

# Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie  
arr. Bernice

Moderate Swing



B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

7 Cm7 F7 B $\flat$  A B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

15 Cm7 F7 B $\flat$  B B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

23 F7 F $\sharp$ dim Gm C7 F7 F<sup>aug</sup> C B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m D B $\flat$  Gm

To Coda

31 Cm7 F7 B $\flat$  *D.S. al Coda* E B $\flat$  Gm Cm7 F7 B $\flat$

*f*

39



C

# Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Snare Drum  
BEGINNING

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

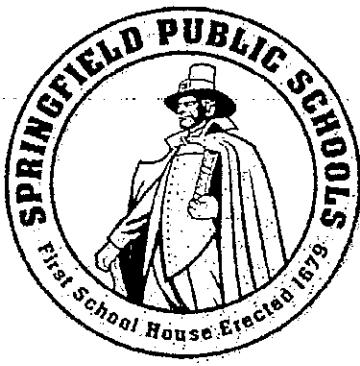
$\text{♩} = 72$

The first staff of music is written on a single-line staff with a treble clef and a 4/4 time signature. It begins with a dynamic marking of *mp*. The notation consists of a series of rhythmic patterns: a quarter note, followed by a pair of eighth notes, then a pair of sixteenth notes, and finally a pair of thirty-second notes. These patterns are repeated across the staff, with some variations in the final measures. A hairpin crescendo is shown at the end of the staff, indicating a gradual increase in volume.

6

The second staff of music is written on a single-line staff with a treble clef and a 4/4 time signature. It begins with a dynamic marking of *f*. The notation consists of a series of rhythmic patterns: a quarter note, followed by a pair of eighth notes, then a pair of sixteenth notes, and finally a pair of thirty-second notes. These patterns are repeated across the staff, with some variations in the final measures. The staff ends with a double bar line.





# SPS District Determined Measure

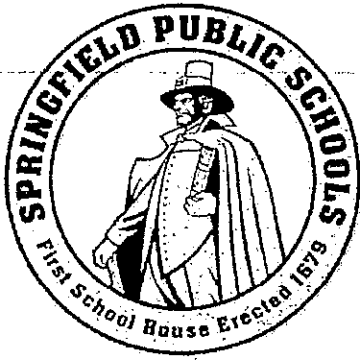
## *Music Performance Rubrics*

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>
<b>TONE QUALITY</b>	<ul style="list-style-type: none"> <li>The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality.</li> <li>Air is always used efficiently to support a quality tone.</li> </ul>	<ul style="list-style-type: none"> <li>The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled.</li> <li>Air is usually used efficiently to support a quality tone.</li> </ul>	<ul style="list-style-type: none"> <li>The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range.</li> <li>Air is somewhat used efficiently to support a quality tone.</li> </ul>	<ul style="list-style-type: none"> <li>The tone is rarely full, resonant, open, supported focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy.</li> <li>Air is rarely used efficiently to support a quality tone.</li> </ul>
<b>RHYTHMIC ACCURACY</b>	<ul style="list-style-type: none"> <li>The beat is always secure (steady).</li> <li>Rhythms are always accurate.</li> <li>There are no duration errors that detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>The beat is usually secure (steady).</li> <li>Rhythms are usually accurate.</li> <li>There are a few duration errors, but these do not detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>The beat is somewhat secure (steady).</li> <li>Rhythms are somewhat accurate.</li> <li>There are frequent or repeated duration errors that occasionally detract from the overall performance</li> </ul>	<ul style="list-style-type: none"> <li>The beat is rarely secure (steady). Lack of internal pulse.</li> <li>Rhythms are rarely accurate.</li> <li>There are constant duration errors that significantly detract from the overall performance</li> </ul>

