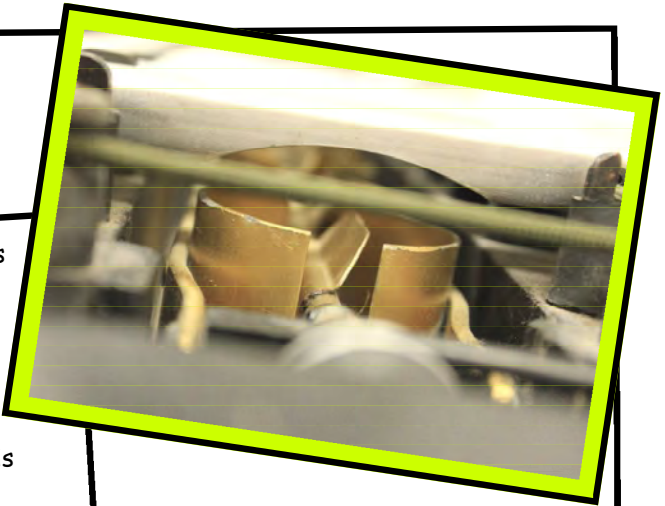
Practice changing notes with melodic sticking.

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

● ● ● ● ● ● ● ●

Why Do We Use Different Sticking Patterns?

The sticking patterns that we use to play different pieces change because the music changes. Patterns are used to make playing the music easier and to give weight to certain notes. A person's dominant hand will have more weight than their weak hand. Because of this, when playing, that dominant hand will go on the stronger beats. In 4/4 time, the strong beats are 1 and 3, which is why we begin most exercises with our right hand.



by K. Schwartz

Check out the how the sticking pattern changes for the strong beats.

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



Try playing both examples to see what it's like!

Cross-Stickings: Avoid Them!

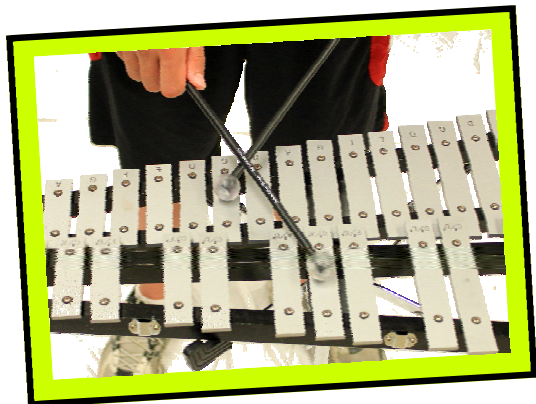
Cross-stickings occur when two sticks overlap each other while playing a melodic line, as shown in the picture below. This overlapping of sticks makes it a challenge to play a line with fluid motion. When thinking about sticking patterns cross-stickings should be avoided at all times.

Melodic line with cross-sticking. by K. Schwartz

R L R L R L R L

Same melodic line minimizing cross-sticking.

L R L R L R L R



Melodic and Combination Stickings Worksheet #3

Label each note with the correct hand.

Label each note with the proper hand using R or L based on the Melodic or Combination Sticking Patterns. Then practice the songs as part of your weekly practice chart.

#34 Doodle All Day

From E.E. 2000

Two staves of musical notation for the piece 'Doodle All Day'. The first staff contains the first four measures, and the second staff contains the remaining four measures. The key signature has two flats and the time signature is 4/4.

#39 My Dreydl

From E.E. 2000

Three staves of musical notation for the piece 'My Dreydl'. The first staff contains the first four measures, the second staff contains the next four measures, and the third staff contains the final four measures. The key signature has two flats and the time signature is 4/4.

#49 Hey, Ho! Nobody's Home

From E.E. 2000

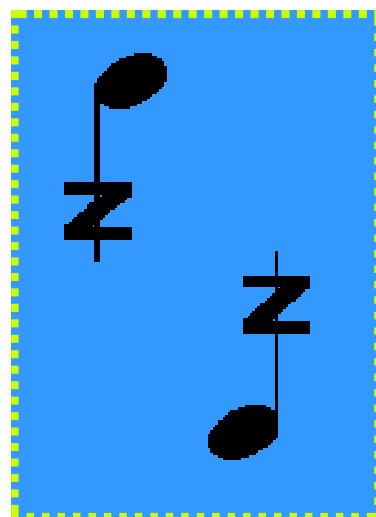
Two staves of musical notation for the piece 'Hey, Ho! Nobody's Home'. The first staff contains the first four measures, and the second staff contains the remaining four measures. The key signature has two flats and the time signature is 2/4.

Rudiments are rhythmic patterns that make up the foundation of snare drumming. At the root of some of the most basic rudiments is technique and control.

Percussion Rudiments

Multiple Bounce

For a multiple bounce stroke, allow the stick to bounce freely on the drum head. Do not use your wrist or fingers to control the stick once you let it go. The FULCRUM between your index finger and thumb will hold the stick secure as it bounces on the drum head. The fingers of your hand will support the stick as it bounces.



Practice Multiple Bounces

by K. Schwartz

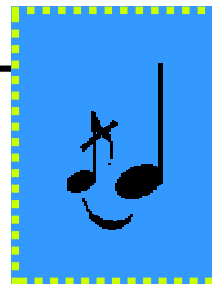
R L R L R L R L R L R L R L R L

The Flam uses a small note in front of the main note, called a grace note. This grace note is played slightly before the main note that is on the beat. It is not counted as part of a beat, but leads directly into the main note.

Right Hand Flam

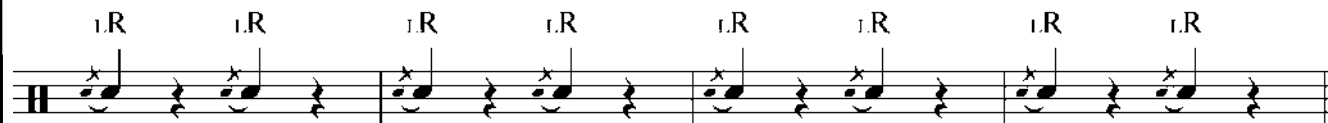
For a right hand flam setting up the stick properly will ensure that the flam is played correctly. It is the gravitational force on the sticks that creates the flam; nothing else.

A right hand flam means that the left hand creates the grace note and the main beat is in the right hand. Set up the sticks so the bead of the left stick is two inches away from the head of the drum while the right hand stick is in the 'up' or 'ready' position. By setting up the sticks unevenly when dropped at the same time they will hit the drum head at different times. Since the left hand is closer it will produce the grace note just before the right hand hits for the main beat.



Right Hand Flam

by K. Schwartz





Left Hand Flam

The left hand flam will be set up like the right hand flam but backwards. The forces that create the flam are the same as with the right.

Set-up the bead of the right hand stick two inches from the head of the snare drum. The left hand stick is in the 'up' or 'ready' position. As the two sticks drop to the drum head the right hand will hit first creating the grace note and the left hand becomes the main beat.



