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# A Study of Percussion Pedagogical Texts and a Percussion Primer

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# A Study of Percussion Pedagogical Texts and a Percussion Primer

Nathaniel Richard Gworek, DMA

University of Connecticut, 2017

My dissertation project is in two parts; the first part examines and evaluates percussion pedagogical literature from the past century, while the second is a percussion primer of my own authorship. The primer, which assumes a basic knowledge of standard musical notation, provide a structured system of teaching and learning percussion technique; it is supplemented with videos to utilize current technology as an educational resource.

Many percussion method books have a narrow focus on only one instrument. There are few comprehensive resources that address the entire family of instruments, but they generally cater to a college level audience. My research focuses on the layout of the comprehensive resources while utilizing the narrow sources to inform my exercises. This research helped me find a middle ground, providing the technical development of the narrow focus resources while covering the breadth of topics in the comprehensive resources. This, in turn, help me develop an informationally inclusive yet concise resource for instructors and for students of all ages.

My primer contain lessons on snare drum, timpani, and mallet percussion, and complementary instruments, such as bass drum, triangle, and cymbals. After introductory lessons on the snare drum, primer chapters discuss more than one instrument to build versatility, and interconnected etudes will encourage ensemble playing in a classroom setting. The primer is structured around a weekly lesson schedule and contains comprehensive exercises at the end of each chapter to function as an evaluative test for students and teachers.

A Study of Percussion Pedagogical Texts and a Percussion Primer

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APPROVAL PAGE

Doctor of Musical Arts Dissertation

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University of Connecticut  
2017

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## Introduction

Throughout musical history, advancements have been made to instruments, repertoire, and performance techniques that have expanded the expectations of performers, composers, and audience members alike. In the percussion family, the development and popularization of new instruments by performers and composers have pushed the limits of technique and methods of sound production over the past century. No instrument group in this time period has undergone such changes as the percussion section; nearly non-existent in the orchestra in the era of Bach, save for a timpanist, modern orchestra and wind ensemble percussion sections can sometimes contain as many as a dozen or more players. Not only has the sheer number of players expanded, but the demands of the music have changed to include techniques such as bowing cymbals and vibraphones, to dipping gongs in water, or even throwing novelty “Bang Snap” fireworks onstage in a musical fashion.

The growing importance of the percussion section is most evident in the orchestra. The first record of any percussion part is for timpani in Jean-Baptiste Lully’s opera *Thésée* of 1675. The baroque period expanded the section to include many Turkish instruments, such as the snare drum, bass drum, cymbals, and triangle. The expanded ensemble can be seen in Haydn’s *Military Symphony, No. 100*, Mozart’s Overture to *Die Entführung aus dem Serail*, and the *Ninth Symphony* by Ludwig von Beethoven. Hector Berlioz continued the trend of using these instruments, but expanded the number of percussionists; his *Symphony Fantastique* (1830) requires two sets of timpani, and the original score to the *Requiem* (1837) asked for thirty-two timpani to be played by twenty people. Gustav Mahler continued the expansion. In his *Symphony #2*, he writes for seven timpani, several snare drums, two bass drum, two pairs of cymbals, two triangles, a glockenspiel, three deep bells (often substituted with chimes) two tam-tams, and a



bundle of sticks wrapped together called a rute. Composers like George Gershwin introduced instruments from other countries into the classical orchestra in his *Cuban Overture* (1932), which utilizes wood blocks, maracas, guiro, and claves. Bela Bartok's *Music for Strings, Percussion and Celesta* (1936) shows an expanded importance of the percussion section in the title itself; this piece uses xylophone, snare drum, cymbals, tam-tam, bass drum, and timpani and has percussion parts of equal importance to the strings and celesta. Finally, the development of the wind ensemble by Frederick Fennell introduced an entirely new genre of music in which percussion played an important role. Fennell's innovations led to pieces such as Karel Husa's *Music for Prague 1968* in which the third movement is for the percussion section alone. Hence it was not just the expansion of the importance of percussion that necessitated a better education, but also the number of instruments a player had to learn.

This thesis is in two parts. The first part trace the early history of literature of percussion instruments and then examines five of the most used percussion method books in use today at the college level. The second part presents my own method book, which I have developed from my experiences as a student, teacher, and performer, and from my investigation of popular percussion method books.

## Chapter 1: Early Percussion Pedagogy and the Rise of Instrumental Music

The first instance of notated percussion music was written by Thorinot Arbeau of France in 1588, and is titled *Orchésographie*.<sup>1</sup> This document is primarily dialogic, similar to the teachings of the ancient Greek philosophers and was created as a manual for the instruction of social music making and dancing. It contains illustrations and early notation, demonstrating the role of the drum in recreational dance music. Sections on fife, singing, and illustrations of popular dance steps follow. The recreational nature of this document is a statistical oddity, as most writings on percussion pre-1900 are devoted to military drumming traditions.

Until the late nineteenth century, percussion manuals were scarce and they were most often meant to teach military “calls” to new drummers. Many of these books discussed all instruments necessary to military music, including fifes, drums, trumpets, or bugles. There are early military records from Germany, France, and England that discuss the role of a “Drum Major”, as the head of military drumming units. This special musician is required (by English standards) to have, “...an approved ear and taste for music, and a good method of teaching...,”<sup>2</sup> alluding to them being the earliest percussion educators on record. For this education, there was a time honored tradition of rote teaching methods, made simpler by the fact that all drummers who were enlisted as soldiers already were required to know how to respond to specific calls.

Though the early training of military musicians is discussed in training manuals for soldiers, the training of classical percussion musicians was much more limited; since percussion music in the classical orchestra was relatively new, there was no precedent for how one would play. Later in the century this began to change. It is well documented that instrumental music

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<sup>1</sup> John Beck, *Encyclopedia of Percussion* (New York: Garland Pub., 1995), 386

<sup>2</sup> Raoul F. Camus, *Military Music of the American Revolution* (Chapel Hill: U of North Carolina, 1976), 12.

education was a growing trend at the beginning of the twentieth century.<sup>3</sup> We know that orchestras were gaining popularity in the United States and a larger number of skilled musicians were needed for these groups. Composers were starting to write more percussion parts for a greater number of players;<sup>4</sup> parts also became more difficult and integral to the orchestra. This sparked a need for more classical musicians in the orchestra; the Boston Symphony Orchestra went from one to four percussionists between the years of 1881 and 1931.<sup>5</sup> The rise in popularity of instrumental music and the trend in orchestration can then be seen as two contributing factors behind the need for better trained classical percussionists.

The first commonly used comprehensive method book on percussion was a four-volume work written in 1911 by Harry A. Bower,<sup>6</sup> a percussionist who played with the Boston Symphony Orchestra and in vaudeville.<sup>7</sup> Previous to this, most resources focused only upon one instrument, usually statistically the snare drum in America and England, and the timpani in the rest of Europe.<sup>8</sup> The front material alone projects a serious tone indicative of a highly systematic approach. Bower gives an overview of the contents of the book in the preface and asserts, “There has been no great improvement in Methods or Instruction Books for the Drums since these old ideas (military drumming) were formulated.” Bower also states that, “it (his book) was *wanted*,” alluding to a lack of satisfactory instructional manuals. Although Bower may have known of other method books of the time, he clearly thought the literature needed expanding.

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<sup>3</sup> James A. Keene, *A History of Music Education in the United States* (Hanover: U of New England, 1982), 270.

<sup>4</sup> Beethoven’s Ninth Symphony (1824) uses four percussionists, three of whom play only in the 4th movement. Mahler’s Second Symphony (1895) uses seven percussionists, utilizing two sets of timpani and an offstage player.

<sup>5</sup> M.A. De Wolfe Howe and John N. Burk, *The Boston Symphony Orchestra: 1881-1931* (Boston: Houghton Mifflin, 1931), 242-244

<sup>6</sup> Volume One - Small Drum, Bass Drum, and Cymbals : Volume Two - Bells and Xylophone : Volume Three - Tympani. Volumes were available either separately or as a collection.

<sup>7</sup> Lee Vinson. “Harry A. Bower.” Historical information on early 20<sup>th</sup> century Boston drum maker Harry A. Bower. <https://www.bostondrumbuilders.com/bower>.

<sup>8</sup> From John Beck’s *Encyclopedia of Percussion*

The book starts on a particularly interesting note; there are nine pictures of Bower demonstrating proper technique. In all written pedagogical materials to this point, there had been no illustration of the proper technique for holding the sticks. Bower also discusses basic music terminology, including melody and harmony, intimating that percussionists should be educated in the same manner of other instrumentalists. A lengthy main text follows, with discussions ranging from technical aspects to the history and philosophy of drumming. It would certainly be intimidating to the amateur musician, and some issues are not even related to the physical playing of the drums; the introductory section has then defined itself as a resource to be consulted as the musician works through the materials presented later. Conversely, Bower explains new musical elements such as rudiments,<sup>9</sup> the most basic rhythmic and technical idioms of drumming, embedded within the exercises presented later. The book concludes with chapters on the drummer as a thinker, and the drummer as a performer.

The demands of the book on the student become quite difficult, but the progression of etudes builds on themselves in a logical manner. There are two sections of particular note; the first is a collection of duets, expressly stated to be played by a teacher and student. This shows that Bower intended the book to be used with an instructor, and is not meant for a student to self-educate. The second is a short etude devoted to “double drumming.” The terms double drumming and traps drumming were commonly used to refer to a player performing on more than one drum (before the standardization of the drum set), and it was an ability that was expected from both the classical and military percussionist. These exercises would become more common as percussionists became an integral part of vaudevilles, jazz, and swing.

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<sup>9</sup> Rudiments had been in use in the early military drumming of Switzerland, c. 1620; they were not codified by the Percussive Arts Society until 1979.

Bower also introduces cymbal and bass drum playing with a small number of exercises. As with the section devoted to snare drum technique, there is copious explanation of basic technique, but there are no pictures to illustrate his points. He also very briefly discusses auxiliary instruments,<sup>10</sup> but there are no etudes for the student to develop these techniques. The first volume ends with a glossary of musical terms, again pointing to Bower's desire for the percussionist to be as well-rounded as any other musician.

Bower's mallet and timpani volumes of the same year are presented with the same layout. In the introduction, there is a large amount of material pertaining to the proper method of holding the sticks and how to strike the instrument. The same basic musical information is presented as well, showing that a student could start with any volume. The development of musical and technical ability is achieved through additional scales on mallet instruments, and by moving from two to four drums for timpani. The front loading of information gives these books limited effectiveness without proper tutelage, but the focus on technique and the expectation of percussionists to be well rounded musicians set a standard for all of percussion pedagogy to follow.

Bower's book was a model for a new type of pedagogical text, but with the rapid expansion of percussion instruments and their increasing importance in instrumental music, any method book would have to be frequently updated. To know how to teach percussion at this time, one would have to be actively involved in professional performances. Therefore, the development of percussion pedagogy was a task undertaken by many of the professional percussionist at the time: John Beck of the Rochester Philharmonic and the Eastman School of Music; Vic Firth, Principal Timpanist of the Boston Philharmonic Orchestra; and Mitchell Peters of the Los Angeles Philharmonic and professor at California State University in LA. These

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<sup>10</sup> A commonly used term to describe percussion instruments other than snare drum, timpani, and mallet instruments.

professionals were well aware of the demands of orchestral percussion literature as they were all performers in major orchestras. These educators (Beck and Firth in particular) were also the first major composers of percussion ensemble music, a growing trend since Edgard Varese's *Ionizations* of 1933. The collection of these resources by a singular composer coalesced into texts still used by educators today, such as Peters' and Firth's large compendium of method books.

I have selected five percussion method books for critical analysis. Of these method books, the most comprehensive and widely used is Gary Cook's "Teaching Percussion", originally published in 1988 with a second edition released in 1997. Due to the scope of this resource, it has been most successful in a collegiate setting (according to research cited in the preface of the second edition). Few earlier books were written to teach percussion methods,<sup>11</sup> and many books came after Cook's first edition,<sup>12</sup> but none have usurped its popularity. However, none of these books, including Cook's, takes an approach from the perspective of the student; they are sectionalized by instrument, which fails to draw parallels between all instruments in the percussion family and help the student to learn in a holistic way. Each resource contains its own method of instruction and has individual strengths and weaknesses; by examining the tendencies of these books, I am able to determine characteristics that could create an effective, educational, and musically challenging primer.

Although many of these books provide a great amount of information on percussion care, maintenance, and ensemble pedagogy, much of that information is now available via the internet. By providing only essential technical information and musical exercises, a useful primer is concise yet comprehensive by embracing technological availabilities. The inclusion of videos

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<sup>11</sup> In my research, Robert McCormick, 1983

<sup>12</sup> Robert Schietroma, 1991; Cort McClaren, 2003; Thomae Siwe, 2007;

supports this trend of utilizing technology to make a more engaging learning experience for students. The videos for my primer are archived on YouTube, [www.youtube.com](http://www.youtube.com)

## Chapter 2: Review of Percussion Pedagogical Texts

I have studied five texts: Gary Cook, *Teaching percussion* (New York, NY: Schirmer Books, 1997, 522 pages); Cort McClaren, *The book of percussion pedagogy: a step-by-step approach for teachers & performers, the common elements approach* (Greensboro, NC: C. Alan Publications, 1994, 153 pages); Robert McCormick, *Percussion for musician: a complete fundamental literature and technique method for percussion* (Melville, NY: Belwin-Mills Publishing Corp., 1983, 123 pages); Robert Schietroma, *Percussion Methods* (Denton, TX: RonJon Publishing, Inc., 1991, 104 pages); and Thomas Siwe, *Percussion: a course of study for the future band and orchestra director* (Chicago, IL: Media Press, 2007, 262 pages).

All of these men have held positions as both educators and performers, establishing a reputation in the percussion community. Long-term positions have included: Gary Cook at the University of Arizona and the Tucson Symphony Orchestra; Cort McClaren at the University of North Carolina at Greensboro and the Greensboro Symphony Orchestra; Robert McCormick at the University of Southern Florida and the Florida Orchestra; Robert Schietroma at the University of North Texas and the Dallas Opera Orchestra; and Thomas Siwe at the University of Illinois and the Lyric Opera of Chicago.

Each text is divided into chapters based on the instrument under discussion; I follow this structure in my comparison. Since not all method books contain the same topics, I make it clear which books do not contain the information I am discussing. This can also be seen in Table 1 – Comparison of Texts.



Table 1 – Comparison of Texts

	Cook	McClaren	McCormick	Schietroma	Siwe	Primatic*
Year	1997	1994	1983	1991	2007	2015
Length (in pages)	493	153	123	104	262	133
Aprox. pages of notation	137	33	76	32	149	42
%text v. %notation	72% v. 28%	78% v. 22%	38% v. 62%	69% v. 31%	43% v. 57%	68% v. 32%
Pages of Scores (non-perc)	15 (~11%)	0	0	0	0	0
Amt. info for band dirs. (pgs.)		12		3	10	28
Layout (instrs. v. lsns.)	Instruments	Instruments	Instruments	Instruments	Instruments	Instruments
Drum Set?	Yes	Yes	Yes	Yes	Yes	Yes
Latin?	Yes	No	Yes	Yes	Yes	Yes
African?	No	No	No	No	No	No
Marching?	Yes	No	Yes	Yes	Yes	Yes
Excerpts?	No	No	Yes	Yes	No	No
Four mallet?	Yes	Yes	Yes	Yes	Yes	Yes
Page Counts:						
Snare Drum	57	31	21	10	82	34
Bass Drum and Cymbals	17	14	7	10	9	11
Auxiliary	25	10	12	7	30	19
Timpani	45	18	17	8	10	11
Keyboard	64	28	25	6	51	15
Latin	20 ---		3	8	4	4
Drum Set	38	9	3	9	6	8
Marching	82 ---		5	18	10	5

\*Primatic added to represent a recent addition to the repertoire

## I. Snare Drum

The snare drum is the most common of all beginning percussion instruments and introduces basic techniques that will be used on more complicated<sup>13</sup> instruments like timpani and keyboards. It stands to reason that this should be the most robust section in most books. Notable exceptions are Schietroma, Cook, and McCormick's texts. While Schietroma and Cook have a longer section on marching percussion, McCormick and Cook have longer chapters discussing keyboard instruments due to extensive sections on four-mallet technique. There are three main issues that music educators need to familiarize themselves with: developing physical ability through stick control exercises; rebound strokes to create double strokes and rolls; and rudiments. In my opinion, these are the cornerstones of good technique, ability, and understanding of the snare drum.