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>NOTE ACCURACY</b>	<ul style="list-style-type: none"> <li>Notes are always accurate.</li> <li>Finger/slide/sticking combinations are always smooth and completed without hesitation.</li> <li>There are no pitch errors that detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>Notes are usually accurate, though there might be an isolated error.</li> <li>Finger/slide/sticking combinations are usually smooth and completed without hesitation.</li> <li>There are a few pitch errors, but these do not detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>Notes are somewhat accurate.</li> <li>Finger/slide/sticking combinations are occasionally smooth or completed without hesitation.</li> <li>There are frequent or repeated pitch errors that occasionally detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>Notes are rarely accurate.</li> <li>Finger/slide/sticking combinations are rarely smooth or completed without hesitation.</li> <li>There are constant pitch errors that significantly detract from the overall performance.</li> </ul>
<b>DYNAMICS</b>	<ul style="list-style-type: none"> <li>Dynamic levels are always obvious and consistent.</li> <li>Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are always executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>Dynamic levels are usually obvious and consistent.</li> <li>Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are usually executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned.</li> <li>Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are occasionally executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>Dynamic levels are rarely obvious or consistent.</li> <li>Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are rarely executed accurately as directed by the music and/or the conductor.</li> </ul>
<b>ARTICULATION</b>	<ul style="list-style-type: none"> <li>Articulations are always secure.</li> <li>Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>Articulations are usually secure, though there might be an isolated error.</li> <li>Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>Articulations are somewhat secure.</li> <li>Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>Articulations are rarely secure.</li> <li>Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.</li> </ul>
<b>INTONATION</b>	<ul style="list-style-type: none"> <li>The performance is always in tune in all registers and dynamic levels.</li> <li>Intonation is always consistent.</li> <li>There are no pitch problems due to range or dynamic extremes.</li> </ul>	<ul style="list-style-type: none"> <li>The performance is usually in tune in all registers and dynamic levels.</li> <li>Intonation is usually consistent.</li> <li>There are occasional pitch problems due to range or dynamic extremes.</li> </ul>	<ul style="list-style-type: none"> <li>The performance is somewhat in tune in all registers and dynamic levels.</li> <li>Intonation is somewhat inconsistent.</li> <li>There are several pitch problems due to range or dynamic extreme.</li> </ul>	<ul style="list-style-type: none"> <li>The performance is rarely in tune in all registers and dynamic levels.</li> <li>Intonation rarely consistent.</li> <li>There are constant pitch problems due to range or dynamic extremes.</li> </ul>

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>EXPRESSION</b>	<ul style="list-style-type: none"> <li>• The student always performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is always performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student usually performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is usually performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student occasionally performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is occasionally performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student rarely performs with a creative nuance and expressive style in response to the music</li> <li>• Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is rarely performed with feeling—artfully, meaningfully, or emotionally.</li> </ul>
<b>SIGHT-READING (if applicable)</b>	<ul style="list-style-type: none"> <li>• The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is smooth and completed without hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is mostly smooth and completed without much hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is somewhat smooth and completed with some hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is not smooth and completed with much hesitation.</li> </ul>
<b>PERCUSSION TECHNIQUE</b>	<ul style="list-style-type: none"> <li>• Correct technique is always used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Correct technique is usually used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Correct technique is somewhat used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Correct technique is rarely used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)</li> </ul>
<b>GRADING (if applicable)</b>	<b>A (100-90)</b>	<b>B (89-80)</b>	<b>C (79-70)</b>	<b>D (69-60)</b>





# SPS District Determined Measure

## *Music Performance Rubric*

Name: \_\_\_\_\_ Date \_\_\_\_\_

Course: \_\_\_\_\_

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>	<ul style="list-style-type: none"> <li>Did not complete or attempt.</li> </ul>
<b>GRADING</b> (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
<b>TONE QUALITY</b> (4 Points)					
<b>RHYTHMIC ACCURACY</b> (4 Points)					
<b>NOTE ACCURACY</b> (4 Points)					
<b>TECHNIQUE</b> -Posture- (4 Points)					
<b>DYNAMICS</b> (4 Points)					
<b>ARTICULATION</b> (4 Points)					
<b>INTONATION</b> (4 Points)					
<b>EXPRESSION</b> (4 Points)					
<b>TOTAL POINTS</b> Beginning - 16 Points Possible (Advanced/Intermediate 32 Points Possible)	<b>COMMENTS</b> _____ _____ _____ _____ _____				

# SHENANDOAH

for Concert Band

## PERCUSSION 2

(Cymbal [suspended], Triangle)

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

6 7 5

12  $\text{♩} = \text{c. } 58$

Cymb. (susp.)  
(yarn mallets)

18

l.v.

3

6

23  $\text{♩} = \text{c. } 63$

7

rit.

31  $\text{♩} = \text{c. } 50$

rit.

35 Pulsating  $\text{♩} = \text{c. } 58$

*a tempo*

rit.

Triangle

*mf*

41 Ethereal, floating

$\text{♩} = \text{c. } 50$

3

rit.

6

47  $\text{♩} = \text{c. } 58$

5

52

3

Cymb. (susp.)

2

(Perc 1: Chimes)

62

69

5

l.v.

rit.

75 *a tempo*

rit.