Left Hand Flam

by K. Schwartz



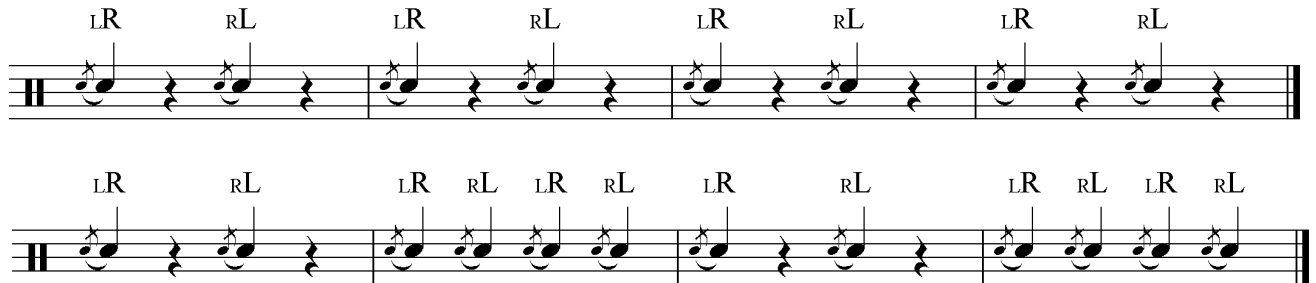
Rebounding from a Flam

Look very carefully at the stickings written in!!

It is important to note that as each flam occurs the natural reaction of the sticks is to rebound, not back to its starting point, but rather where the other stick began. After playing a right hand flam the right hand returns to two inches above the drum head while the left hand returns to the 'up' position. Due to this natural back and forth, when flams are repeated the hands will alternate as shown below.

Rebounding from a Flam

by K. Schwartz

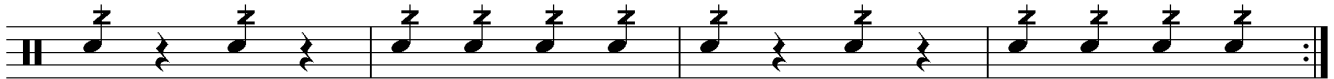


Snare Drum Exercises #2

Don't forget to practice these as well!

Write in the stickings you plan to use for each exercise.

by K. Schwartz



Percussion Accessories of the Week

Wood Block (Wd. Blk)



To hold the wood block cup your hand to form a bowl in the palm of your hand. This will become a chamber where the sound will resonate. Place the wood block on the top of your hand so there is space for the sound to resonate.

Curved wood block: To play strike the top near the center. Use a hard rubber mallet or snare drum stick.

Flat wood block: The best sound is towards the edge of the top surface near the side with the open slit. Use a hard rubber mallet or wooden xylophone mallet to strike.



Because of its low, loud sound, the bass drum is one of the most important instruments in the percussion section and band.

To play the bass drum, hold the mallet in your right hand. Place the palm of your left hand on the drum head and turn your body sideways.

The stroke on the bass drum is with more elbow and arm, than you would use on snare drum or keyboard instruments. Strike the bass drum in the lower third of the head, half way between the rim and the center. The motion should be in a circle. After hitting the bass drum head, the mallet should swing upward in a circular motion.

Bass Drum (B.D.)

Muting Hand

Strike Point





My Percussion Notes

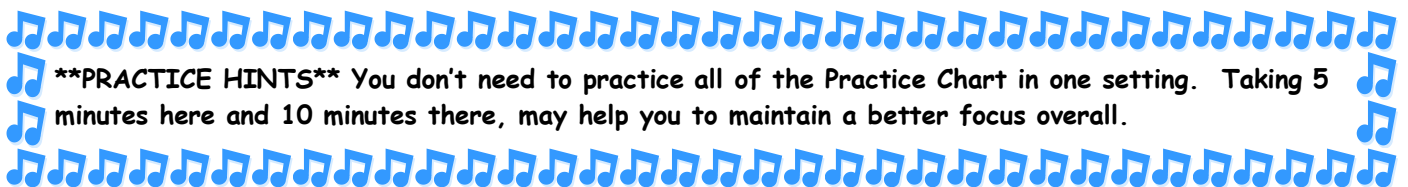
Name _____

Parent Signature _____

Percussion Week 4 Practice Chart Snare Drum and Keyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week. Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. 1 min.							
2. Complete Melodic and Combination Sticking Worksheet. Practice #34, 39, and 49 from the worksheet. Use correct stickings. 8 min.							
3. E.E. #41 Use combination stickings and review eighth notes on bells. 2 min.							
Snare Drum Exercises							
4. Review the Rudiment Descriptions. Practice the examples on the page. 2 min.							
5. Snare Drum Exercises Worksheet #2. Use the exercise worksheet to focus on the first two snare drum rudiments. 5 min.							
6. E.E. #25, 28, 31 Apply these new rudiments to these songs. Play with the CD to help maintain a steady beat. 5 min.							
7. Review the Percussion Accessories of the Week. 3 min.							



****PRACTICE HINTS**** You don't need to practice all of the Practice Chart in one setting. Taking 5 minutes here and 10 minutes there, may help you to maintain a better focus overall.



More Rudiment Fun!

Volume 1, Issue 6

Week 5

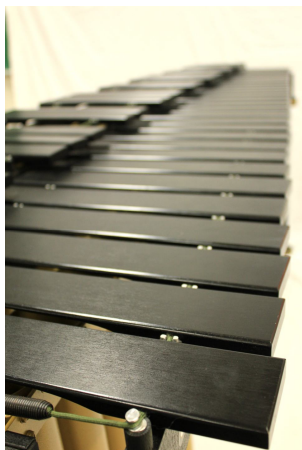
Dynamic Fun and More Rudiments

What Gives the Keyboard Instruments Their Sound?

As we briefly discussed in earlier weeks, keyboard instruments create different pitches based on their length, width, depth, or density (composite material).

Adding to the quality of

sounds are the resonator tubes below the tone bars. These resonators are specific lengths and sizes. At the proper dimensions the resonators will help create a clear tone and accurate pitch.



The resonator tubes on the marimba can be quite lengthy and windy. Due to the low pitch and timbre needed the resonators must be large to accommodate the sound.



The vibraphone not only has resonators, but also paddles inside the tubes. These paddles are turned by a motor and the speed determines the width of vibrato produced. The sounds is meant to mimic that of a human voice.



Inside this week:

Dynamics on Orchestra Bells	2
Dynamic Worksheet	3
Snare Drum Rudiments #2	4
Snare Drum Exercises #3	5
Weekly Practice Chart	7

Chimes

The chimes are related to keyboard instruments. Each tune on a set of chimes is like one key on a keyboard instrument. Chimes are struck at the very top with a rawhide hammer. Like the piano and vibraphone it has a dampening pedal, that when pressed, allows the notes to ring.

What To Expect This Week...

This week we will take some time to focus purely on the fundamentals of playing.

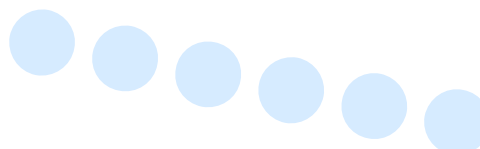
For orchestra bells we will look at how to play and apply dynamics to our music. The ability to play dynamics correctly and with good technique is essential to being a

great percussionist.