Developing stick control on the snare drum will improve percussion technique across all instruments, since the snare drum stroke is used on timpani and keyboards, but with only a vertical motion rather than having to move horizontally between drums or keys. The simplest way of presenting the first exercises is without traditional notation, using only the letters L and R to create exercises with implied quarter notes; both Cook and McClaren do this and it is an efficient way to develop comfort playing with sticks since it removes the need to read musical notation. McClaren takes this premise a step further and designates "high" and "low" hand motions, illustrating one of the main concepts of his pedagogical system.<sup>14</sup> Understanding methods of sticking, such as alternate sticking or strong hand lead, are also important. Only McClaren specifically addresses this concept early on and does so in conjunction with his urging to practice

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<sup>13</sup> I write "more complicated" because timpani and keyboard instruments require the sticks to move on a horizontal axis where snare drum does not.

<sup>14</sup> McClaren compares musical elements in percussion to elements present while playing other instruments; this demonstrates the creation of dynamics.

basic strokes with the weak hand three times as much as the strong hand. Cook introduces sticking systems, but much later in his chapter, after discussing rolls and ornaments. Although McCormick notates many different sticking combinations for his exercises, any discussion as to why the stickings are used is absent; Schietroma focuses on different accent patterns to develop stick control, a technique also used by McCormick, but exercises without accents are not presented. The diligent educator should address the importance of basic stick control and create exercises to facilitate this process.

Rebounds can be defined as any stroke that yields more than one strike of the drum initiated by a single motion, created from the stick bouncing on the head. This is essential to performing rolls and a number of rudiments. All texts contain lengthy discussions on how to perform rolls. Although there are two types of rolls, double- and multiple-bounce rolls, only Cook and McClaren immediately discuss the difference between the two. All the texts discuss the concept of the roll base, or skeleton, a system that helps a percussionist determine how many bounced strokes will be used in a roll. Developing the roll is an extremely difficult task and can only be accomplished through many hours of practice. However, knowing the sound of a good roll and having a feedback system is extremely important for developing this technique. Therefore, it is important for students to work with a teacher or have a basis for comparison, such as videos, when they practice.

Rudiments are the building blocks of percussion technique. Although the importance of rudiments was stressed much more in the past,<sup>15</sup> they remain an integral part of playing and teaching percussion for both technical and historical importance. Strangely, McClaren, McCormick, and Cook introduce specific rudiments before calling them as such; only

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<sup>15</sup> McClaren, Cort. *The book of percussion pedagogy: a step-by-step approach for teachers & performers, the common elements approach* (Greensboro, NC: C. Alan Publications, 2006), 48.

Schietroma and Siwe discuss the category of rudiments before actually presenting them. Not immediately giving students the designation of “rudiments” can create a pedagogical disconnect for them, particularly when they are the equivalent of scales for middle and high school competitions. Although Cook and McCormick eventually present the standardized list of twenty-six American rudiments, it seems strange that it would not be introduced early to build familiarity with them. It is important when educating teachers that they learn the importance of rudiments so they can inform their students about them; not doing so leaves a gap in the education that might have long-term adverse effects.

## II. Bass Drum and Cymbals

Since the most common auxiliary instruments are bass drum and cymbals, it stands to reason that they are often discussed together and separately from other instruments. Not only do they comprise the typical complement to the snare drum, but they are also most common at the elementary and middle school level and are usually taught before keyboard instruments or timpani. Both bass drum and cymbals are very loud and have a long sustain; therefore, the most important tenets of learning these instruments is how to create the appropriate sound and how to interpret notation.

There is a multitude of ways to play bass drum and cymbals that will be required at different points in ensemble music. Whereas Schietroma, Siwe, and McCormick only discuss the typical method of playing these instruments, Cook and McClaren go into detail about different ways of producing sound. The main technical issues concerning playing bass drum are the striking area and muffling, the former of which is only addressed by McClaren, but both write about many different methods of playing cymbals. Although these techniques will only be used

occasionally, it is important for future educators to know about and experiment with them before becoming a music teacher.

When playing bass drum and cymbals, a player must control the sound based on the context of what is happening in the rest of the ensemble. However, Cook is the only author who states this outright; McClaren and Siwe create a number of exercises intended to teach control of the length of sounds purely from the notation, but they do not write about the fluid interpretation of rests in bass drum and cymbal parts that is required in ensemble settings. Again, the other three authors only discuss idiomatic playing, leaving musical choices up to a marginally informed band director. Since these texts are meant for future elementary, middle, and high school band directors, it is important for them to know about interpretative options for when they are conducting a band. Therefore, discussing these issues in a percussion methods class is of utmost importance so they are not blindsided when on the podium.

### III. Timpani

The timpani are more commonly presented in elementary and middle school because of the notation; it is often incorrectly assumed that percussionists do not need to learn to read standard notation and timpani, introduced with students playing only two drums, can be conceptualized as having one high note and one low note. Since many of the techniques on timpani are similar to the snare drum, the only unique issue for this instrument is moving between drums. It is assumed that any well-conceived text will address differences in beating area, roll production, muffling, and a method of tuning, and all the texts being reviewed fulfill this necessity.

Most middle and high schools will have a set of timpani, so it is important that band directors learn how to play and teach proper timpani technique. It is also an instrument with

variable difficulty depending on how many drums are used by the player. Therefore, it is important that a teacher be familiar with how to play on not just two, but three or four drums. Whereas all the texts examined address the basics of timpani technique as mentioned above, only McClaren has created etudes to practice playing on four drums. This is strange, because he does not include any exercises for playing on three drums, which would be more easily achieved by a percussion methods student during a single semester class. This begs the question of how much focus should be put on using more than two drums. Cook, Schietroma, Siwe, and McCormick think only exercises using two drums are necessary, whereas McClaren moves directly from two to four drums. I believe the middle ground of using three drums would be adequate for teaching techniques for moving between drums involving body rotation and discussing the difficulty of reading more than two pitches.

#### IV. Keyboard Instruments

One of the most difficult parts of educating students in percussion keyboard instruments is teaching them how to read music; however, students taking a percussion methods class will probably already know how to read music so the focus should be on techniques specific to these instruments. The main issues are how to navigate the keyboard while playing with mallets and how to develop dexterity on the instruments using exercises similar to those for the snare drum.

Since many college musicians are familiar with the arrangement of keys on a piano, they will understand the layout of all keyboard percussion instruments. However, the way in which a percussionist moves around a keyboard instrument is very different due to the various areas a player can strike on a single bar. This idea is only addressed by Cook and McClaren, and although the idea may be obvious upon playing the instrument, it cannot be neglected when teaching future band directors, particularly if they will not play keyboard instruments again for a

number of years. Also, the idea of using appropriate stickings, e.g. making large leaps to the upper register with the right hand, is only mentioned by McClaren; navigating two different horizontal axes of a keyboard instrument can be intuitive, but the importance of minimizing extraneous movement while playing should be stressed.

Developing dexterity with two mallets is of primary importance to any beginning percussionist, just as it is an integral part of developing technique on the snare drum. However, the texts examined put a greater focus on learning four-mallet technique rather than developing good two-mallet technique. Only Cook and McCormick truly attempt to build two-mallet technique; the former does it through a series of technical exercises while the latter outlines multiple ways to practice scales to develop this skill. Siwe prefers multiple keyboard ensemble pieces that utilize two mallets, but does not mention developing technique.. Unfortunately, the McClaren text contains only technical exercises to develop four-mallet technique, while Schietroma does not provide any musical exercises for two- or four-mallet technique. Although a plethora of repertoire exists for keyboard instruments, it is important to include basic exercises for the developing music teacher.

It should be noted that all of the resources analyzed include extensive discussion of four-mallet technique. Whereas some authors may think this information is necessary, I believe it to be possibly damaging to beginning students. Advanced technique must be developed using two mallets before considering playing with four mallets. Also, this is a topic that should only be taught by a professional who has spent extensive time developing this ability; improper technique taught by an amateur could lead to the student hurting themselves and developing long term pain or injury. It should also be noted that many schools where this technique is required (primarily schools with large marching bands) will have percussion specialists whose jobs it is to

teach only percussion. Rather than causing students harm, a responsible band director should defer to a professional percussionist for this type of education.

## V. Auxiliary and Latin

Since these two categories are related, I will discuss them in tandem; many of the instruments in the Latin ensemble are used as auxiliary instruments in wind ensemble repertoire at the middle or high school level. However, it should be noted that texts that specifically discuss Latin music refer to the typical “Latin Band,” i.e. a group whose sole purpose is to create a rhythmic backing in a larger ensemble. Therefore, this section will address: how auxiliary instruments are taught and the exercises used to practice them; ensemble exercises utilizing these instruments; and the specific idea of the Latin ensemble.

A percussionist must know how to play a multitude of auxiliary instruments. The sources examined are in disagreement about how many should be taught; whereas Cook, McCormick, and Siwe cover at least ten instruments each, McClaren only addresses the triangle and tambourine, while Schietroma covers these two plus the castanets. This is possibly due to the fact that the triangle and tambourine are the most often encountered instruments in middle and high school ensemble settings, or possibly because tambourine in particular requires a great amount of technical prowess. But it seems that a text is not doing its job with requisite diligence unless it addresses instruments that require knowledge and technique to play. Almost all of the instruments taught are given one or two solo etudes to develop familiarity and for practicing the proper methods of sound production.

Although auxiliary instruments are often viewed negatively, they are extremely important in wind ensembles, orchestra, and percussion ensembles. An efficient way to teach these instruments, then, is by using percussion ensemble music in the classroom; this has the added



benefit of teaching students to play this genre of music, which is a growing in importance worldwide. Although Cook has a duo for tambourine and triangle and Siwe has one duo, one trio, and one larger ensemble piece, only McCormick provides multiple pieces for ensembles of five or more players. He includes three ensemble etudes for auxiliary instruments, some of which add the previously discussed snare drum, and all of which include bass drum and cymbals. The importance of learning to play all the instruments in an ensemble cannot be overstated, and by having etudes for percussion ensemble, a teacher can get students to think about their musicality on auxiliary instruments.

Although Cook, Schietroma, Siwe, and McCormick discuss Latin instruments and bands, the first two only demonstrate technique and idiomatic playing of each instrument by itself. McCormick and Siwe forego individual exercises and instead present an ensemble etude. Although McCormick's etude is only a two bar ostinato pattern, Siwe writes a longer, more involved exercise. Whereas McCormick may present the proverbial heartbeat of a typical Latin band, only Siwe explores the possible demands of this group (claves, guiro, bongos, et. Al.) in a wind ensemble setting where these instruments have a deeper function than sheer rhythmic background. Again, the importance of playing these instruments in an ensemble develops both musicality and rhythmic integrity, but only Siwe explores the unique roles of these instruments apart from their conventional roles.

## VI. Marching

Since many of the instruments in the marching band are played in a way similar to the instruments already discussed, technique is not addressed in these chapters. The major topics concern how these instruments differ from their counterparts in a concert ensemble and also

typical marching band elements such as cadences and roll offs. As with other instruments, more advanced topics involving this group should involve professional consultation.

Although many instruments have already been discussed, McCormick, Siwe, Schietroma, and Cook present the physical characteristics of instruments used in marching ensemble; McClaren's text contains no section on marching percussion. While McCormick and Siwe only discuss the instruments in the most basic terms, Schietroma outlines different kinds of ensembles based on what level (elementary and middle, high school, or college) is being instructed. Schietroma and Cook also makes a point of addressing the idea of split bass drum parts, or using different sized bass drums to create melodic lines, which McCormick and Siwe do not. However, Cook has an extremely long section discussing all the specifics of care, construction, and typical writing of marching parts. Both Cook and Schietroma have longer sections on marching percussion than their snare drum sections, so they both address all the necessary information for maintenance and composition that a teacher might need.

The marching percussion section feature two major solo elements: cadences and roll-offs. While the former is music for travelling i.e. moving on and off the marching field or as breaks between pieces during a parade, the latter is the signal to the rest of the band that a piece is about to start. The four texts that discuss marching percussion feature both of these elements. While McCormick and Siwe contain very few exercises to demonstrate these pieces, Schietroma and Cook include many. While the former two function as an introduction to these elements, the latter two contain exercises that can be utilized by band directors with their ensemble. This is an interesting divergence from the rest of the text; while Cook features many exercises that could be used for educating students, and Schietroma rarely contains even that much, both texts can be

useful in the repertoire of the future band director with their sections on the marching percussion section.

## VII. Drum Set

The technique for playing the drum set is different from that of individual instruments in that it uses the feet as well as the hands. Accordingly, percussion methods should contain some explanation for how to develop independence of the limbs. A percussion methods instructor should then focus on how to practice drum set parts that develop four-way independence and how to introduce their students to typical musical styles that would include drum set and their associated rhythms.

Although all the texts discussed include chapters on the drum set, only Cook and Schietroma specifically notate how to practice limbs separately, then put together combinations of two or three limbs as a method of practice; playing with all four limbs is challenging, so they present exercises to develop independence of different sets of limbs that should be practiced before attempting to put all the parts together. Both use a typical jazz style to illustrate this, writing exercises in 12/8 time. While Cook has only a few short exercises to demonstrate this, Schietroma gives pages of exercises that develop coordination between the hands and feet. He also insists that the student improvise, which is an important part of developing comfort at the drum set. Since most drum set music is improvised in a concert setting, it is significant that Schietroma place importance on this skill.

As in many percussion texts, the idea of different styles at the drum set is discussed; all of the texts examined present numerous basic patterns in rock, jazz, and Latin styles. It seems standard, then, that this is included in any percussion pedagogical text. However, none of the

texts discusses how to put these patterns together. Even the typical jazz pattern practice outlined by Schietroma would not help in constructing a Bossa Nova pattern. Therefore, it would appear that any discussion of style should include instruction on how to construct that specific pattern. Since many of the students using this text will be unable to immediately play these styles, a guide using notation would be helpful to any of these sections.

## VIII. Conclusion

With many of the text containing the same basic information presented in a similar manner , a standard for what information is included in a percussion methods class has been established. Although the texts differ in their depth of informational, there are basic principles for playing each instrument that all contain; much of that information will be presented both in the text and the video in my primer. However, there is a variable amount of information about advanced techniques and maintenance in each text. Although this information is important, it is rarely used and will quickly be forgotten by the student when they leave the classroom. Much of it is also available from professionals on YouTube or on personal websites. Therefore, I will demonstrate advanced techniques in videos rather than in pictures, in which these techniques can be misinterpreted; I will also keep a database of resources available to students of respected and well-known professionals discussing instrument upkeep and repair.

## **Chapter 3: Percussion Primer**

### **Introduction**

Following my review of percussion pedagogical texts, I now present my own. The purpose of my text is: to create a book specifically for music education majors at the college level; to structure my book around a typical college semester; to provide enough instruction that a student can learn percussion without a teacher; to limit content by understanding what information is widely available on the internet and can be expressed better in videos than in pictures and textual description; to ensure that students learn about a multitude of different percussion instruments and styles; and to create a low cost resource that will be valuable for elementary, middle, and high school teachers. Using these tenets and coupled with my research of other percussion method books, I strove to create something that was easily understandable for both students and teachers.

As in any other discipline, mastery of each topic requires slow, steady progress. The first lessons introduce and develop the use of sticks, the primary method of playing most percussion instruments; therefore, these lessons are very simple and require patience and discipline. Each lesson compounds upon itself, involving techniques learned from previous chapters. Lessons become progressively more complicated, necessitating the slow and methodical practice used in any musical discipline. Many lessons contain duets to ensure that students practice together and develop the ability to not only play, but to listen critically to percussion music. Many percussion ensemble pieces are included to demonstrate the increasing importance of percussion chamber music.