2

# SHENANDOAH

for Concert Band

TIMPANI

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

6 7 5 12  $\text{♩} = \text{c. } 58$  2

Tunings

18

23  $\text{♩} = \text{c. } 63$  7

31  $\text{♩} = \text{c. } 50$

*rit.* *rit.* *a tempo* *rit.*

35 Pulsating  $\text{♩} = \text{c. } 58$  5 *rit.* 41 Ethereal, floating  $\text{♩} = \text{c. } 50$  6 47  $\text{♩} = \text{c. } 58$  Tbn. 1 cue: *mp*

52 3

56 Exalted

62 7 69

75

*rit.* *a tempo* *rit.*



# THE STAR SPANGLED BANNER

Percussion 1  
Snare Drum, Bass Drum

arr. by Robert W. Smith  
(ASCAP)

Majestic 3

024-3860-00

*f* *mp*

# THE STAR SPANGLED BANNER

Percussion 2  
Crash Cymbals,  
Suspended Cymbal

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

3

Cr. Cyms.

Sus. Cym.

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*f*

*pp* *mp* *pp*

*mp*

*p* *f*

*p* *f*

11

19

27

The musical score is written on five staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo/mood is marked 'Majestic'. The score includes various musical notations: notes with stems, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). There are also performance instructions for 'Cr. Cyms.' (Crash Cymbals) and 'Sus. Cym.' (Suspended Cymbal). The score is divided into measures, with measure numbers 3, 11, 19, and 27 indicated in boxes. The notation includes slurs, accents, and fermatas. The final measure of the score ends with a double bar line and a repeat sign.

# THE STAR SPANGLED BANNER

Timpani

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*p*

**27**

*f*

The musical score is written for Timpani in a 3/4 time signature with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a 'Majestic' tempo marking and a dynamic of *f*. It features a half note G2, a quarter rest, a quarter note G2, a quarter note F2, and a half note E2. A box containing the number '3' is placed above the first measure. The second staff continues with a half note D2, a quarter note C2, a quarter note B1, and a half note A1. The third staff starts with a box containing '11' and a half note G1, followed by a half note F1, a quarter note E1, and a quarter note D1. The fourth staff begins with a box containing '19' and a half note C1, followed by a half note B0, a quarter note A0, and a quarter note G0. A dynamic of *p* is indicated below this staff. The fifth staff starts with a box containing '27' and a half note F0, followed by a half note E0, a quarter note D0, and a quarter note C0. A dynamic of *f* is indicated below this staff. The final staff concludes with a half note B0, a quarter note A0, a quarter note G0, and a half note F0.

Snare Drum  
Bass Drum

# Symphony No. 5

Ludwig van Beethoven  
arr. Bernice

Allegro con brio ♩ = 103

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

WATCH!

9 *f* A B

17 C

24 D E

33 F 2 G

45 *mp* H

54 *cresc.* I J

62 *f* K L

70 1. 2. M N

80 O *ff*



Tom Drum

# Symphony No. 5

Ludwig van Beethoven  
arr. Bernice

Allegro con brio  $\text{♩} = 103$   
WATCH!

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

This musical score is for the Tom Drum part of the first movement of Beethoven's Symphony No. 5 in C Minor, Opus 67. The tempo is marked 'Allegro con brio' with a quarter note equal to 103 beats per minute. The score is in 2/4 time and consists of 90 measures. It is divided into 14 sections labeled A through O. The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Section A (measures 9-15) starts with a *f* dynamic and features a series of eighth notes with accents. Section B (measures 16-22) continues with eighth notes. Section C (measures 23-29) is a continuous eighth-note pattern. Section D (measures 30-35) features eighth notes with accents. Section E (measures 36-40) has eighth notes with accents. Section F (measures 41-45) includes a sixteenth-note triplet and a half note. Section G (measures 46-54) starts with a six-measure rest, followed by eighth notes with a *mp cresc.* dynamic. Section H (measures 55-61) features eighth notes with a *f* dynamic. Section I (measures 62-68) continues with eighth notes. Section J (measures 69-77) includes first and second endings for a six-measure phrase, followed by eighth notes. Section K (measures 78-85) is a continuous eighth-note pattern. Section L (measures 86-90) concludes with a *ff* dynamic and a final chord.

Drum Set

# Symphony No. 5

Ludwig van Beethoven  
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103  
WATCH!

