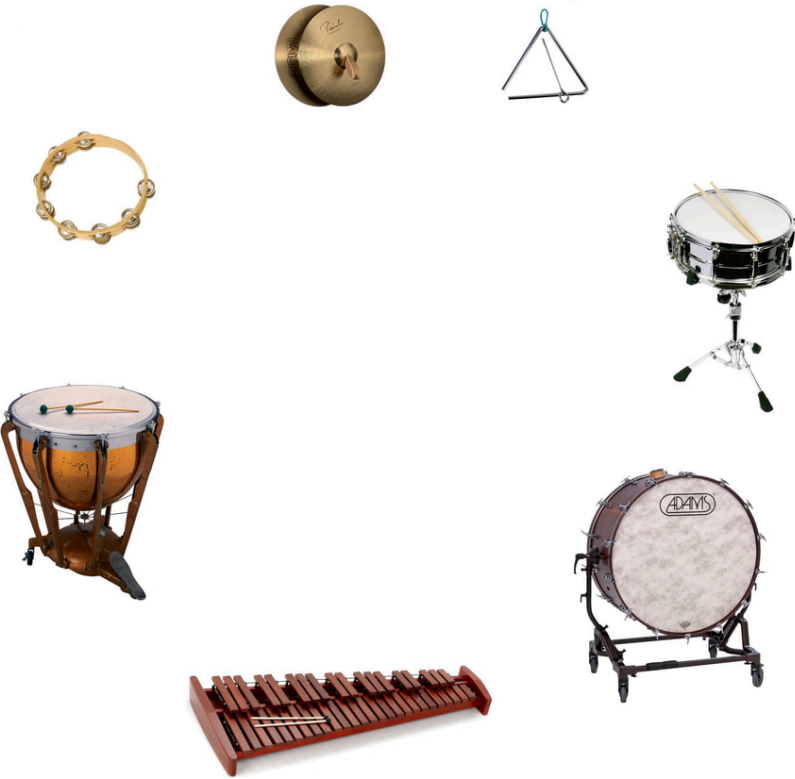


Dakota Percussion Class

2024-2025 Packet



Class Description:

Percussion class is a hands-on class that will involve playing daily. It is both a Percussion Ensemble class as well as a Percussion Methods/Technique class. Additionally, it will serve as the percussion section of the Concert Band. The purpose of the class is to develop the fundamental skills necessary to be a successful percussionist at the high school level. The instruments that will be covered include snare drum, all mallet instruments, timpani, tambourine, triangle, crash cymbals, as well as other accessory instruments as they become relevant to our percussion ensemble or concert band music.

Class Goals:

In addition to our goal of putting together our concert band music and percussion ensemble music, the following skill sets will be covered:

Snare Drum:

- Matched Grip
- Full stroke
- Down stroke
- Tap stroke
- Up stroke
- Single Stroke Roll
- Buzzes / Buzz roll
- Double stroke roll (5 stroke roll, 7 stroke roll, 9 stroke roll, etc.)
- Paradiddle
- Flam
- Drag
- Rhythmic sightreading involving 16th notes, 8th notes, quarter notes, half notes, whole notes, eighth note triplets, as well as rests

Mallets:

- Matched Grip (2 Mallets)
- Stevens Grip (4 Mallets)
- Piston Stroke
- Legato Stroke
- Roll
- Major Scales (C, F, Bb, Eb, Ab, Db)
- Double vertical strokes
- Single independent strokes
- Sightreading of basic music without ledger lines, containing leaps of up to a 4th

Timpani:

- French Grip
- German Grip
- Legato Stroke

- Staccato Stroke
- Roll
- Tuning
- Dampening
- Sightreading of basic music

Tambourine:

- Stroke/Sound Production, at various dynamics
- Shake roll
- Finger/thumb roll
- Sightreading of basic music

Triangle:

- Stroke/Sound Production, at various dynamics
- Roll
- Choosing the correct triangle
- Choosing the correct beater

Cymbals:

- Crashes at various dynamics
- Suspended cymbal roll

Concert Bass Drum:

- Stroke/Sound Production, at various dynamics
- Traditional Grip
- Dampening (Hand, Leg)
- Roll

Expectations:

You will be receiving percussion ensemble as well as concert band music. Occasionally class time will be delegated for "IPT" (individual practice time), and it is acceptable to learn music during this time, but otherwise you are expected to learn the music outside of rehearsal. You are expected to come prepared to rehearsal with working knowledge of your music so that rehearsal time can be spent productively.

You are expected to bring the required materials to class every day. That includes this packet, a pencil, and ALL the items listed on the next page.

Materials:

-Drum sticks

Recommended: Vic Firth

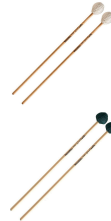


SD1

-Yarn/Cord mallets

Recommended: Innovative Percussion Jim Casella 1003

Recommended: Innovative Percussion Jim Casella 1006 or 1006B



-Hard Xylophone mallets

Recommended: Innovative Percussion 904



-Timpani mallets

Recommended: Promark JH2 Johnathan Haas Staccato



-Practice Pad:

Recommended: Evans Real Feel



-Stick/Mallet Bag:

Recommended: Liberty 1 Basic Stick Bag



-Metronome

Recommended: Tonal Energy App for Iphone/Android

It is required that you have drum sticks, yarn/cord mallets, xylophone mallets, timpani mallets, and a practice pad. It is also recommended you have both yarn AND cord mallets, as yarn mallets are intended for marimba and cord mallets are intended for vibraphone.

It is required that you have a metronome app on your phone OR a digital metronome. I will usually run a metronome for group work, but during individual practice time or rehearsing a percussion ensemble piece, you will need to run your own metronome.

The Matched Grip

The matched grip is most commonly used by percussionists because it immediately applies to all other percussion instruments. I recommend that all beginning students start with matched grip because of the relative ease that young students have learning to play with two hands that grip the stick and move in exactly the same manner. Here are the steps to achieving a perfect matched grip.



Grasp the stick between the fleshy part of the thumb and the first joint of the index finger about 5 inches from the butt end of the stick. This point of contact is called the "fulcrum" and acts as a pivot point for the stick. The tip of the index finger gently curves around the stick. Notice that the thumb is horizontally even with the index finger.

Lightly wrap the remaining three fingers around the stick. Avoid squeezing the stick unnecessarily!



The proper playing position can be achieved by first standing without the sticks in your hands. Allow your arms to hang loosely by your sides and your shoulders to relax.



Lift your forearms until they are slightly below parallel to the floor. Notice that the hands are naturally flat (or almost flat) and that the elbows are in a relaxed position, a few inches from your sides. You'll want to keep this natural space between the hands.

The positioning of your snare drum or practice pad is very important! Adjust the height of the drum so that the top rim is 4 inches below your belly button (about a hand's width). As you pull the sticks up to playing position, check to see if the forearms are in the correct position (slightly below parallel), then make slight adjustments from there.



Bring both sticks up, placing the tips in the center of the drum. Your hands should be close to flat, and the sticks should be at about a 90° angle. Compare yourself in a mirror to these pictures of the matched grip. If everything looks good, then you are now ready to learn the stroke!



LESSON 1

Technique WORKOUT

Our first technique exercise is called "8 on a hand" and reinforces the proper REBOUND STROKES that you learned in the previous exercise, only this time with 8 strokes on the right, followed by 8 on the left.

Practice this exercise for a full minute along with a metronome set to 120. Watch yourself in a mirror and focus on playing perfect rebound strokes. Repeat for a full minute with the metronome set at 140, then 160 and finally 180. Start your practice session with this warm-up EVERY DAY!



Be sure to download the FREE audio tracks to play along with!
www.mwpublications.com/fresh-approach-accompaniment-track-downloads

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

After working on rebound strokes in the "8 on a hand" exercise, you can add the "4-2-1" exercise notated in the TECHNIQUE WORKOUT section of the book on page 73.

Snare Drum RUDIMENT:

Single Stroke Roll

The snare drum **rudiments** are a collection of the fundamental skills and techniques necessary to becoming a successful percussionist. Mastering the rudiments will take many years of practice and practicing them EVERYDAY is important if you want to develop into a great drummer!

Our first rudiment is called the Single Stroke Roll – or ALTERNATING SINGLE STROKES. The goal on this rudiment is not to produce a "drum roll", but rather to play perfect alternating rebound strokes. Over the course of the 20 lessons in this book, we'll gradually increase the tempo until it begins to sound like a roll!

Practice this rudiment as you did with the "8 on a hand" exercise – for a full minute with a metronome set on 120, then repeat at 140, 160 and 180.

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

Also practice starting on the left. Starting with the "weak hand" increases your ability to make every stroke sound the same.

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

Snare Drum RUDIMENT:

Double Stroke Roll

Again, we'll learn this rudiment at a slow tempo, playing ALTERNATING DOUBLE STROKES. Work to ensure that every stroke sounds exactly the same, practicing along with a metronome set at 120, 140, 160 and 180. Only play up to the speed where you can stay relaxed and comfortable.

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

If you're right-handed, leading with the left will strengthen your weaker hand.

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

On page 72 & 78, I've included **LESSON PROGRESS CHARTS** to help you track the tempos of the essential exercises and rudiments that you'll learn as we progress through the book. Refer to this chart frequently as a guide for your weekly progress!

Start these sticking exercises with a metronome set on 120, playing each line separately for one minute. After you can play all ten lines separately with NO mistakes, try playing along with the "Lesson 1: Sticking Exercises" accompaniment track at the BRONZE level. If you can play the Bronze level with no mistakes, move up to the Silver and Gold levels!

Sticking Exercises



DOWNLOAD:
Audio tracks available @
www.mwpublications.com

- ① R R R R R R R R L L L L L L L L
- ② R R R R L L L L R R R R L L L L
- ③ R R L L R R L L R R L L R R L L
- ④ R L R L R L R L R L R L R L R L
- ⑤ R L R R L R L L R L R R L R L L
- ⑥ R R L R L L R L R R L R L L R L
- ⑦ R L L R L R R L R L L R L R R L
- ⑧ R R R L R R R L R R R L R R R L
- ⑨ L L L R L L L R L L L R L L L R
- ⑩ R L R L R R L L R L R L R R L L

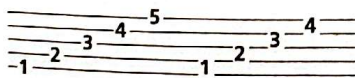
HOT TIP:

If you have problems playing a line without mistakes, slow down! If you practice it correctly at a slow tempo, you'll learn it much quicker than by making repeated mistakes.

Before we start reading music, here are a few musical terms you need to memorize:

Essential Musical Terms

Staff:



5 lines and 4 spaces

Bar Lines:



Divides the staff into measures

Measure:



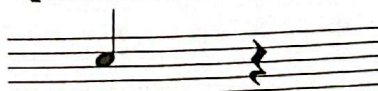
Space between two bar lines

Double Bar:



Marks the end of a section

Quarter Note & Rest:



Tells when to play or rest

Time Signature:



Top number tells how many beats are in one measure
Bottom number tells what kind of note receives one beat



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www.mwpublications.com/fresh-approach-video-library

LESSON 2

Technique WORKOUT

It is important to develop a daily regime of practice on technique exercises and rudiments in order to develop good fundamentals. For this lesson, practice exercise #1 and #2 on page 73 and the Single Stroke and Double Stroke Roll rudiments with the play-along tracks for this lesson (available at www.mwpublications.com).

Fill in the Blanks!

Fill in the blanks to provide the definition for each time signature.

- ① $\frac{3}{4}$ There are ____ beats in each ____ ② $\frac{2}{4}$ _____
The _____ receives one beat

- ③ Draw five quarter notes and 5 quarter rests



- ④ When you count quarter notes or rests, you will always start on count "one" for the first note or rest in the measure. Write the counts in under the notes and above the rests in the following measures. Watch the time signatures!

1 2 4 — — — — —

Special Note:

Before you begin the Playing Exercises, you may wish to practice the special exercises that are included in the Appendix on page 54 in the back of this book. These drills are provided for extra practice on the new material covered in each lesson.

Playing Exercises

Practice counting each exercise out loud before you play. Stay relaxed and use alternating rebound strokes. Work on each line separately with a metronome set on 80, then try playing along with the ACCOMPANIMENT track at the Bronze, Silver and Gold levels.

HOT TIP:

Try tapping your foot while you play. This will not only help you to keep a steady tempo, but it will also develop the necessary hand to foot coordination required to play the drum set!

As you play through these lines, think of "playing your foot" on the quarter rests!

Appendix

Lesson 2

The image displays 12 numbered musical staves, each containing a sequence of notes in a bass clef with a 4/4 time signature. The notes are organized into four-measure phrases. Each measure contains a quarter note, and the notes are connected by slurs across the phrases. Fingerings (1, 2, 3, 4) are indicated below each note. The sequences are as follows:

- ①: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ②: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ③: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ④: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ⑤: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ⑥: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ⑦: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ⑧: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ⑨: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ⑩: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ⑪: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.
- ⑫: A sequence of 16 quarter notes, grouped into four four-measure phrases. Notes: C2, D2, E2, F2; G2, A2, B2, C3; D3, E3, F3, G3; A3, B3, C4, D4.

CHART 3

1 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

2 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

3 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

4 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

5 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

6 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

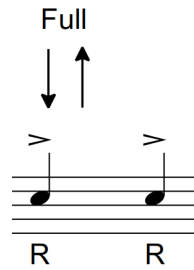
7 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

8 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

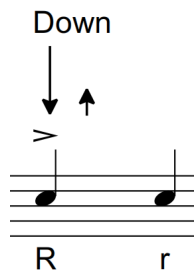
9 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

10 $\frac{4}{4}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

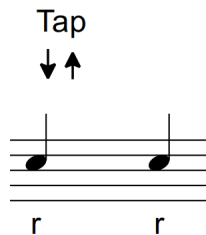
The **full stroke** starts up, and ends up. Any accented note that is *followed* by another accented note on the same hand must be played with a full stroke.



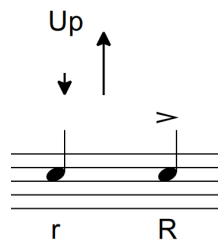
The **down stroke** starts up, and ends down. Any accented note that is *followed* by an unaccented note on the same hand must be played with a down stroke.



The **tap stroke** starts down, and ends down. Any unaccented note followed by another unaccented note on the same hand must be played with a tap stroke.



The **up stroke** starts down and ends up. Any unaccented note followed by an accented note on the same hand must be played with an up stroke.



STROKE TYPES

Musical notation for stroke types 1-4. The notation is on a single staff with a 4/4 time signature. It consists of 16 eighth notes. The first four notes are marked 'R' and the last four are marked 'r'. Above the notes, arrows indicate the stroke direction: 'Full' (down then up), 'Down' (down then up), 'Tap' (down then up), and 'Up' (down then up).

Musical notation for stroke types 5-8. The notation is on a single staff with a 4/4 time signature. It consists of 16 eighth notes. The first four notes are marked 'R' and the last four are marked 'r'. Above the notes, arrows indicate the stroke direction: 'Full' (down then up), 'Down' (down then up), 'Tap' (down then up), 'Up' (down then up), 'Full' (down then up), 'Down' (down then up), 'Tap' (down then up), and 'Up' (down then up).

Musical notation for stroke types 9-12. The notation is on a single staff with a 4/4 time signature. It consists of 16 eighth notes. The first four notes are marked 'R', the next four are marked 'r', the next four are marked 'R', and the last note is marked 'R'. Above the notes, arrows indicate the stroke direction: 'Full' (down then up), 'Down' (down then up), 'Tap' (down then up), 'Up' (down then up), 'Full' (down then up), 'Down' (down then up), 'Tap' (down then up), and 'Up' (down then up).

LESSON 3

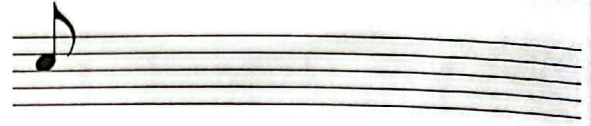
Technique WORKOUT

It is important to begin each practice session with the technique exercises and rudiments suggested on page 72 & 78. In this lesson, you will add exercise #4 which helps you to develop smooth, relaxed double strokes. Practice the double strokes on each hand separately (Ex. A), then alternating (Ex. B).

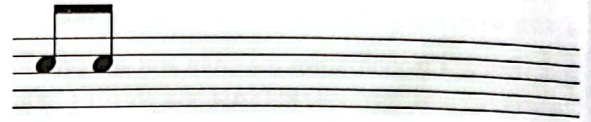
The 8th Note



An eighth note looks similar to a quarter note, but with one "flag" attached to the stem. Practice drawing 5 eighth notes on this musical staff:



You will often see eighth notes connected together in PAIRS. In this case, instead of a "flag," the two stems are connected together with a BEAM. Draw 3 more PAIRS of 8th notes on this staff:



There are two 8th notes in one quarter note.

MUSIC MATH: Fill in the correct number in the blank. Remember that there are TWO 8th notes for each quarter.

1. One = ___ 's 2. Two 's = ___ 's 3. Five 's = ___ 's
4. Two 's = ___ 's 5. Four 's = ___ 's 6. Ten 's = ___ 's

When counting in quarter time, the quarter notes fall on the "downbeats" (counts 1, 2, 3, etc.). The first 8th note in a pair also falls on the downbeat – the second falls on the "upbeat" and is called "and" or "te."



Repeat Signs

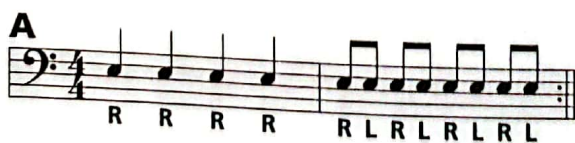
Two dots placed before a double bar is called a **repeat sign**. When you reach a repeat sign, go back to the similar sign: . If no similar sign is indicated, go back and play from the beginning.

Key Exercises

Count each exercise out loud to a metronome set on 80 first. The "downbeats" (right hands) should always fall with the metronome clicks. Any 8th note on the "upbeat" (or left hand) will fall between the beats. After you work up each Key Exercise, learn the **Lesson 3 Appendix** on page 55 and 56 before moving on the Playing Exercises.