This method book is an attempt to synthesize old ideas with new technology; although established percussion masters such as Gary Cook and Thomas Siwe have written about this

topic, I hope to bring something new to the topic by incorporating the internet. By laying out a discrete plan for a semester long course and by introducing online resources, I attempt to incorporate new technology to an established art. The hope is also to make this book accessible to a generation of students who use smartphones and computers by utilizing rather than shunning these tools. As with any text, this will be a constant work in progress based on classroom response.

To enable the student fully utilize this primer, a brief moment will be taken to explain common percussion terminology. One of the most common elements of percussion education is learning the rudiments. The rudiments are a nationally recognized set of twenty-six different sticking patterns, embellishments, rolls, or a combination of these elements, that functions as building blocks of snare drumming. Examples of this are paradiddles, flams, and measured rolls. The basic way a drum is struck is an important distinction as well; percussionists will use either a single or double stroke. As the name implied, a single stroke is one hand, wrist, or arm motion that makes one sound on the drum. A double stroke will use a single motion but create two sounds. A multiple bounce stroke will create more than two sounds from a single motion. Although the majority of people know snare and bass drum, timpani, and cymbals, there is no agreed upon term for the rest of the instruments. Claves, maracas, wood blocks, triangle, et. Al. have been given a number of names, including: auxiliary percussion; complementary percussion; additional, or extra, percussion; and, most demeaningly, toys. These will be known as “auxiliary” percussion instruments to stress the importance for musicality, but their subsidiary role to the snare drum, timpani, and keyboard instruments.

## Lesson 1 – Introduction to the Snare Drum

The snare drum is the most common instrument to start with in any percussion education. It teaches rigid rhythmic integrity associated with the percussion section and develops dexterity that will be a boon on many other percussion instruments.

**The Drum:** A snare drum most commonly any double sided drum that has a ‘snare’ on the bottom head. A snare is any collection of thin strands that vibrates on the bottom drum head, also called the resonant head; it is usually made of metal or nylon. Variations include field drums, tenor drums, and parade drums.

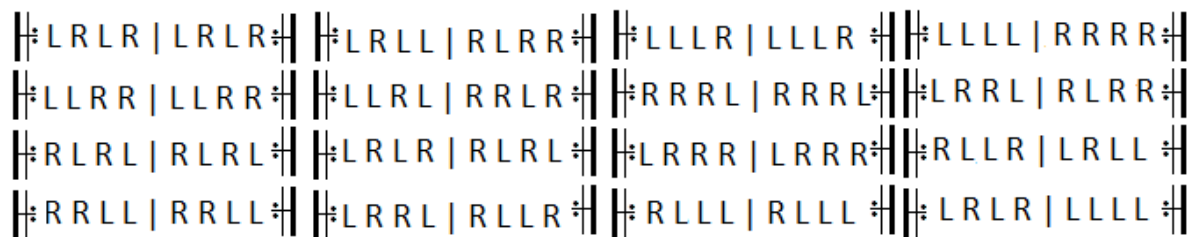
**The Sticks:** Beginners usually use sizes 5A or 2B. The parts of the stick are the bead, shoulder, body, and butt.

**The Grip:** Place thumb 1/3 of the length from the butt. Point thumb toward bead of stick. Place index finger directly opposite thumb holding stick in the first knuckle. Wrap remaining fingers *loosely* around the stick. Please watch “The Grip – Basic Snare Drum Grip” at <https://www.youtube.com/watch?v=8chZ1GtDoVg> for a full explanation and visual aid.

**The Stroke:** The default playing position for beginners should be with the sticks up. This allows for playing without having to prepare a stroke. The default stroke will be the **full stroke**, a down/up motion using only the wrist. Please watch “The Stroke – Basic Snare Drum Full Stroke” at <https://www.youtube.com/watch?v=bO7Y7Xb4BXY> for a full explanation.

To begin, read exercise 1-1, which is a simple sticking exercise. Repeat each set of measures many times to start developing familiarity with the full stroke. Read this exercise downward at first, then across.

EX. 1-1



For Exercise 1-2, repeat each measure four times until proceeding to the next measure. After finishing all measures individually, play through the entire exercise. Remember to use FULL strokes, a complete down/up motion.

# EX. 1-2

S.Dr.

S.Dr.

S.Dr.

S.Dr.

For most music, the player wants to use **alternate sticking**, whereby the left and right hand are used equally. Play Exercise 1-3, which demonstrates alternate sticking.

# EX. 1-3

Another option for sticking is called **right hand** or **left hand lead**. In this system, the dominant hand is used on stronger beats (usually quarter notes, dependent on tempo). Play Exercise 1-4 using BOTH right and left hand lead (right hand lead written out).



Two musical staves showing rhythmic notation for a 16-measure piece. The first staff contains measures 1-8, and the second staff contains measures 9-16. Each measure is labeled with a sequence of 'R' (Right) and 'L' (Left) characters indicating the foot position for each eighth note. The notation uses eighth notes, beamed eighth notes, and sixteenth notes on a single-line staff.

Staff 1 (Measures 1-8):

- Measure 1: R R L R
- Measure 2: R L R R L R
- Measure 3: R L R R L R
- Measure 4: R R L R L R
- Measure 5: R R L R L R
- Measure 6: R R L R L R
- Measure 7: R L R L R L R L
- Measure 8: R L R L R L R L

Staff 2 (Measures 9-16):

- Measure 9: R L R L R L R
- Measure 10: R L R L R R L
- Measure 11: R L R R L R L
- Measure 12: R L R L R L R
- Measure 13: R L R L R L R
- Measure 14: R R L R L R L
- Measure 15: R R L R L R L
- Measure 16: R R L R L R L

EX. 1-5

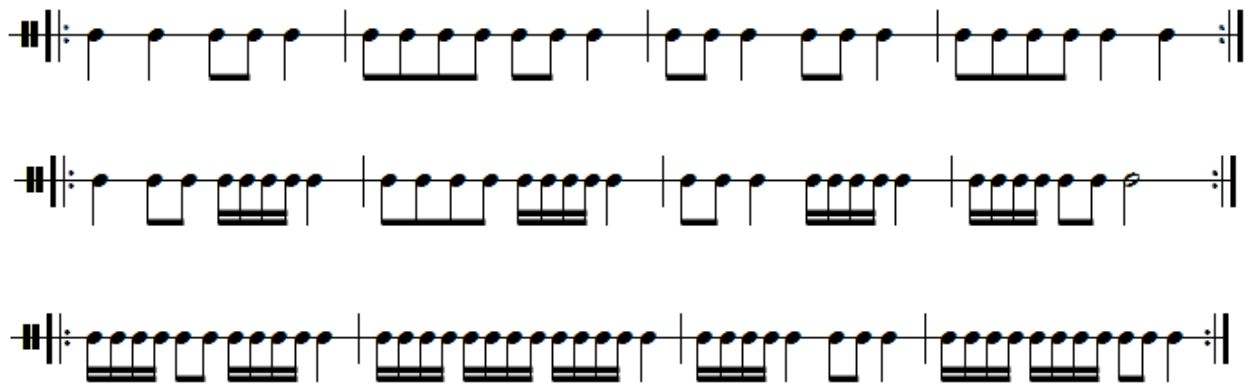
R L R L R L R L R L R L R L R L R L R L R L R L

EX. 1-6

*LR LR LR...*

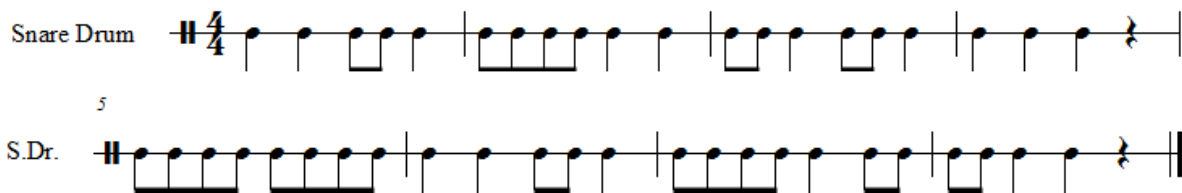
26

EX. 1-7



Exercise 1-8 is the test for the first lesson. Play at a variety of tempi, but always keep tempo consistent while playing. Be able to perform this with **alternate** and **left and right hand lead** stickings.

EX. 1-8



Exercise 1-9 and 1-10 utilize eighth note rests. Play each measure alone before playing the entire piece. Remember to experiment with different sticking patterns.

# EX. 1-9

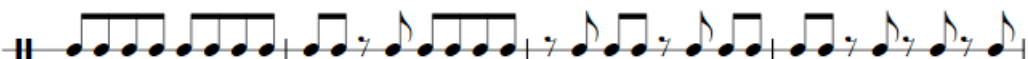
Snare Drum 


S. D. <sup>5</sup> 

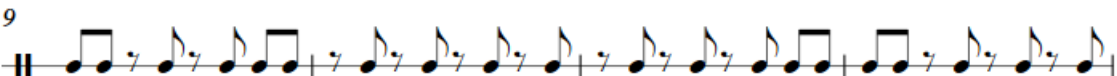
S. D. <sup>9</sup> 

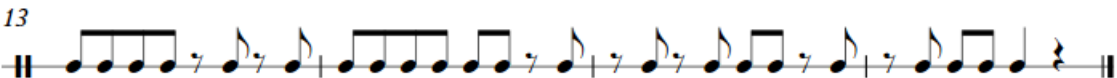
S. D. <sup>13</sup> 

# EX. 1-10

Snare Drum 

S. D. <sup>5</sup> 

S. D. <sup>9</sup> 

S. D. <sup>13</sup> 

## Lesson 2 – Snare Drum continued and Buzz Rolls

This week's lesson focuses on developing rhythmic dexterity and will start working on **multiple bounce strokes**. Before learning new material, go back and review the exercises of Lesson One.

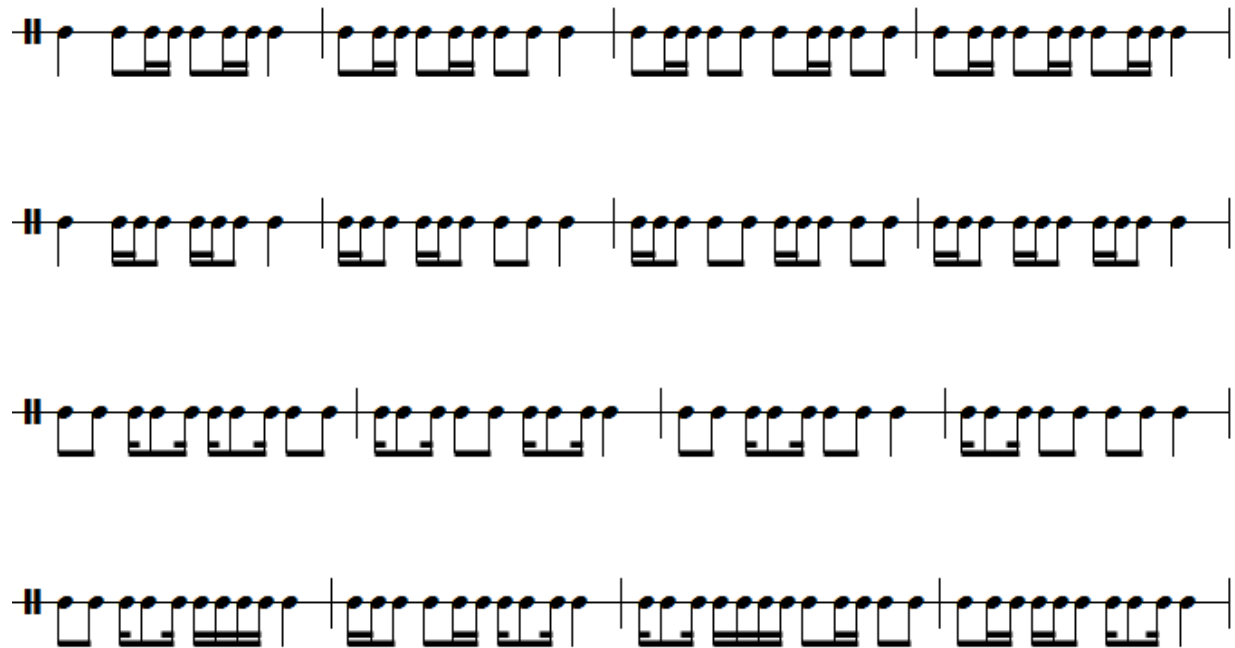
To ensure you are playing in time, use a metronome on the Exercise 2-1. Play this using **alternating strokes** and both **left** and **right hand lead**. Play each measure individually before playing the full exercise.

# EX. 2-1



Exercise 2-2 use more complex rhythms. Practice using **alternating strokes**, as well as the **left** and **right hand lead**.

# EX. 2-2



Since the snare drum does not sustain a sound, we create long tones by letting the stick bounce against the drum head. A succession of these strokes will result in a **roll**. The number of times the stick will bounce off the head is determined by the pressure applied to the stick by the **middle finger**. This stroke originates from the elbow rather than the wrist and is achieved by using a whipping motion. Practice bouncing the stick using different amounts of pressure with your middle finger while still maintaining a proper grip with the thumb and forefinger.

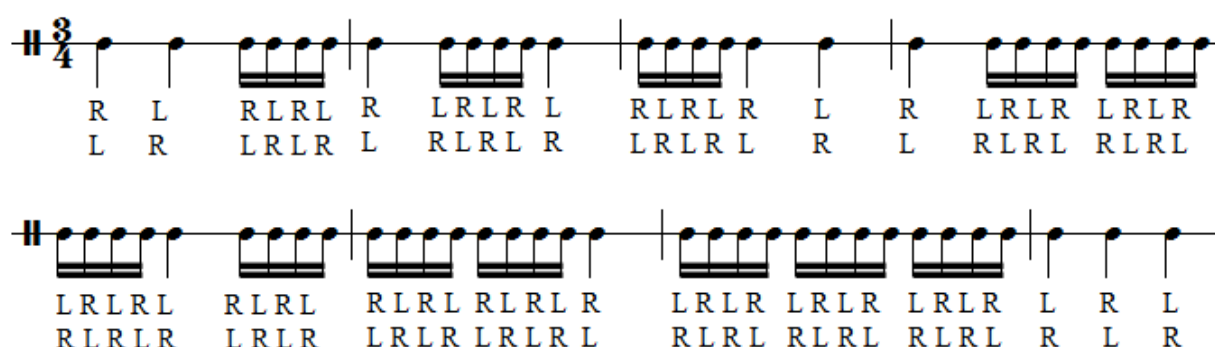
A single note where the stick bounces on the head more than twice is called a **buzz stroke**. Buzz strokes can be used to create a buzz roll, also known as a multiple bounce roll. The notation for

this stroke is: 

To practice buzz strokes, play Exercise 2-1 where every sixteenth-note is played as a buzz stroke.

Next, we will work on the same principles in a triple meter. Play Exercise 2-3 following all notated stickings.

EX. 2-3



Exercise 2-3 notation (3/4 time, one sharp):

Staff 1:

- Measure 1: R L (sticking: R L)
- Measure 2: RLRL (sticking: RLRL)
- Measure 3: RLRL (sticking: RLRL)
- Measure 4: RLRL (sticking: RLRL)

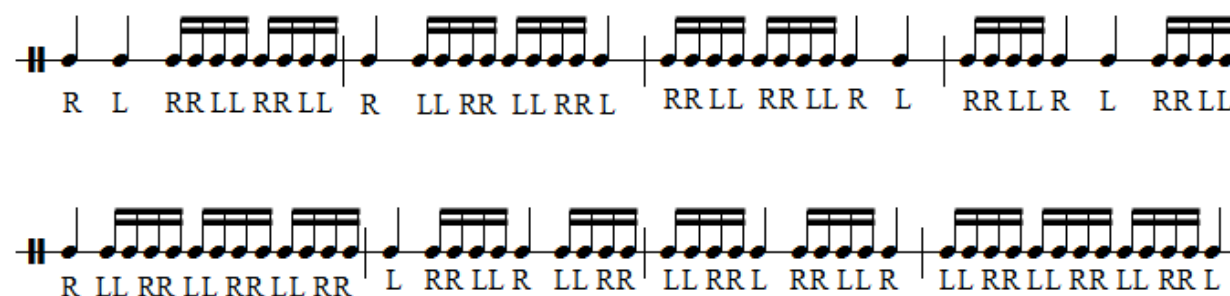
Staff 2:

- Measure 1: RLRL (sticking: RLRL)
- Measure 2: RLRL (sticking: RLRL)
- Measure 3: RLRL (sticking: RLRL)
- Measure 4: RLRL (sticking: RLRL)

Now play the Exercise 2-3 again using buzz strokes instead of single strokes. Remember to always keep a steady tempo!