1  
*f*

9

17

25

34

45

54

Drum Set, p. 2

Symphony No. 5

62 K L

69 M

N 78 O

86 *ff*





# TAKE THE "A" TRAIN

DRUMS

Words and Music by  
**BILLY STRAYHORN**

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♩♩)

LOOSE HI-HAT

5

RIDE

15

23

31

49

D.S. AL CODA (WITH REPEAT)

(OPT. FILL)

The drum score is written on ten staves, each representing a 4-measure phrase. The notation includes various rhythmic patterns for the hi-hat, ride, and snare. Key features include:

- Measures 5-7: Ride pattern with a 5-measure rest.
- Measures 8-10: Hi-hat pattern with a 4-measure rest.
- Measures 11-12: Brass section with a 2-measure rest.
- Measures 13-15: Hi-hat pattern with a 15-measure rest.
- Measures 16-18: Hi-hat pattern with a 4-measure rest.
- Measures 19-21: Snare section with a 4-measure rest.
- Measures 22-23: Hi-hat pattern with a 23-measure rest.
- Measures 24-28: Hi-hat pattern with a 4-measure rest.
- Measures 29-30: TO CODA.
- Measures 31-33: Hi-hat pattern with a 31-measure rest.
- Measures 34-36: Hi-hat pattern with a 4-measure rest.
- Measures 37-38: Solo for any instrument with a 37-measure rest.
- Measures 39-41: Hi-hat pattern with a 41-measure rest.
- Measures 42-44: Hi-hat pattern with a 42-measure rest.
- Measures 45-48: Hi-hat pattern with a 45-measure rest.
- Measures 49-50: Hi-hat pattern with a 49-measure rest.
- Measures 51-53: Hi-hat pattern with a 51-measure rest.
- Measures 54-56: D.S. AL CODA (WITH REPEAT).
- Measures 57-61: Hi-hat pattern with a 57-measure rest.

# DRUMS

## Rhythm Workout

RIDE

H.H. W/FOOT

(SIM.)

(4) (8)

(4) (8)

Detailed description: This section contains two staves of drum notation. The top staff is for the Ride cymbal, showing a rhythmic pattern of quarter notes and eighth notes in 4/4 time. The bottom staff is for the Hi-Hat with foot, showing a similar rhythmic pattern. Both staves are divided into two measures: a 4-measure measure and an 8-measure measure. The 8-measure measures are filled with diagonal hatching to indicate a continuous, steady rhythm.

## Melody Workout

RIDE

H.H. W/FOOT

(SIM.)

(4) (8)

(4) (8)

Detailed description: This section contains two staves of drum notation, identical in structure to the Rhythm Workout section. The top staff is for the Ride cymbal and the bottom staff is for the Hi-Hat with foot. Both staves are divided into two measures: a 4-measure measure and an 8-measure measure. The 8-measure measures are filled with diagonal hatching to indicate a continuous, steady rhythm.

## Chord/Scale Workout

RIDE

H.H. W/FOOT

(SIM.)

(4) (8)

(4) (8)

Detailed description: This section contains two staves of drum notation. The top staff is for the Ride cymbal and the bottom staff is for the Hi-Hat with foot. Both staves are divided into two measures: a 4-measure measure and an 8-measure measure. The 8-measure measures are filled with diagonal hatching to indicate a continuous, steady rhythm.

## Demonstration Solo

(31)

(31) - 2ND TIME

(41)

(F7) (49)

Chords: Cm17, F7, Bb6, Ebma7, C9, Cm17, F7, Bb7, Cm17, F7, Bb6

Detailed description: This section contains four staves of musical notation in 4/4 time. The first staff starts with a circled measure number (31) and a triplet of eighth notes. It features a melodic line with various chords: Cm17, F7, Bb6, Cm17, and F7. The second staff starts with a circled measure number (31) and a 4-measure rest, followed by a melodic line with chords: Cm17, F7, Bb6, Fm17, and Bb7. The third staff starts with a circled measure number (41) and a melodic line with chords: Ebma7, C9, Cm17, and Cm17. The fourth staff starts with a circled measure number (49) and a 4-measure rest, followed by a melodic line with chords: Cm17, F7, and Bb6. Accents and slurs are used throughout the notation to indicate phrasing.





# THE TEMPEST

PERCUSSION II  
(Wind Chimes, Suspended Cymbal,  
Tambourine)