On snare drum we will learn another rudiment: the paradiddle, and add it into our exercises. A worksheet will help us put together all of the rudiments we have learned so far.

Keep practicing songs out of

the book and look carefully at the items listed on the Weekly Practice Chart.



Creating Dynamics on the Orchestra Bells

Dynamics help make music more interesting. When we use them in our music it can create different moods or feelings.

Just as on wind instruments, percussion instruments have the ability to play at varying dynamic levels.

Dynamic levels on orchestra bells are controlled by the speed and starting height of the mallet head. The higher and faster the mallet drops the louder the sound it will produce.


Piano dynamics are controlled with small wrist motions while fortes require more arm motion.

f 80%


Forte means to play Loudly. Loud is roughly 80% of your total volume. It does NOT mean to play as loud as you can.

mf 60%

Mezzo forte means to play medium loud. This would be where most people normally play when not thinking about dynamics. It is roughly 60% of your total volume.



Crescendo—to get louder



Decrescendo—to get softer

mp 40%

Mezzo piano means to play medium soft. It is roughly 40% of your total dynamic range. It is sometimes difficult find and control this dynamic level.

p 20%

Piano means to play softly. Soft is roughly 20 % of your total volume. Piano does NOT mean to play as quite as possible.

Dynamic Worksheet # 1

****Label each note with the correct letter name.**

Complete the exercises below by writing in the correct letter name under each note. Then practice them on the orchestra bells as part of your Practice Sheet this week. Pay special attention to the dynamic markings written in.

by K. Schwartz

p *f*

f *mf*

mp *p*



p *mf* *f*

f *mf* *p*

Although not specifically a rudiment, double sticking is very important in snare drum playing. It is at the foundation of the rudiment we will learn today: Paradiddle.

Percussion Rudiments

Paradiddle

As we learned when playing the orchestra bells, double sticking is when we use the same hand on two consecutive notes. (RRLL, LLRR)

A **paradiddle** uses this concept in connection with two alternating notes. The resulting pattern is RLRR LRL. It is usually used on rhythms with eighth notes or quicker.

Saying the syllables Pa-ra-di-dle can help to separate out the eighth notes. Diddle, in percussion lingo, means double.

R L R R L R L L

Pa ra di dle Pa ra di dle

Paradiddle

by K. Schwartz

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

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



Rhythm Check

So far we have learned quarter notes and eighth notes in groups of two. We will now be adding in single eighth notes with eighth note rests. Be sure the eighth rest is long enough. Because the snare drum does not ring, a quarter note will sound the same as an eighth note. It is the rest after it and the space that determines the length.



Snare Drum Exercises #3

Label each note with the correct hand!

Write in the proper stickings for each exercise. Make sure to use **paradiddles** in multiple eighth note sections. Also watch for repeated flams. Remember that the sticking needs to alternate for each one.

3 Times the Fun

by K. Schwartz

Musical notation for the exercise '3 Times the Fun' in 4/4 time. The notation consists of three staves. The first staff begins with a 4/4 time signature and contains a sequence of eighth notes, including a paradiddle pattern. The second and third staves continue the exercise with various rhythmic patterns, including eighth notes, rests, and flams.

Rockin' Rest

Musical notation for the exercise 'Rockin' Rest' in 4/4 time. The notation consists of a single staff with a sequence of eighth notes, rests, and flams.

Flamtastic

Musical notation for the exercise 'Flamtastic' in 4/4 time. The notation consists of a single staff with a sequence of eighth notes, rests, and flams.



My Percussion Notes

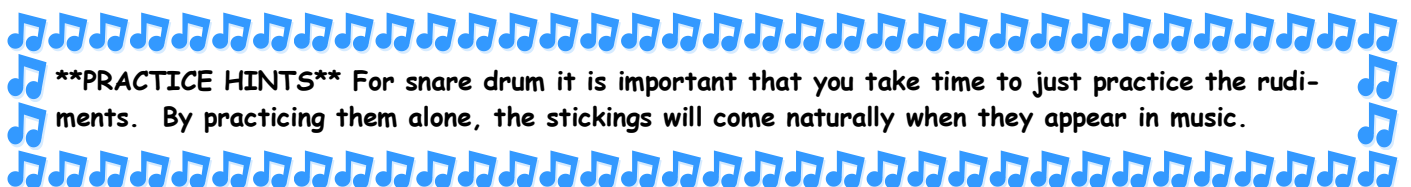
Name: _____

Parent Signature: _____

Percussion Week 5 Practice Chart Snare Drum and Keyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week. Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. 1 min.							
2. Complete and Practice the Dynamic Worksheet #1. 4 min.							
3. E.E. #49 Hey Ho! Nobody's Home Work on rhythmic accuracy and reading the music as you play the song. Try not to just memorize it. 4 min.							
4. E.E. #54 Frere Jacques Make sure to use the correct sticking and dynamics as written in the song. 3 min.							
Snare Drum Exercises							
4. Review the new Rudiment descriptions. Practice the examples on the page. 2 min.							
5. Snare Drum Exercises Worksheet #3. Use the exercise worksheet to focus on the first three snare drum rudiments. 5 min.							
6. E.E. #34, 35, 36 Apply these new rudiments to these songs. Play with the CD to help maintain a stead beat. 5 min.							



****PRACTICE HINTS**** For snare drum it is important that you take time to just practice the rudiments. By practicing them alone, the stickings will come naturally when they appear in music.



More Accessories!

Volume 1, Issue 7
Week 6

More, More, More...

Percussion for a Living??

There are many types of percussion players out there today in the spot light.

Of course we see the drum set players of our favorite rock bands jamming out on their 20 piece sets, but there's more out there than you know.

Most of us have probably heard of Blue Man Group and Stomp. Both are Broadway shows that help to redefine what percussion is. The Blue Man Group with their PVC pipe instruments and Stomp with their garbage can lids,; they use a lot of different percussion.

It doesn't matter what they are using to create sound, in

the end it's all percussion. Marriam-Webster's Dictionary defines the act of percussing as; "the beating or striking of a musical instrument." In the percussion world anything that makes a sound is a percussion instrument.

More conventional percussionists are the ones we see in our town military marching bands and in the city symphony orchestras. We also see them in our amusement parks, on cruises, and in the music we hear when we watch movies.

Most of these percussionists have a background rooted in the basic fundamentals of

rudimental drumming. It carries through playing snare drum, drum set, or even PVC pipes.

Good practice and talent will get you many places in life, but hard work will always need to accompany it.



Inside this week:

Dynamics on Snare Drum	3
Snare Drum Rudiments #3	4
Snare Drum Exercises Worksheet #4	5
Accessories of the Week	6
Mallet Sticking and Note Reading Worksheet	8
Weekly Practice Chart	10

We're Getting Close to the End
Be sure you are making the most of these percussion lessons. Just a few more weeks remain and then you'll be on your own to learn as much about being a percussionist as you can. Keep up the hard work!

What To Expect This Week...

As we get deeper into our understanding of percussion instruments, this week we will work on ways to make our playing more musical.

We will discuss how to make dynamic changes appropriately on the snare drum and see how we approach them

differently on orchestra bells.