HOT TIP:


Learn each of these Key Exercises separately with a metronome set on 70, then try playing along with the accompaniment track at the Bronze, Silver and Gold levels.





Appendix


Lesson 3 continued

14 

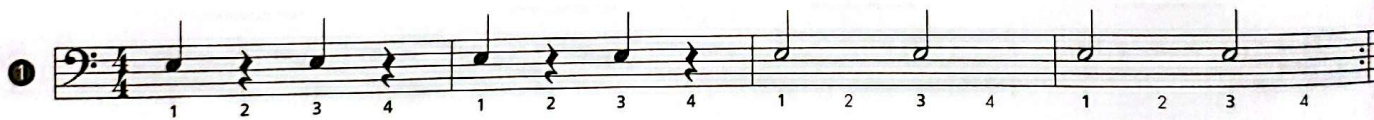
15 

16 

17 

18 

Lesson 4

1 

2 

3 

4 

5 

6 


CHART 9

1 $\frac{2}{4}$ 

2 $\frac{2}{4}$ 

3 $\frac{3}{4}$ 

4 $\frac{3}{4}$ 

5 $\frac{4}{4}$ 

6 $\frac{4}{4}$ 

7 $\frac{4}{4}$ 

8 $\frac{4}{4}$ 

9 $\frac{4}{4}$ 

10 $\frac{4}{4}$ 

Buzz Roll Common Mistake:

Oftentimes, students will play the buzz roll by tensing up their hands and playing as fast as possible in a completely random way. Here is what that might look like if notated:



<---- Do not play this

However, ALL BUZZ ROLLS SHOULD BE PERFORMED WITH RHYTHMIC INTENT. I think it is the term “roll” that causes the confusion, because rolls on timpani, marimba, etc, are usually not played with rhythmic intent, but rolls on snare drum are *always* played with rhythmic intent. For example, your buzz roll might be based on triplets:



Note that the speed of your hand DOES NOT CHANGE when going from normal triplets to buzzed triplets. The only thing that changes is the fulcrum pressure, and the contact between the back 3 fingers and the stick is lessened.

Buzzes can also be based on 16th notes:



Or 8th notes:



But the common feature is that a good buzz roll is performed using buzzed strokes that are played rhythmically.

TECHNIQUE WORKOUT: EXERCISES

These sticking exercises work on the relaxed rebound stroke described on page 6. Strive for an even volume and consistent tempo from right to left hand.

Exercise #1: "8 On A Hand"

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

Exercise #1B: "4-2-1"

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

Exercise #2: "Stick Control 1"

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

Exercise #3: "Four & Four Buzzes"

This exercise works on the multiple bounce, described on page 9. Try to make each bounce "bleed" into the next stroke for a smooth buzz sound.

Exercise #4: "Four & Four Doubles"

These exercises should be used to develop a relaxed double stroke. While seated, lay your hands on your leg & practice **Exercise A** using just your wrists. Each stroke should be very relaxed – with no arm motion at all! Once you develop quick, relaxed doubles on each hand separately, move to **Exercise B**.

A

Practice this exercise with your hands on your legs, or with your sticks on a pillow (or something that offers no rebound at all). Strive for a smooth motion from measure one to measure two, with only the wrists and fingers creating the second stroke. Above all else, **STAY RELAXED!**

B

Exercise #5: "Isolated Double Strokes"

This is another exercise that works on the double stroke – this time isolating each hand one at a time, then putting them back together. The same techniques apply: use very relaxed wrist and finger motions to produce the double stroke, but **DO NOT BOUNCE THE STICK**. Great sounding rolls are achieved only with the ability to use wrist and fingers on double strokes.

Buzz Roll Breakdowns

RH Buzzes

Snare Drum 4/4

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

LH Buzzes

SD

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

All Buzzed

SD

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

Buzzes as Triplets

SD

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

Buzzes as 16ths

SD

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

Lesson 5



Five musical staves (1-5) in 4/4 time, each containing four measures of eighth-note patterns. Fingerings 1-4 are indicated below each measure.

- Staff 1: Quarter notes G4, A4, B4, C5.
- Staff 2: Quarter notes G4, A4, B4, C5.
- Staff 3: Quarter notes G4, A4, B4, C5.
- Staff 4: Quarter notes G4, A4, B4, C5.
- Staff 5: Quarter notes G4, A4, B4, C5.

8th Rests on the Downbeat



Seven musical staves (6-12) in 4/4 time, each containing four measures of eighth-note patterns. Fingerings 1-4 are indicated below each measure.

- Staff 6: Quarter notes G4, A4, B4, C5.
- Staff 7: Quarter notes G4, A4, B4, C5.
- Staff 8: Quarter notes G4, A4, B4, C5.
- Staff 9: Quarter notes G4, A4, B4, C5.
- Staff 10: Quarter notes G4, A4, B4, C5.
- Staff 11: Quarter notes G4, A4, B4, C5.
- Staff 12: Quarter notes G4, A4, B4, C5.

Appendix

Lesson 5 continued

Musical notation for Lesson 5 continued, measures 13 through 24. The notation is in bass clef with a 4/4 time signature. Each measure is numbered 1 through 4, and the notes are indicated by fingerings (1, 2, 3, 4). The exercises progress from simple quarter notes to eighth notes and sixteenth notes.

13 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

14 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

15 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

16 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

17 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

18 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

19 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

20 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

21 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

22 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

23 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

24 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

CHART 15

T T T T



= sixteenth notes - 4 notes to one count

*1 Ta Ta Ta Ta Ta Ta Ta Ta T T T T T T T T T T T T T T T T o o

1 $\frac{4}{4}$ ||

2 $\frac{4}{4}$ ||

3 $\frac{4}{4}$ ||

4 $\frac{4}{4}$ ||

5 $\frac{4}{4}$ ||

6 $\frac{3}{4}$ ||

7 $\frac{3}{4}$ ||

8 $\frac{2}{4}$ ||

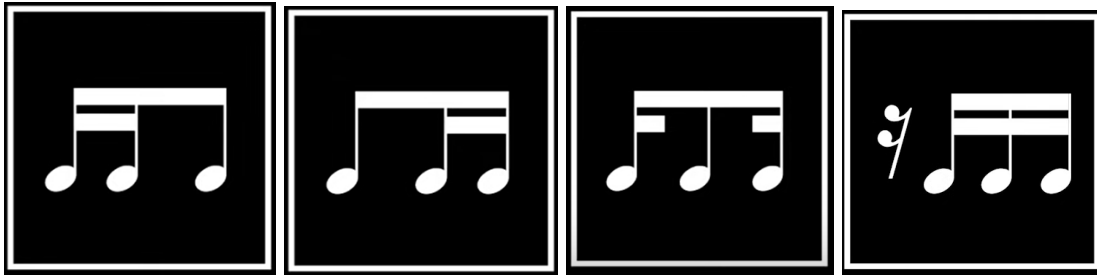
9 $\frac{2}{4}$ ||

* Teacher can also indicate the number system to be used.

Lesson 6

This page contains 13 numbered musical exercises (1-13) for bass clef instruments in 4/4 time. Each exercise consists of four measures of music. Exercises 1 through 10 feature a steady eighth-note pattern with a four-finger fingering (1-2-3-4) indicated below each measure. Exercise 11 introduces a dotted eighth note followed by a sixteenth note, with a four-finger fingering. Exercise 12 introduces a dotted quarter note followed by an eighth note, with a four-finger fingering. Exercise 13 continues with a dotted quarter note followed by an eighth note, with a four-finger fingering. The exercises progress from simple eighth-note runs to more complex rhythmic patterns.

CHECK PATTERNS



Every 16th note check pattern is based on the following rhythm:

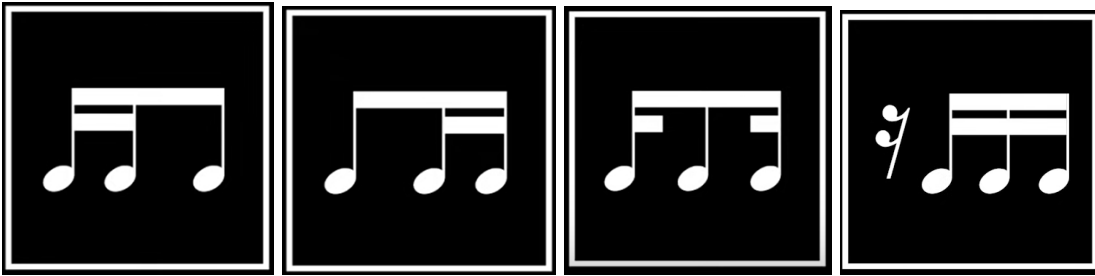


Check patterns are derived from removing notes from this rhythm:

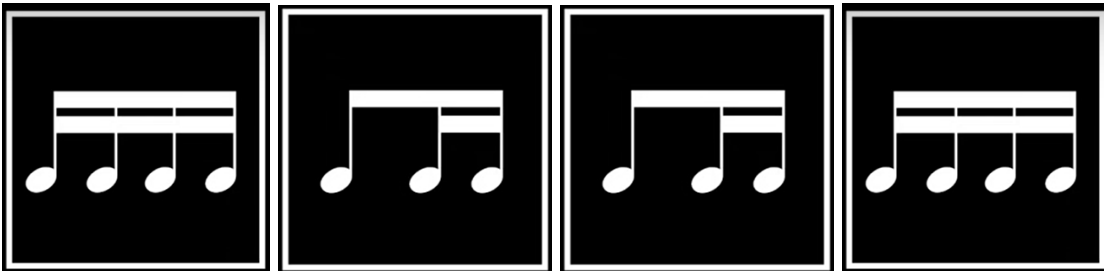
The image illustrates four ways to derive a 3-beat rhythm from a 4-beat rhythm by removing a note. Each row consists of two boxes connected by an equals sign. The left box shows a 4-beat rhythm with a note crossed out, and the right box shows the resulting 3-beat rhythm.

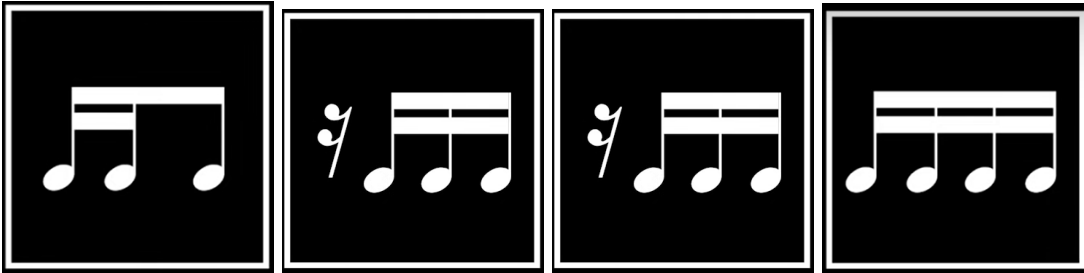
- Row 1:** A 4-beat rhythm with notes on beats 1, 2, 3, and 4. The note on beat 2 is crossed out. The resulting 3-beat rhythm has notes on beats 1, 3, and 4.
- Row 2:** A 4-beat rhythm with notes on beats 1, 2, 3, and 4. The note on beat 4 is crossed out. The resulting 3-beat rhythm has notes on beats 1, 2, and 3.
- Row 3:** A 4-beat rhythm with notes on beats 1, 2, 3, and 4. The note on beat 3 is crossed out. The resulting 3-beat rhythm has notes on beats 1, 2, and 4.
- Row 4:** A 4-beat rhythm with notes on beats 1, 2, 3, and 4. The note on beat 1 is crossed out. The resulting 3-beat rhythm has notes on beats 2, 3, and 4.

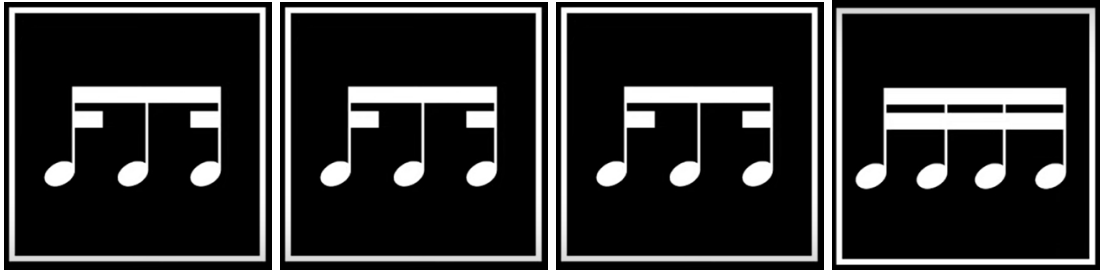
Write in the counts below each check pattern:

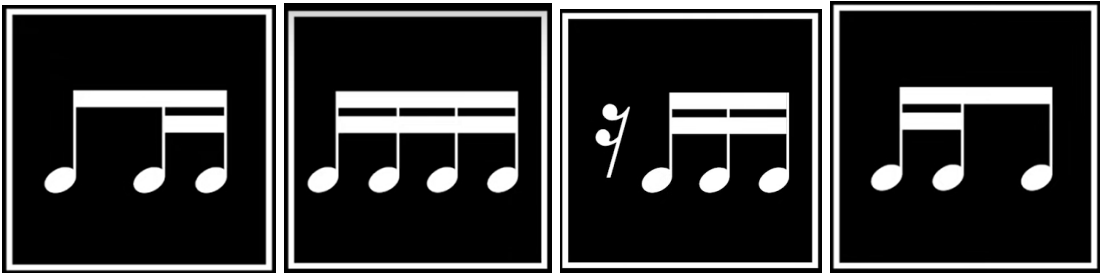


Ex: 1 e & _____









Appendix

Lesson 7

① 

② 


③ 


④ 


⑤ 

⑥ 

Lesson 8

① 

② 

③ 

④ 

⑤ 

Lesson 8 continued

Five staves of musical notation in bass clef, 4/4 time. Each staff contains four measures of music. The first two staves feature eighth-note patterns with fingerings 1, 2, 3, 4. The third and fourth staves feature sixteenth-note patterns with fingerings 1, 2, 3, 4. The fifth staff features a more complex sixteenth-note pattern with fingerings 1, 2, 3, 4. Each measure ends with a repeat sign.

Lesson 9

Seven staves of musical notation in bass clef, 4/4 time. Each staff contains four measures of music. The first two staves feature eighth-note patterns with fingerings 1, 2, 3, 4. The third and fourth staves feature sixteenth-note patterns with fingerings 1, 2, 3, 4. The fifth and sixth staves feature a more complex sixteenth-note pattern with fingerings 1, 2, 3, 4. The seventh staff features a more complex sixteenth-note pattern with fingerings 1, 2, 3, 4. Each measure ends with a repeat sign.

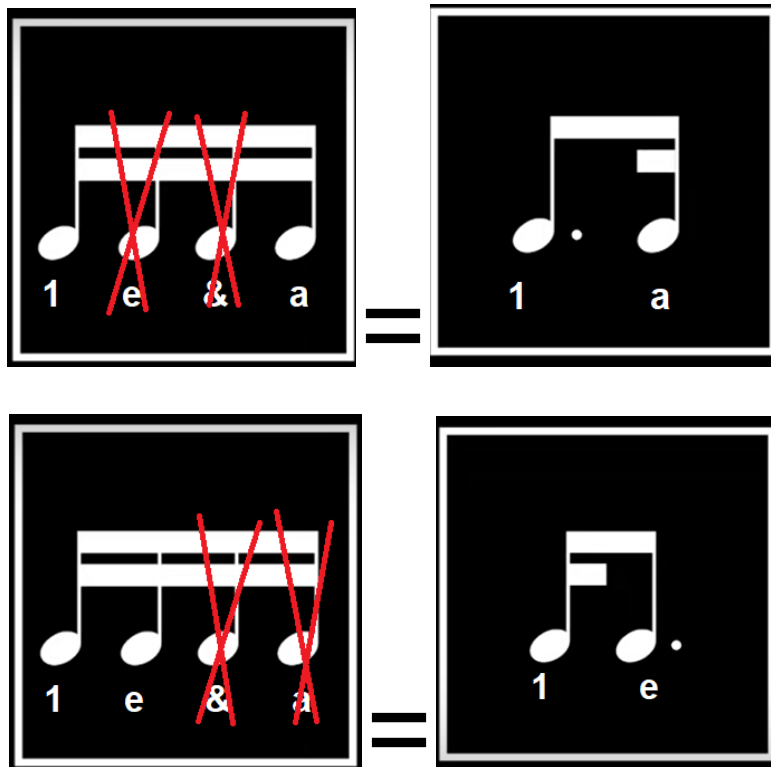
CHECK PATTERNS CONTINUED (2 NOTE CHECK PATTERNS)