Another important percussion technique is the **double stroke**. The double stroke is performed the same way as the buzz stroke, but the number of impacts on the snare head is limited to only two. Practice Exercise 2-4 using both two wrist strokes and one double stroke from the elbow.

EX. 2-4



Exercise 2-4 notation (3/4 time, one sharp):

Staff 1:

- Measure 1: R L (sticking: R L)
- Measure 2: RRLL (sticking: RRLL)
- Measure 3: RRLL (sticking: RRLL)
- Measure 4: RRLL (sticking: RRLL)

Staff 2:

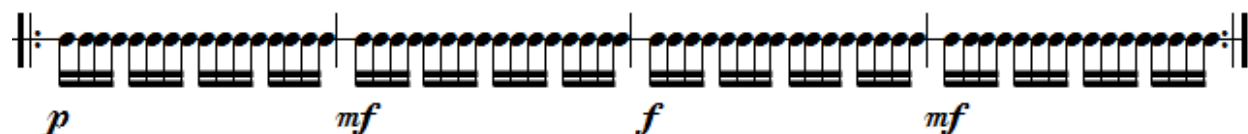
- Measure 1: RRLL (sticking: RRLL)
- Measure 2: RRLL (sticking: RRLL)
- Measure 3: RRLL (sticking: RRLL)
- Measure 4: RRLL (sticking: RRLL)

Now go back and play Exercise 2-1 and 2-3 using double strokes for each set of sixteenth-notes.

**Dynamics** are an important component of music. The easiest way to create dynamics is to use different stick heights; higher stick height = louder dynamic. Remember to use only the wrist for single strokes!

Practice Exercise 2-5 at all tempi using alternating strokes. Experiment with both buzz strokes and double strokes.

#### EX. 2-5



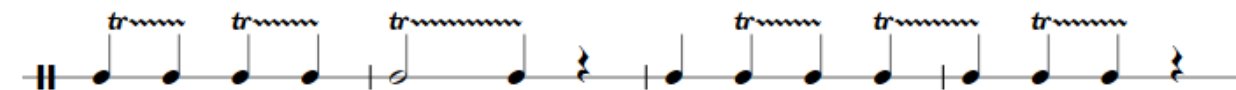
Whenever performing a roll, it is important to decide how the roll is **metered**. Metering rolls is making the decision of how many buzz strokes will be used. The decision of how to meter a roll is usually based on the tempo of the passage; a faster tempo will require less strokes to sustain a sound. Below are three examples of how to meter a passage that uses rolls. Please note that rolls are usually tied to the following note that is played as a single stroke. Practice the variations of Exercise 2-6 at multiple tempi.

#### EX. 2-6

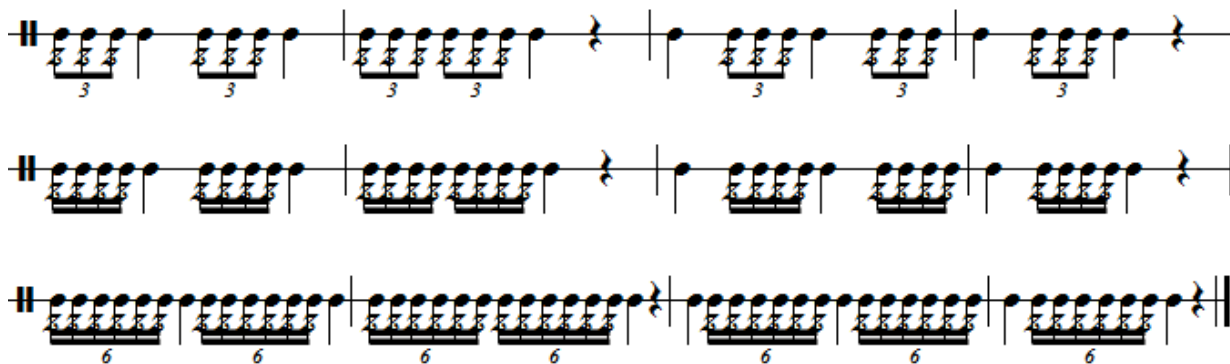
Rolls may be written:



They may also be notated:



With metering, they can be played:



Proper roll metering should depend on **feel** and **sound**. If it doesn't sound right, it's probably not right!

The test for this week follows. Remember to stay in time and work on producing a crisp, clean sound. Performing Exercise 2-7 using alternating sticking.

EX. 2-7

Snare Drum 4/4

5

S.Dr.

9

S.Dr.

13

S.Dr.

Now play Exercise 2-7 again using double strokes and buzz strokes for all sixteenth-notes!

### Lesson 3 – Snare Drum Paradiddles and Double Bounce Rolls

In percussion, there is a collection of common sticking patterns and ornaments called 'rudiments'. A thorough understanding of the rudiments is a necessary part of any percussion education. A full list compiled by the Percussive Arts Society can be found online or on my website: [www.nrgpercussion.com/bio](http://www.nrgpercussion.com/bio).

The first rudiment we will learn is the paradiddle. It is executed with two alternating strokes and one double stroke. It can start with the left (LRLL) or right (RLRR) hand.

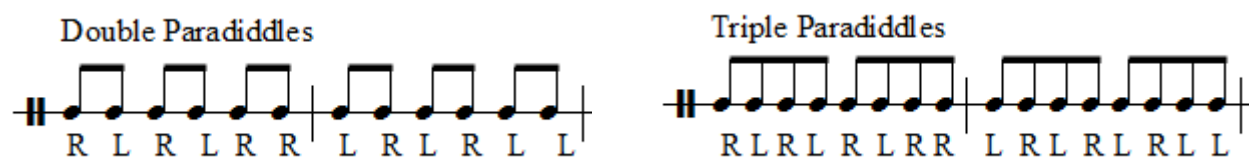
R L R R L R L L

Play Exercise 3-1 making sure to use paradiddles when notated.

### EX. 3-1



In addition to the single paradiddle, there is also the double and triple paradiddle. The double paradiddle has two pairs of alternating strokes; the triple has three pairs.

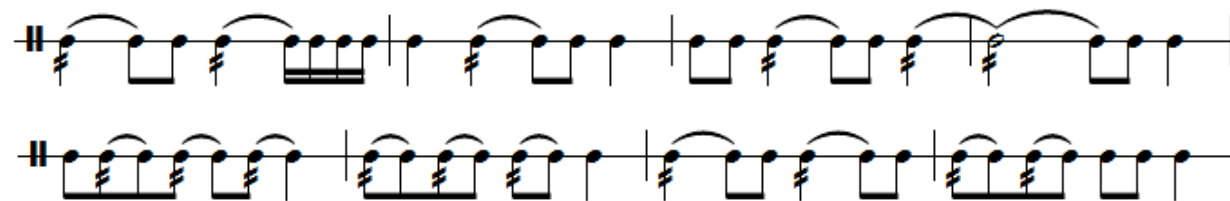


Teachers and students alike should familiarize themselves with the rudiments early in their educational career to facilitate ease of playing.

To practice more paradiddles, play Exercises 2-1, 2-3, 2-4, and 2-7 using a paradiddle sticking for all sets of sixteenth-notes.

Although the double stroke roll was addressed last lesson, the roll is a technique that requires constant upkeep. Continue to practice your double stroke and buzz roll with Exercise 3-2. Meter your rolls correctly based on tempo.

### EX. 3-2

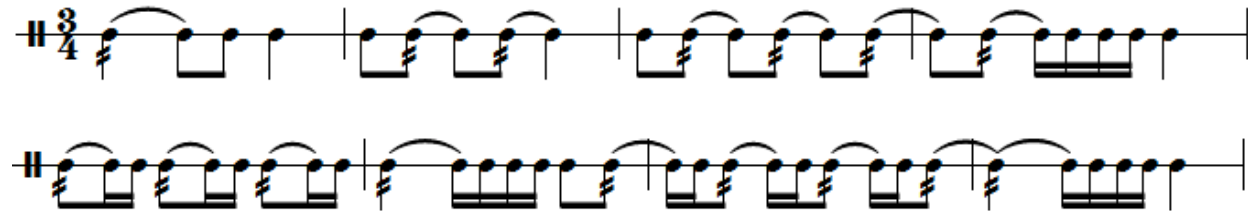


Always be conscious of what type of roll you are performing and what sticking you are using!

Practice the Exercise 3-3 using both a buzz and a double stroke roll. Remember to start rolls with both the left and right hand for practice!



EX. 3-3



The first auxiliary instrument we will look at is the **castanets**. Castanets are typically mounted on sticks or on a castanet machine; hand castanets are not typically used in the orchestra. We start with this instrument because the technique to play them is closely related to the wrist stroke used while playing snare drum. Please watch “Basic Castanet Technique” at <https://www.youtube.com/watch?v=M2VoxeVp45c> to learn proper castanet technique.


All exercises previously presented in this book can be performed on the castanets; after practicing previous pages, perform Exercise 3-4 on the castanets.


EX. 3-4




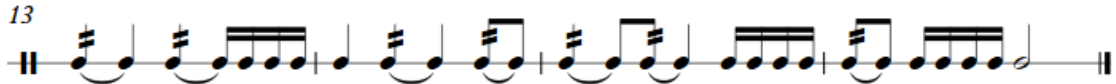
Play the following exercise on both snare drum and castanets. Use both double stroke rolls and buzz rolls on the snare drum. After mastering Exercise 3-5, use paradiddles for all sixteenth-notes.

EX. 3-5

Snare Drum 

5 

9 

13 

Exercise 3-6 is written in 2/4 time.

EX. 3-6

Snare Drum 

5 

9 

13 


Exercise 3-7 is the test for this week. Be sure to practice both parts!

# EX. 3-7

The musical score for EX. 3-7 is written for Castanets and Snare Drum in 4/4 time. The first system (measures 1-4) is marked *mf*. The second system (measures 5-8) and third system (measures 9-12) continue the pattern. The fourth system (measures 13-14) concludes with a final flourish. The Castanets part features a mix of eighth and sixteenth notes, while the Snare Drum part uses a combination of eighth notes, sixteenth notes, and rests, often with grace notes and slurs.

## Lesson 4 – Flams and Triangle

The next rudiment to be learned is the **flam**. A flam consists of a grace note and a primary note,

and is notated like this: 

To perform a flam properly, follow these steps:

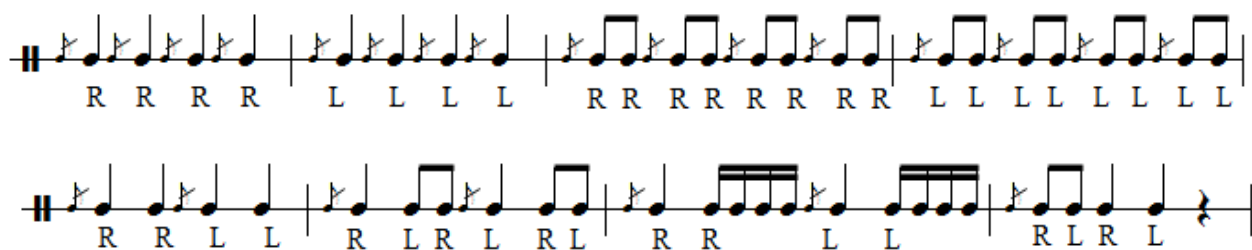
1. Prepare the flam by lowering one stick from ready position to just above the snare drum head. You should then have one stick low for the grace note and one stick high for the primary note.
2. Drop your sticks at the same time so they hit the drum one right after the other.
3. Flam complete! Reset your sticks for the next stroke.

Since the timing of how the sticks hit the drum head is the essence of this rudiment, always critique your flam. For an example of how a flam should be played and common problems in creating flams, please watch “The Flam – Basic Snare Drum Flams” at <https://www.youtube.com/watch?v=D6LaikDcO-k>.

Sticking for flams can be notated in many ways. In this text, I will only label the primary note; the sticking for the grace note will be implied.

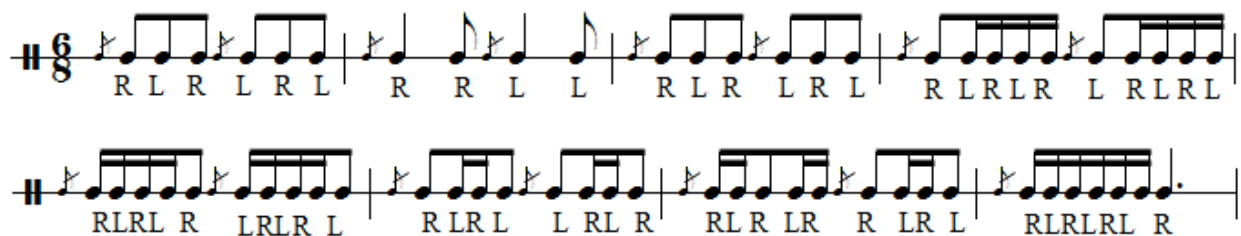
Practice Exercise 4-1 to develop your flams. Remember to repeat all measure individually before you attempt to play them in sequence!

EX. 4-1



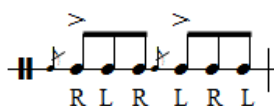
Now try Exercise 4-2 written in 6/8 time:

EX. 4-2



Flams can also be used to create other rudiments!

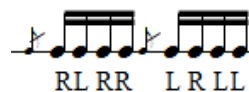
Flam Accent:



Flam Tap:



Flam Paradiddle:



Double stroke rolls can be used to create rudiments as well. When we meter our double stroke rolls a certain way, we can create rudiments named for how many strokes there are: five-stroke roll, seven-stroke roll, etc. The number of strokes includes all the double strokes AND the single stroke at the end. They are designated by putting a number above or below the slur line in the roll notation:

Five-stroke roll



Seven-stroke roll

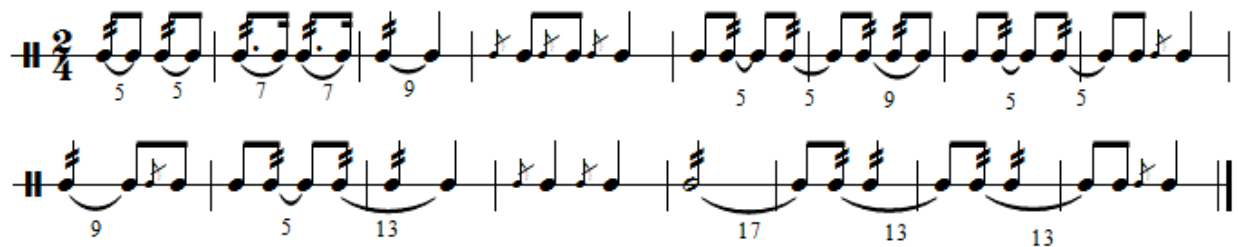


Nine-stroke roll



Use Exercise 4-3 to practice your double stroke rolls.