A new fundamental, the multiple bounce stroke on eighth notes, which is key to many rudiments will be covered.

As well as three new percussion accessories: crash cymbals, maracas, and the sus-

pended cymbal roll.

Also included are two worksheets to help you with rudiments, sticking patterns, and note reading.



Dynamics help make music more interesting. When we use them in our music it can create different moods or feelings.

Creating Dynamics on the Snare Drum

Just as on wind instruments, percussion instruments have the ability to play at varying dynamic levels

Dynamic levels on the snare drum are controlled by the speed and starting height of the stick. The higher and faster the stick drops the louder the sound it will produce.

Piano dynamics are controls with small wrist motions while fortes will require more arm motion.

We can also adjust the volume by the placement of our stick on the drum head.

f 80%

Forte means to play loudly. On snare drum, think about bringing the sticks up about 8 inches when playing forte

mf 60%

Mezzo forte means to play medium loud. On snare drum, think about bringing your sticks up 6 inches when playing mezzo forte.



Crescendo—to get louder

Decrescendo—to get softer

mp 40%

Mezzo piano means to play medium soft. On snare drum, think about bringing your sticks up 4 inches when playing mezzo piano.

p 20%

Piano means to play softly. On snare drum, think about bringing your sticks up 2 inches when playing piano.



The top right picture shows a percussionist playing at a forte level. Notice how high the sticks rebound before making a change to the next note.

In the bottom right picture the percussionist is demonstrating where to contact the head during a forte section. Notice, that the head of the stick hits just slightly beyond the center of the drum.

For more control when playing piano, the percussionist to the left moves both sticks closer to the rim of the snare drum.

Be sure to connect a group of multiple bounce eighth notes together. They should sound even and consistent as you move from one eighth note to another.

Percussion Rudiments

Multiple Bounce Eighth Notes

The multiple bounce by itself is not a rudiment. However, the physical action needed to play multiple bounces in both quarter and eighth notes is used throughout many of the standard rudiments.

Full control over your sticks is necessary to play multiple bounce eighth notes. Since the hand switching will be quicker than playing quarter notes the fingers must respond faster.

R L R L R L R L

Multiple Bounce Eighth Notes

by K. Schwartz

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

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

Pick-up Notes

Pick-up notes can be found at the beginning of a piece of music. It is one or more notes that precede the first FULL measure. This note is taken from the last measure in the song.

Percussionists must be careful when thinking about sticking patterns when pick-up notes are involved. For the example to the right, the pick-up note would be played with the LEFT hand to make sure beat one ends up on the RIGHT hand. If the pick-ups were two eighth notes they would still be played starting with the right hand.

R L R L R L R L

Pick-up Note

Snare Drum Exercises Worksheet #4

Label each note with the correct sticking pattern!

Write the sticking pattern you are going to use under each exercise. Practice each exercise as part of your weekly practice chart. Make sure to pay careful attention to the dynamic markings and how high your sticks are from the drum head.

By. K. Schwartz

4/4 *f* *p*

4/4 *p* *mp* *mf* *f*

4/4 *f* *p* *f*

4/4 *p* *mf*

f

2/4 *p* *f* *p* *f*

Percussion Accessories of the Week

Crash Cymbals (Cr. Cym.)

Hand position on the crash cymbals is very important. Your hands will never go inside the loop of the strap connected to the cymbal.

- Hold your fingers in a U-shape pointing towards you. Lay the strap over your fingers.
- Curl your fingers around the strap.
- Bring your thumb down on top of the strap.
- Squeeze the strap firmly as your fingers press against the bell of the cymbal.



There are two main ways to play the crash cymbals: with an up stroke, or a down stroke.

For the up stroke, slightly tilt the left cymbal at an angle. Bring the top edge of the right cymbal about one inch below the top of the left cymbal. (keep the bottom apart). With a circular motion bring the right hand cymbal into and upwards into the left cymbal.

For the down stroke, again tilt the left cymbal. Now bring the bottom edge of the right cymbal and line it up one inch from the bottom of the left cymbal. Allow gravity to pull the right cymbal down into the left one. Follow through by pulling the cymbals apart to let them ring.

To stop the sound at the end of a crash we use what is called **CHOKE**. Bring the edge of both cymbals into the body at the armpits.



Percussion Accessories of the Week

Suspended Cymbal Roll (Sus. Cym.)



A suspended cymbal roll is created on the suspended cymbal with two yarn mallets. Placement of the mallets should be at 3 and 9 o'clock on opposite sides of the cymbal from where you are standing. By moving the mallets back and forth quickly the cymbal will stay in one place and create the desired sound. The faster and harder the cymbal is struck, the louder the sound that will be produced.

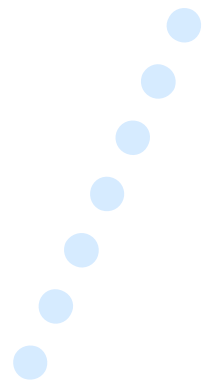
On some occasions the composer may ask for the cymbal to be struck with a stick on the bell. Use the side of the snare stick to create the best sound.

Muting is also called for on occasion. Muting is when you place your fingers on the edge of the cymbal to stop the sound.



Maracas

The Maracas are always held by their handles. Using the wrist, make short crisp motions to shake the beads inside. When doing a reoccurring rhythm make sure to alternate hands as you would to with snare drum and maintain a steady tempo.



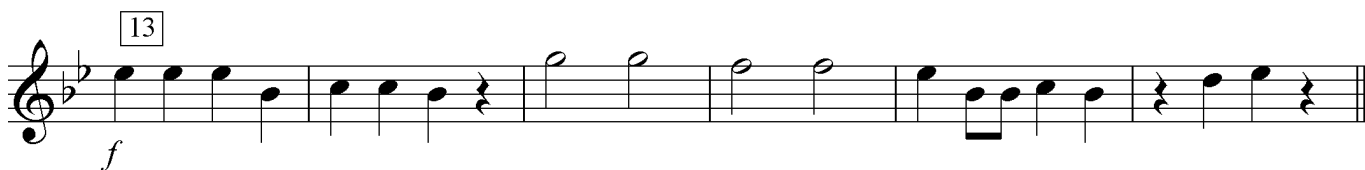
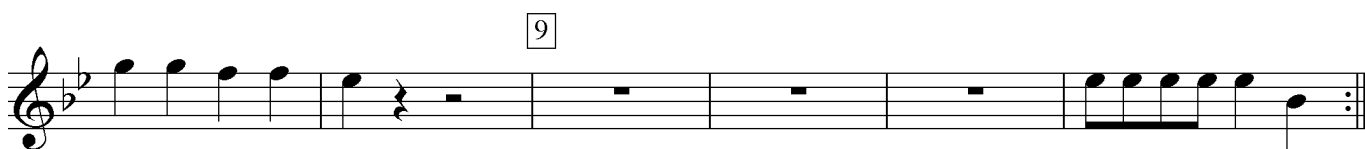
Stickings Worksheet #3

Label each note with
the correct letter name.

Write the sticking pattern you are going to use under each exercise.
Practice each exercise as part of your weekly practice chart.