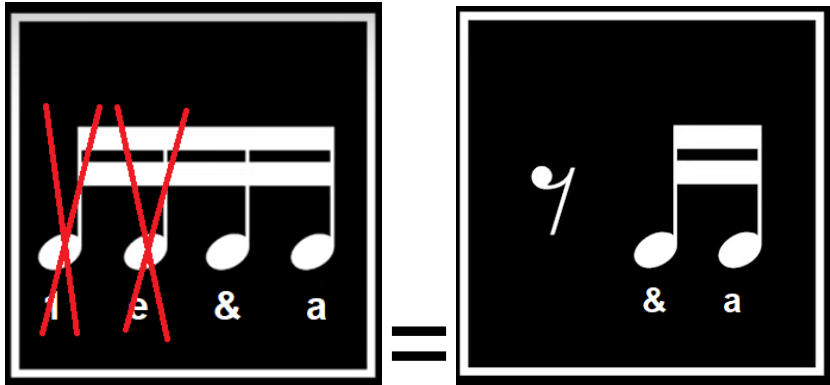
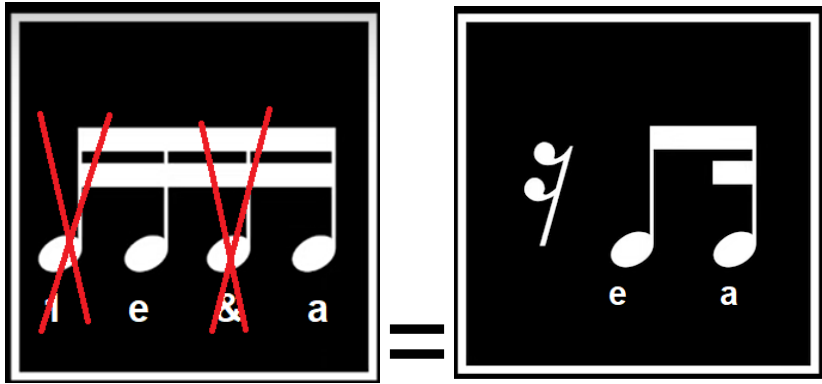
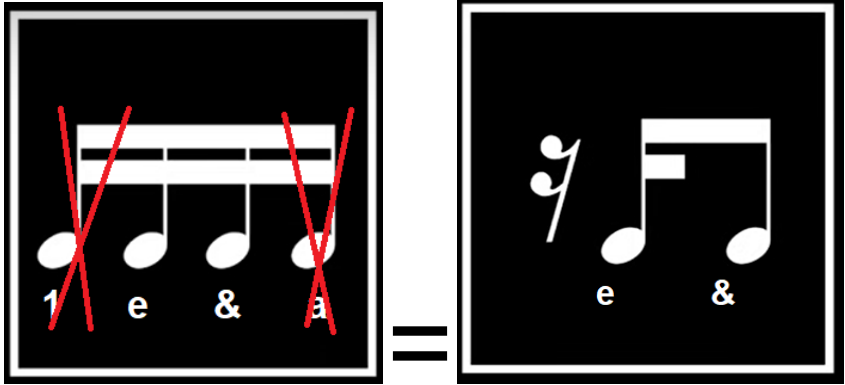


All 2 note check patterns are still derived from the following rhythm:

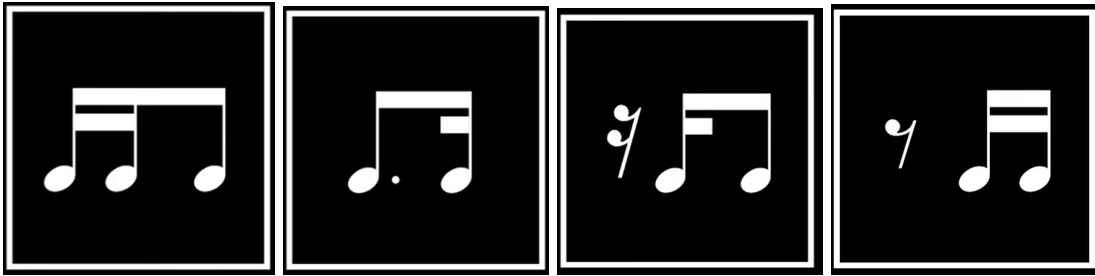


Individual notes, or “partials”, are removed. In our last page of check patterns, only 1 note was removed at a time. Now, 2 notes will be removed at a time.

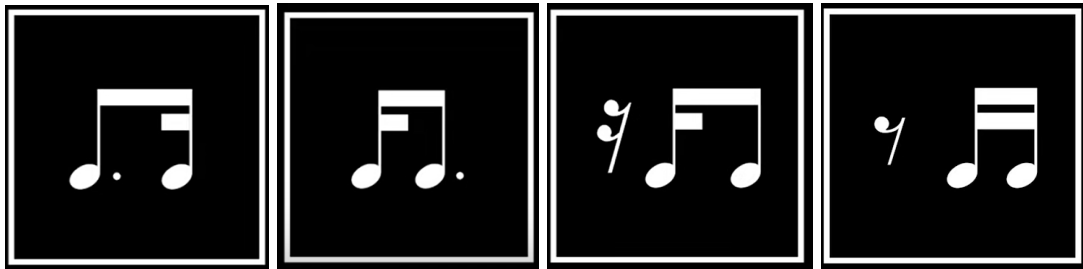


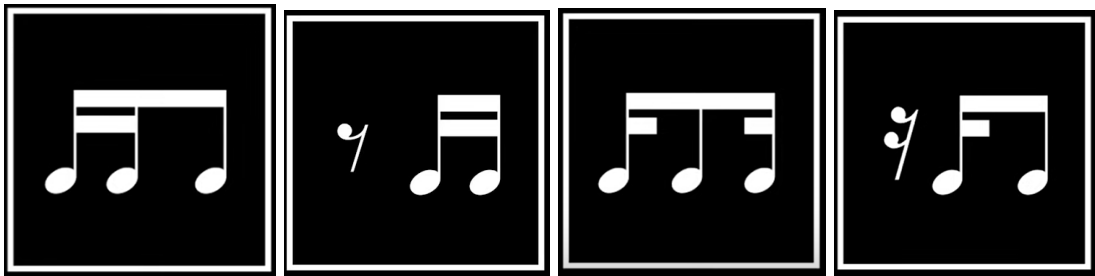


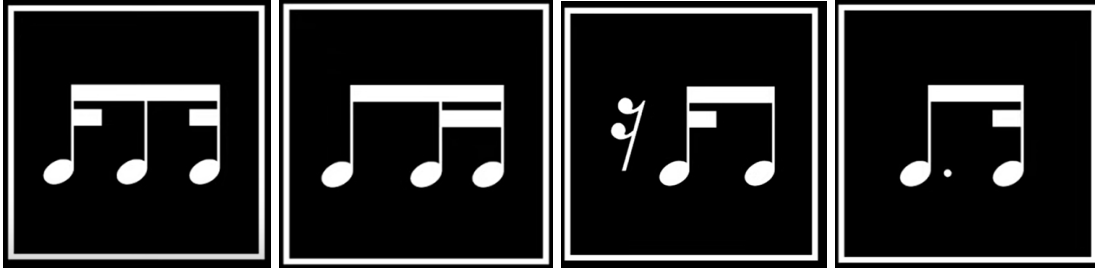
Write in the counts below each check pattern:

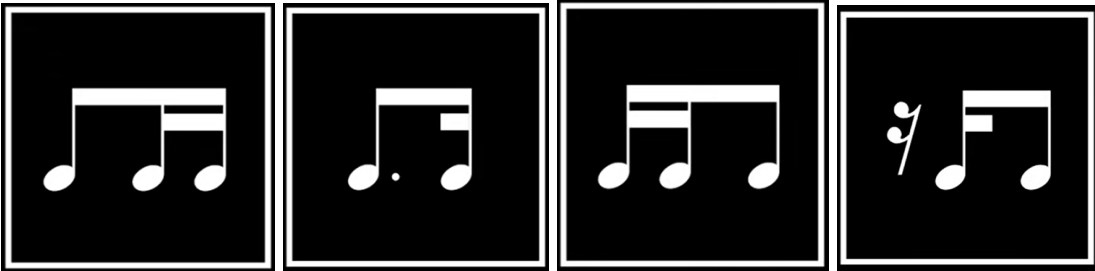


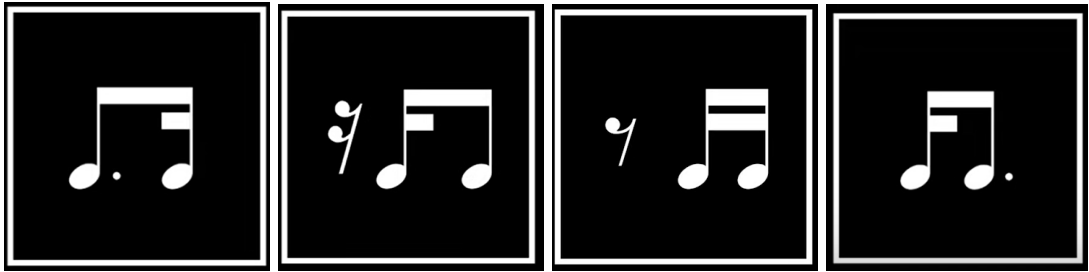
Ex: 1 e & _____



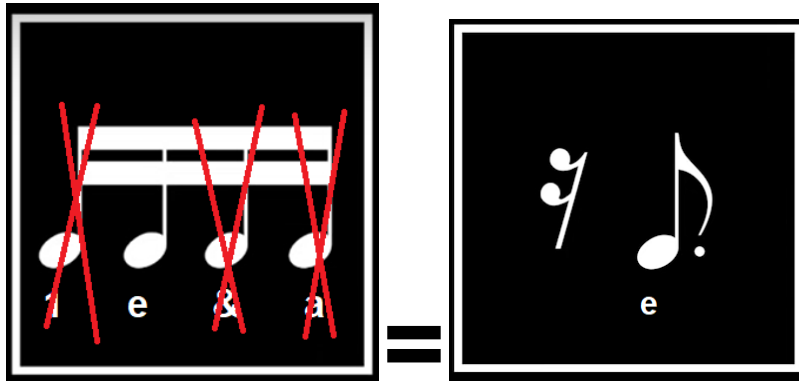
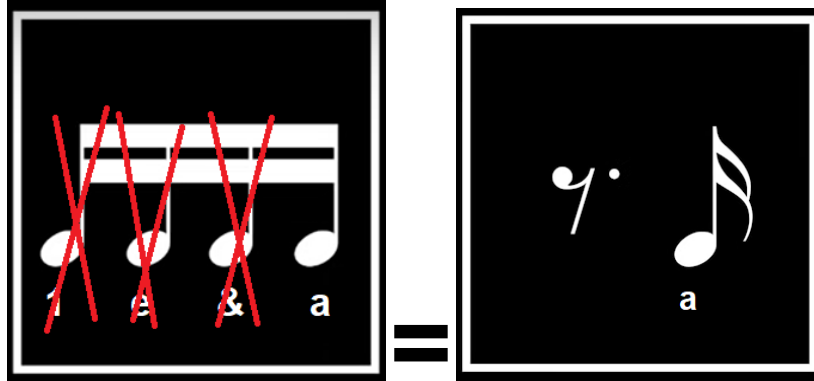


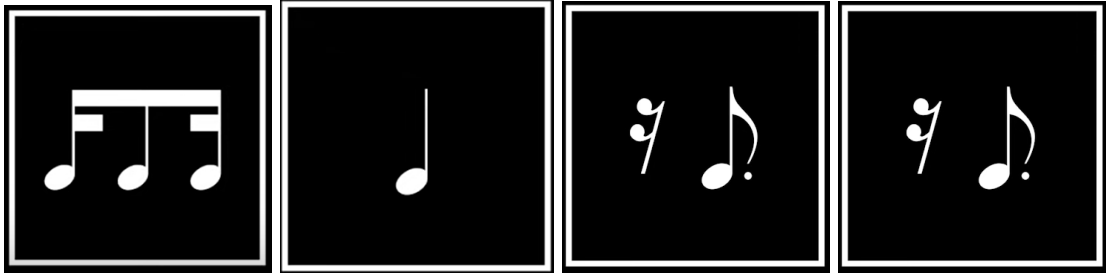
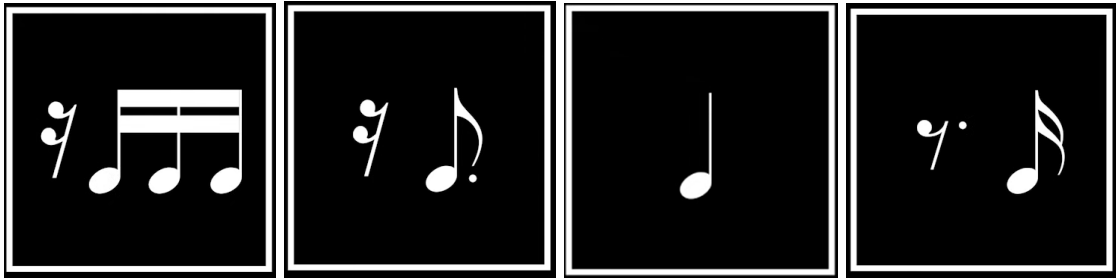
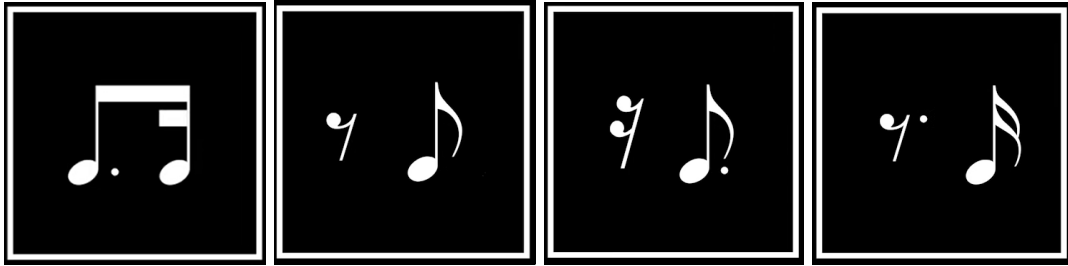




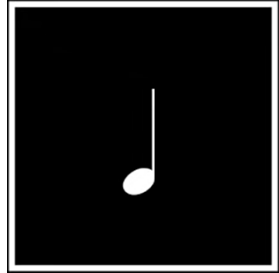


CHECK PATTERNS CONTINUED (1 NOTE CHECK PATTERNS)









Double Stroke Roll

The double stroke roll is the following sticking pattern:

r r | l l r r | l l r r | l l r r | l l

It should be performed slow at first, but as you get faster, you should be allowing the stick to bounce to get 2 notes out of one motion of the hand.

That means when you are playing fast, your *hands* are moving at the following speed:

r l r l r l r l

But the resulting sound is:

r r | l l r r | l l r r | l l

While your hands move at an 8th note hand speed, the sound produced is 16th notes because you are allowing the stick to bounce and get 2 notes from each motion.

Here is a basic exercise to try:

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

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

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

Double Stroke Builder

Refer to *Method of Double Strokes* for more instruction

Primer

♩=75-125

Quads

4

Gallop

♩=75-180

7

10

13

ESSENTIAL: Start slow with forte full strokes on EVERY note. Then try to play it at the tap height (3 in.) to practice with articulation. Once you can play through the whole thing with consistent rhythms and consistent sound quality, rinse and repeat at a faster tempo. The primer and gallop are meant to be played with each other, but can be played independently

- Use the primer to establish consistent spacing and sound quality across every note
- If you can play the triple strokes with good sound quality across all three notes, the double strokes will be much easier
- Practice these exercises as ALL REBOUND STROKES. When you engrain full strokes at the slower tempos, it will translate to the faster tempos
- In the Primer, use the eighth note bars as the subdivision going into the triple stroke bars
- Then take the triple stroke rhythmic interpt into the double stroke bars

$\text{♩} = 90$

- 1. RH Natural
- 2. LH Natural
- 3. RH Doubles
- 4. LH Doubles



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

Paradiddles

repeat many times

R L R R L R L L

Detailed description: This musical notation shows a paradiddle exercise on a single staff. It begins with a treble clef and a repeat sign. The exercise consists of two measures. The first measure contains four quarter notes: R, L, R, and R. The second measure contains four quarter notes: L, R, L, and L. The piece ends with a repeat sign. The text 'repeat many times' is written above the second measure.

repeat many times

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

Detailed description: This musical notation shows a more complex paradiddle exercise on a single staff. It begins with a treble clef and a repeat sign. The exercise consists of two measures. The first measure contains eight eighth notes: R, L, R, R, L, R, L, and L. The second measure contains eight eighth notes: R, L, R, R, L, R, L, and L. The piece ends with a repeat sign. The text 'repeat many times' is written above the second measure.

repeat many times

R L R R L R L L R L R R L R L L r

Detailed description: This musical notation shows a complex paradiddle exercise on a single staff. It begins with a treble clef and a repeat sign. The exercise consists of two measures of eighth notes. The first measure contains 16 eighth notes: R, L, R, R, L, R, L, L, R, L, R, R, L, R, L, L. The second measure contains 16 eighth notes: R, L, R, R, L, R, L, L, R, L, R, R, L, R, L, L. The piece ends with a repeat sign, a quarter rest, and a fermata. The text 'repeat many times' is written above the second measure.

Paradiddles Practice

The first paradiddle exercise consists of three measures on a single staff. The first measure contains six eighth notes: L, R, L, L, R, L. The second measure contains a quarter rest followed by four eighth notes: R, L, R, R. The third measure contains six eighth notes: L, L, R, L, L, R. A double bar line is at the end of the third measure.

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

The second paradiddle exercise consists of three measures on a single staff. The first measure contains six eighth notes: R, L, R, R, L, L. The second measure contains six eighth notes: R, R, L, L, R, L. The third measure contains six eighth notes: R, R, L, L, L, R. A double bar line is at the end of the third measure.

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

7

The third paradiddle exercise consists of three measures on a single staff. The first measure contains six eighth notes: L, R, L, L, R. The second measure contains a quarter rest followed by four eighth notes: R, L, R, R. The third measure contains six eighth notes: L, R, L, L, R, L. A double bar line is at the end of the third measure.

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

10

The fourth paradiddle exercise consists of three measures on a single staff. The first measure contains six eighth notes: R, L, R, R, L, L. The second measure contains six eighth notes: R, R, L, L, R, L. The third measure contains a quarter rest followed by a whole rest. A double bar line is at the end of the third measure.

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

Flams

Flam Breakdown RH

Musical notation for Flam Breakdown RH. The staff shows a sequence of notes with accents. The notes are quarter notes on a single pitch. The first four notes are marked with 'I', the next four with 'R', and the final four with '(l)R'. Each note has an accent (>) above it. The piece ends with a double bar line and repeat dots.

Flam Breakdown LH

Musical notation for Flam Breakdown LH. The staff shows a sequence of notes with accents. The notes are quarter notes on a single pitch. The first four notes are marked with 'r', the next four with 'L', and the final four with '(r)L'. Each note has an accent (>) above it. The piece ends with a double bar line and repeat dots.