EX. 4-3

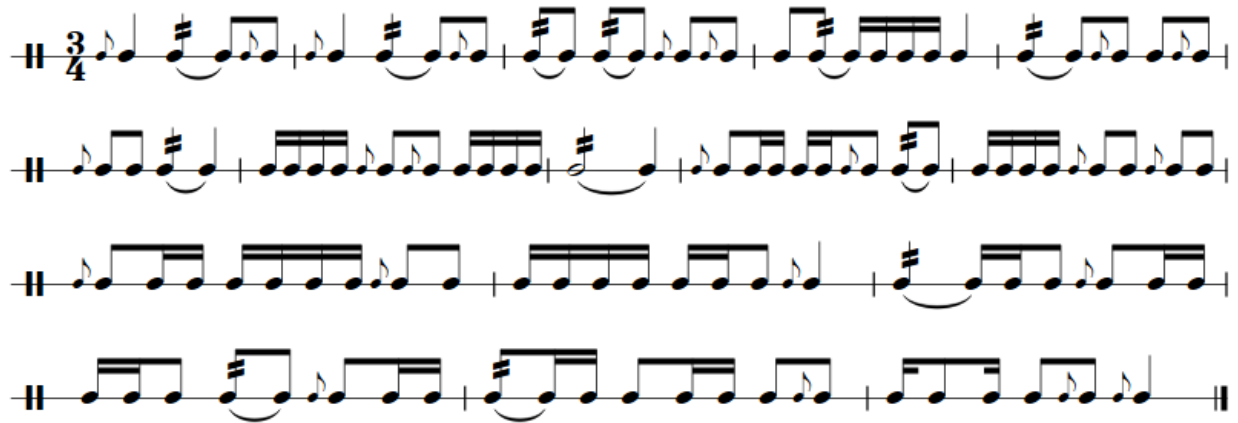


Now go back to Exercises 3-2, 3-3, 3-5, and 3-6 and use double stroke rolls. Label how many strokes are in each roll.

EX. 4-4



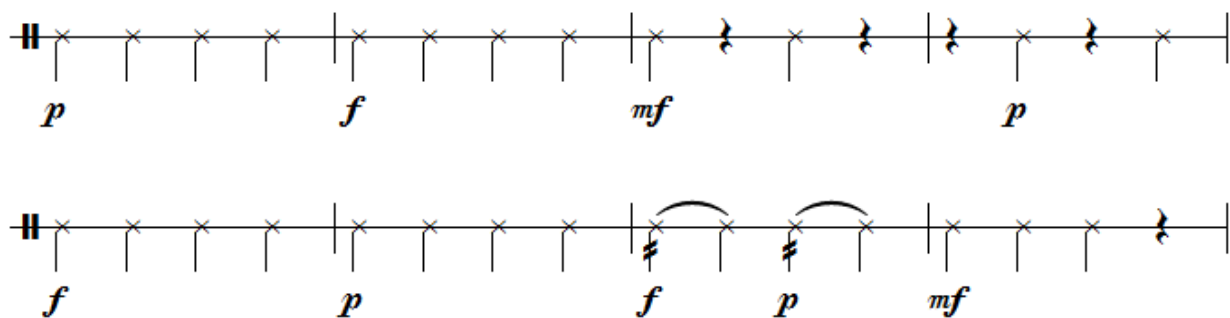
EX. 4-5



The next auxiliary instrument we will investigate is the **triangle**. Typically, a triangle is a solid metal bar bent into a shape with three angles, and is open at one end. It is usually suspended by a string attached to a clamp. It is struck with a thin metal rod, usually on the bottom side. Please watch “The Triangle – Basic Triangle Technique” at [https://www.youtube.com/watch?v=\\_mPqCOLNMQQ](https://www.youtube.com/watch?v=_mPqCOLNMQQ) for a full explanation of the triangle.

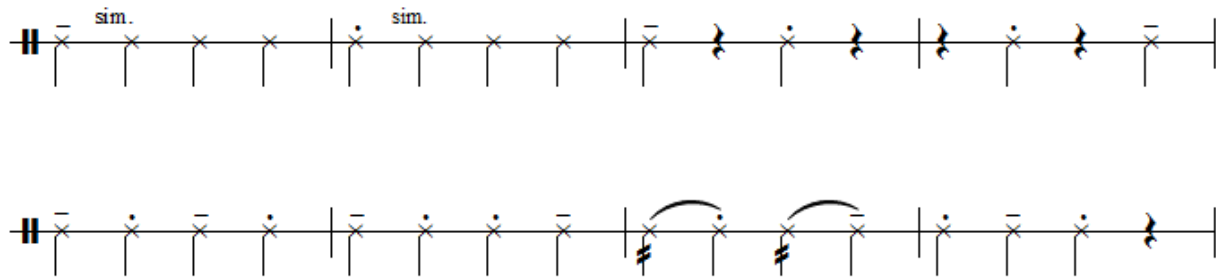
Play Exercise 4-6 focusing on dynamics.

EX. 4-6

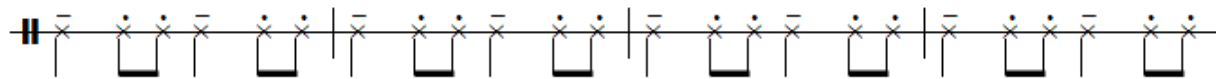


While playing Exercise 4-7, use your palm and fingers to mute the triangle immediately after playing it to create a short, staccato sound.

EX. 4-7



Now throw on *Low Rider* by War and pretend you're part of the band while you play this one!



All of the exercises from Lesson One can be used to practice triangle.

As always, learn both parts to this week's test! Rolls should be played as buzz and double bounce rolls. Be sure to know how you meter your double bounce rolls and know how many strokes are in each!

# EX. 4-8

The musical notation for EX. 4-8 is organized into four systems, each featuring a Triangle (Trgl.) and a Snare Drum (S.Dr.) part. The notation is in 6/8 time, indicated by the key signature and time signature at the beginning of each system.

- System 1:** The Triangle part consists of a series of eighth notes and quarter notes. The Snare Drum part features a pattern of eighth notes and quarter notes, with a double stroke roll indicated by a bracket and a '7'.
- System 2:** The Triangle part includes a double stroke roll (marked with a '5') and a series of eighth notes. The Snare Drum part features a pattern of eighth notes and quarter notes, with a double stroke roll (marked with a '5') and a series of eighth notes. Below the Snare Drum part, the rudiments "R L R R L" and "L R L L" are written.
- System 3:** The Triangle part includes a double stroke roll (marked with a '9') and a series of eighth notes. The Snare Drum part features a pattern of eighth notes and quarter notes, with a double stroke roll (marked with a '9') and a series of eighth notes. Below the Snare Drum part, the rudiments "R", "R L R L R R", "L R L R L L", "R L R L R R", and "L" are written.
- System 4:** The Triangle part includes a double stroke roll (marked with a '13') and a series of eighth notes. The Snare Drum part features a pattern of eighth notes and quarter notes, with a double stroke roll (marked with a '13') and a series of eighth notes.

## Lesson 5 – Drags and Cymbals

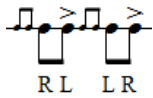
The next rudiment we will learn is the drag. Like the flam, it is an ornament. However, it uses two grace notes instead of one. These grace notes are performed by using a double stroke similar to the double stroke roll, initiated by an arm stroke. The notation for a drag is:



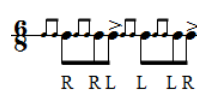


Like the flam, there are many other rudiments that include a drag. A few are:

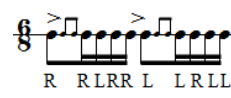
Single Drag Tap



Double Drag Tap

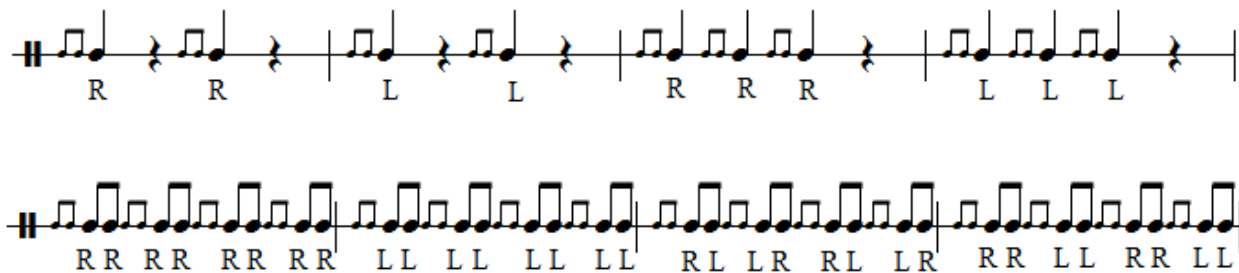


Drag Paradiddle #1



Use Exercise 5-1 to practice your drags:

EX. 5-1



When practicing Exercise 5-2, make sure to differentiate between flams and drags. Everyone has a sticking preference, so choose a sticking that works for you!

EX. 5-2



Exercise 5-3 uses drags and flams in 3/8 time. Remember to keep a steady tempo and to make your grace notes clear.

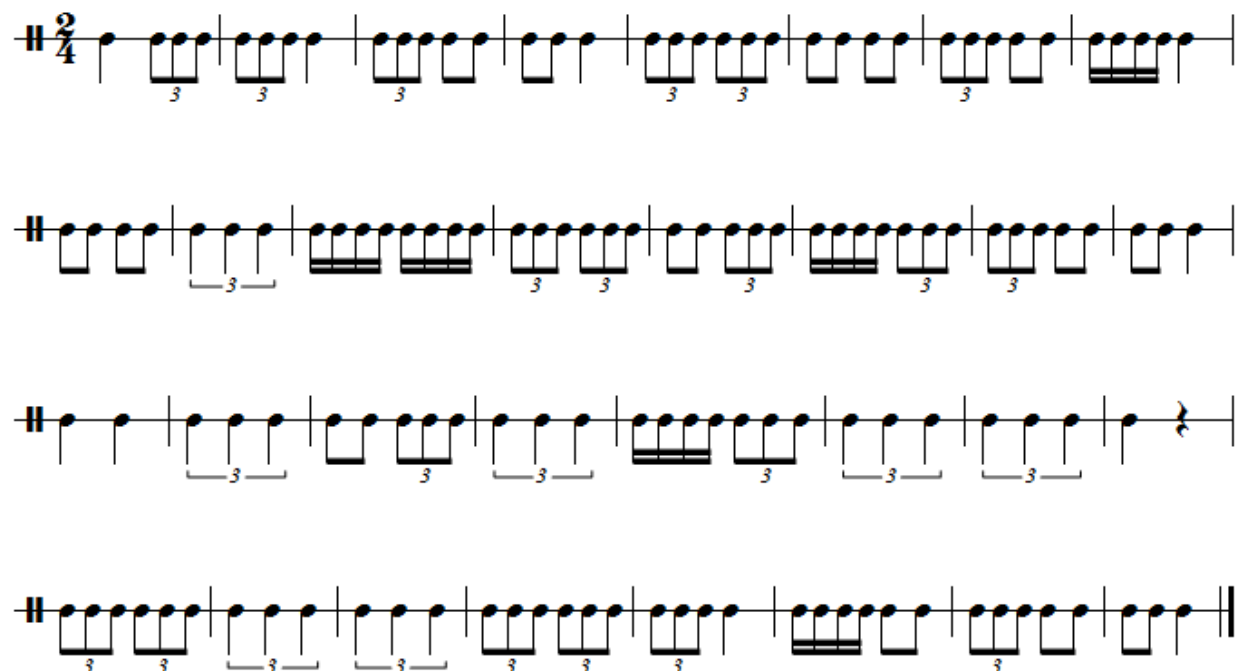
EX. 5-3



Now go back and play EX. 4-1, 4-2, and 4-3 using drags instead of flams.

Exercise 5-4 introduces the use of triplets in conjunction with eighth and sixteenth notes. Be sure to use a metronome to ensure you are playing exactly in time! As always, be careful about stickings.

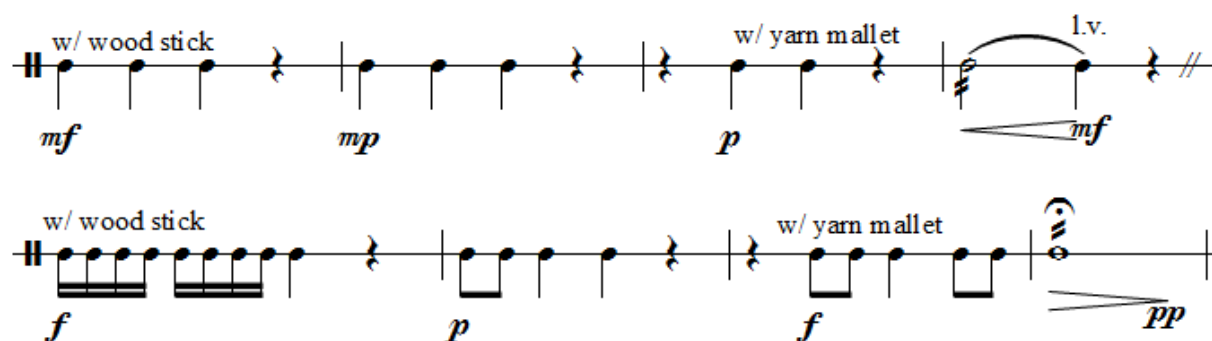
EX. 5-4



Now we will learn about playing cymbals. The two types of cymbals typically seen in the classical orchestra are the suspended cymbal and the crash cymbals. The former is a single plate mounted on a stand played with yarn mallets, felt mallets, or wood sticks. The latter is two plates on straps that are struck one against the other. For proper playing technique, please watch “Crash Cymbals” at <https://www.youtube.com/watch?v=ixfJsLF9KM8>.

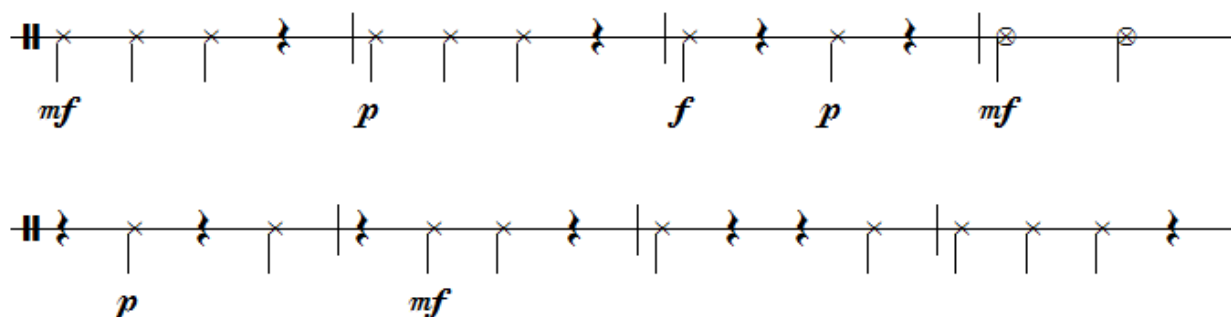
Try Exercise 5-5 written for the suspended cymbal. Have a stick tray prepared for quick stick changes.

EX. 5-5



Exercise 5-6 is for crash cymbals. Be aware that the notation is not always to be read literally i.e. a half note followed by a half rest will not always be dampened after two beats. Proper interpretation of many auxiliary instruments will be based on what the rest of the orchestra or band is playing!

EX. 5-6



Be sure to play Exercise 5-7 with a partner. Be aware that the snare drum and cymbals must hit at the exact same time, so communicate with your duo partner! As always, learn both parts.

EX. 5-7

The musical score for Exercise 5-7 is written for Snare Drum and Crash Cymbal in 3/4 time. The first system (measures 1-4) features a Snare Drum part with a melody of eighth and quarter notes, and a Crash Cymbal part with a steady eighth-note accompaniment. Both parts are marked *mf*. The second system (measures 5-8) continues the Snare Drum melody with some slurs and the Crash Cymbal accompaniment. The third system (measures 9-12) shows the Snare Drum part with more complex rhythmic patterns, including slurs and triplets, while the Crash Cymbal part remains steady. The fourth system (measures 13) concludes the exercise with a final Snare Drum melody and a steady Crash Cymbal accompaniment.