#56 Old MacDonald Had a Band

From E.E.2000



#57 Ode To Joy

From E.E.2000



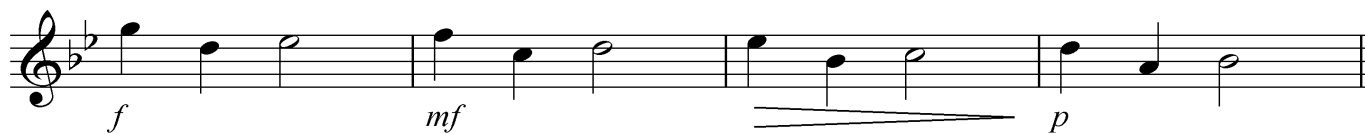
Row A Boat

by K. Schwartz



Swip and Swap

by K. Schwartz





My Percussion Notes

Name: _____

Parent Signature: _____

Percussion Week 6 Practice Chart Snare Drum and Keyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week. Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. 1 min.							
2. Complete Stickings Worksheet #3. Practice #56 and #57 from the worksheet. Use correct stickings. 8 min.							
3. E.E. #58 Use combination stickings and review eighth notes on bells. 2 min.							
Snare Drum Exercises							
4. Review the Rudiment Descriptions. Practice the examples on the page. 2 min.							
5. Snare Drum Exercises Worksheet #4. Use the exercise worksheet to focus on the new snare drum rudiments. 5 min.							
6. E.E. #42, 43, 44 Apply these new rudiments to these songs. Play with the CD to help maintain a steady beat. 5 min.							
7. Review the Percussion Accessories of the Week. 3 min.							



****PRACTICE HINTS**** If you forget how to play a rudiment or certain technique, look back in the book to review how to do it. If the book is not enough help don't be afraid to ask for help.





More Accessories!

Volume 1, Issue 8

Week 7

A Little of This, A Little of That

More Accessories Than You Can Think Of

The percussion section consists of a large number of instruments. In lessons, whether private or in school, tend to focus on snare drum and keyboard percussion techniques.

We have been fortunate over the past six weeks to be able to spend some of our time learning the specific ways to play some of the most common percussion accessories, but there are many more out there that we have not covered.

Some other important accessories are: the ocean drum, slapstick, finger cymbals, ratchet, sandpaper blocks,

temple blocks, and gong. There are many Latin percussion instruments that we did not get to. They include:



agogo bells, cabasa, bongos, vibraslap, congas, and timbales among others.

Many percussion instruments are made of materials we

normally wouldn't think of as instruments: break drums, water chimes, water glasses, trash can lids, and hammers.

Sometimes standard percussion instruments are used in different ways as well. A vibraphone can be bowed and the heads of bass drums can be used to create thunder effects.

Overall, playing percussion is much more than just the snare drum and orchestra bells we cover here. It takes a lot of patience and practice to learn to play all of the instruments necessary to consider yourself a true percussionist.

Inside this week:

Time Signature Review	3
Snare Drum Rudiments #4	4
Snare Drum Exercises Worksheet #5	5
Accessories of the Week	6
Orchestra Bells Special Additions	8
Weekly Practice Chart	10

Other Percussion Accessories

- Log Drum
- Wind chimes
- Water Glasses
- Castanets
- Lujon
- Anvil
- Pipes

What To Expect This Week...

During our last week focusing on the basic percussion instruments of the band classroom we will focus on refining some skills and moving forward with others.

On the orchestra bells, we will learn a few notes to extend our range and some

tricks for how to play long notes and accents.

For the snare drum we will learn the last of our rudiments for our first year of band, and focus on applying them in different time signatures.

Percussion accessories will

be a major chunk of this week as we add in four new instruments: claves, tambourine, sleigh bells, and cowbell.

Don't forget to keep up the great practicing even after the lessons are over!

A Quick Review of Time Signatures

Remember what a TIME signature is by remembering that you use numbers to tell TIME and a TIME signature uses numbers to give you information.

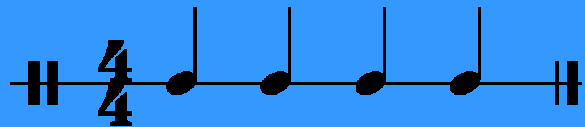
There are many different types of time signatures. Up until this point we have mainly been working with the common time signature 4/4. Here we will take a look at what the time signature tells us and what different ones we need to be ready to use.

The top number tells you how many beats are in the measure.

$\frac{4}{4}$

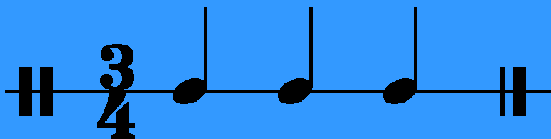
In 4/4 time there are four beats in every measure and the quarter note gets the beat.

The bottom number tells what note gets the beat.



$\frac{3}{4}$

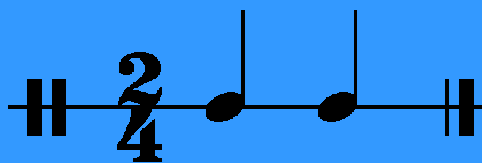
In 3/4 time there are three beats in every measure and the quarter note gets the beat.



Which time signature is your favorite?

$\frac{2}{4}$

In 2/4 time there are two beats in every measure and the quarter note gets the beat.



Did you know that there are 40 International Rudiments and 26 American Rudiments?

Percussion Rudiments

Flam Tap

In previous lessons we have learned a flam. For a few weeks now we have been putting it with quarter notes only.

A **flam tap** is a flam, just as we have practiced before, but now with an extra stroke after it. This immediate stroke will be always be with the low hand (the one closest to the drum after the flam).

Make sure that your sticks are set up properly to ensure the flam sounds correctly.



Flam



Tap

Flam Tap

by K. Schwartz

Musical notation for the first line of the Flam Tap exercise in 2/4 time. The notation shows a sequence of quarter notes: R R L L | R R L L | R L | R L. Below the notes are the corresponding letters: R R L L R R L L R L R L.

Musical notation for the second line of the Flam Tap exercise in 2/4 time. The notation shows a sequence of quarter notes: R R L L | R R L L | R L | R L. Below the notes are the corresponding letters: R R L L R R L L R L R L.

Snare Drum Exercises Worksheet #5

Label each note with the correct sticking.

Write the sticking pattern you are going to use under each exercise.
Practice each exercise as part of your weekly practice chart.

by K. Schwartz

Exercise 1: 4/4 time signature. Four measures of music. The first measure has four quarter notes. The second measure has four quarter notes with 'z' above each. The third measure has four quarter notes. The fourth measure has four quarter notes with 'x' above each. Repeat sign.

Exercise 2: 4/4 time signature. Four measures of music. The first measure has four quarter notes with 'x' above each. The second measure has four quarter notes with 'x' above each. The third measure has four quarter notes with 'x' above each. The fourth measure has four quarter notes with 'x' above each. Repeat sign.

Exercise 3: 4/4 time signature. Four measures of music. The first measure has a quarter note, a quarter rest, a quarter note, and a quarter note. The second measure has four quarter notes with 'z' above each. The third measure has a quarter note, a quarter rest, a quarter note, and a quarter note. The fourth measure has four quarter notes with 'z' above each. Repeat sign.