7 Flam Accents

Musical notation for Flam Accents. The staff shows a sequence of notes with accents. The notes are quarter notes on a single pitch. The notes are marked with '(l)R', 'I', 'r', '(r)L', 'r', 'I', '(l)R', 'I', 'r', '(r)L', 'r', 'I'. Each note has an accent (>) above it. The piece starts with a 6/4 time signature and ends with a 4/4 time signature.

9 Flam Taps

Musical notation for Flam Taps. The staff shows a sequence of notes with accents. The notes are quarter notes on a single pitch. The notes are marked with '(l)R', 'r', '(r)L', 'I', '(l)R', 'r', '(r)L', 'I', '(l)R'. Each note has an accent (>) above it. The piece starts with a 4/4 time signature and ends with a double bar line and repeat dots.

Flams Practice

The first line of music consists of three measures. The first measure contains four quarter notes: r, l, r, l. The second measure contains a quarter note R with an accent (>), followed by quarter notes l, r, l, r. The third measure contains a quarter note L with an accent (>), followed by quarter notes r, l, r, L with an accent (>).

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

The second line of music consists of three measures. The first measure contains quarter notes r, l, R with an accent (>), l, r. The second measure contains a quarter note R with an accent (>), a quarter rest, quarter notes l, r, l, R with an accent (>). The third measure contains quarter notes l, r, l, r, followed by a quarter rest.

r l R l r R l r l R l r l r

7

The third line of music consists of four measures. The first measure contains quarter notes r, a quarter rest, and a quarter note R with an accent (>). The second measure contains quarter notes r, L with an accent (>), l, R with an accent (>), l. The third measure contains quarter notes r, R with an accent (>), l, r, L with an accent (>), r, l. The fourth measure contains quarter notes r, l, r.

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

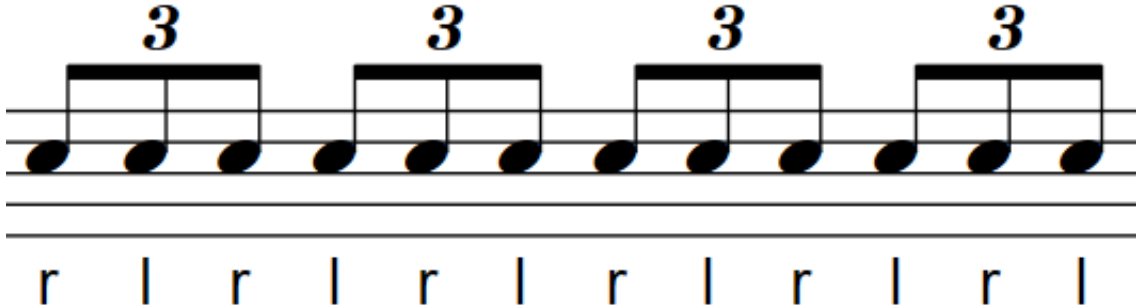
10

The fourth line of music consists of four measures. The first measure contains quarter notes r, l, followed by a quarter rest. The second measure contains quarter notes R with an accent (>), l, r. The third measure contains quarter notes R with an accent (>), l, r, l, r, L with an accent (>). The fourth measure contains quarter notes R with an accent (>), L with an accent (>), followed by a quarter rest.

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

TRIPLETS / QUARTER NOTE TRIPLETS

Triplets are 3 notes evenly distributed across a beat. They look like this:



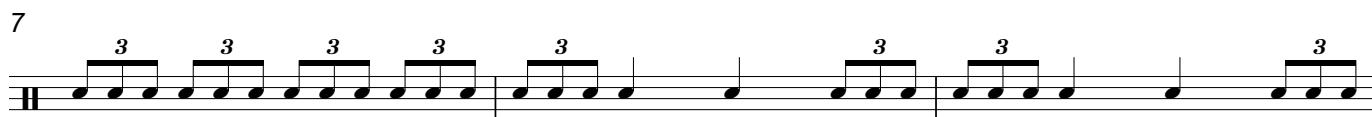
Note how each beamed group of 3 gets 1 beat. This would be counted:
1 ti ta 2 ti ta 3 ti ta 4 ti ta



8th Note Triplet Practice



any sticking is fine; focus on rhythm and counting

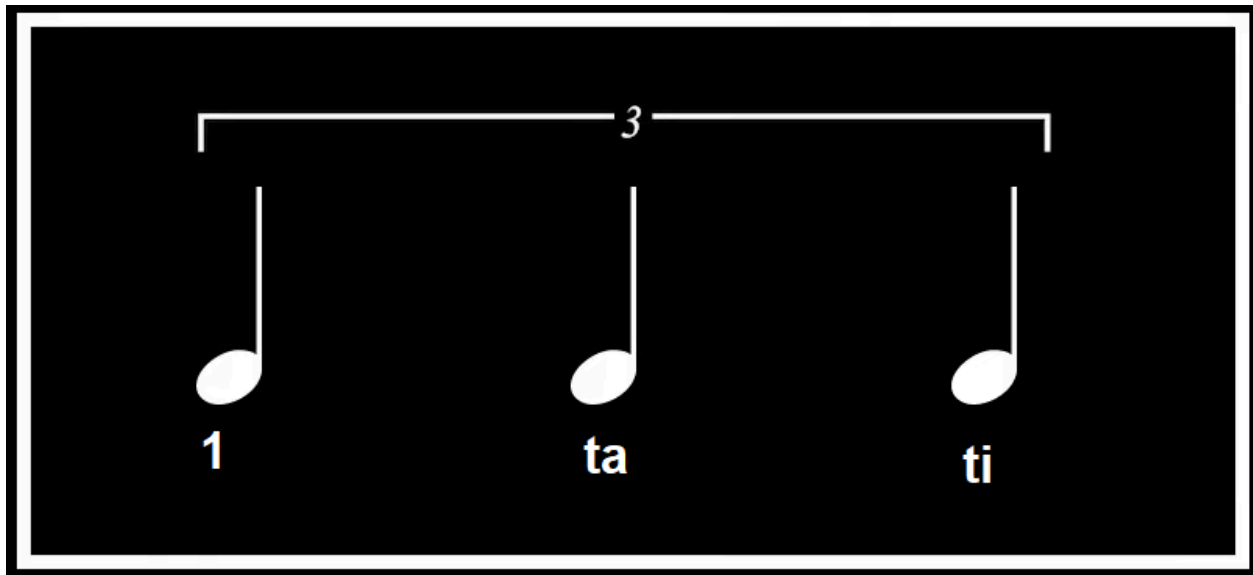


Quarter note triplets are 3 notes evenly distributed across *two* beats. They look like this:



Notice how in this case, 3 notes are beamed across 2 beats instead of 1. This is a rare exception to the common occurrence of individual beats being beamed together. This bar is still in 4/4.

This would be counted as 1 ta ti 3 ta ti



They can best be understood by the following combination of 8th note triplet based rhythms:



See the next page for an exercise this will help you understand this rhythm!

Quarter Note Triplet Practice

3 3 3 3 3 3 3 3

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

3 (Left hand played on leg)

3 3 3 3 3 3 3 3

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

5 (Left hand gone; play it mentally)

3 3 3 3 3 3 3 3

R (l) R (l) R (l) R (l) R (l) R (l) R (l) R (l) R (l) R (l) R (l) R (l) R (l)

(Create same rhythm, but change the sticking to alternating. Still subdivide the space!)

7

3 3 3 3 3 3 3 3

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

HOT LICKS

Solo No. 1

Level - Easy

by Edward Freytag

A

1 R L R R 2 L R L L 3 R L R L 4 R L R R

f

5 R L R R L L 6 L L L R L L 7 R R R R 8 R R L R R L

9 R L 10 R L 11 R R L R L R 12 R L L R

ff

B

13 R R L R L 14 R L R R L 15 R L R R L R 16 L R L R

mf

17 R L R L R L R L 18 R L R L R L R L 19 R L R L R L R L 20 R L R L R L R L

p

C

21 R L R L 22 R L R L 23 R L R R L 24 L R L L R

f

(on rim)

25 R L R L 26 R L R L 27 R L R R L R 28 L R L L R L

29 R R L L 30 R R L L 31 R R L L R R 32 L L R

Rudiments Contained:

single paradiddle
triple paradiddle
single stroke roll

flam
double strokes

Tambour militaire

Alborada del Gracioso

Maurice Ravel
1918

Assez vif $\text{♩} = 92$ ③ 1

ff 3 *ff* 3

②① *ff*

②⑥ *mf* *p* *pp* *p* *ff*

③② *pp* *p* *sur la caisse* *)

③④ 1 *ff* *ff* *sur la peau* **)

③⑤

*) auf dem Kessel / on the frame

**) auf dem Fell / on the head

© Editions Max Eschig, Paris, 1923

Bolero

Maurice Ravel
1928

Tempo di Bolero moderato assai $\text{♩} = 72$

pp 3 3 3 3 3 3 3 3

④ 3 3 3 3 3 3 3 3

⑦ 9-40 ② 41-149 *p*

⑧ 150-167 ⑨ 168-203 ⑪ 204-293 ⑬ 294-341 *mp* *mf* *f* *ff* à 2 3 3

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Editions Musicales, Paris

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

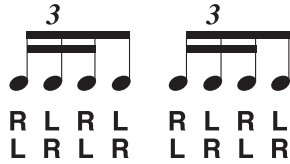
I. ROLL RUDIMENTS

A. Single Stroke Roll Rudiments

1. Single Stroke Roll *



2. Single Stroke Four



3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll



5. Triple Stroke Roll



C. Double Stroke Open Roll Rudiments

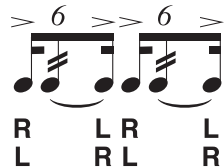
6. Double Stroke Open Roll *



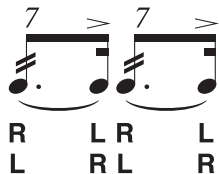
7. Five Stroke Roll *



8. Six Stroke Roll

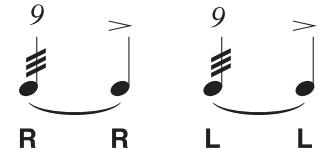


9. Seven Stroke Roll *

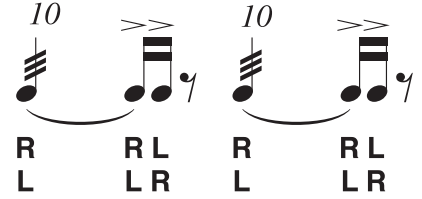


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

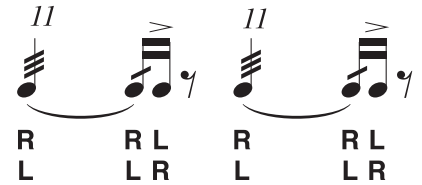
10. Nine Stroke Roll *



11. Ten Stroke Roll *



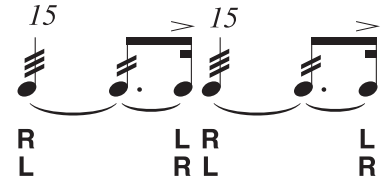
12. Eleven Stroke Roll *



13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle *



17. Double Paradiddle *



18. Triple Paradiddle



19. Single Paradiddle-diddle



III. FLAM RUDIMENTS

20. Flam *



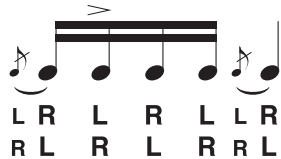
21. Flam Accent *



22. Flam Tap *



23. Flamacue *



24. Flam Paradiddle *



25. Single Flammed Mill



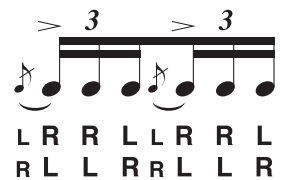
26. Flam Paradiddle-diddle *



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag *



32. Single Drag Tap *



33. Double Drag Tap *



34. Lesson 25 *



35. Single Dragadiddle



36. Drag Paradiddle #1 *



37. Drag Paradiddle #2 *



38. Single Ratamacue *



39. Double Ratamacue *



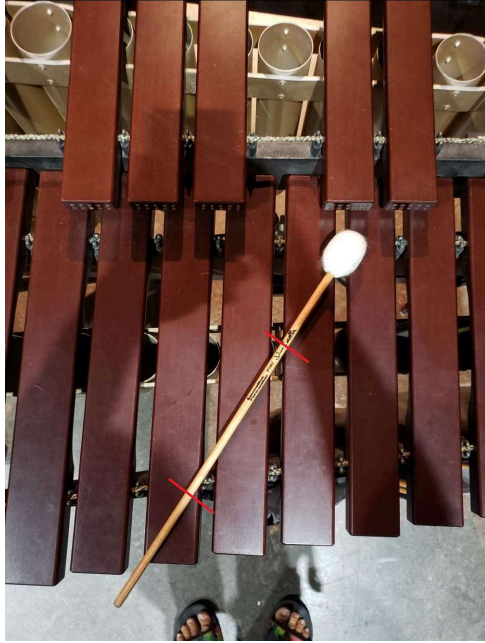
40. Triple Ratamacue *



Technical Approach

2 Mallets

Start by conceptually dividing a mallet into thirds:



Place your thumb and index finger on the lower third, and wrap the back 3 fingers around the mallet to that there is a bit of space between your index and middle finger:



If done correctly, you should see what we call the “T-Grip”:



Turn the hand over so that the back of your hand is not quite parallel with the keyboard, but close. This position is what we call German grip, and it will be utilized for general 2 mallet playing:



4 Mallets

At Dakota, we play with Stevens grip. If you have not played with Stevens grip before, here is a brief walkthrough:



-Wrap your pinky and ring finger around a mallet. Allow a little less than an inch of the back of the mallet to stick out from your fingers. This mallet is called the “outside mallet”. (See first image)

-Next, place the bottom of a mallet’s shaft directly into the center of your palm. Make sure the very bottom of the mallet shaft is actually in contact with the center of your palm, as opposed to the side of the mallet shaft. This is called the “inside mallet.” (See 2nd image)

-Wrap your middle finger around the inside mallet, as pictured above. (See 2nd image)

-Place your index finger and thumb on the inside mallet to form the “T-Grip”, as pictured above. The index finger should remain underneath the thumbnail, not tucked in towards the base of the thumb.



Double Vertical Strokes

The double vertical stroke is a stroke in which both the mallets in one hand contact 2 bars simultaneously.



It is important when we set up to play a double vertical that our mallets are level and on a flat plane. I call this the “home base”, and we should always strive for as flat of a home base as possible. When our home base is flat as pictured above, our hand should be at a slightly turned over angle. Avoid having your hand at the following angle:



The issue with this angle is it forces your hand to rotate in a way that is not as anatomical; the range of wrist motion when your hand is at this vertical angle is very little. As a result, players who play at this angle tend to inflame their wrist tendon over time, or have to compensate for their lack of mobility by adding additional arm to their motion. When your hand is at the correct *slightly* turned over angle, there is a significant amount of added mobility and comfort added to the stroke.

Once you have achieved the correct angle of your hand, set your mallet heads down on the bar to check your bar placement:



We call this the “shish-kabob”, because the mallet heads are in such a straight line that you could skewer them. This must be the case to achieve consistency of sound. If your shish-kabob is incorrect, you should check that you have the correct amount of your outside mallet sticking out the back of your hand, which should be a little less than an inch:



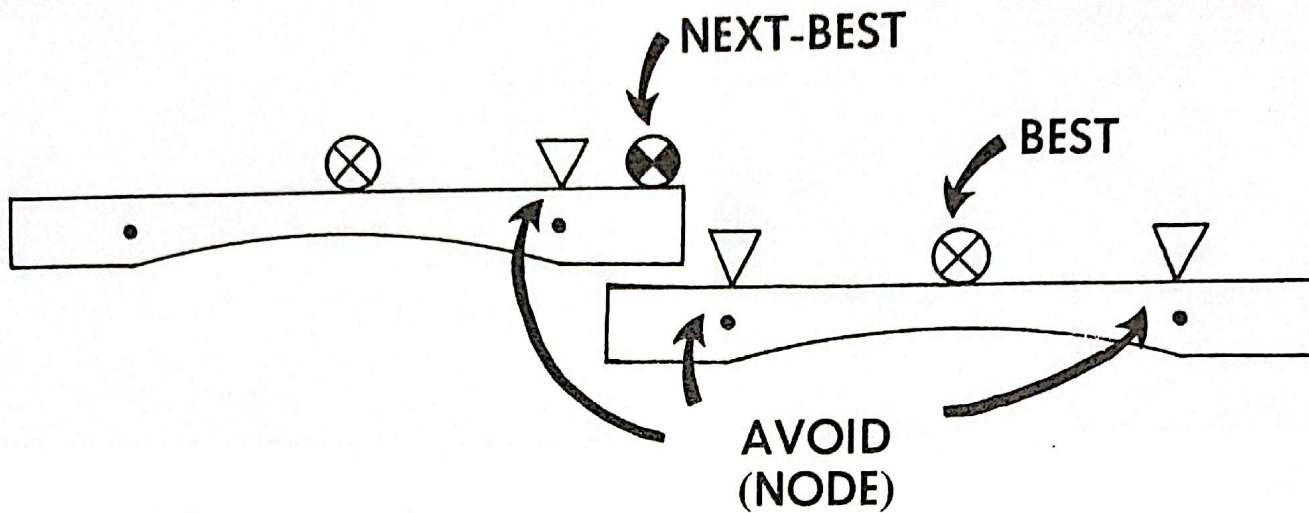
Additionally, check that your outside mallet is at the correct angle relative to your forearm:



This can be achieved by first bisecting the angle of your 2 mallets with your forearm, and then making a small adjustment to ensure that mallets are in a straight line over the bars.

If your bar placement and home base are correct, simply turn your wrist down to contact the bars simultaneously with both mallets.