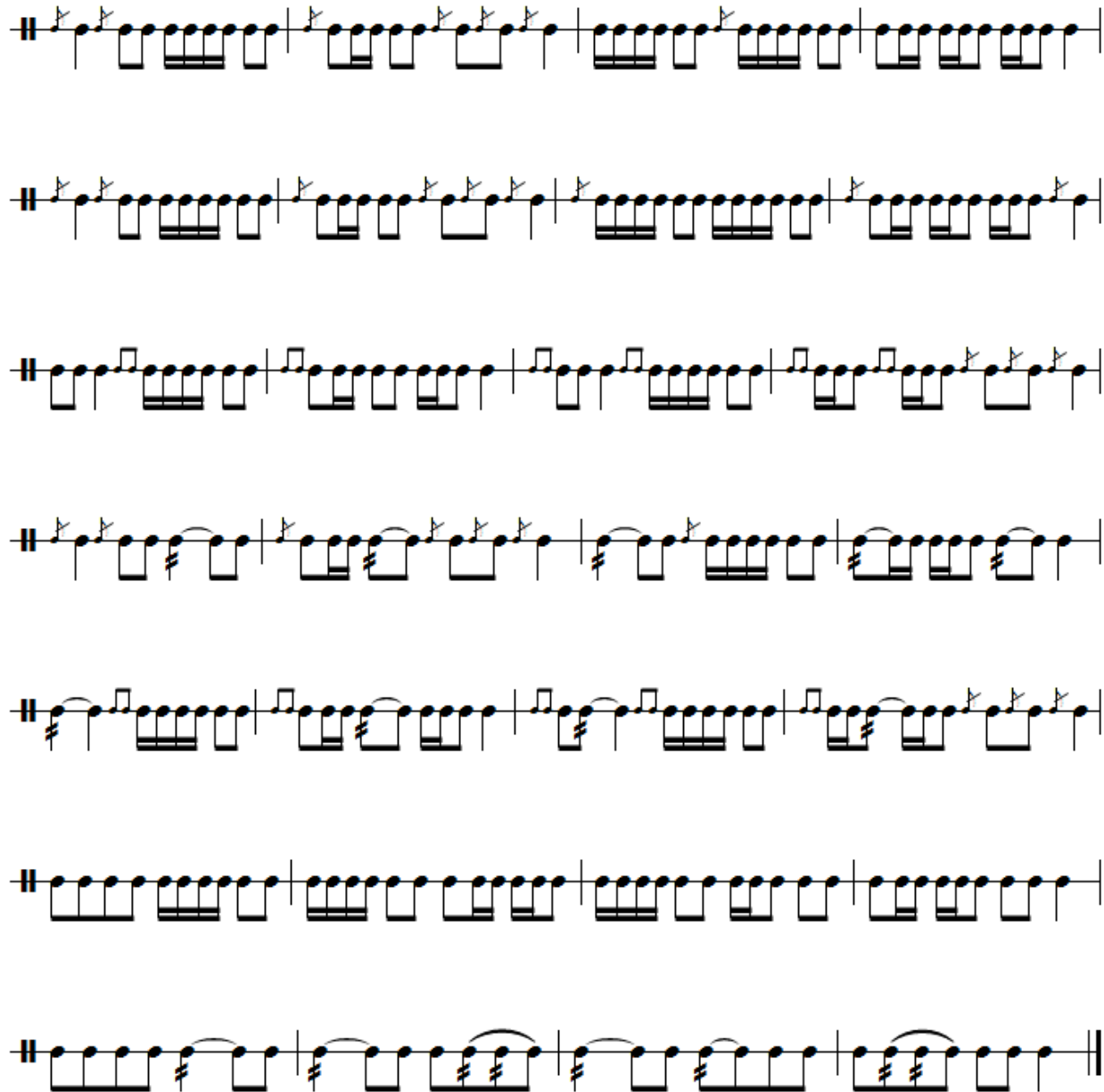
## Lesson 6 – Marching Style and Bass Drum

This chapter will cover the idiomatic playing style of marching bands and will teach concert bass drum playing.

The most important factor in playing marching snare drum is the roll. Be certain that every roll is a double bounce, not a buzz roll. The marching style can also be called **rudimental drumming** due to the large number of rudiments used.

Play Exercise 6-1 making sure to play exactly in time and with crisp, clean sounds.

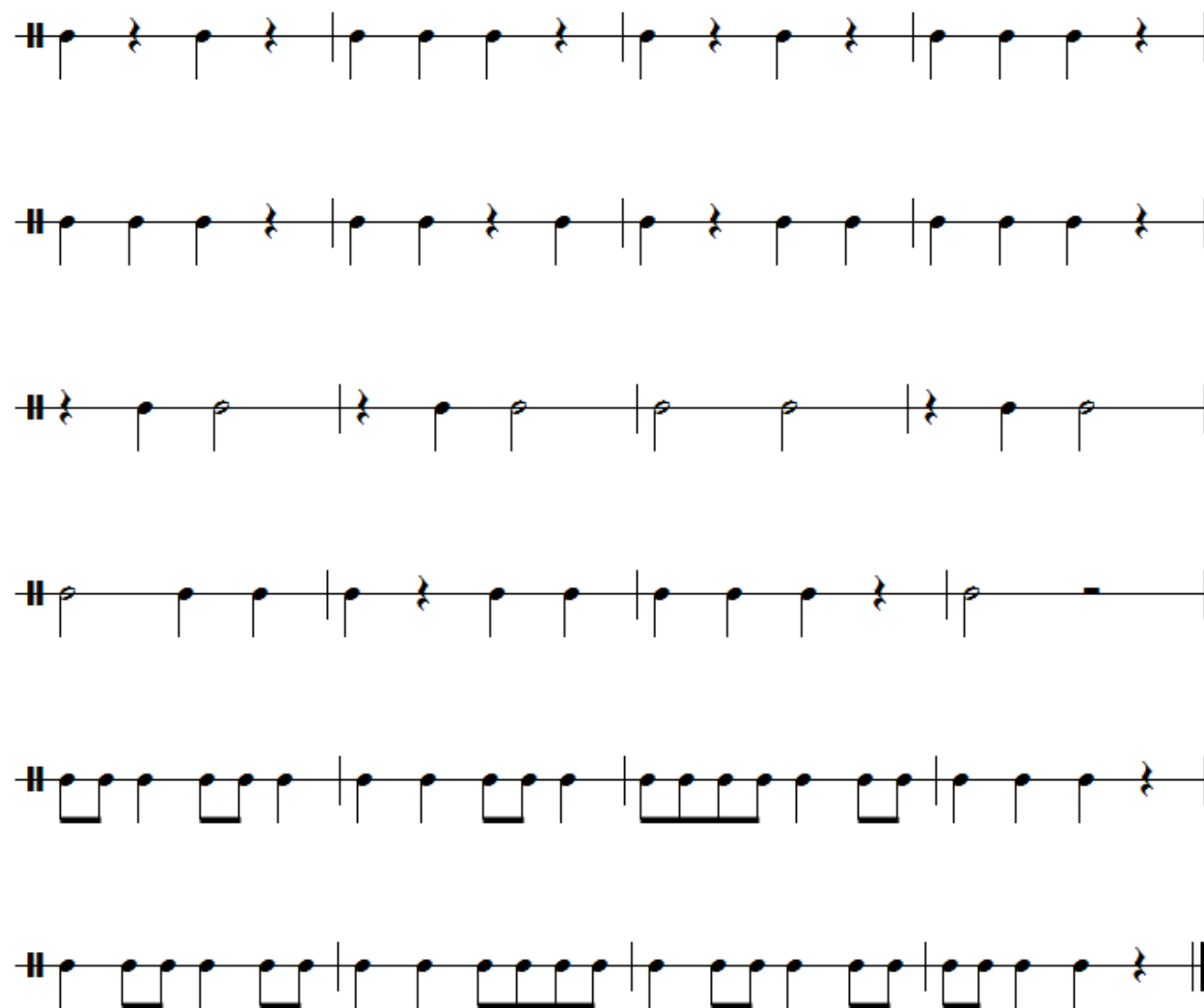
EX. 6-1



The bass drum is a large double headed drum struck slightly off center. It is typically played with a large wood stick covered in felt. While one hand holds the stick, it is common for the other hand to apply different levels of muting to the **batter head** (the head you hit, as opposed to the **resonant head**). It is also common to use two sticks for fast playing and rolls, while muting the drum with a towel draped over the rim, or with your knee. Please watch “Basic Bass Drum Technique” at <https://www.youtube.com/watch?v=LF23LfjSdS8> for a full description of these techniques.

As with the cymbals, the notation for the bass drum is not exact; the player must know what is happening in the band and orchestra to interpret their part correctly. Play Exercise 6-2 experimenting with interpretation and dampening.

# EX. 6-2



Exercise 6-3 combines snare drum, bass drum, and cymbals, the typical contingent of a marching percussion section.

EX. 6-3

Snare Drum

Bass Drum

Crash Cymbal

5

S. Dr.

B. Dr.

5

9

S. Dr.

B. Dr.

9

13

S. Dr.

B. Dr.

13

Exercise 6-4 is the final test for this week. As always, be sure to learn all the parts. Remember to use double stroke rolls.

# EX. 6-4

Snare Drum

Bass Drum

Crash Cymbal

S. Dr.

B. Dr.

S. Dr.

B. Dr.

S. Dr.

B. Dr.



## Lesson 7 – Snare Drum Syncopation and Beginner Timpani

Some call it feel. Some call it groove. It is mostly just a lot of counting! Exercises 7-1 through 7-4 are written in complex time signatures and are used to develop comfort playing in many different time signatures. Remember to count and try to feel the pulse internally.

### EX. 7-1

Snare Drum  $\text{H } \frac{3}{8}$

5

S.Dr.  $\text{H } \frac{3}{8}$

9

S.Dr.  $\text{H } \frac{3}{8}$

13

S.Dr.  $\text{H } \frac{3}{8}$

### EX. 7-2

Snare Drum  $\text{H } \frac{5}{4}$

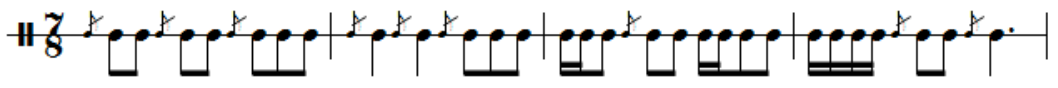
5

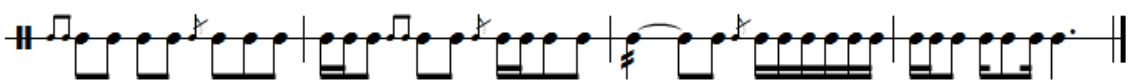
S.Dr.  $\text{H } \frac{5}{4}$

9

S.Dr.  $\text{H } \frac{5}{4}$

EX. 7-3

Snare Drum 

S.Dr. 

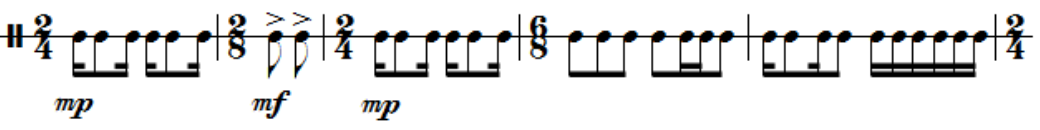
EX. 7-4

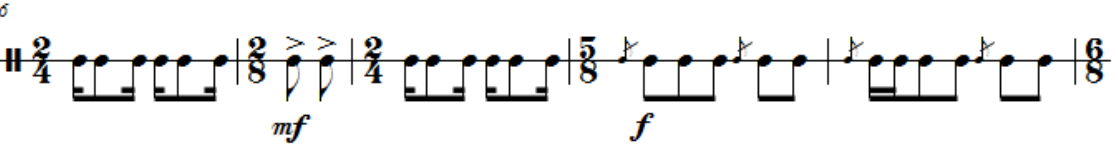


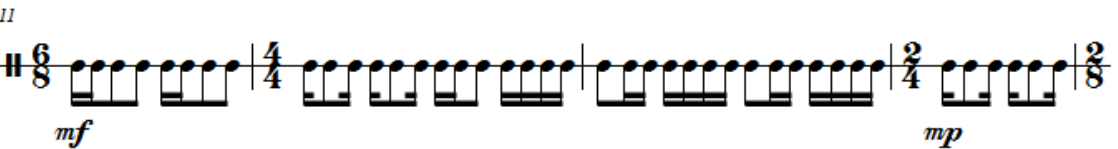
Remember, the metronome is your best friend!


The snare drum test in Exercise 7-5 uses mixed meter. Count carefully!

EX. 7-5

Snare Drum 

S.Dr. 

S.Dr. 

S.Dr. 

**Timpani** is one of the most important members of the percussion section in any large ensemble. Sometimes called kettledrums, they are large drums with a single skin stretched over a resonant bowl, usually made of copper. The typical set of drums range from twenty-three to thirty-two inches in diameter. They are generally played with wooden sticks covered in felt.

For a full explanation of sound production on the timpani, please watch “Basic Timpani Technique” at <https://www.youtube.com/watch?v=iQ8qvVpUbTo>.

Tuning: to tune a timpani, first get your pitch from a tuning fork, pitch pipe, or other instrument. Sing or hum the pitch to ensure you remember it. Put the pedal of the instrument all the way to the bottom (lowest pitch) and put your ear close to the head. Tap the head of the drum lightly as you raise the pitch of the drum by pushing the pedal forward. When the pitch you are singing or humming matches the pitch of the drum, you have properly tuned the timpani. If you push the pedal too far and the timpani is higher than your target pitch, lower the pedal all the way to the bottom and try again; it is important to restart the process if your pitch goes too high! Tune any other drums using your now-tuned drum as the reference pitch.

Exercise 7-6 uses two drums tuned a fifth apart. Use alternate stickings whenever possible; important stickings have been written in.

#### EX. 7-6

Timpani

5

Timpani

Exercise 7-7 is in 3/4 time and has the drums tuned a fourth apart. Proper tuning is just as important as proper playing!

#### EX. 7-7

Timpani

5

Timpani

EX. 7-8

Timpani

5

Timp.

EX. 7-9

Timpani

5

Timp.

Though timpani muting will usually follow what is happening in an ensemble, mute whatever drums are resonating every time there is a rest in exercise 7-10.

EX. 7-10

Timpani

5

Timp.

Exercise 7-11 is the test for this week on timpani. Write in all necessary stickings. Be able to get a note from an instrument, pitch pipe, or tuning fork, and tune your intervals correctly.

# EX. 7-11

Timpani

5

9

13

## Lesson 8 – Orchestral Snare and Introduction to Mallet Instruments

**Orchestral Snare Drumming** is a term used in opposition to rudimental snare drumming. While rudimental drumming uses marching meters (2/4, 4/4, 6/8) and double stroke rolls, orchestral drumming uses buzz rolls and can be applied to many different styles.

The focus for this chapter is to make music; thus far, the focus has been on developing technique. Remember to always keep a steady tempo and maintain good, relaxed posture. Practice Exercises 8-1, 8-2, 8-3, and 8-4 at different dynamics.

# EX. 8-1

Snare Drum

S. D.

EX. 8-2



EX. 8-3



EX. 8-4



The following test should be played at a steady tempo and should be performed using multiple bounce rolls.

EX. 8-5

Snare Drum  $\text{4/4}$  *f* *p*

5  
S.Dr. *f*

9  
S.Dr. *mf* *p*

13  
S.Dr.

Mallet instruments require a strong ability to read music. Percussionists must be able to read music in treble and bass clef, as well as grand staff. Learning the layout of each individual instrument is another challenge, and each player must practice playing many different instruments. While all the mallet exercises have been written for marimba, any mallet instrument that accommodates the range of the exercise is acceptable.

Considerations for playing mallet instruments:

- Use the same grip as on a snare drum. Adjust your grip point accordingly
- Use the same stroke as on the snare drum. Less contact time will yield a fuller sound
- Strike all notes in the center of the bar. Accidentals may be hit on the edge, but this will alter your sound quality
- Rolls are to be performed as alternating single strokes

The best way to start playing mallets is to review your major and minor scales and arpeggios. This will get you accustomed to navigating the instruments. Pay particular attention to how your arms move as you move from the lower manual (naturals) to the upper manual (sharps and flats).