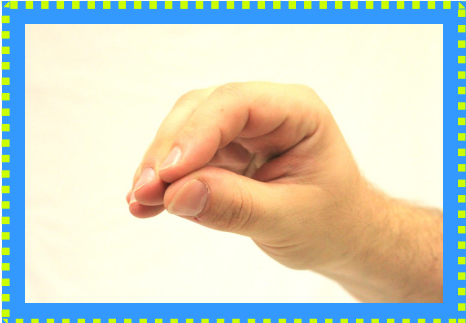
Exercise 4: 4/4 time signature. Four measures of music. The first measure has a quarter note, a quarter rest, a quarter note, and a quarter note. The second measure has four quarter notes with 'z' above each. The third measure has a quarter note, a quarter rest, a quarter note, and a quarter note. The fourth measure has four quarter notes with 'z' above each. Repeat sign.

Exercise 5: 4/4 time signature. Four measures of music. The first measure has four quarter notes with 'z' above each. The second measure has four quarter notes with 'z' above each. The third measure has a quarter note, a quarter rest, a quarter note, and a quarter note. The fourth measure has four quarter notes with 'z' above each. Repeat sign.

Exercise 6: 2/4 time signature. Four measures of music. The first measure has two quarter notes with 'z' above each. The second measure has two quarter notes with 'z' above each. The third measure has two quarter notes with 'z' above each. The fourth measure has two quarter notes with 'z' above each. Repeat sign.

Percussion Accessories of the Week

Tambourine (Tamb.)



There are two types of tambourines that are used in the band. One has a head on it and one is open. We mainly use the tambourine with the head on it.

To play the tambourine properly hold it in your left hand at a slight angle. Make sure your thumb is not on the head and your fingers are firm on the side curled underneath.

Form your right hand by cupping your hand with your fingers together and thumb by the first fingertip. The motion comes from the wrist only.

Dynamics on the tambourine are determined by the number of fingers used and the attack point.

For soft sounds use one or two fingertips at the edge of the head. For medium sounds use the tips of all the fingers one-third away from the edge. For loud sounds use knuckles on the head, half way between the edge and the center.



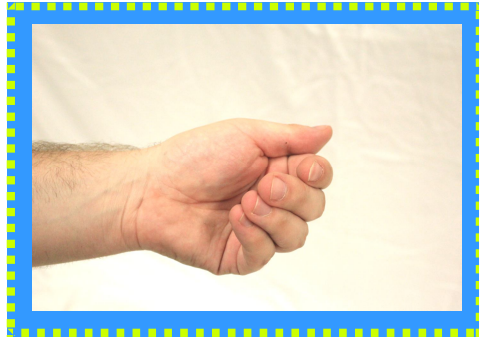
Sleigh Bells

The sleigh bells are played by holding the handle with the bells hanging down. Hold in the right hand. With the left hand tap the top of the hand holding the sleigh bells.



Percussion Accessories of the Week

Claves



The claves are two pieces of wood (sometimes plastic) that are shaped in round cylinders.

To play them properly you must cup your left hand to form a resonance chamber (like on the wood block). Place one of the claves on the fleshy part of your thumb supported by your fingers. Make sure there is a space underneath the clave.

Hold the other clave in the right hand as you would a mallet between the thumb and first finger knuckle.

When you strike the two claves together make sure to hit the one in the left hand where there it is the most resonant.



Cowbell

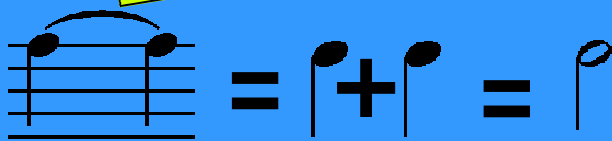
The cowbell should be held very similar to the claves. A resonance chamber should be formed with the left hand underneath the bell towards the closed end. Use the end of a snare drum stick to hit it on the edge.



Stickings and Special Additions Worksheet #4

Label each note with the correct letter name.

The line that connects two notes of the same pitch is called a TIE. It adds the notes together. For longer notes on bells let the note ring through the second note.



An ACCENT is played by bringing the mallet to the tone bar faster and with weight. Make sure that your mallet still rebounds back to its starting point.



Practice with our weekly practice chart.

by K. Schwartz



My Percussion Notes

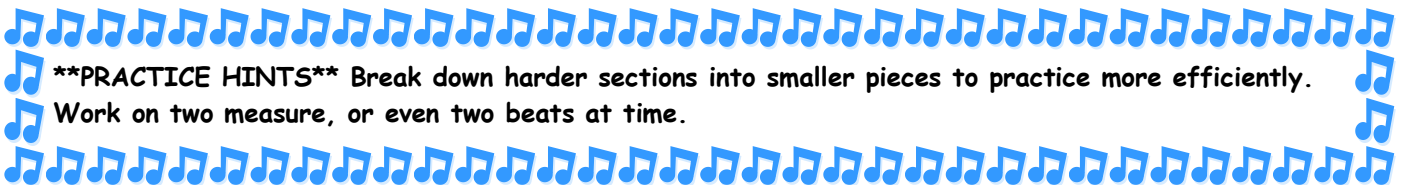
Name: _____

Parent Signature: _____

Percussion Week 7 Practice Chart Snare Drum and Keyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week. Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. 1 min.							
2. Complete Stickings and Special Additions Worksheet Use correct stickings. 4 min.							
3. E.E. #61, 62, 71 Use sticking patterns and review accents notes on bells. 8 min.							
Snare Drum Exercises							
4. Review the Rudiment Descriptions. Practice the examples on the page. 2 min.							
5. Snare Drum Exercises Worksheet #5. Use the exercise worksheet to focus on the snare drum rudiment. 5 min.							
6. E.E. #45, 47, 49 Apply these new rudiments to these songs. Play with the CD to help maintain a steady beat. 8 min.							
7. Review the Percussion Accessories of the Week. 3 min.							



****PRACTICE HINTS**** Break down harder sections into smaller pieces to practice more efficiently.
Work on two measure, or even two beats at time.



Drum Set!!

Volume 1, Issue 9

Week 8

Not In a Band Class, But Important None The Less

A Quick Run-Through of Drum Set

If you are like most beginning percussion students you are excited about all there is to know about percussion, but most importantly you want to know about the drum set.

Although your new percussion skills are still fresh, we have now learned many of the basics that will allow us to begin to learn how to play the drum set.

To be really good at the drum set takes time. Individual instruction, or private lessons, are key to being successful on this complex instrument.

We know drum set is seen in

our pop/rock bands that we sing along to on the radio, but drum set is also used in other genres of music as well.

The drum set plays a key role in the Jazz Band. As the 'time keeper', the drum set player is in charge of finding the tempo of the conductor and to make sure that the tempo doesn't change. It supports soloists during improvisation and creates fills during transitions between sections.

This week we will discuss



more of the drum set's roll in a Jazz Ensemble.