WHERE TO STRIKE THE BARS



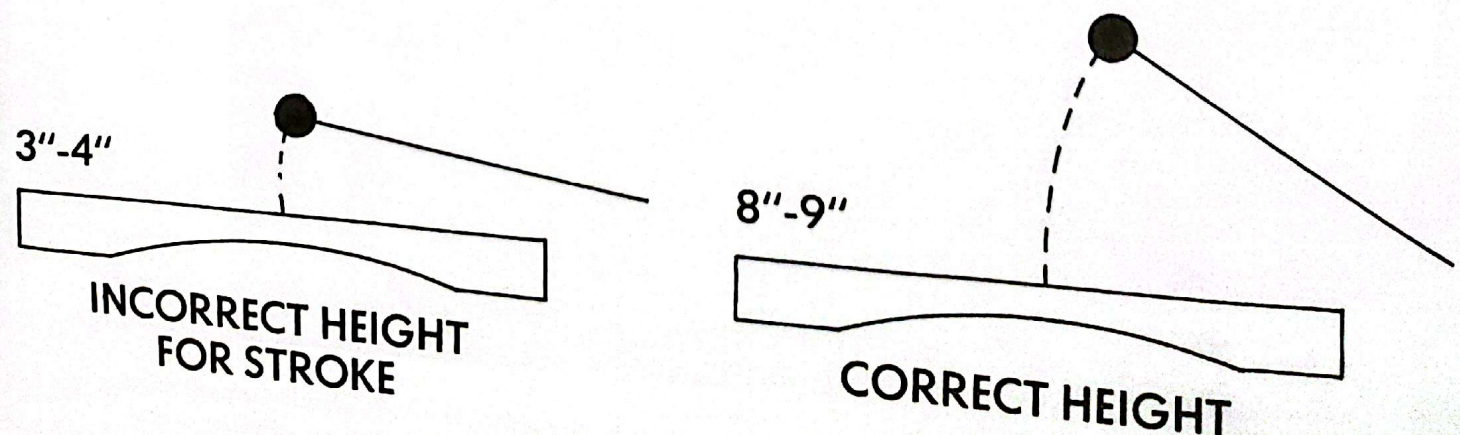
The best tone is obtained by striking the bars in the center. The next-best place is on the end. The area over the connecting cords should be avoided, as this is the node of the bar and hence the resonance and tone quality is minimal.

The "naturals" are always struck in the center. Although the "accidental" bars also sound best when struck in the center, the extra distance the mallet has to travel to get there hampers facility and speed; therefore, the "accidentals" are often struck on the end.

STROKE ACTION

The stroke action is limited almost entirely to the wrist. The student should take great care to avoid using the forearm or the fingers when striking the instrument. The wrist movement is the same as in waving "goodbye".

To develop a firm touch, raise the mallet head at least nine to ten inches above the bars when making a stroke.



PREPARATORY ROTE EXERCISES

1. R R R R R R R R Repeat several times.

2. L L L L L L L L Repeat several times.

3. R R R R L L L L Repeat several times.

4. R R L L R R L L Repeat several times.

5. R L R L R L R L Repeat several times.

6. 1 2 3 4 1 2 3 4 etc.

L R L R L R L R etc.

7. 1 2 3 1 2 3 etc.

L R L R L R etc.

8. 1 2 1 2 etc.

L R L R etc.

9. L R L R etc.

NOTE : Rote exercises for developing manipulative facility are continued in a special appendix in the back of this book.

THE ROLL

The ROLL or TREMOLO is the name for the method of sustaining the tone of the marimba and xylophone. It is performed by producing a very fast, even alternation of the mallets.

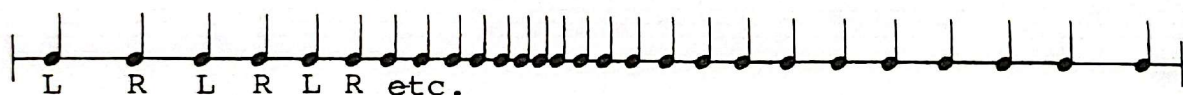
This technique must be developed slowly and gradually over a period of weeks. Practice both of the following rote exercises concurrently to develop a rapid, smooth roll.

Play on any bar.

Important:

1. Raise both mallets the same height.
2. Strike both mallets with equal force.
3. Keep muscles relaxed at all times.

L = Left Hand. R = Right Hand.



Repeat
Many
Times

Alternate slowly, then gradually increase speed until limit is reached, then gradually slow down. Repeat this process many times, trying to get a little faster each time.



Repeat each measure many times. Start at a slow speed (tempo), then gradually increase the tempo by stages over a period of weeks up to approx. mm. quarter note = 132.

MUSIC NOTATION

Sound has four properties: pitch, duration, intensity (loudness), and timbre.

The duration, or length, of a sound is represented graphically by characters called NOTES. The names of the five notes which are most commonly used, plus the relationship that each has with the other, are as follows:

One whole note
 equals two half notes,
 or four quarter notes,
 or eight eighth notes,
 or sixteen sixteenth notes.

Since pitch is represented in music by more than 88 different notes, and because in actual practice using ledger lines is inconvenient, symbols called CLEFS are used to establish various reference points on the staff for the placement of notes. The following two clefs are the ones most commonly used:

The G clef, or treble clef, establishes that the note "G" is located on the second line of the staff.

The F clef, or bass clef, establishes that the note "F" is located on the fourth line.

Silence is indicated by characters called RESTS, which bear the same relationship to each other as do notes. They are as follows:

One whole rest
 equals two half rests,
 or four quarter rests,
 or eight eighth rests,
 sixteen sixteenth rests.

Higher sounds, produced by smaller instruments such as the violin, clarinet and flute, are written in the treble clef. Lower sounds, produced by larger instruments such as the tuba, cello and bassoon, are placed in the bass clef.

Music written for the marimba and xylophone is usually placed in the treble clef. The placement of the notes in the treble clef, and their names, are as follows:

E G B D F F A C E

The chart on the next page shows the relationship of the entire marimba (xylophone) keyboard with the placement of the notes on the staff.

The highness or lowness of a pitch is represented by the placement of a note on a set of five horizontal lines called a STAFF:

STAFF

Staff with notes

The staff can be enlarged by using fragmentary extension lines called LEDGER LINES:

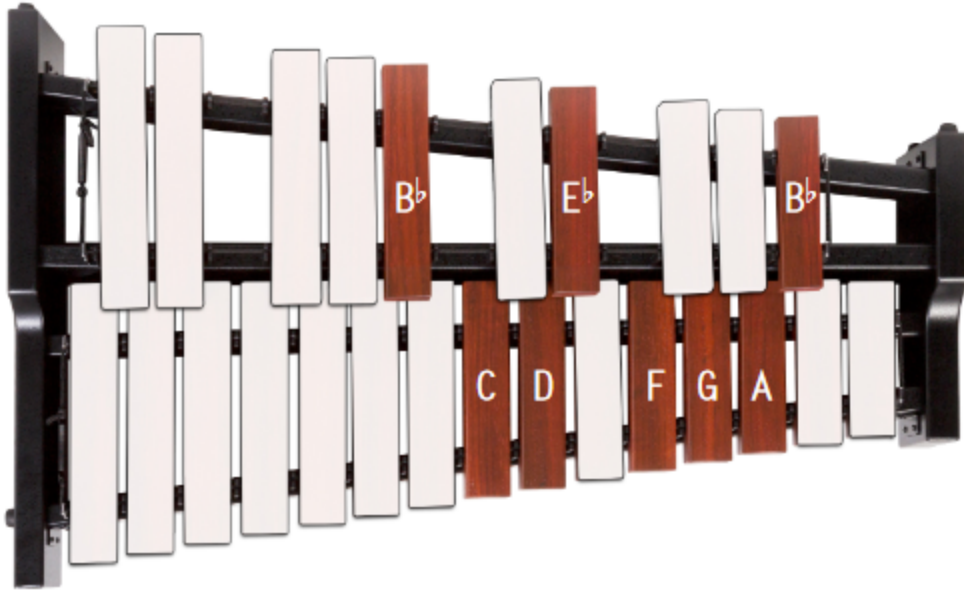
Ledger lines above.

Ledger lines below

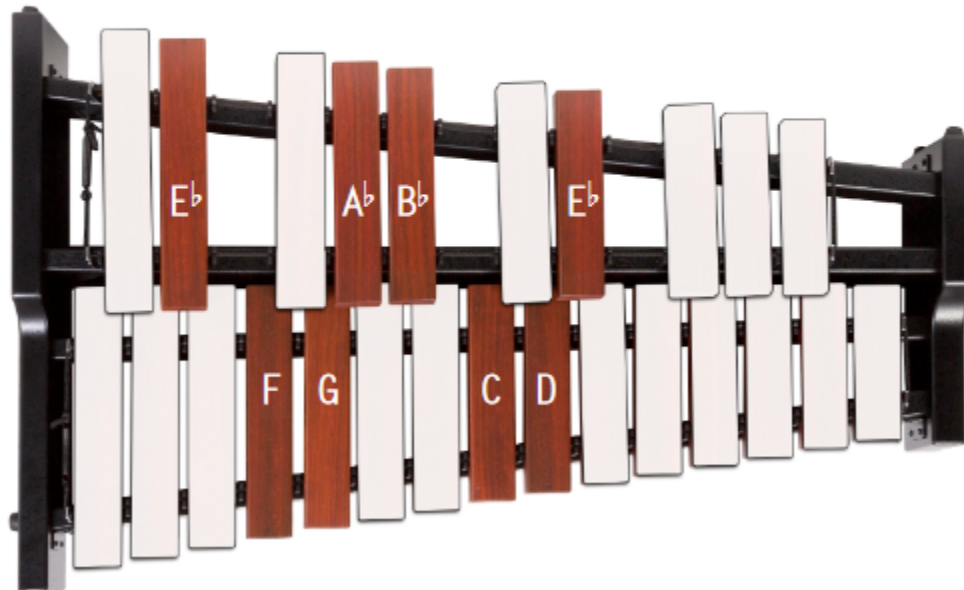
“Flat” Scales



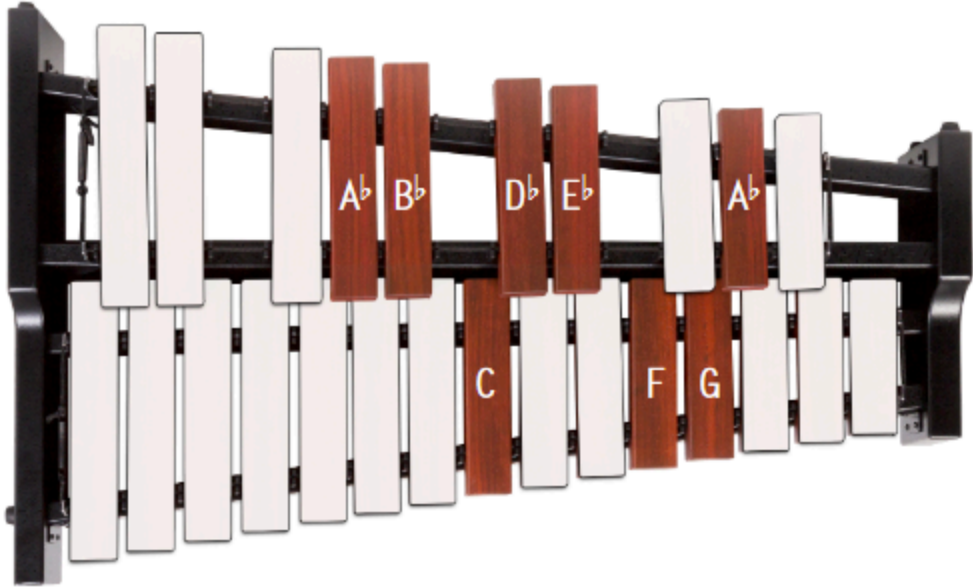
B^b



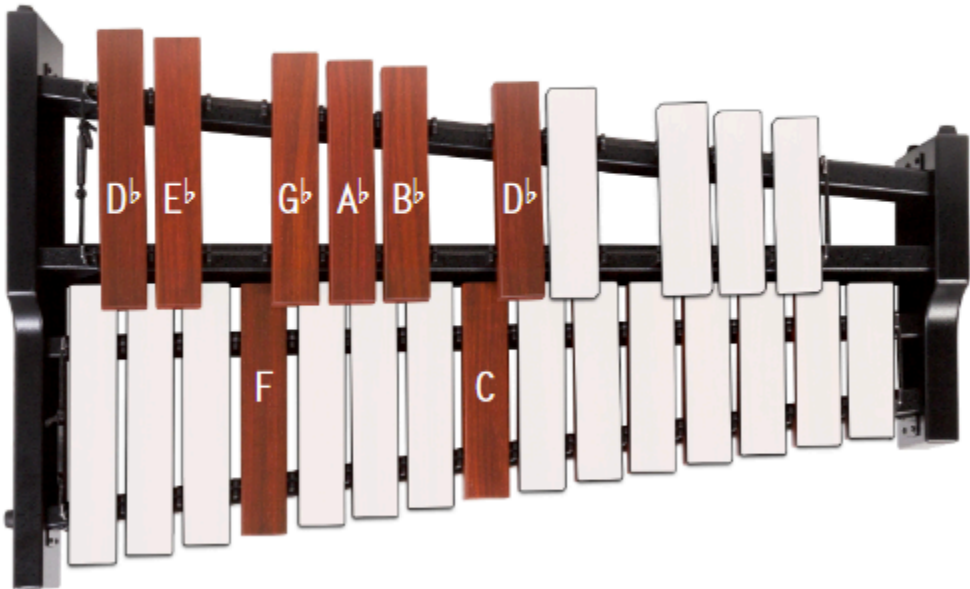
E^b

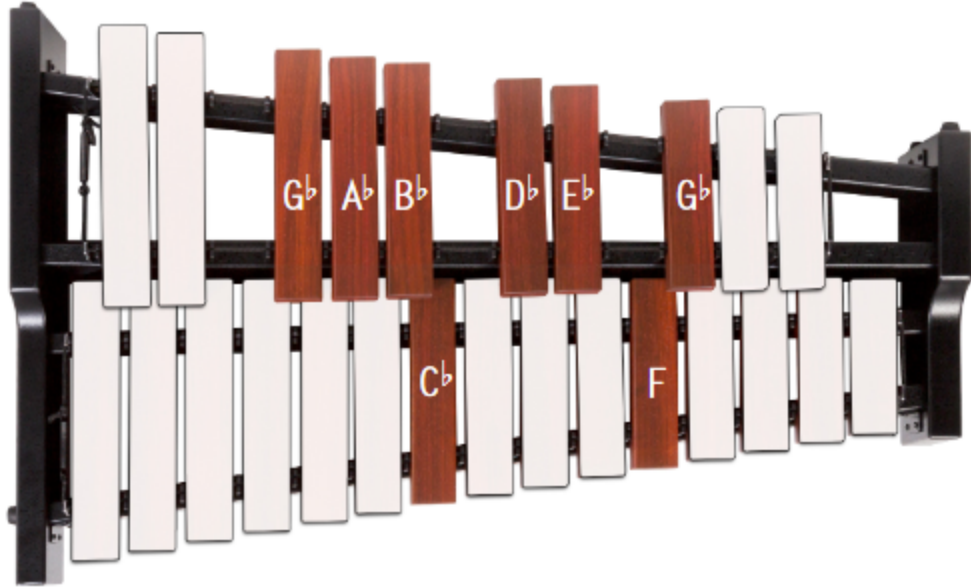


A^b  Musical notation for the A-flat major scale in treble clef, showing the sequence of notes: A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat.



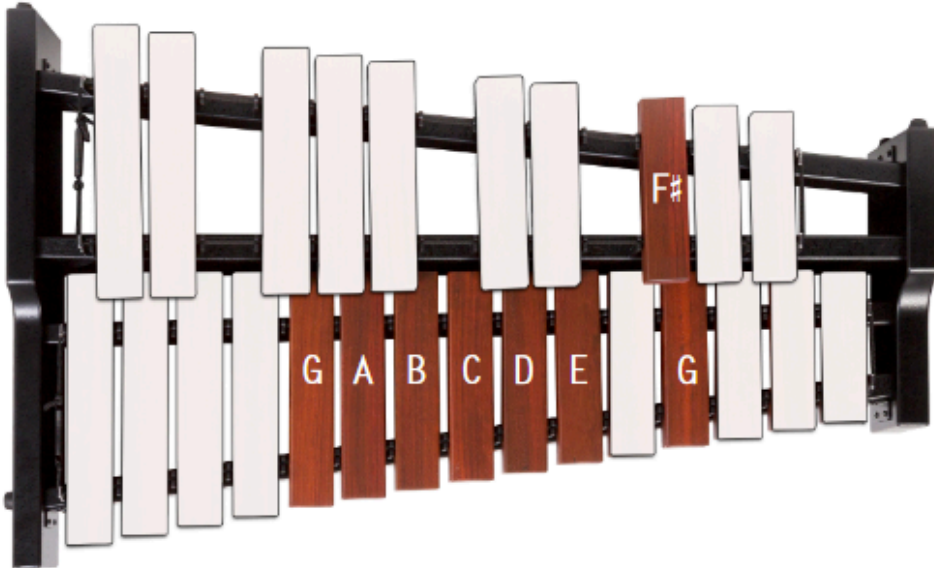
D^b  Musical notation for the D-flat major scale in treble clef, showing the sequence of notes: D-flat, E-flat, F, G-flat, A-flat, B-flat, C, D-flat.