Exercises 8-6 and 8-7 are written in C major and Bb major. Experiment with transposing them into different keys.

EX. 8-6



EX. 8-7



Exercise 8-9 utilizes rolls in C major. Aim for a smooth, unbroken (legato) sound. Again, transpose this to many different keys.

EX. 8-9



The mallet test for this week focuses on typical patterns seen in tonal music. Aim for a fast tempo, but never sacrifice sound quality or accuracy for speed! Remember to choose stickings that facilitate easy of playing.



## EX. 8-10

Marimba



Mrb.



5



6



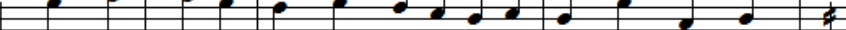
7



8



9



10



11



12



13



14



15



16



17



18



19



20



21



22



23



24



25



26



27



28



29



30



31



32



33



34



35



36




37



38



39



40



41



42



43



44



45



46



47



48



49



50



51



52



53



54



55



56



57



58



59



60



61



62



63



64



65



66



67



68



69



70



71



72



73



74



75



76



77



78



79



80



81



82



83



84

## Midterm Exam


The following pages are what a student can be expected to play after approximately eight weeks of study. It is important to give these exercises to students ahead of time so they may work on them throughout the beginning weeks.

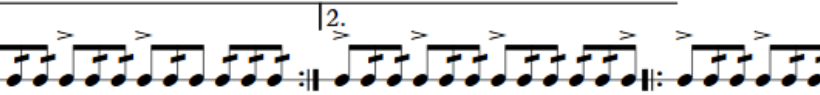
## M-1

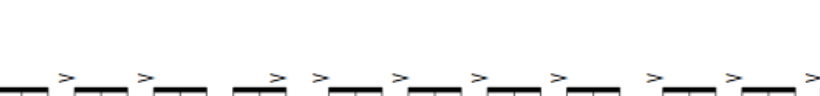
## Three Camps

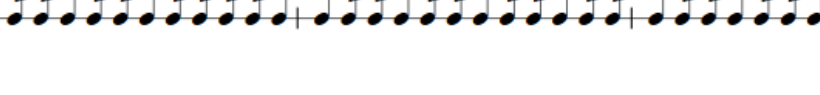
Traditional  
arr. N. Gworek

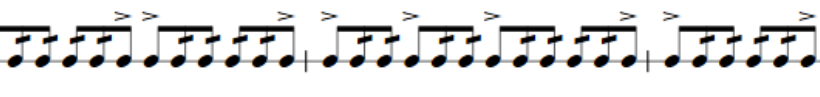
Use alternating strokes

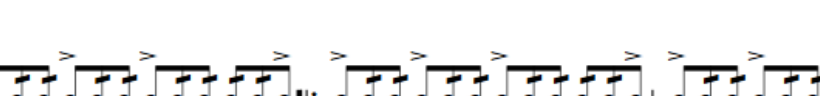
Snare Drum 

4 

7 

10 

13 

16 

M-2

## Midterm

N. Gworek

Snare Drum  $\text{H} \quad \frac{2}{4}$

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

5

S. D.  $\text{H}$

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

9

S. D.  $\text{H}$

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

13

S. D.  $\text{H}$

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

M-3

Timpani

5

Timp.

59

# Bags Groove

Milt Jackson  
arr. N. Gworek

Jazz Style, ♩ = ♩♩♩

Marimba

Marimba

Mar.

Mar.

Mar.

Mar.

10

Chords: F<sup>7</sup>, B<sup>b</sup>7, F<sup>7</sup>, B<sup>b</sup>7, F<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>

Triplets: 3

2

13 C7 1. 2. Improve on F Blues Scale

Mar.

1. 3 3 3 3 2. 3 3 3 3

Mar.

17 4 8

Mar.

23 D.S. al coda

Mar.

## Lesson 9 – The Sensitive Snare and Mallets Continued

Most of the following snare drum exercises are used to develop greater stick control. Many of them utilize soft dynamics, so it is up to the student to determine how to produce these low dynamics. Remember, the two factors that contribute to dynamic control are stick height and force of the stroke.

EX. 9-1

Snare Drum  $\text{H} \frac{4}{4}$  *p*

S. D.  $\text{H} \frac{4}{4}$  5

S. D.  $\text{H} \frac{4}{4}$  9

EX. 9-2

Snare Drum  $\text{H} \frac{5}{4}$  *p*

S. D.  $\text{H} \frac{5}{4}$  5

EX. 9-3

Snare Drum  $\text{H} \frac{3}{4}$  *p* *f* *p* *f* *p*

S. D.  $\text{H} \frac{3}{4}$  5

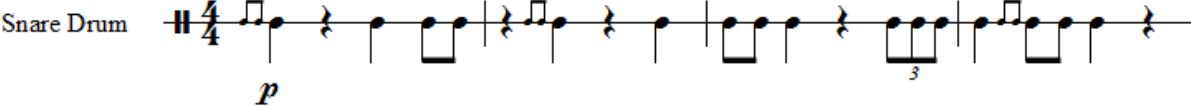
S. D.  $\text{H} \frac{3}{4}$  9 *p*

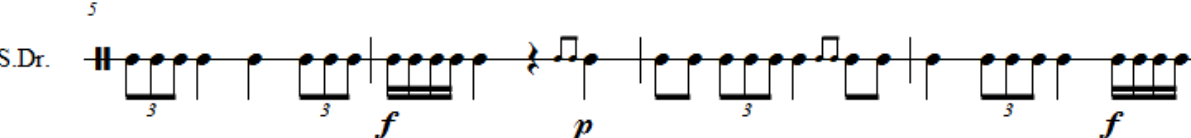
S. D.  $\text{H} \frac{3}{4}$  13

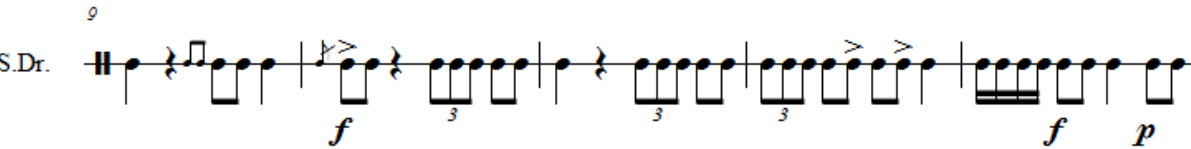
The student may find it advantageous to refer to previous assignments and attempt to play them softly. All the exercises of Lessons 7 and 8 would be perfect examples. Remember, playing soft is much more difficult than playing loud!

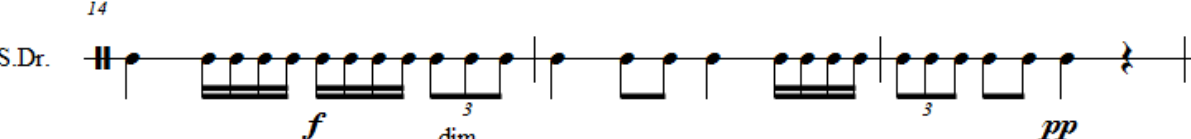
The following test uses quick alternation between piano and forte dynamics. Be sure to prepare your strokes effectively to execute these changes.

# EX. 9-4

Snare Drum  *p*

5  
S.Dr.  *f* *p* *f*

9  
S.Dr.  *f* *f* *f* *f* *p*

14  
S.Dr.  *f* *dim.* *pp*

Exercises 9-5 through 9-7 will continue to develop the students reading skills and familiarity with mallet instruments. Practice the following exercises on marimba, bells, and xylophone. Students should also start practicing minor scales and arpeggios.

# EX. 9-5




EX. 9-6



EX. 9-7



The test in Exercise 9-8 is to be played as a duet. The range is such that two students can share a single 4-octave marimba.

EX. 9-8

The musical score for EX. 9-8 is written for two staves, Mallets 1 and Mallets 2, in 4/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, with measures 5, 10, and 15 marked at the beginning of their respective systems.

- System 1 (Measures 1-4):** Mallets 1 plays a melody of eighth and quarter notes. Mallets 2 plays a steady eighth-note accompaniment.
- System 2 (Measures 5-8):** Mallets 1 continues the melody. Mallets 2 continues the eighth-note accompaniment.
- System 3 (Measures 9-12):** Mallets 1 plays a series of chords. Mallets 2 continues the eighth-note accompaniment.
- System 4 (Measures 13-16):** Mallets 1 plays a series of chords. Mallets 2 continues the eighth-note accompaniment.

## Lesson 10 – Drum Set and Tambourine

A **drum set** can be defined as any collection of drums to be played by one person. The exercises in this chapter will not turn a percussionist into a drum set player, but will help fulfill the demands of a beginning drum set player and introduce methods of practicing basic patterns.

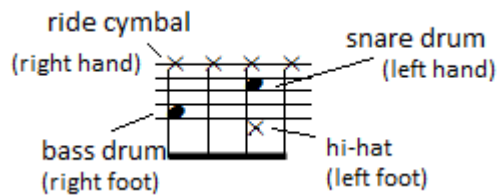
For a typical, right-handed drum set player, the following guide illustrate what limb plays what instrument:

Right hand: ride cymbal and/or hi-hat



Left hand: snare drum and/or tom toms  
 Right foot: bass drum  
 Left foot: hi-hat foot pedal

Although notation varies depending on the composer, a key is usually provided. Below is a general key:



For any pattern, the easiest way to practice is to play each part separately, then combine pairs of instruments, and finally put everything together. Below is a notated example of this principle for a basic rock pattern.

EX. 10-1



EX. 10-2



EX. 10-3



EX. 10-4



EX. 10-5



After you have mastered the above section, try these rock variations.

EX. 10-6



EX. 10-7



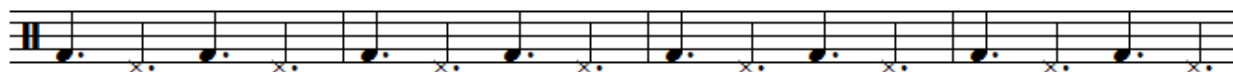
Now that you understand the basic premise behind drum set, try creating your own rock patterns!

Apply the same principle of deconstructing a pattern to a shuffle rhythm.

EX. 10-8



EX. 10-9



EX. 10-10



EX. 10-11



EX. 10-12



EX. 10-13



As before, once you gain control over these exercises, explore the instrument by improvising.

The **tambourine** is one of the most complex accessory instruments in the arsenal of the percussionist. It is a single headed drum with metal jingles attached to the frame. The instrument is struck on the head, producing a sound from the head and causing the metal to sound against itself and the frame. The tambourine is held in the non-dominant hand and can be struck in a number of ways:

- The **common method** of playing is bracing the thumb against the first knuckle of the middle and ring finger, and striking near the rim with the middle and ring finger.

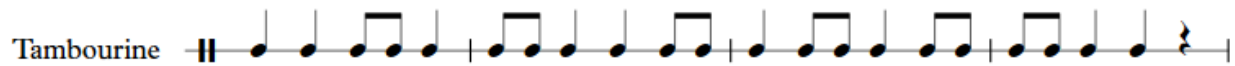
- A louder sound can be produced by making a **fist** and ‘knocking’ against the head of the tambourine.

- Fast passages can be played using the ‘**fist-knee**’ technique. While standing, place a leg on the seat of a chair and rest the tambourine that knee. Place your fist a few inches above the tambourine. Move the tambourine between the fist and knee to create sound.

For a more complete list of techniques, please watch “Basic Tambourine Technique” at <https://www.youtube.com/watch?v=qAX1v4XXbLY>.

Play the following exercise at *mezzo forte* with the common play style and *forte* with the fist-knee technique.

EX. 10-14



## Lesson 11 – Advanced Timpani and Mallet Studies

This lesson will focus on developing technique on a set of three timpani and also on advanced reading for mallet instruments.

Play Exercises 11-1 through 11-3 making sure to tune properly and use consistent stickings.

### EX. 11-1

Timpani  

Timp. 

### EX. 11-2

Timpani 

Timp. 

### EX. 11-3

Timp. 

Timp. 

Timp. 

Timp. 

For Exercises 11-4 through 11-6, practice slowly at first. The exercises are written as duets, so be sure to practice both parts. Note that the lower part is written in bass clef.

EX. 11-4

Marimba

Bass Marimba

Marim.

B. Marim.

EX. 11-5

Marim.

B. Marim.

Marim.

B. Marim.

Be careful on Exercise 11-6. Remember that accidentals only apply to the measure in which they appear.

## EX. 11-6

Marim.

B. Marim.

Marim.

B. Marim.

Take great care with this week's timpani test, Exercise 11-7; remember to focus on a good quality of sound!

## EX. 11-7

Timpani

5

9

13

Bb -> A, D -> C

The image shows a musical score for Timpani, consisting of four staves. The first staff is labeled 'Timpani' and has a key signature of one flat (Bb) and a 4/4 time signature. The notes are F, Bb, and D. The second staff is labeled 'Timp.' and has a key signature of one flat (Bb) and a 4/4 time signature. The notes are Bb, A, and D. The third staff is labeled 'Timp.' and has a key signature of one flat (Bb) and a 4/4 time signature. The notes are Bb, A, and D. The fourth staff is labeled 'Timp.' and has a key signature of one flat (Bb) and a 4/4 time signature. The notes are Bb, A, and D. The score includes measure numbers 1, 5, 9, and 13. The key signature changes from Bb to A and D in measure 5.

Note that the mallet test, Exercise 11-8, will require two keyboard instruments.

EX. 11-8

The musical score for EX. 11-8 is written for two mallet instruments, Mallets 1 and Mallets 2, in 4/4 time. The score is divided into four systems, each containing two staves. The key signature has one flat (B-flat). The first system (measures 1-4) shows Mallets 1 playing a melody of eighth and quarter notes, while Mallets 2 provides a rhythmic accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) features a more complex rhythmic pattern with some rests. The fourth system (measures 13-16) concludes the piece with a final cadence. The notation includes various note values, rests, and accidentals (flats and naturals).

Lesson 12 – Ensemble Pieces

This chapter will provide multiple-instrument ensemble pieces to be played in class. Be sure to practice playing all parts. Focus on good quality of sound and ensemble awareness.



EX. 12-1

The musical score is divided into two systems. The first system, labeled A and B, shows five snare drums (Snare Drum 1 to Snare Drum 5) in 4/4 time. The second system, labeled C, D, and E, shows five snare drums (S.Dr. 1 to S.Dr. 5) in 4/4 time. The notation includes various note values, rests, and repeat signs.

**System 1: Snare Drums 1-5**

- Section A:** Measures 1-4. Snare Drums 1-4 have a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Snare Drum 5 has a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth).
- Section B:** Measures 5-8. Snare Drums 1-4 have a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Snare Drum 5 has a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth).

**System 2: Snare Drums 1-5**

- Section C:** Measures 1-4. Snare Drums 1-4 have a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Snare Drum 5 has a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth).
- Section D:** Measures 5-8. Snare Drums 1-4 have a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Snare Drum 5 has a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth).
- Section E:** Measures 9-12. Snare Drums 1-4 have a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Snare Drum 5 has a sequence of notes (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth).

9

S.Dr. 1

S.Dr. 2

S.Dr. 3

S.Dr. 4

S.Dr. 5

F

G

Detailed description: This musical score consists of five staves, labeled S.Dr. 1 through S.Dr. 5. The notation is in a single system. Measure 9 begins with a treble clef and a key signature of one sharp (F#). The notes are: S.Dr. 1 (F#, G, A, B, C, D, E, F#), S.Dr. 2 (F#, G, A, B, C, D, E, F#), S.Dr. 3 (F#, G, A, B, C, D, E, F#), S.Dr. 4 (F#, G, A, B, C, D, E, F#), and S.Dr. 5 (F#, G, A, B, C, D, E, F#). Measure 10 continues with similar patterns. Measure 11 is marked with a box containing 'F' and shows a change in the notes. Measure 12 is marked with a box containing 'G' and shows another change. Measure 13 concludes the sequence. The notation includes various note values, rests, and repeat signs.