ROBERT W. SMITH

**With energy!**

**2** Wind chimes **2** Susp. Cym. **9**

1 3 4 5 7 8 10 11 12 13

*pp*  $\longleftarrow$  *f* *p*  $\longleftarrow$  *f*

**18** Tambourine

14 15 16 17 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

*p*  $\longleftarrow$  *f* *mp*

**36** To Susp. Cym.

34 35 37 38 39 40 41 42 43 44

*f* *p*  $\longleftarrow$  *f* *p*  $\longleftarrow$  *f*

**45** Tambourine

46 47 48 49 50 51 52 53 54 55 56

*mf*

**63** Susp. Cym. **2**

57 58 59 60 62 64 65 66 67

*p*  $\longleftarrow$  *f* *p*  $\longleftarrow$  *f*

**69** **2** no ring **2**

68 71 72 73 74 75 76 78 79

*p*  $\longleftarrow$  *f* *mp*  $\longleftarrow$  *ff*



# THE TEMPEST

TIMPANI

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12

*pp* *f* *p*

13 14 15 16 17 18 17 35 36 37

*f* *p* *ff* *p* *f*

38 39 40 41 42 43 44

*p* *f* *p* *ff*

45 46 47 48 49 50 51

*mp*

52 53 54 55 56 57 58

59 60 61 62 63 64 65 66 67 68

*f* *p* *f*

69 70 71 72 73 74 75 76 2 78 79

*p* *cresc. poco a poco* *f* *mp* *ff*

Snare Drum  
Bass Drum

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

A

B  
6

C

D

16

E

21

F

G  
26

H

32

I

36

J

To Coda

K

45

L

mp

D.S. al Coda

50

Musical staff 50-55: Snare and bass drum notation. Staff 50 starts with a dynamic marking of *f*. Staff 55 ends with a dynamic marking of *mp*. A box labeled 'O' is positioned above the end of the staff.

56

1. 2. O

Musical staff 56-60: Snare and bass drum notation. Staff 60 ends with a dynamic marking of *mf*. A box labeled 'P' is positioned below the end of the staff.

61

Musical staff 61-65: Snare and bass drum notation.

Q

66

Musical staff 66-70: Snare and bass drum notation.

R

71

Musical staff 71-74: Snare and bass drum notation. Staff 71 features a complex snare pattern with eighth notes and sixteenth notes. Staff 74 has a dynamic marking of *ff*.

S

75

Musical staff 75-78: Snare and bass drum notation.

T

79

Musical staff 79-82: Snare and bass drum notation.

U

83

Musical staff 83-86: Snare and bass drum notation. Staff 83 starts with a cross symbol (X) above the first measure.

V

87

Musical staff 87-90: Snare and bass drum notation.

91

Musical staff 91: Snare and bass drum notation. Staff 91 features a dynamic marking of *fff* and several accent (>) marks above the notes.

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

A

Musical staff A: 4/4 time signature, starting with a double bar line. The first measure is a whole rest. The second measure has a quarter rest. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

B

6

Musical staff B: Continuation of the eighth-note pattern from staff A, starting at measure 6.

C

12

Musical staff C: Continuation of the eighth-note pattern from staff A, starting at measure 12.

D

E

18



Musical staff E: Continuation of the eighth-note pattern from staff A, starting at measure 18. Dynamic marking: *mf*.

F

24

Musical staff F: Continuation of the eighth-note pattern from staff A, starting at measure 24. Measure 25 contains a 4-measure rest. Measure 26 begins with a sixteenth-note triplet. Dynamic marking: *mf*.

G

H

33

Musical staff G: Continuation of the eighth-note pattern from staff A, starting at measure 33. Measure 34 has a double bar line and repeat sign. Measure 35 has a double bar line and repeat sign. Dynamic marking: *f*.

I

J

39

To Coda

K

Musical staff H: Continuation of the eighth-note pattern from staff A, starting at measure 39. Dynamic marking: *mp*.

L

45

Musical staff I: Continuation of the eighth-note pattern from staff A, starting at measure 45.

D.S. al Coda

Uptown Funk!

Tambourine, p. 2

$\oplus$  Coda

50

M

N

I.

4



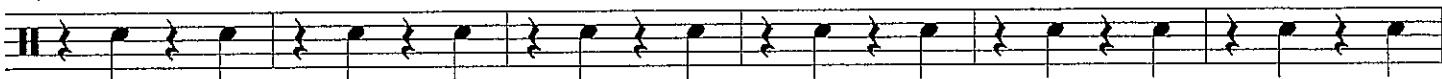
*f*

59

O

P

2.



65

Q



71

R

S



*ff*

77

T



82

U



87

V



*fff*

Drum Set

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

1 **A**  
*f* *mp*

5 **B** **C**  
*mf*

11 **D**

16 **E**  $\text{S}$   
*mf*

21 **F**

26 **G** **H**

32 **I**  
*f*

36 **J**



To Coda ⊕

40

K

mp

D.S. al Coda

45

⊕ Coda

50

M

N

f mp

56

O

mf

61

66



71 R

71

74 S

74

78 T

78

82 U

82

86 V

86

90 *fff*

90

Agogo Bells

# Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

4/4

3

*mf*

3

B

8

2

*f*

C

12

3

D

E

18

4

*mf cresc.*

F

25

To Coda (On 2nd Time)