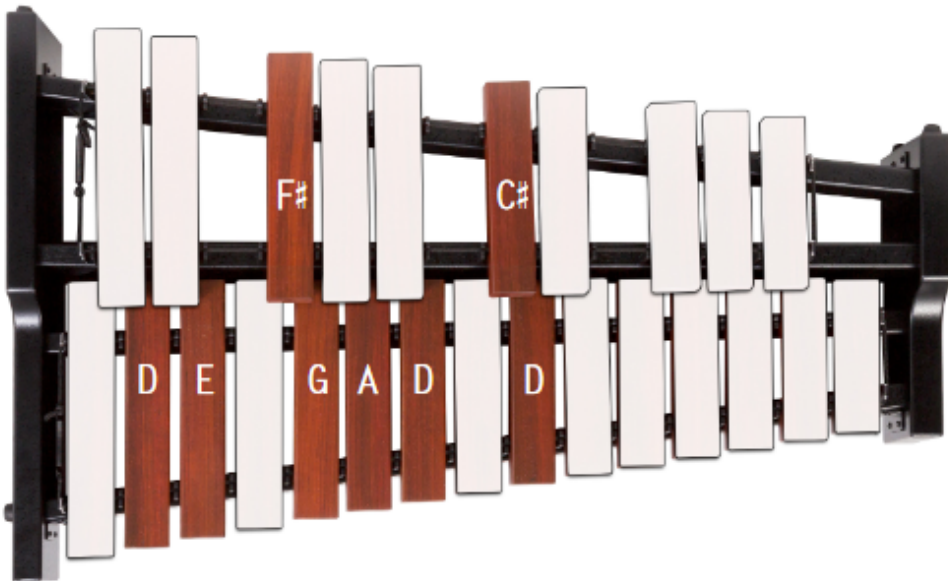


“Sharp” Scales

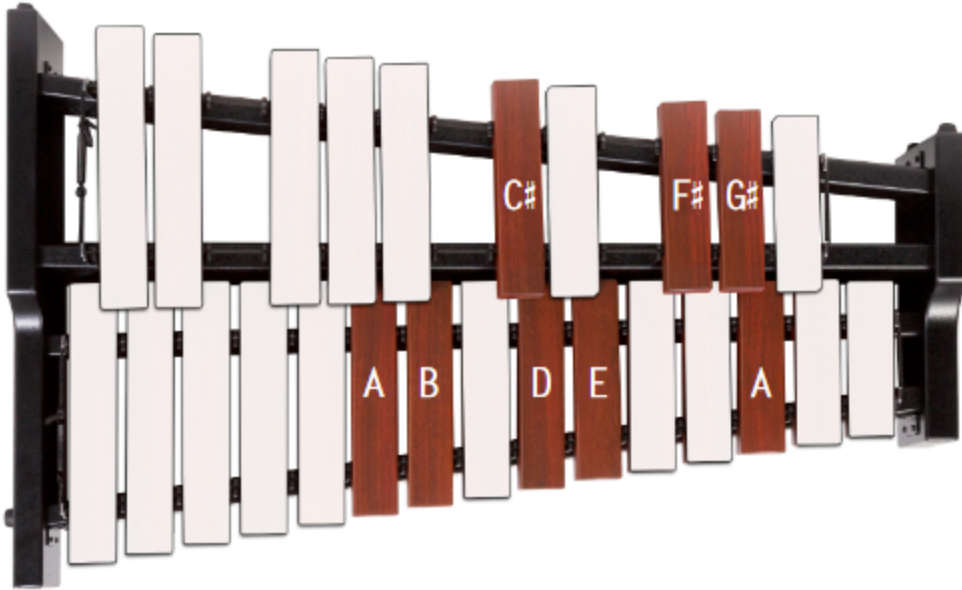
G



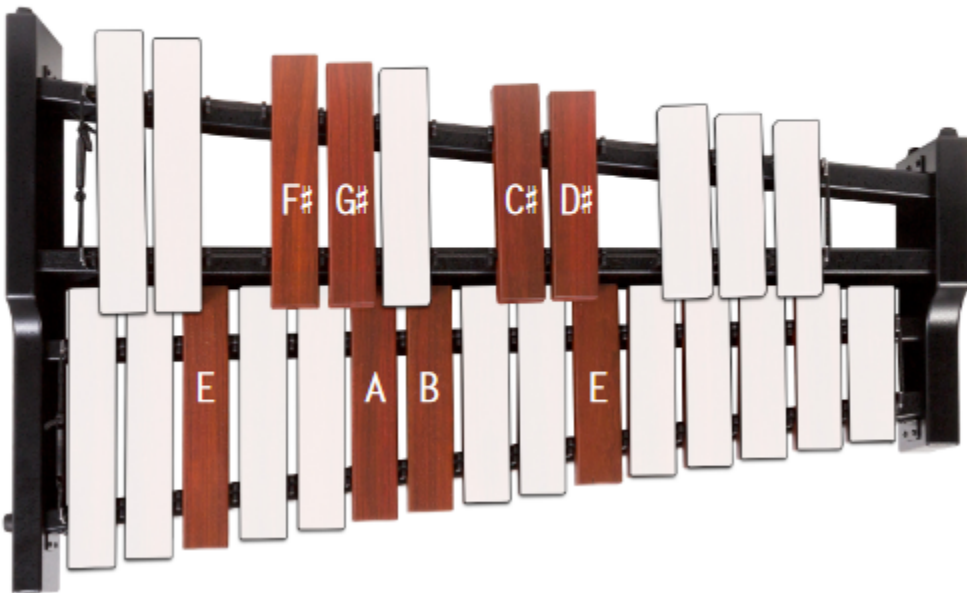
D



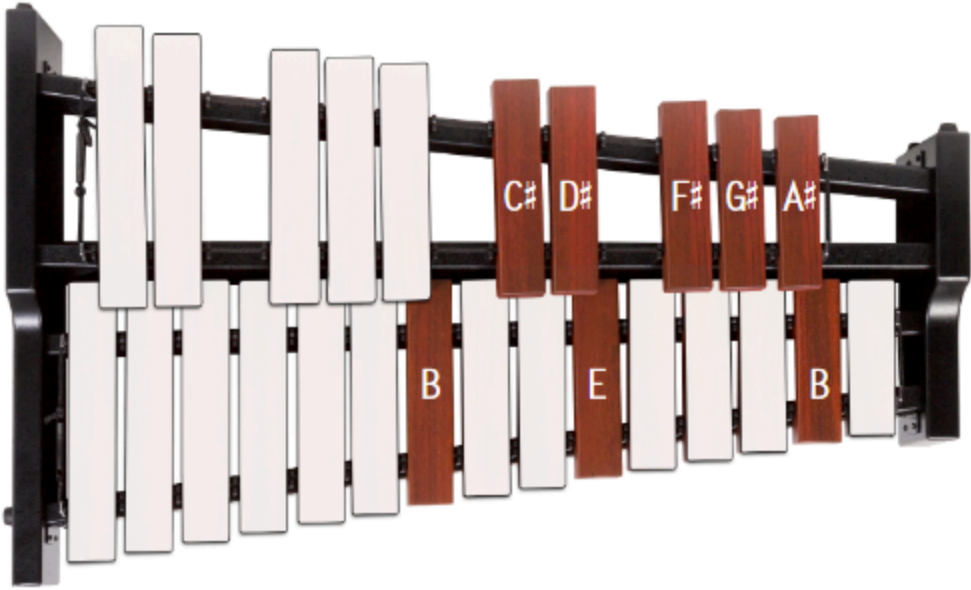
A



E



B



Green

Marimba



The first staff of music for the Marimba part. It begins with a treble clef and a key signature of one flat. The melody consists of a series of eighth notes, starting on a middle G and moving in a generally ascending pattern with some chromaticism, ending on a high G. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6.



The second staff of music for the Marimba part. It continues the melody from the first staff. The notes are: A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7. The piece concludes with a whole note G7 followed by a double bar line.

Ascending Descending



The musical notation for the 'Ascending Descending' exercise. It is written on a single staff with a treble clef and a key signature of one flat. The exercise is divided into two parts: an ascending section and a descending section. The ascending part consists of a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The descending part consists of a series of eighth notes: F6, E6, D6, C6, Bb5, A5, G5, F5, E5, D5, C5, Bb4, A4, G4. The piece ends with a whole note G4 followed by a double bar line.

READING EXERCISES

Count aloud and play

1 2 3 4 etc.

1. R R R R etc.
2. L L L L etc.
3. R L R L etc.

1 C

2 R L R L R L R L R L

3 D

L R L R L R L R L

4 L R L R L R L R L R

5 E

R L R L R L R L R

6 L R R L

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

8 F

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

KEY SIGNATURE

A sharp sign (#) before a note tells us to raise that note one half-step. A flat sign (b) before a note tells us to lower that note one half-step.

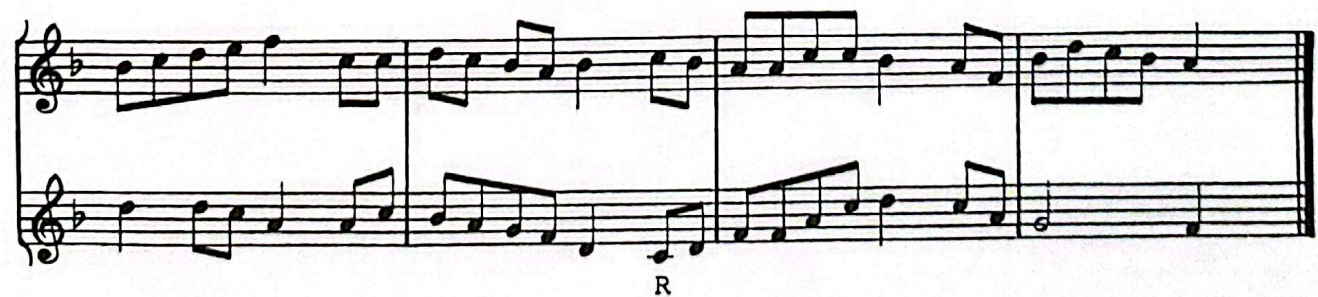
A key signature consists of the sharp(s) or flat(s) which may appear on the staff immediately following the clef sign. It tells us that these notes are to be played as sharps or flats throughout the entire piece.

KEY OF F

Key signature. Play all "B's" down one half-step.



Loch Lomond





* Music does not always begin on count "1". When it starts on the last count of the measure, that count is called an "up-beat". The notes that precede the first bar line are called "pick-up" notes. Notice that the last measure of this piece contains only 3 beats. The fourth beat, in effect, was "taken away" and put at the beginning.

READING EXERCISES WITH ROLLS

1

WHOLE NOTES

This is a whole note :  It is equal in value to two half notes
or four quarter notes:

This is a whole rest:  It is equal in value to two half rests
or four quarter rests:

Count aloud.

2

3

4

5

Duke Street

Schumann - A Little Piece

COMBINING ROLLS AND STRUCK NOTES

Billings - Chester

Musical notation for 'Billings - Chester' in 3/4 time, key of B-flat major. The piece consists of three staves. The first staff has a right-hand roll (R) on the first measure and left-hand notes (L) on the second and fourth measures. The second staff has left-hand notes (L) on the first and second measures, and a right-hand roll (R) on the fourth measure. The third staff has left-hand notes (L) on the first and second measures, and a right-hand roll (R) on the fourth measure.

DYNAMICS are expression marks indicating loudness or softness. *p* (piano) = soft, *mf* (mezzo-forte) = moderately loud, *f* (forte) = loud. When playing *p* raise the mallets only 2 - 3 inches above the bars. When playing *mf* raise the mallets about 5 - 6 inches, and for playing *f* raise them about 8 - 9 inches.

Musical notation for 'From St. Jacome - St. Jacome' in 4/4 time, key of B-flat major. The piece consists of two staves. The first staff has a mezzo-forte (*mf*) dynamic on the first measure, a piano (*p*) dynamic on the third measure, and a left-hand roll (L) on the fourth measure. The second staff has a mezzo-forte (*mf*) dynamic on the first measure, a piano (*p*) dynamic on the third measure, and a left-hand roll (L) on the fourth measure.

From St. Jacome - St. Jacome

Musical notation for 'From St. Jacome - St. Jacome' in 4/4 time, key of B-flat major. The piece consists of two staves. The first staff has a forte (*f*) dynamic on the first measure, a piano (*p*) dynamic on the third measure, and a left-hand roll (L) on the fourth measure. The second staff has a mezzo-forte (*mf*) dynamic on the first measure, a forte (*f*) dynamic on the third measure, and a piano (*p*) dynamic on the fourth measure.

Haydn - Theme from the "Surprise" Symphony

The first system of the musical score consists of five staves. The first two staves are treble clef and contain a melody with dynamics *p* and *L*. The third staff is also treble clef and contains a melody with dynamics *mf* and *f*. The fourth and fifth staves are treble clef and contain a melody with dynamics *f* and *mf*. The music is in 2/4 time and D major.

LARGER MELODIC LEAPS

The second system of the musical score consists of three staves. The first two staves are treble clef and contain a melody with dynamics *f* and *mf*. The third staff is treble clef and contains a melody with dynamics *f* and *mf*. The music is in 2/4 time and D major.

D MAJOR

D# (#)

ARPEGGIO STUDIES

1. Treble clef, 4/4 time. Chords: C4, E4, G4, A4, B4, C5. Labels: L, L.

2. Treble clef, 4/4 time. Chords: C4, E4, G4, A4, B4, C5. Labels: R, R.

3. Treble clef, 4/4 time. Chords: C4, E4, G4, A4, B4, C5. Labels: R, R.

4. Treble clef, 2/4 time. Chords: C4, E4, G4, A4, B4, C5. Labels: L, R.

5. Treble clef, 4/4 time. Chords: C4, E4, G4, A4, B4, C5. Labels: L R, L R.

6. Treble clef, 2/4 time. Chords: C4, E4, G4, A4, B4, C5. Labels: R, R.

Mozart - from The Marriage of Figaro

Musical score for Mozart's 'The Marriage of Figaro'. It consists of three staves of music. The first staff has fingerings 'L', 'L', and 'R'. The second staff has fingerings 'R', 'L', 'L', and 'R'. The third staff has fingerings 'R', 'L', and 'L'. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

Clementi - " Trumpet Call " Sonata

Musical score for Clementi's 'Trumpet Call' Sonata. It consists of two staves of music. The first staff has fingerings 'L R', 'R L', and 'L'. The second staff has fingerings 'R' and 'R'. The music is in 2/4 time and features eighth and sixteenth notes.

Beethoven - Ecossaise (adapted)

Musical score for Beethoven's 'Ecossaise' (adapted). It consists of two staves of music. The first staff has dynamics 'f', 'mf', and 'f'. The second staff has dynamics 'mf'. The music is in 4/4 time and features eighth and sixteenth notes.

Verdi - " Anvil Chorus " from Il Trovatore (adapted)

Roll all quarter notes

Musical score for Verdi's 'Anvil Chorus' from Il Trovatore (adapted). It consists of two staves of music. The music is in 2/4 time and features quarter notes with a 'roll' effect. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#).

Tscaikovsky - Serenade in C

Meacham - American Patrol

A MINOR

C Major scale



A Minor scale



Swedish Folk Song



Dvorak - Slavonic Dance # 7 (adapted)



Mozart - from Rondo Alla Turca

Allegro

The first system of the musical score for Mozart's Rondo Alla Turca consists of five staves. The first staff is the right hand melody, starting with a piano (*p*) dynamic. The second staff is the left hand accompaniment, starting with a forte (*f*) dynamic, then a piano (*p*) dynamic. The third staff contains a repeat sign and a right hand (*R*) marking. The fourth staff continues the right hand melody with a piano (*p*) dynamic. The fifth staff continues the left hand accompaniment with dynamics of forte (*f*), piano (*p*), and mezzo-forte (*mf*). There are various musical notations including slurs, accents, and repeat signs throughout the system.

Hava Nagilah (Palestinian Folk Dance)

Adagio

The first system of the musical score for Hava Nagilah is in common time (C) and marked Adagio. It begins with a piano (*p*) dynamic. The melody is written on a single staff and includes several right hand (*R*) markings. The system concludes with a repeat sign.

Andante

The second system of the musical score for Hava Nagilah is marked Andante. It begins with a mezzo-forte (*mf*) dynamic. The melody continues on a single staff with a right hand (*R*) marking. The system concludes with a repeat sign.

Allegro

The third system of the musical score for Hava Nagilah is marked Allegro. It begins with a forte (*f*) dynamic. The melody continues on a single staff. The system concludes with a repeat sign.

A Tempo

The fourth system of the musical score for Hava Nagilah is marked A Tempo. It begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The system concludes with a repeat sign. A Ritardando (Ritard) marking is present above the staff, with a wedge-shaped hairpin indicating a deceleration.

Corelli - Gigue

Musical score for Corelli's Gigue, measures 1-10. The score is written in treble clef, 6/8 time, and D minor. It features a single melodic line with various ornaments and fingerings. The first measure has an 'R' above it. The second measure has 'R' above and 'L' below. The third measure has 'R' above. The fourth measure has 'R' above. The fifth measure has 'R' above. The sixth measure has 'R' above. The seventh measure has 'R' above. The eighth measure has 'R' above. The ninth measure has 'R' above. The tenth measure has 'R' above. The score ends with a double bar line and repeat dots.

D MINOR

Musical score for D Minor, measures 1-2. The score is written in treble clef, 6/8 time, and D minor. It features a single melodic line with various ornaments and fingerings. The first measure has 'R' above. The second measure has 'R' above. The score ends with a double bar line and repeat dots.

Schubert - from Piano Sonata in C Minor (transposed)

Three staves of musical notation in 6/8 time, transposed to C minor. The first staff includes fingerings: R, L, R, L. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes and rests.

Louis Lambert - When Johnny Comes Marching Home

Three staves of musical notation in 6/8 time, transposed to C minor. The score consists of a single melodic line with eighth and sixteenth notes, some with slurs and accents.

COLAS BREUGNON OVERTURE

Xilofono

Dimitri Kabalevsky
(1904-1987)

Allegro ♩ = 126-132

2
ff

1 Presto ♩ = ♩
12 2 9 3 7 4 5 5 12
(snare drum) (timpani)

6 9 7 7 8 5 9
(snare drum) (timpani) 8va
f

10 (8va)

(8va)
cresc. 11 *ff*

12 *ff* 13 7
(triangle)

14 5 15 11 16 11 17 8
(snare drum) (vc., cb.)