H

I

J

S.Dr. 1

S.Dr. 2

S.Dr. 3

S.Dr. 4

S.Dr. 5

Detailed description: This musical score continues from the previous system, consisting of five staves, labeled S.Dr. 1 through S.Dr. 5. Measure 14 is marked with a box containing 'H' and shows a new sequence of notes. Measure 15 is marked with a box containing 'I' and shows another sequence. Measure 16 is marked with a box containing 'J' and shows a final sequence. The notation includes various note values, rests, and repeat signs.

16

S.Dr. 1

S.Dr. 2

S.Dr. 3

S.Dr. 4

S.Dr. 5

The image shows a musical score for five staves, labeled S.Dr. 1 through S.Dr. 5. The score begins at measure 16, indicated by a bracket and the number 16 above the first staff. Each staff contains rhythmic notation, primarily consisting of eighth and sixteenth notes, with rests. The notation is consistent across all staves, suggesting a multi-measure rest or a specific rhythmic pattern. The score is divided into three measures by vertical bar lines. The final measure of each staff features a blue-colored note, possibly indicating a specific rhythmic value or a key signature change. The staves are connected by a brace on the left side.

The piece in Exercise 12-2 is much easier to allow players to read the full score as they play.

EX. 12-2

Timpani

Glockenspiel

Snare Drum 1

Snare Drum 2

Marimba

4/4

This musical score for Exercise 12-2 covers measures 1 through 4 in 4/4 time. The Timpani part (bass clef) plays a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3. The Glockenspiel part (treble clef) plays a steady eighth-note pattern: G4, A4, B4, C5, D5, E5, F5, G5. Snare Drum 1 and Snare Drum 2 (both with snare symbols) play a steady eighth-note pattern: G4, A4, B4, C5, D5, E5, F5, G5. The Marimba part (treble clef) plays a steady eighth-note pattern: G4, A4, B4, C5, D5, E5, F5, G5.

**A**

Timp.

Glk.

S.Dr. 1

S.Dr. 2

Mrb.

5

This musical score for Exercise 12-2 covers measures 5 through 8, marked with a box containing the letter 'A'. The Timpani part (bass clef) plays a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3. The Glockenspiel part (treble clef) plays a steady eighth-note pattern: G4, A4, B4, C5, D5, E5, F5, G5. Snare Drum 1 and Snare Drum 2 (both with snare symbols) play a steady eighth-note pattern: G4, A4, B4, C5, D5, E5, F5, G5. The Marimba part (treble clef) plays a steady eighth-note pattern: G4, A4, B4, C5, D5, E5, F5, G5.

**B**

Timp.

Glk.

S.Dr. 1

S.Dr. 2

Mrb.

9

**C**

**D**

Timp.

Glk.

S.Dr. 1

S.Dr. 2

Mrb.

13

17 E

Timp.

Glk.

S.Dr. 1

S.Dr. 2

Mrb.

Detailed description: This is a musical score for five instruments: Timp., Glk., S.Dr. 1, S.Dr. 2, and Mrb. The score covers measures 17 through 20. Measure 17 is marked with a '17' and a boxed 'E' above the Timp. staff. The Timp. staff is in bass clef, Glk. in treble clef, and Mrb. in treble clef. S.Dr. 1 and S.Dr. 2 are in alto clef. The score ends with a double bar line in measure 20.

Measure	Timp.	Glk.	S.Dr. 1	S.Dr. 2	Mrb.
17	Quarter note G2, Quarter note A2, Quarter note B2, Quarter note C3	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5
18	Quarter note D3, Quarter note E3, Quarter note F3, Quarter note G3	Quarter note D5, Quarter note E5, Quarter note F5, Quarter note G5	Quarter note D5, Quarter note E5, Quarter note F5, Quarter note G5	Quarter note D5, Quarter note E5, Quarter note F5, Quarter note G5	Quarter note D5, Quarter note E5, Quarter note F5, Quarter note G5
19	Quarter note A3, Quarter note B3, Quarter note C4, Quarter note D4	Quarter note A5, Quarter note B5, Quarter note C6, Quarter note D6	Quarter note A5, Quarter note B5, Quarter note C6, Quarter note D6	Quarter note A5, Quarter note B5, Quarter note C6, Quarter note D6	Quarter note A5, Quarter note B5, Quarter note C6, Quarter note D6
20	Quarter note E4, Quarter note F4, Quarter note G4, Quarter note A4	Quarter note E6, Quarter note F6, Quarter note G6, Quarter note A6	Quarter note E6, Quarter note F6, Quarter note G6, Quarter note A6	Quarter note E6, Quarter note F6, Quarter note G6, Quarter note A6	Quarter note E6, Quarter note F6, Quarter note G6, Quarter note A6

EX. 12-3

Cymbals

Snare Drum

Bass Drum

Tambourine

Triangle

Cym.

S. D.

B. D.

Tamb.

Tri.

7

Cym.

S. D.

B. D.

Tamb.

Tri.

10

Cym.

S. D.

B. D.

Tamb.

Tri.

13

Cym.

S. D.

B. D.

Tamb.

Tri.



## EX. 12-4

$\text{♩} = 100$

Castanets

Cowbell

Claves

Xylophone

Marimba

Bass Marimba

4

Casta.

Cowbell

Claves

Xyl.

Marim.

Bass Marim.

6

Casta.

Cowbell

Claves

Xyl.

Marim.

Bass Marim.

8

Casta.

Cowbell

Claves

Xyl.

Marim.

Bass Marim.

10

Casta. 

Cowbell 

Claves 

Xyl. 

Marim. 

Bass Marim. 

11

Casta. 

Cowbell 

Claves 

Xyl. 

Marim. 

Bass Marim. 

## Lesson 13 – Marching Bands

The past few decades have seen a steady increase in the level of interest in collegiate and pre-college marching bands. Although we briefly examined the marching style in Lesson 6, we will take this time to examine music that might be found in a full marching band.

First, use Exercise 13-1 as a marching style warm-up. It can be done on both the snare drum and the marching bass drum.


### EX. 13-1

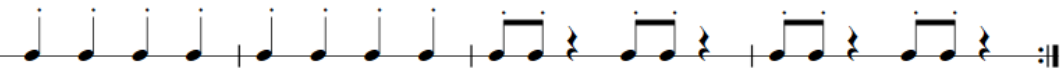
S.D. or B.D. 

S. D./B.D. 

Exercise 13-2 is a warm-up for crash cymbals. For the staccatos in mm. 1-4, dampen the cymbals against your body. For the staccatos in mm. 5-8, play them in the hi-hat style talked about in “Crash Cymbals” at <https://www.youtube.com/watch?v=ixfJsLF9KM8>.

### EX. 13-2

Cymbals 

Cym. 

Exercise 13-3 is written for tenors, sometimes called quads or quints. This instrument is a collection of small toms worn on a harness. Use a sticking that fits the drums best i.e. left hand for drums on your left side. Note that all three warmups can be played at the same time for ensemble practice.

EX. 13-3

Exercise 13-3 is a rhythmic exercise for Tenors and Tnrs. It consists of four staves, each representing a different part of the ensemble. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The measures are numbered 5, 9, and 13, indicating specific points in the exercise.

Cadences are another important part of marching percussion; they are also known as **roll offs**. They are used as a signal to the rest of the band to start. Perhaps you have heard this one in the past?

EX. 13-4

Exercise 13-4 is a single-staff rhythmic exercise. It features a series of eighth and sixteenth notes, followed by a roll off, which is a common technique used to signal the end of a piece or a transition to the next.

Another simple roll off is given in Exercise 13-5.

EX. 13-5

Exercise 13-5 is a single-staff rhythmic exercise. It features a series of eighth and sixteenth notes, followed by a roll off, which is a common technique used to signal the end of a piece or a transition to the next.

Exercise 13-6 is a cadence that can be done by the entire percussion section while the rest of the band is marching on or off the field. It can also be used between pieces in parades.

EX. 13-6

Snare Drum

Tenors

Cymbals

Bass Drums

4

S. D.

Tenors

Cym.

B.Ds.

7

S. D.

Tenors

Cym.

B.Ds.

Exercise 13-7 incorporates split cymbal and bass drum parts near the end. It is important to play these parts perfectly in time.

EX. 13-7

$\text{♩} = 120$

Snare Drum

Quad Toms

Bass Drums

Cymbals

4

S.Dr.

Quads

B.D.

4

Cyms

8

S.Dr.

Quads

B.D.

8

Cyms

11

S.Dr.

Quads

B.D.

11

Cyms

The musical score is written for four percussion instruments: S.Dr. (Snare Drum), Quads (Quadrant Drums), B.D. (Bass Drum), and Cyms (Cymbals). The score is divided into two systems, each with three measures. The first system starts at measure 8 and the second at measure 11. S.Dr. features complex rhythmic patterns with accents and grace notes. Quads and B.D. play steady eighth-note patterns. Cyms play a simple quarter-note pattern.



14

S.Dr.

Quads

B.D.

Cyms

Measure 14: S.Dr. starts with an accent on the first eighth note, followed by a series of eighth notes, a quarter note, and a half note. Quads and B.D. have similar eighth-note patterns. Cyms has a steady eighth-note pattern.

Measure 15: S.Dr. continues with a similar pattern, including triplets. Quads and B.D. have similar patterns. Cyms has a steady eighth-note pattern.

16

S.Dr.

Quads

B.D.

Cyms

Measure 16: S.Dr. starts with an accent on the first eighth note, followed by a series of eighth notes, a quarter note, and a half note. Quads and B.D. have similar eighth-note patterns. Cyms has a steady eighth-note pattern.

Measure 17: S.Dr. continues with a similar pattern, including triplets. Quads and B.D. have similar patterns. Cyms has a steady eighth-note pattern.

## Appendix A: Video Guide

### Primer Videos:

The Grip – Basic Snare Drum Grip (page 24):

<https://www.youtube.com/watch?v=8chZ1GtDoVg>

The Stroke – Basic Snare Drum Full Stroke (page 24) :

<https://www.youtube.com/watch?v=bO7Y7Xb4BXY>

Basic Castanet Technique (page 34):

<https://www.youtube.com/watch?v=M2VoxeVp45c>

The Flam – Basic Snare Drum Flams (page 37):

<https://www.youtube.com/watch?v=D6LaikDcO-k>

The Triangle – Basic Triangle Technique (page 39):

[https://www.youtube.com/watch?v=\\_mPqCOLNMQQ](https://www.youtube.com/watch?v=_mPqCOLNMQQ)

Crash Cymbals (page 44, 85):

<https://www.youtube.com/watch?v=ixfJsLF9KM8>

Basic Bass Drum Technique (page 46):

<https://www.youtube.com/watch?v=LF23LfjSdS8>

Basic Timpani Technique (page 52):

<https://www.youtube.com/watch?v=iQ8qvVpUbTo>

Basic Tambourine Technique (page 68):

<https://www.youtube.com/watch?v=qAX1v4XXbLY>

### Additional Resources:

How to change a snare drum head: <http://www.robknopper.com/blog/new-snare-drum-head>

Change and tune timpani heads: <https://www.youtube.com/watch?v=irksORVuxFM>

How to organize your percussion section: <http://groverpro.com/an-organized-percussion-section-the-key-to-success-by-john-r-beck>

How to tie a crash cymbal knot: <https://www.youtube.com/watch?v=edLeFAz7nts>

How to assemble a hi-hit clutch system: <https://www.youtube.com/watch?v=UZ1IMBoGHu4>

## Appendix B: Additional Materials for Percussion Study

### Snare Drum

- Cirone, Anthony J. *Portraits in Rhythm 50 Studies for Snare Drum*. Miami, FL: Belwin Mills, 1996.
- Goldenberg, Morris. *Snare Drum for Beginners*. N.p.: Hal Leonard Corporation, 1981.
- Peters, Mitchell. *Advanced Snare Drum Studies*. Los Angeles: n.p., 1971.
- Podemski, Benjamin, and Anthony J. Cirone. *Podemski's Standard Snare Drum Method*. Miami, FL: Warner Bros. Publications, 2002.
- Pratt, John S. *14 Modern Contest Solos for Snare Drum*. Miami: Belwin Mills, 1987.
- Reed, Ted. *Syncopation for the Modern Drummer*. California: Alfred, 1996.
- Stone, George Lawrence. *Stick Control: For the Snare Drummer*. Boston: Alfred Music, 2009.

### Timpani

- Carroll, Raynor. *Exercises, Etudes, and Solos for the Timpani*. Pasadena, CA: Batterie Music, 2001.
- Firth, Vic. *The Solo Timpanist: 26 Etudes*. New York: Carl Fischer, 1968.
- Goodman, Saul. *Saul Goodman Modern Method for Tympani*. New York: Belwing-Mills, 2000.
- Hochrainer, Richard. *Etuden: Fur Timpani*. Wien: Doblinger, 1967.
- Peters, Mitchell. *Fundamental Method for Timpani*. Van Nuys, CA: Alfred Pub., 1993.

### Keyboard Instruments

- Eyles, Randall. *Mallet Percussion for Young Beginners a Peripheral Vision Primer*. Ft. Lauderdale, FL: Meredith Music Publications, 1989.
- Goldenberg, Morris. *Modern School for Xylophone, Marimba, Vibraphone: With the Additions of Excerpts for These Instruments from Renowned Orchestral Works*. New York: Chappell, 1950.
- Green, George Hamilton, Garwood Whaley, and Randy Eyles. *George Hamilton Green's Instruction Course for Xylophone*. Lauderdale, FL: Meredith Music Publications, 1984.
- Whaley, Garwood. *Fundamental Studies for Mallets*. New York: Joel Rothman, 1974.

### Four Mallet Keyboard

Ford, Mark. *Marimba: Technique through Music*. Place of Publication Not Identified: Steve Weiss Music, 2009.

Stevens, Leigh Howard. *Method of Movement: For Marimba: With 590 Exercises*. Asbury Park, NJ: Marimba Productions, 2005.

Zeltsman, Nancy, and Rick Mattingly. *Four-mallet Marimba Playing: A Musical Approach for All Levels*. Milwaukee, WI: H. Leonard, 2003.

### **Drum Set**

Appice, Carmine. *Ultimate Realistic Rock: Complete*. Boston: Alfred Pub, 2007.

Chester, Gary. *The New Breed*. Fairfield, NJ: Modern Drummer Publications, 2006.

Riley, John. *The Art of Bop Drumming*. New York: Manhattan Music, 1994.

*Tommy Igoe - Groove Essentials 2.0*. N.p.: Hudson Music, 2008.

### **Marching Percussion**

Casella, Jim, and Jim Ancona. *Up Front: A Complete Resource for Today's Pit Ensemble*. Portland, OR: Tap Space Publications, 2003.

Campbell, James B. *Championship Technique for Marching Percussion*. Nashville, Tenn: Row-Loff Productions, 1997.

Freytag, Edward. *The Rudimental Cookbook: A Collection of 25 State of the Art Rudimental Snare Drum Solos and Developmental Exercises from Easy to Extremely Advanced*. Place of publication not identified: Serious Percussion Publications, 1993.

Queen, Jeff. *The Next Level: Rudimental Drumming Techniques*. , 2004.

### **Auxiliary Instruments**

Aleo, Keith. *Complementary Percussion: A Handbook for Developing Tambourine, Triangle, Cymbals and Bass Drum Performance*. Columbus, Oh: Bachovich Music Publications, 2011.

Cirone, Anthony J, and Garwood Whaley. *The Art of Percussion Accessory Playing*. Ft. Lauderdale, FL: Meredith Music, 1999.

Genis, Tim, and Anthony J. Cirone. *Symphonic Repertoire for Percussion Accessories: Tambourine, Triangle, Bass Drum, Castanets, Maracas, Concert Toms, and Roto Toms*. 1st ed, 2009.

Payson, Al. *Techniques of Playing Bass Drum, Cymbals and Accessories (tambourine, Castanets, Triangle, Tam-Tam)*. Park Ridge, Ill: Payson Percussion Products, 1971.

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