G

H

28

4

*ff*

3

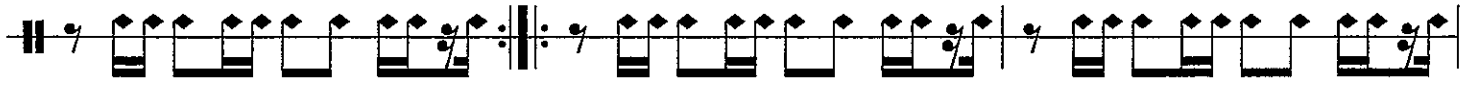
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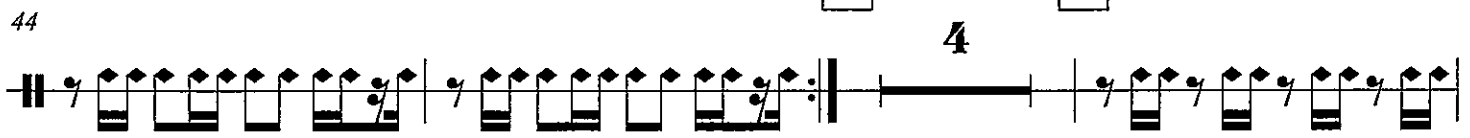
*D.S. al Coda*

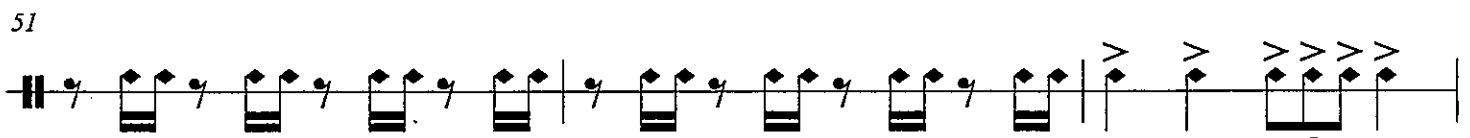
I Coda

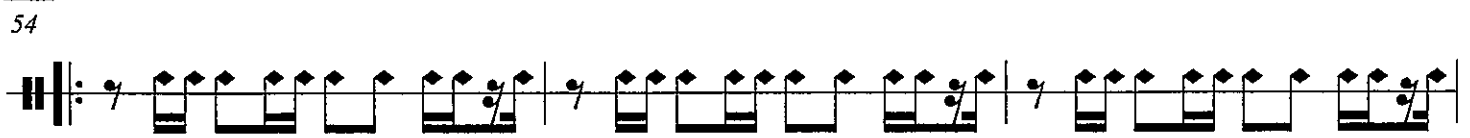
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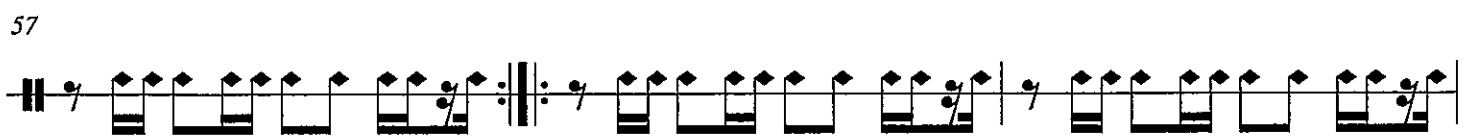
*f*