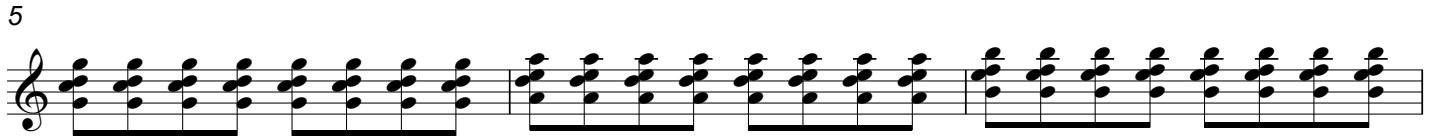
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Double Verticals

Marimba



5



8



Single Independent Strokes

Marimba

1 1 1 1 1 1 1 2 2 2 2 2 2 2 3 3 3 3 3 3 3 4 4 4 4 4 4 4

10

"Outs Ins"

14

(14) (23)

17

Scharton

Dakota Front Ensemble 2023

A ♩=140

Musical staff for section A, measures 1-6. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a series of eighth-note chords.

7

Musical staff for section A, measures 7-12. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a series of eighth-note chords.

13

Musical staff for section A, measures 13-18. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a series of eighth-note chords.

B

Musical staff for section B, measures 19-24. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a series of eighth-note chords.

C

Musical staff for section C, measures 25-30. The key signature is three sharps (F#, C#, G#). The time signature changes from 4/4 to 3/4 at measure 26 and back to 4/4 at measure 29. The music consists of a series of eighth-note chords.

D

Musical staff for section D, measures 31-34. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a series of eighth-note chords.

35

E

Musical staff for section E, measures 35-40. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of a series of eighth-note chords.

41

F

Musical staff for section F, measures 41-44. The key signature is three sharps (F#, C#, G#). The time signature changes from 4/4 to 3/4 at measure 43. The music consists of a series of eighth-note chords.

45

Musical staff for section F, measures 45-48. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 4/4 at measure 47. The music consists of a series of eighth-note chords, ending with a whole note chord and a double bar line.

Range Of The Tympani

The tympani sound as written. They are non-transposing instruments.

The complete range of the modern tympani is from low C to high C.



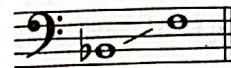
The correct size drum should be used whenever possible in order to get a good quality sound for each note.

The most popular size drums are the 28" and the 25".

The large 28" drum has a range from low F to C.



The smaller 25" drum has a range from B \flat to F.

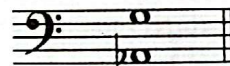


It is possible, and sometimes practical, to go above or below the given range for these drums. These notes are not recommended for the given sizes and should only be used when necessary.

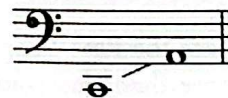
The large drum (28") can produce the low E and high D.



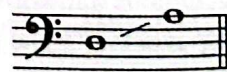
The small drum (25") can produce the low A \flat and the high G.



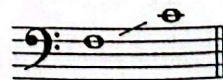
The 30" or 32" drum will give good quality from low C to A.
The low C will need a drum of 32" or larger to obtain a high quality sound.






The 23" drum will give good quality from high D to A.



The piccolo drum of 22" or smaller, will give a good quality from the high F to the C above.



Several of the modern composers have used the extreme ranges of the tympani very effectively. Janacèk used the high B \flat ,  and Stravinsky used the high B \natural . The celebrated conductor, Stokowski, in his orchestral transcriptions of Bach, used the low C .

Striking The Tympani

It is important to remember that the tympani should be struck in the same area of the head each time. If this is not done, a variety of uneven sounds are produced.

The motion used in striking the tympani is that of wrist and fingers. No arm or elbow motion is used at this time. In order to understand this properly, do the following:

1. Rest the stick on the drum head, 3 to 4 inches from the rim.
2. Grip the stick firmly between the thumb and first finger. *Curl the second and third fingers around the stick.*
3. With the wrist only, raise the stick upwards *and strike the drum in a downward motion.*
4. When the stick strikes the drum, *the hand catches it as it rebounds.*

This procedure should be practiced with alternate hands: right, left, right, left.

The Proper Method Of Execution

It is essential that the player equalize the strokes in order to produce an even sound on the instrument.

Make sure that the sticks strike the drum head in the same area with each stroke.

Practice the following exercises first with the right hand alone, then with the left hand alone, and then with both hands alternating.

Let all the notes ring.

Exercise 1



Tuning The Timpani

By Ear:

1. Begin with the pedal all the way down
2. Listen to the pitch you are trying to tune to using a marimba or the Tonal Energy App.
3. Lightly strike the drum and begin moving the pedal up; gliss until you get to the note that sounds the *same* as the note you just heard.

With Tonal Energy App:

1. Begin with pedal all the way down
2. Hold phone up to drum
3. Strike the drum and begin glissing up until the app shows that you are on the correct note; Green Smiley Face will also appear.

With Tuning Gauges:

-Note that tuning gauges are only accurate shortly after setting them. You may not set them and then use them a day later without first resetting them. The ranges of the drums as well as the pitch of the drum change daily.

1. First, use the Tonal energy app to accurately set all note indicators
2. Pedal until the needle reaches the desired note

Exercise 2

Exercise 2 consists of four staves of music in bass clef, 6/8 time. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef and 6/8 time. The music is a continuous eighth-note pattern. The second and third staves continue this pattern with some rests. The fourth staff concludes with a double bar line.

Exercise 3

Exercise 3 consists of four staves of music in bass clef, 3/4 time. The first staff begins with a treble clef and a 3/4 time signature, which then changes to a bass clef. The music is a continuous eighth-note pattern. The second and third staves continue this pattern with some rests. The fourth staff concludes with a double bar line.

Exercise 4

Exercise 4 consists of four staves of music in bass clef, 6/8 time. The first staff begins with a treble clef and a 6/8 time signature, which then changes to a bass clef. The music is a continuous eighth-note pattern. The second and third staves continue this pattern with some rests. The fourth staff concludes with a double bar line.

The Roll

The purpose of the roll is to produce a sustained and even tone. The string player does this by continuing to draw the bow across the strings; the trumpeter does it by continuing to blow into the instrument. The tympanist must do it by rapid succession of strokes on the drum head.

When the proper stick and the proper technique are used, the roll can be executed so that it will sound like one continuous even tone, with none of the separate single beats being heard. The key to securing such a roll is the following (the student should keep this in mind while developing the roll):

1. The first stroke of the stick sets the head in vibration.
2. The object of every stroke after this is to sustain, to prolong the vibrations already set up. *The best quality roll will be obtained by striking two different spots in the same area of the head as in the open "V" picture on page 21.*

A series of strokes, no matter how rapid, will not produce an even and unbroken sound if the new vibrations are set up and destroyed with every stroke. Only a definite effort by the tympanist to keep the head in vibration and to sustain the vibrations already present, will produce a good roll.

The tympani roll is a single stroke roll. It should be practiced *using alternating strokes.*

The Speed Of The Roll

The speed of the roll will depend on two factors:

1. The tension of the head, *that is the pitch.* The higher the pitch, the greater the tension, therefore, the greater speed will be needed to keep the head in vibration. The lower the pitch, the less tension on the head, therefore, the speed of the roll will be less in order to keep the head in vibration.
2. *The dynamics. The louder the dynamics the faster the roll. The softer the dynamics, the slower the roll.*

Practice the exercise illustrating the roll. After the wrists are developed and you feel you have control, tune the drums to every note in the tympani range and take careful note of the different speeds necessary to keep the head in vibration.

Andante Exercise 10

The exercise consists of five staves of music in bass clef with a common time signature (C). The tempo is marked 'Andante'. The notes are quarter notes, and the drum strokes are indicated by 'R' (Right) and 'L' (Left) below the notes. The sequence of strokes is as follows:

- Staff 1: R L, L R, R L, L R, R L, L R, R L, L R
- Staff 2: R L, L R, R L, L R
- Staff 3: R L R L R L R L, L R L R L R L R
- Staff 4: R L R L, L R L R
- Staff 5: R L R L, L R L R

In A & D

Exercise 13

♩ = 86

Exercise 13 consists of four staves of music in bass clef, 4/4 time. The first staff begins with a bass clef, a 4/4 time signature, and a tempo marking of ♩ = 86. The music is written in A major and D major. Fingerings are indicated by 'R' for right hand and 'L' for left hand. The first staff has fingerings: R L, R R L, R R L R L R L, L R L R, R R L, L R L. The second staff has: L R L R L, L R L, R L R R L, R L, R L R L. The third staff has: R L, L R R, L R L R R, R L R L R L, R L. The fourth staff has: L R L, L R L, L R L.

Practice Exercise 14 as written.

In G & C

Exercise 14

♩ = 88

Exercise 14 consists of seven staves of music in bass clef, 6/8 time. The first staff begins with a bass clef, a 6/8 time signature, and a tempo marking of ♩ = 88. The music is written in G major and C major. Fingerings are indicated by 'R' for right hand and 'L' for left hand. The first staff has fingerings: R, R, R, R, L, L. The second staff has: R, L. The remaining five staves contain complex rhythmic patterns with many beamed notes and slurs, but no explicit fingerings are written for these staves.

Muffling The Tympani

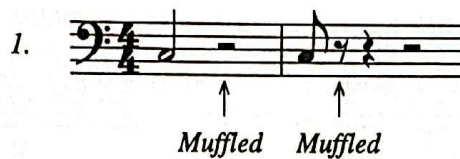
Proper muffling of the drum -- that is, stopping the vibrations of the head completely, is an important technical requirement.

In the first measure, the note is allowed to vibrate for the first two beats. The third beat is muffled, giving the half note it's proper time value. In the second measure, the eighth note is given it's proper time value by muffling on the eighth rest immediately following the beat.

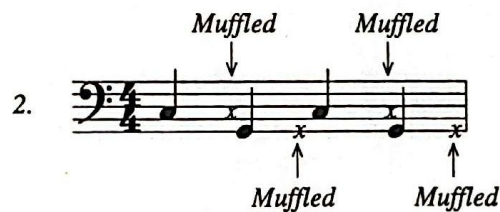
However, when playing with an orchestra, listen to how they are phrasing and muffle accordingly.

There are two reasons for muffling; 1. to prevent the sustained tones of the drum from interfering with the succeeding tones or the succeeding harmonies of other instruments, and 2. to give the notes themselves their proper time values.

For example:

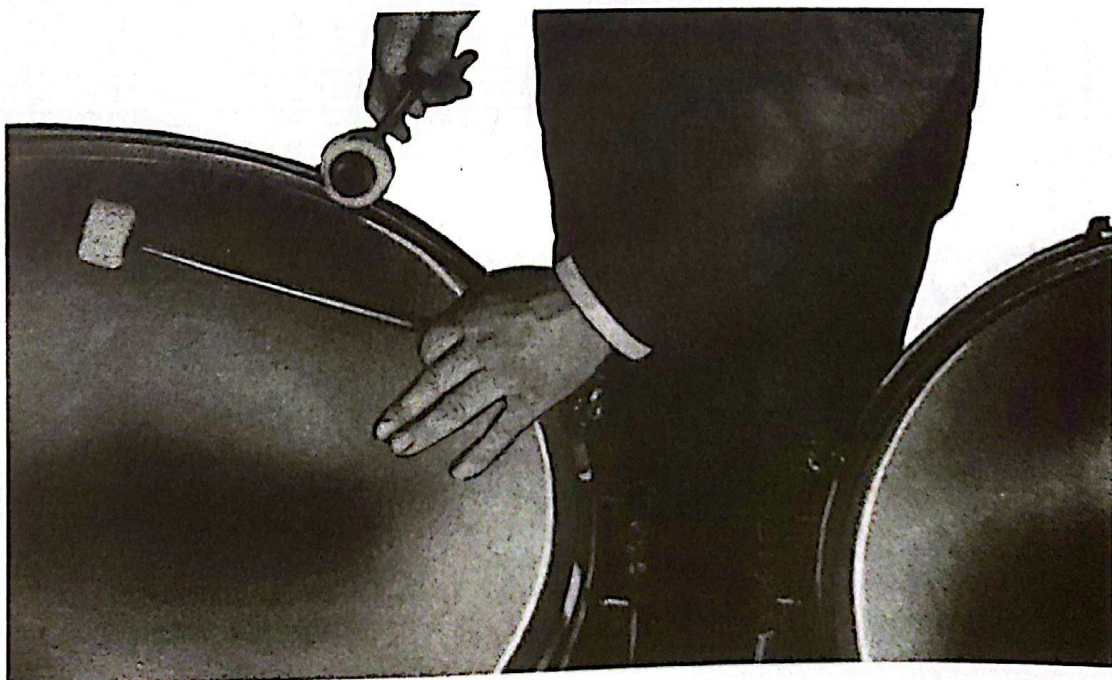


In this second example, each note is muffled precisely as the following note is struck.



Method Of Muffling

Muffling should be done with the last three fingers of the hand, firmly but lightly against the head.



Cross Sticking

A thorough knowledge of cross sticking is important to enable the player to execute fast passages between drums.

Cross sticking should not be overdone. The player should use this type of sticking with discretion. After a thorough understanding of this type of sticking, the player will soon learn to use it in its proper place.

How To Cross The Hands Properly

1. The first four notes are played in the normal position.
2. Cross the right wrist over the left wrist. Strike the lower drum in the proper beating area for the fifth note.
3. The sixth note is played by the left hand with a "sweeping" motion while remaining in the crossing position.
4. The final two notes are played in the normal position.



Practice the cross beats slowly at first, working for evenness in sound. After you feel secure in its execution, build the tempo up to a speed *as fast as possible while still articulating clearly.*



THE ART OF
TAMBOURINE AND TRIANGLE
PLAYING

by

Neil Grover

and

Garwood Whaley



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INTRODUCTION

The tambourine and triangle are two of the most ignored instruments in the percussion family. While most serious percussion students spend time practicing snare drum, timpani and keyboard percussion, few spend time practicing accessory instruments like tambourine and triangle. This is unfortunate since both student and professional percussionists spend much of their performance time playing on accessory instruments.

Percussion instruments, especially tambourine and triangle, require separate and unique techniques that are difficult to master and cannot be learned "on the job." Like any musical instrument, skillful playing can only be achieved through study and practice.

This text provides information on the history, selection and fundamental performance techniques for both tambourine and triangle. It also provides skill-development exercises and duets that cover all of the essential performance techniques for both instruments. The list of selected literature provides outstanding examples of the use of these instruments in both band and orchestra. We would like to thank Dr. Guy Gauthreaux for his assistance in compiling this list and Frank Kumiega for his assistance with the diagrams.

It is our belief that an artistic approach to tambourine and triangle playing will result from the careful study and diligent practice of the materials contained in this text.

—Neil Grover and Garwood Whaley



SELECTED LITERATURE

The following works represent excellent writing for tambourine and triangle and present technical and/or musical challenges for both instruments. The study and performance of these works will allow the percussionist to apply the techniques presented in this book to works in the band and orchestra repertoire.

BAND/WIND ENSEMBLE

ORCHESTRA

Tambourine

<i>Armenian Dances</i>	Reed	<i>Arabian Dance (Nutcracker)</i>	Tchaikovsky
<i>Celebration Overture</i>	Creston	<i>Carmen</i>	Bizet
<i>Fiesta Del Pacifico</i>	Nixon	<i>Carnaval Overture</i>	Dvorak
<i>Festival Variations</i>	Smith	<i>Capriccio Italien</i>	Tchaikovsky
<i>Incantation and Dance</i>	Chance	<i>Petrouchka</i>	Stravinsky
<i>Laude</i>	Hanson	<i>Polovetizian Dances</i>	Borodin
<i>Sante Fe Saga</i>	Gould	<i>Rhapsodie Espagnol</i>	Ravel
<i>Symphony in Bb</i>	Hindemith	<i>Roman Carnival Overture</i>	Berlioz
<i>Putza</i>	Van Der Roost	<i>Scheherazade</i>	Rimsky-Korsakov
<i>Variations On America</i>	Ives	<i>Trepak (Nutcracker)</i>	Tchaikovsky

Triangle

<i>Armenian Dances</i>	Reed	<i>Abduction From The Seraglio Overture</i>	Mozart
<i>First Suite in Eb for Military Band</i>	Holst	<i>Carmen</i>	Bizet
<i>March of The Belgian Paratroopers</i>	Leemans	<i>Capriccio Espagnol</i>	Rimsky-Korsakov
<i>Music for Prague</i>	Husa	<i>Hungarian Dance no. 5</i>	Dvorak
<i>Original Suite for Military Band</i>	Jacob	<i>New World Symphony</i>	Dvorak
<i>Sea Treaders</i>	McBeth	<i>Piano Concerto no. 1</i>	Liszt
<i>Toccatta Marziale</i>	Vaughn Williams	<i>Roman Carnival Overture</i>	Berlioz
<i>William Byrd Suite</i>	Jacob	<i>Scheherazade</i>	Rimsky-Korsakov
<i>Variations On America</i>	Ives	<i>Symphony no. 4</i>	Brahms
<i>Variations on a Theme of Robert Schumann</i>	Jager	<i>Symphony no. 3</i>	Mahler



ABOUT THE TAMBOURINE

English	Tambourine
German	die Shellentrommel, das tamburin
Italian	il tamburello (basco), il tamburino, il tamburo basco
French	le tambour de basque
Spanish	la pandereta

HISTORY

The tambourine is a frame drum usually made of a wooden shell or hoop and a head of calfskin. The wood shell contains small openings around the shell in which pairs of metal disc shaped jingles are loosely attached. Tambourines normally have one or two rows of jingles made from a variety of metals such as brass or copper. This combination of head and jingles uniquely qualifies the instrument as both an idiophone and a membranophone. Although tambourines may vary in size from quite small to very large, most orchestral and concert band instruments are between 10 and 12 inches in diameter.