Inside this week:

Parts of the Drum Set	3
Seat and Foot Placement	4
Stick Position	5
Reading Drum Set Parts	6
3 Main Drum Set Styles	7
Weekly Practice Chart	10

Marching Percussion Instruments

- Marching Snare Drum (much bigger than the concert snare)
- Tenor Drums (sometimes called quads due to their four main drums)
- Bass Drum (4 or 5 of them in varying sizes)
- Marching Crash Cymbals

What To Expect This Week...

Since we have spent 7 weeks focusing on the fundamentals of orchestra bells and snare drum, this week we will jump into the world of drum set.

We will begin with learning the parts of the drum set: what they are called and what their role is within the

drum set.

We will cover proper seat posture and alignment while playing and what your hand position should look like for drum set compared to snare drum.

The second half of this week will give you a brief overview

of how to read music written for drum set, the three main styles that are played on drum set, and what a 'fill' is and how to play it well.

Have fun with drum set, but don't forget: we don't play drum set in our regular band classroom.

Parts of the Drum Set

It is important to know the many parts of the drum set. Below is your standard 5 piece drum set. Each part plays an important role in the overall sound and function of the drum set in an ensemble setting. The crash cymbal is also part of the standard drum set, but is not pictured below.

Other items that can be added to the drum set:

- Color cymbals
- Second Bass Drum Pedal
- Cowbell
- More mounted toms

Mounted Tom (high): for use in fills and as a time keeper with other toms in rhythmic patterns.

High Hat: keeps the beat. Usually played in consistent eighth notes.

Mounted Tom (middle)

Bass Drum: the heart beat of the set up. Played with a foot pedal.

Snare Drum: keeps the back beat. Usually heard on beats 2 and 4.

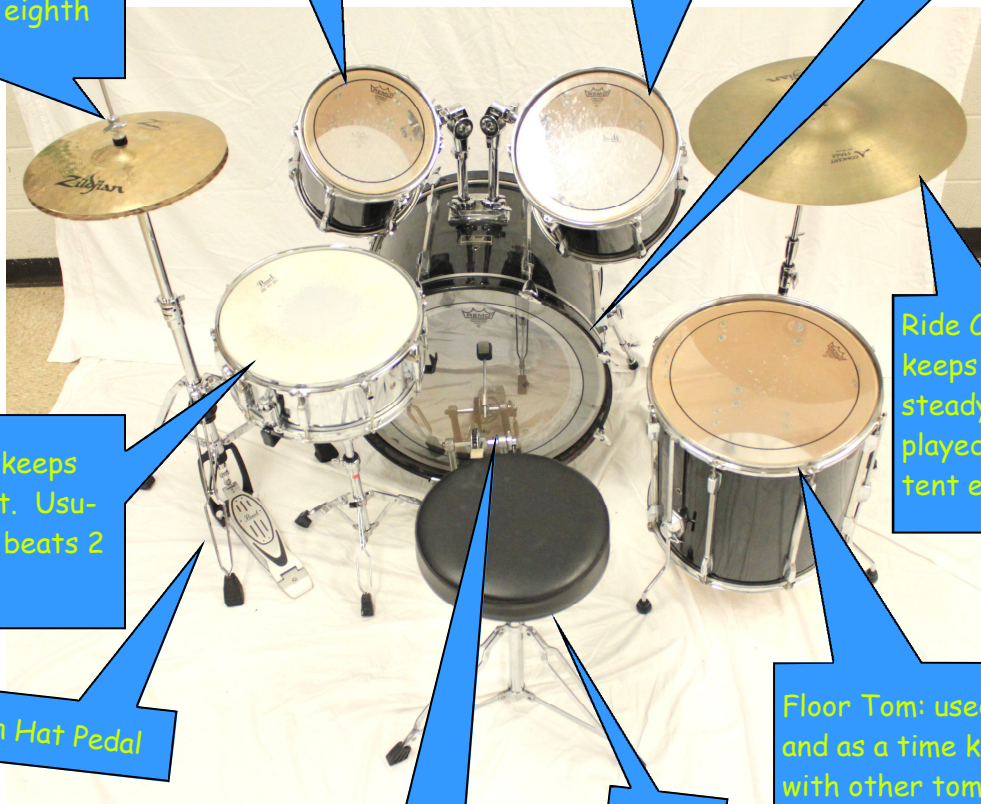
Ride Cymbal: keeps the beat steady. Usually played in consistent eighth notes.

High Hat Pedal

Floor Tom: used in fills and as a time keeper with other toms in rhythmic patterns.

Throne

Bass Drum Pedal



Some drum sets have multiple bass drums which require more pedals and fancier footwork.

Throne and Foot Placement

Using proper placement of the throne (seat) to the drum set is very important to the flexibility of the player. The seated position should be natural, not pushed forward or backwards, with the legs at a ninety degree angle and feet on the pedals.

Your right foot should be at a right angle to the bass drum with the snare drum between your two legs. The left leg should also be at a right angle, but with the foot resting on the hit hat pedal.



Drum set fun!



There are two ways to play the bass drum with your foot. If you keep your heel down and only rock your toe down you gain more sound and more control with the beater. When the heel is kept up in the air, the toe delivers more power as it uses the weight of the leg, however the beater stays on the drum head when not in use and therefore dampens the sound.

With your foot securely on the high hat pedal rock your foot back and forth to create the correct rhythmic pattern. Heel is down on 1, toe down on 2, heel down on 3, toe down on 4. There should be a nice 'chick' sound when the toe weight is down. When you want a more weighted sound use only the toe, heel up all of the time.



Rotation and relaxation are the name of the game when playing the drum set.

RELAX!

Drum Set Hand Position and Stickings

The hand position for drum set is very similar to that of snare drum. We will continue to use the same matched grip for a majority of the playing. A few exceptions do come up and they are explained below.

Always work on keeping relaxed movements when playing. As our muscles tighten up we lose the flexibility to move around as we need to.

Right Hand Technique

Let's follow the right hand as it travels across the drums from right to left, it starts on the floor tom. The hand position for the floor tom, is with your thumb slightly upward. This allows for some wrist rotation as we move across.

Next to the ride cymbal, where we can really see just how much the thumb is pointed up towards the ceiling. Moving down to the middle tom, the thumb stays up.

It is not until we get to the snare drum that the thumb turns back in. However, as the right hand reaches for the high hat, as it would in a rock groove the thumb turns back up.



Left Hand Technique



The left hand of a drum set player stays in the matched grip position while playing at the snare drum. This is usually its home spot.

It may travel during fills.

The bottom left picture shows the left hand hitting a tom and the high hat.



When playing a repeated pattern we sometimes will cross our hands when appropriate. The pictures at the right are of the right hand on the high hat. Notice that there are two ways to play it: either with the tip or side of the stick. You will need to choose which part to use based on the sound you want.



How to Read Drum Set Parts



There are many different parts on one piece of drum set music. We must learn to look carefully at the parts to determine which part of the set is being asked to be played.

Each part of the drum set gets its own line, space, or type of note head. It is important to know as many as we can without having to look them up, but most of the time the beginning of the piece of music will indicate what instruments are needed.