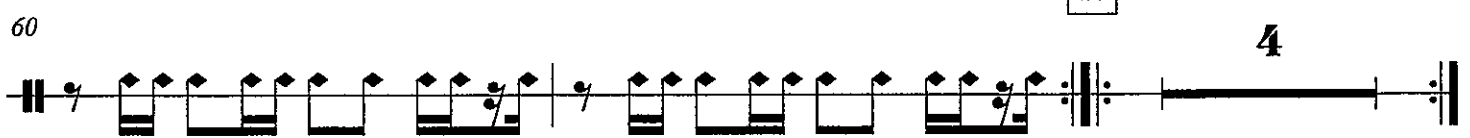
41   
*mf*

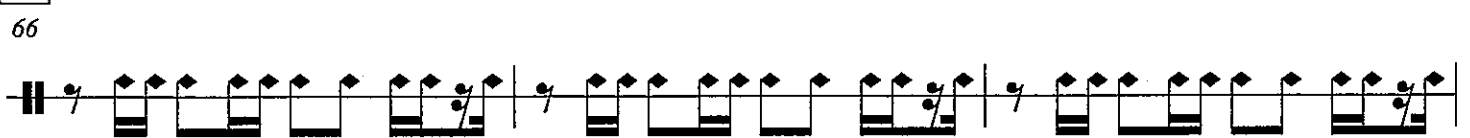
44   
*mf cresc.*

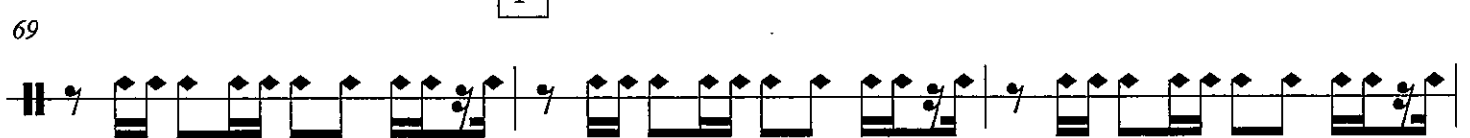
51   
**M**

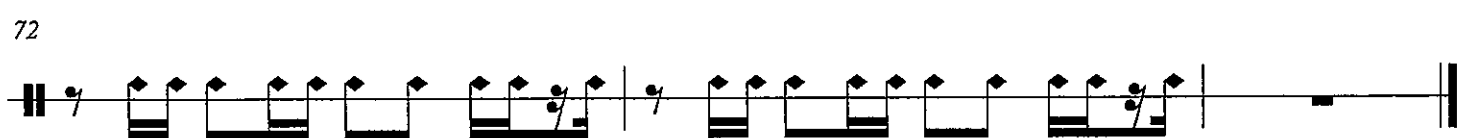
54   
*f*

57 

60   
**N**

66   
*ff*

69   
*cresc.*

72 

# Vivir Mi Vida

arr. Bernice

Bongos & Congas

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written for Bongos and Congas in 4/4 time with a tempo of 124 beats per minute. It consists of nine staves of music, each starting with a measure number in a box. The score includes various musical notations such as dynamics (f, mf, cresc.), articulation (>), and performance instructions like 'To Coda (On 2nd Time)' and 'D.S. al Coda'. Rehearsal marks A through I are placed at the beginning of specific sections. The piece concludes with a Coda section starting at measure 38.

9 **A** **2** **3**  
12 **B** **C** **3**  
18 **D** **E** **3** *mf* *cresc.* **F**  
24 **G** *To Coda (On 2nd Time)* **3** *f*  
27 **H** **34**  
31 **I** *D.S. al Coda*  
37 **I** *Coda* **38** *f*

41

*mf*

44

**K**

*f*

48

**L**

*cresc.*

52

**M**

*f*

55

58

61

**N**

**O**

*ff*

67

**P**

70

*cresc.*

73

Cowbell  
Woodblock

# Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

whistle

2

7 *f* *mf* 3

B

2

12 *f*

C %

16 *mp*

D

21 *mp*

E

25 *mf* *cresc.*

F

28 *mf* *cresc.*

To Coda (On 2nd Time) G

H

28

> > >>>>

4

35 *mf* *f* 3

D.S. % al Coda

40 *f*



**I**  *Coda*  
38

**J** *f*  
42 **SOLOS - Repeat Until 4 Whistles**

45 *mf* **K** **L**

whistle on cue

*mf* *cresc.*

52 **M**

*f*

56

59 **N**

**O**  
66

**P** *ff*  
70

*cresc.*

74

# Vivir Mi Vida

arr. Bernice

Tom Drum

As Recorded by Marc Anthony

With Energy (♩ = 124)

Rim

The score is written on a single staff with a treble clef and a 4/4 time signature. It consists of eight measures of music, each on a new line. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often with accents (>) and dynamic markings. Section markers A through H are placed in boxes above the staff at specific measure numbers. A double bar line with repeat dots is used to indicate a first and second ending. A 'D.S. al Coda' instruction is placed above the final measure.

**A**  
6 *mf*

**B**

11 *f*

**C** %

**D**  
18 *mf*

**E** Rim *cresc.*

**F**

24

**G** *To Coda (On 2nd Time)*

27 *f*

**H**

31 *f*

37 *D.S. al Coda*

I  Coda

38

J *f* SOLOS - Repeat Until 4 Whistles

42

*mf*

47

51

55

60

O

66

P

70

*cresc.*

73

# Vivir Mi Vida

arr. Bernice

Timbales

With Energy (♩ = 124)

As Recorded by Marc Anthony

**A**  $f$   $mf$

**B**  $f$   $mf$

**C**  $mf$

**D**  $f$   $f$

**E**  $f$

**F**  $mf$   $mf$

**G**  $mf$

**H**  $mf$   $mf$   $f$

**I**  $\text{Coda}$

**J** SOLOS - Repeat Until 4 Whistles

**K**  $f$   $mf$

**L**  $mf$

**M**  $f$

**N**  $f$

**O** play 2nd time only

**P**  $ff$   $ff$

*To Coda (On 2nd Time)*

*D.S. al Coda*

Snare Drum

# Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

7

7

15

15

To Coda (On 2nd Time)