The tambourine is an ancient percussion instrument with references being made in the Old Testament and pictured in art works of the Romans. During the late middle ages and early Renaissance, it was popular with jugglers and wandering musicians. According to Karl Geiringer, "The instrument was not merely struck with the hand, but was also thrown up into the air and caught again."¹ Its popularity as a dance and folk instrument in Spain and Italy was probably due to the fact that it was the instrument of gypsies. The tambourine was of little importance during the Baroque period, however, its importance began to emerge during the Classical period. "Around the year 1800 it gained a firm place in the Janissary music which the European military bands had taken over from the Turks, and soon thereafter it also appeared in the Classical orchestra where it was used to underline folk and dance elements."²

Standard performance techniques include striking the instrument with braced fingers, flat hand, fist or knee and producing sustained sounds by playing shake or thumb rolls. Contemporary composers call for special effects by playing with a variety of sticks, mallets and beaters, playing on multiple tambourines and actually dropping the instrument on the floor.

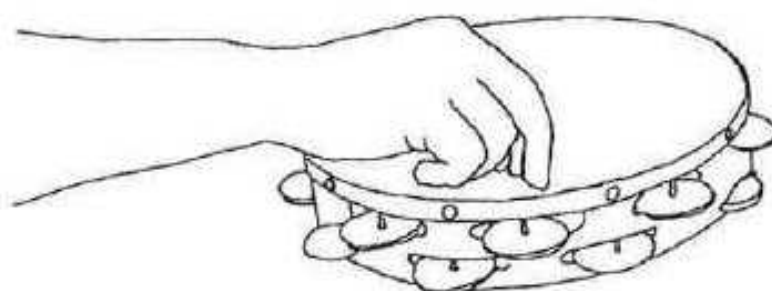
SELECTION

When selecting a tambourine, the most important factor is the type and quality of jingles. A fine quality tambourine will have jingles that are capable of responding at all dynamic levels and producing a clear articulation. There are many types of jingles available made from a variety of metal alloys and manufactured by stamping or hammering. In addition to jingles, the instrument should have a good quality head securely mounted to a solid, hardwood frame. A tight head provides a playing surface capable of quick response and clear articulation.

ONE HAND STUDIES

Play this exercise with one hand holding the tambourine firmly but do not restrict its motion. Play the exercise three ways as follows:

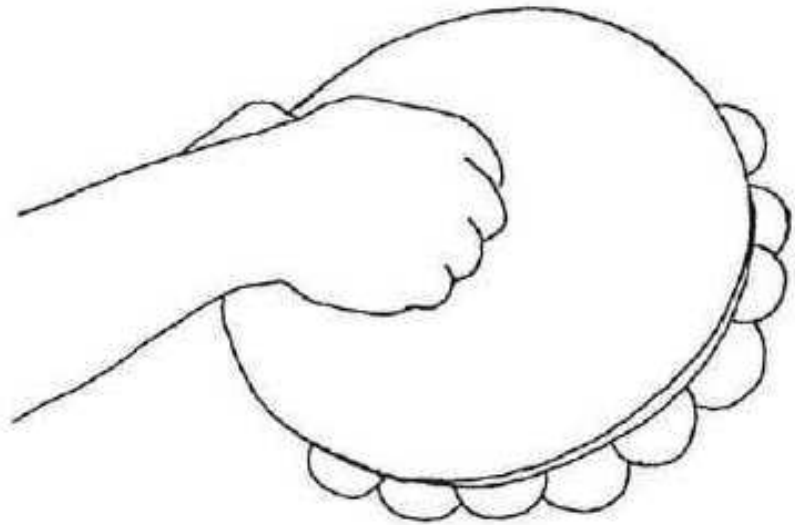
- 1) *piano*, using thumb, pointer and index fingers playing on the edge.
- 2) *mezzo forte*, adding ring finger and playing half way between the edge and center.
- 3) *forte*, with fist in the center of the head.



Sheet music for the exercise, consisting of six staves of music in 4/4 time. The music is written for a single hand and includes various rhythmic patterns and dynamics.

The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The second staff continues the pattern with similar rhythmic values. The third staff introduces a new rhythmic pattern with eighth notes and rests. The fourth staff continues with eighth notes and rests. The fifth staff features a pattern of eighth notes with rests, and the sixth staff concludes the exercise with a final rhythmic pattern and a double bar line.

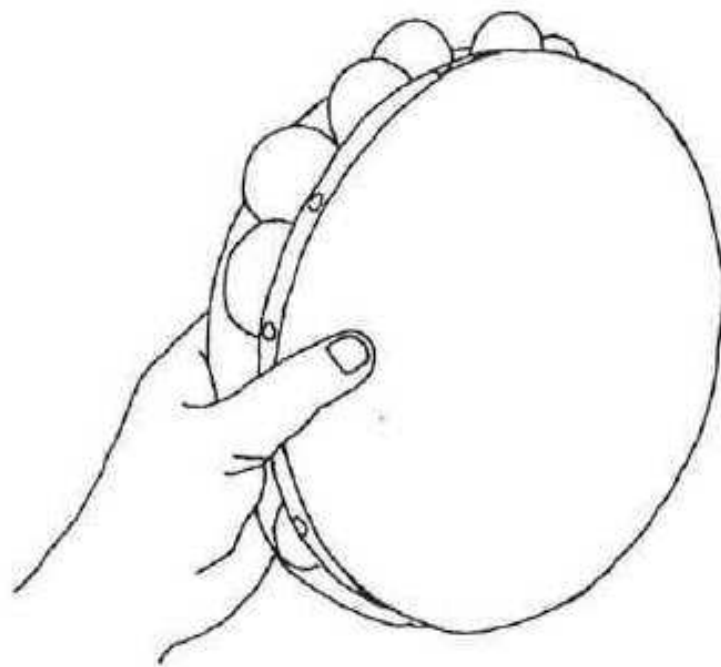
This is another one-handed study but utilizes rhythms that are characteristic of those found in a typical tambourine part. Play the rhythms as precise and rhythmically articulate as possible. Remember to hold the tambourine firmly in a horizontal orientation and strike using a relaxed motion. As in the previous study, use different dynamic levels.



Sheet music for a tambourine study, consisting of six staves of music in 4/4 time. The music is written in a single treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a 4/4 time signature. The music is organized into measures, with some measures containing multiple notes and rests. The final measure of the sixth staff ends with a double bar line and a repeat sign.

SHAKE ROLLS

This study emphasizes shake rolls. Note that each roll contains an attack, a sustain and a release. To properly execute a smooth shake roll, make sure that the instrument is held in a vertical orientation; the jingles must vibrate on the pin and have room to move and resonate. When playing a shake roll, the wrist and arm must remain relaxed. To insure a clean attack and release, begin and end each shake roll with an unaccented stroke.



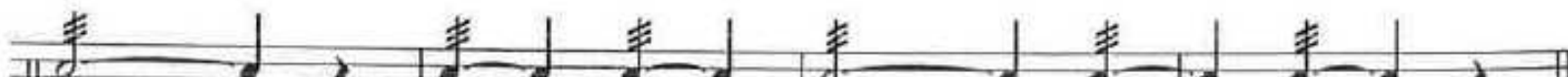
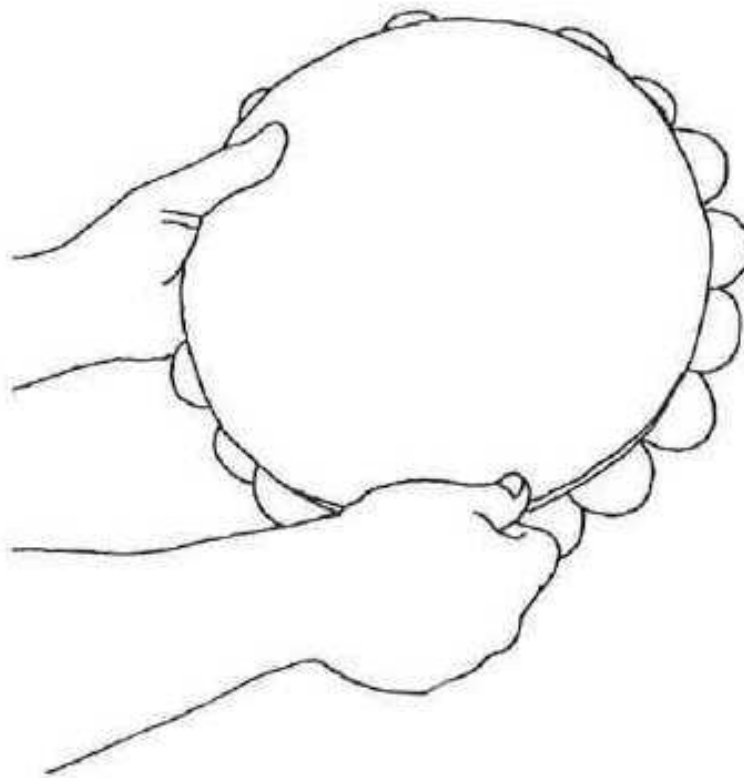
Soft shake rolls are difficult to play. Practice this study at all dynamic levels, especially soft. Vibrate the instrument as fast as possible to insure a smooth, consistent roll. When playing soft shake rolls, minimize the side-to-side motion; use a slight vibration of the hand only. The louder the roll, the larger the shaking motion. Be patient, developing the muscles used in playing shake rolls will take time and practice.

The musical score consists of six staves of music, each beginning with a double bar line and a 4/4 time signature. The first staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The second staff continues with a similar pattern, including some eighth notes. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff has a similar pattern to the third. The fifth staff continues with eighth and sixteenth notes. The sixth staff concludes the piece with a final note and a double bar line.

THUMB ROLLS

This study introduces thumb rolls which are executed by rubbing the thumb of the striking hand around the circumference of the tambourine head. The following will help:

- Bend your thumb back as far as is comfortable.
- Make sure that your thumb points in the direction of movement (think of your thumb as a car always pointed in a forward motion).
- Using the fleshy part of the thumb, apply a light yet consistent pressure against the head-do not push too hard.
- Moisten your thumb with your tongue in order to create friction between your thumb and the head. Friction is the necessary component for playing a thumb roll.

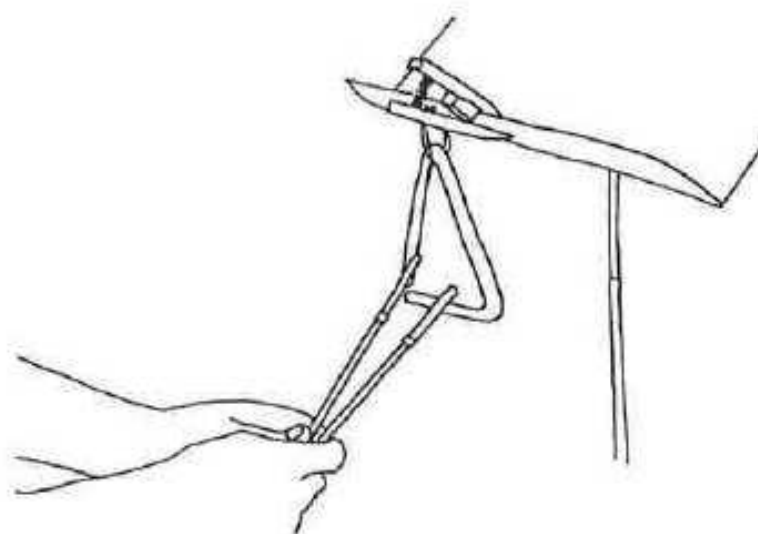


When playing a thumb roll, imagine a clock face. Place your thumb at the 6 o'clock position and smoothly and lightly rub your thumb counter clockwise around the outer circumference of the tambourine head. Try again! Although it may take several attempts, once achieved, a thumb roll is not difficult to repeat.

The musical notation consists of six staves, each representing a different instrument or part of a piece. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and accidentals (sharps and naturals). The first staff shows a sequence of eighth notes with a thumb roll symbol (a vertical line with a horizontal bar) above it. The second staff features a mix of eighth and sixteenth notes with a thumb roll symbol. The third staff has a sequence of eighth notes with a thumb roll symbol. The fourth staff shows a sequence of eighth notes with a thumb roll symbol. The fifth staff features a sequence of eighth notes with a thumb roll symbol. The sixth staff has a sequence of eighth notes with a thumb roll symbol.

GRACE NOTES

Playing grace notes on triangle is always challenging. This study can be played using two beaters on a suspended triangle or by using a one hand technique. Practice both ways. When playing with one hand, keep the beater close to a corner and use alternate strokes. Begin all grace notes before the beat and play them with less emphasis than the main note. Practice this technique slowly at first playing all grace notes "open." Gradually increase speed and close up the grace notes. The grace note sound is similar to snare drum except that the triangle will ring through articulations.



Fairly Slow

mf

TRIANGLE DUET

$\text{♩} = 80$

The musical score is arranged in six systems, each consisting of two staves. The first system begins with a tempo marking of $\text{♩} = 80$ and a dynamic marking of *mf*. The second system features dynamic markings of *p* and *f*. The third system features *p* and *mf*. The fourth system features *f* and *mf*. The fifth system features *p*, *mf*, *f*, and *ff*. The sixth system features *p* and *f*. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs, indicating a complex rhythmic structure.

CRASH CYMBALS by Kristen Shiner McGuire

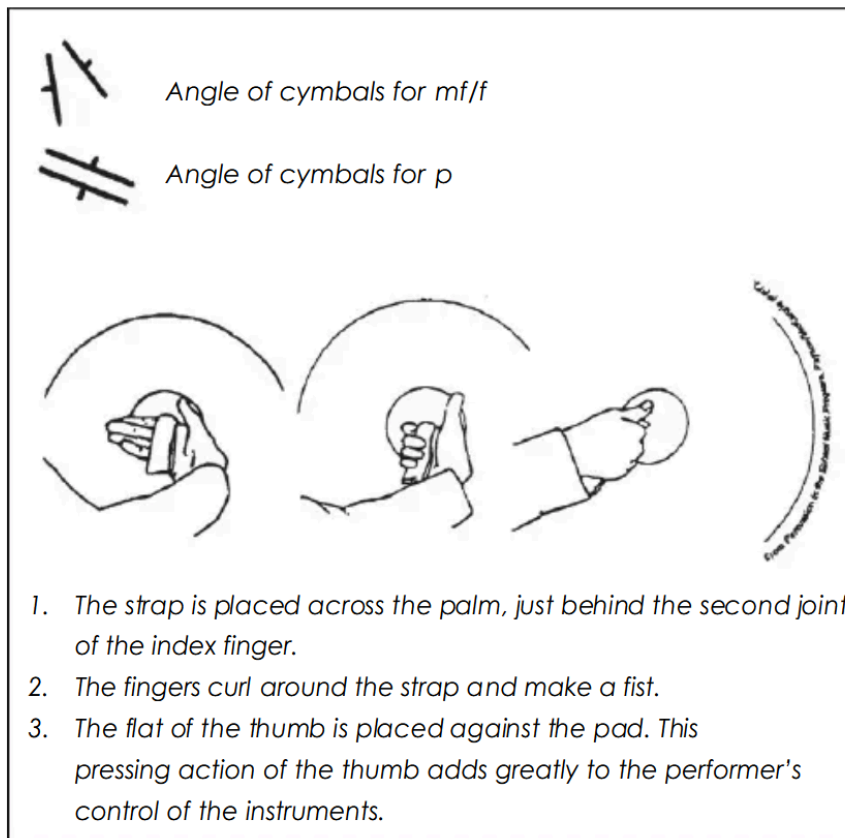
Piatti • Becken • Cymbales • a2

DO

- strike cymbals together beginning at an angle so one set of edges hits before the other (mf/f).
- strike directly on top of one another.
- stop sound (dampen) against chest or tightened stomach muscles.
- create a full sound with many overtones.
- Keep cymbals close together for keeping a steady beat (e.g., when playing a march).

DON'T

- slice downward!
- start with cymbals shoulder width apart—you'll be late!
- start with cymbals parallel for general playing—they might suction together!
- create a thin sound with few overtones or one with "air pocket" sounds.
- avoid practicing—find your own good sound!



Rachmaninov | Piano Concerto No. 2 mvt. 3

Cymbals

Meno mosso. (♩ = 48)
Piatti soli.
pp

ritard.

Allegro scherzando. (Moto primo, ♩ = 116)
Gr. C. e P
Più mosso. (♩ = 120) *acceler.*
pp

FINLANDIA

Jean Sibelius
(1865-1957)

Piatti



Gran cassa

Andante sostenuto

TAMBOURINE

Tchaikovsky: "Trepak" from Nutcracker Suite (five measures after rehearsal C to the end)

47 *ff* **C**

59 *ff* **D**

67 *stringendo* *sempre ff*

75 *Prestissimo*

1 2 3 4 5 6 7

Detailed description: This is a musical score for a tambourine part, consisting of four staves. The first staff (measures 47-58) begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes, starting with a forte (*ff*) dynamic and a rehearsal mark 'C'. The second staff (measures 59-66) continues the melodic line with a forte (*ff*) dynamic and a rehearsal mark 'D'. The third staff (measures 67-74) is marked *stringendo* and *sempre ff*, showing a rhythmic pattern of eighth notes. The fourth staff (measures 75-82) is marked *Prestissimo* and features a bass clef with a series of chords numbered 1 through 7, followed by a final melodic phrase.

Concert Bass Drum

1. Use a large felt beater; do not use a small beater. Large instruments need large beaters!



2. In general, play with your right hand with the bass drum at a 45 degree angle. Aim just below the center for general playing.



(example of proper playing angle and beating zone)

3. For dampening, it is ideal to utilize a foot stool, and dampen with your leg. This frees up your left hand to dampen the BACK of the bass drum, which students often let ring by mistake.

4. For rolling on the concert bass drum, utilize a pair of roller mallets, or 2 of the same mallet. These are generally lighter mallets. The goal is simply to sustain a rumbling sound with no hiccups or jolts.
5. Because the bass drum is played on a tilt, 2 handed playing should be done using traditional grip.



Concert Bass Drum Etude

Marimba

mp *f* *p* *mf*

7

f *mp* *p*

14

mf *f* *p* *mf* *mf* *f*