Basic Drum Set Pattern

A Drum Fill

A drum fill is an important part of playing with an ensemble. Fills are sometimes indicated in music with the word FILL, but are often at the discretion of the player. Ends of phrases or transitions between segments of songs are also points where fills are appropriate.

It is important, as a beginner, that you keep special attention to the time as you are playing a fill. Keep track of the beat and don't let it rush or slow down as you play the free form rhythms during the fill.

(OnlineDrummer.com, 2011)

Drum Set Worksheet # 1

Rock beat

Practice each line on its own. It will help to break down the beat before you put it back together.

by K. Schwartz

Example Rock Beat

Musical notation for the Example Rock Beat, showing a full drum set pattern on a single staff. The pattern consists of a steady eighth-note hi-hat, a bass drum on the downbeats, and a snare drum on the backbeats.

High Hat Only

Musical notation for High Hat Only, showing a steady eighth-note hi-hat pattern on a single staff.

Bass Drum Only

Musical notation for Bass Drum Only, showing a bass drum pattern on a single staff, with notes on the downbeats and backbeats.

High Hat and Bass Drum

Musical notation for High Hat and Bass Drum, showing a steady eighth-note hi-hat pattern and a bass drum pattern on a single staff.

Snare Drum Only

Musical notation for Snare Drum Only, showing a snare drum pattern on a single staff, with notes on the backbeats.

Bass Drum and Snare Drum

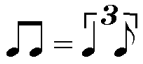
Musical notation for Bass Drum and Snare Drum, showing a bass drum pattern and a snare drum pattern on a single staff.

Basic Rock Beat

Musical notation for the Basic Rock Beat, showing a full drum set pattern on a single staff, identical to the Example Rock Beat.

Drum Set Worksheet #2

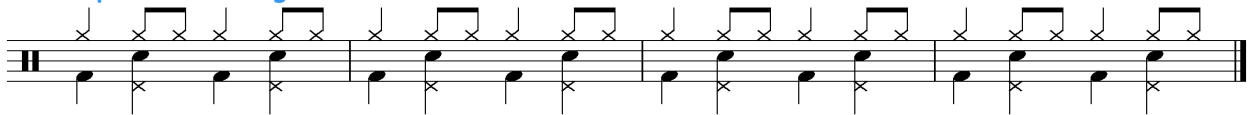
Basic Swing



Practice each line on its own. It will help to break down the beat before you put it back together.

by K. Schwartz

Example Basic Swing



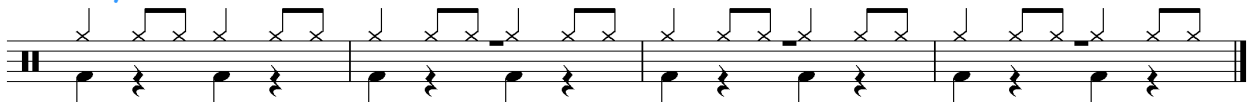
Ride Cymbal Only



Bass Drum Only



Ride Cymbal and Bass Drum



Snare Drum Only



High Hat Only



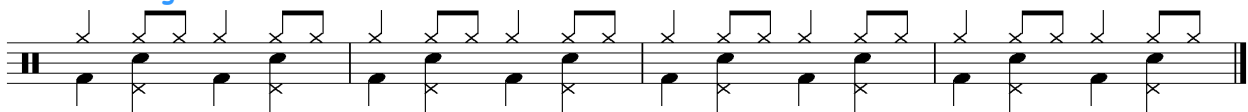
Snare Drum and High Hat



Snare Drum, High Hat and Bass Drum



Basic Swing



Drum Set Worksheet #3

Latin Beat
Bossa Nova

Practice each line on its own. It will help to break down the beat before you put it back together.

by K. Schwartz

Example Latin Beat: Bossa Nova

A musical staff with a treble clef and a double bar line at the end. It contains four measures of music. The first measure shows a high hat pattern (x's) and a bass drum pattern (solid notes). The second measure shows a high hat pattern and a bass drum pattern. The third measure shows a high hat pattern and a bass drum pattern. The fourth measure shows a high hat pattern and a bass drum pattern.

High Hat Only

A musical staff with a treble clef and a double bar line at the end. It contains four measures of music, each showing a high hat pattern (x's) on a single line.

Bass Drum Only

A musical staff with a treble clef and a double bar line at the end. It contains four measures of music, each showing a bass drum pattern (solid notes) on a single line.

High Hat and Bass Drum

A musical staff with a treble clef and a double bar line at the end. It contains four measures of music, each showing a high hat pattern (x's) and a bass drum pattern (solid notes) on a single line.

Snare Drum Only

A musical staff with a treble clef and a double bar line at the end. It contains four measures of music, each showing a snare drum pattern (solid notes) on a single line.

High Hat Foot Only

A musical staff with a treble clef and a double bar line at the end. It contains four measures of music, each showing a high hat foot pattern (x's) on a single line.

Snare Drum and High Hat Foot

A musical staff with a treble clef and a double bar line at the end. It contains four measures of music, each showing a snare drum pattern (solid notes) and a high hat foot pattern (x's) on a single line.

Snare Drum, High Hat Foot and Bass Drum

A musical staff with a treble clef and a double bar line at the end. It contains four measures of music, each showing a snare drum pattern (solid notes), a high hat foot pattern (x's), and a bass drum pattern (solid notes) on a single line.

Latin Beat: Bossa Nova

A musical staff with a treble clef and a double bar line at the end. It contains four measures of music, each showing a high hat pattern (x's), a snare drum pattern (solid notes), and a bass drum pattern (solid notes) on a single line.

Name: _____

Parent Signature: _____

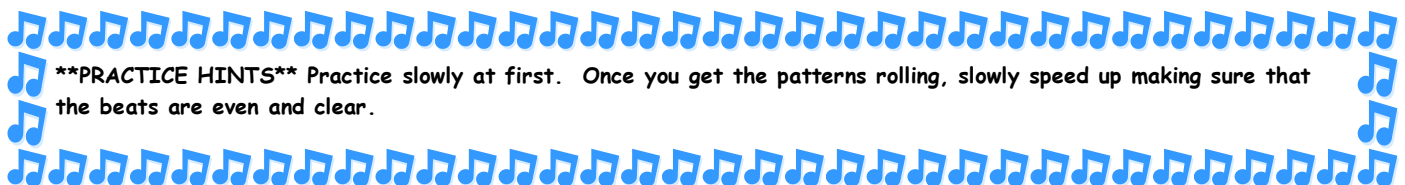
Percussion Week 8 Practice Chart

Drum Set ONLY

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week.

Please have your parents sign, and turn in at the next percussion class.

Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Check your seating position. Are you legs at right angles when they are reaching for the pedals? 1 min.							
2. Check your arm rotation. Are you able to hit the floor tom, ride cymbal, medium tom and snare drum with by rotation your arm and shoulder? Practice going between each drum back and forth. 3 min.							
3. Practice walking back and forth between the bass drum pedal and the high hat pedal. Make sure your feet are even and moving at a steady tempo.							
4. Drum Set Worksheet #1 8 min.							
5. Drum Set Worksheet #2 8 min.							
6. Drum Set Worksheet #3 8 min.							



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