D.S. al Coda

21

SOLOS - Repeat Until 4 Whistles

38

58

71

74

Bass Drum

# Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

Rim

*f* *mf*

B

*mf* *f*

C

*mf*

D

*mf*

E

F

*cresc.*

*cresc.*

To Coda (On 2nd Time)

G

*f*

H

play 2nd time only

*D.S. al Coda*

*f*

*f* > >  
Bass Drum  
2nd time only

I Coda

*f*

**J** SOLOS - Repeat Until 4 Whistles

**K**

Musical notation for section J, measures 1-12. The notation is on a single staff with a treble clef and a key signature of one flat. It begins with a dynamic marking of *mf*. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a quarter note chord. The fourth measure contains an eighth note chord. The fifth measure contains a sixteenth note chord. The sixth measure contains a thirty-second note chord. The seventh measure contains a sixteenth note chord. The eighth measure contains an eighth note chord. The ninth measure contains a quarter note chord. The tenth measure contains a half note chord. The eleventh measure contains a whole note chord. The twelfth measure contains a whole note chord. A dynamic marking of *f* is placed below the eleventh measure. A box labeled 'L' is placed below the eleventh measure. A dynamic marking of *cresc.* is placed below the twelfth measure. A box labeled 'M' is placed below the twelfth measure.

Musical notation for section N, measures 13-21. The notation is on a single staff with a treble clef and a key signature of one flat. It begins with a dynamic marking of *ff*. The first measure contains a whole note chord. The second measure contains a whole note chord. The third measure contains a whole note chord. The fourth measure contains a whole note chord. The fifth measure contains a whole note chord. The sixth measure contains a whole note chord. The seventh measure contains a whole note chord. The eighth measure contains a whole note chord. The ninth measure contains a whole note chord. The tenth measure contains a whole note chord. The eleventh measure contains a whole note chord. The twelfth measure contains a whole note chord. The thirteenth measure contains a whole note chord. The fourteenth measure contains a whole note chord. The fifteenth measure contains a whole note chord. The sixteenth measure contains a whole note chord. The seventeenth measure contains a whole note chord. The eighteenth measure contains a whole note chord. The nineteenth measure contains a whole note chord. The twentieth measure contains a whole note chord. The twenty-first measure contains a whole note chord. A dynamic marking of *cresc.* is placed below the thirteenth measure. A box labeled 'P' is placed below the thirteenth measure. A box labeled 'O' is placed below the thirteenth measure. The text 'play 2nd time only' is placed below the thirteenth measure. The text 'Bass Drum 2nd time only' is placed below the thirteenth measure. A box labeled 'N' is placed below the thirteenth measure.

# Vivir Mi Vida

arr. Bernice

Drum Set

As Recorded by Marc Anthony

With Energy (♩ = 124)

The score is written for a drum set in 4/4 time. It features various rhythmic patterns and dynamics. The notation includes:

- Staff 1:** A series of 'x' marks above the staff indicating snare hits. Below, a bass drum line with quarter notes. Dynamics: *f*, *mf*. Marking: Rim.
- Staff 2:** Snare and bass drum patterns. Dynamics: *f*, *mf*. Marking: **A**, **B**.
- Staff 3:** Snare and bass drum patterns. Dynamics: *f*. Marking: **C**, cymbal sprinkles.
- Staff 4:** Snare and bass drum patterns. Dynamics: *mf*. Marking: **D**.
- Staff 5:** Snare and bass drum patterns. Marking: **E**.
- Staff 6:** Snare and bass drum patterns. Dynamics: *cresc.*. Marking: **F**.
- Staff 7:** Snare and bass drum patterns. Dynamics: *f*. Marking: **G**, To Coda (On 2nd Time).
- Staff 8:** Snare and bass drum patterns. Dynamics: *f*. Marking: **H**.
- Staff 9:** Snare and bass drum patterns. Dynamics: *f*. Marking: *D.S. al Coda*.



**Coda**

Vivir Mi Vida

Drum Set, p. 2

**I**

**J** SOLOS - Repeat Until 4 Whistles

**K**

**L**

**M**

**N**

**O**

**P**

**3**

**2**

**7**

**cresc.**

**f**

**mf**

**f**

**ff**

**cresc.**



# WATERMELON MAN

(MED. ROCK)

## INTRO

F7

## HEAD

F7

RHYTHM CONT. SIM.

Bb7 F7

C7 Bb7 C7 Bb7

C7 Bb7 F7

## Chords and Complementary Scales

**C Major**

1 2 3 4 5 6 7 1

**C Major**

1 2 3 4 5 6 7 1

**C Major**

1 2 3 4 5 6 7 1

**C Dorian**

1 2 b3 4 5 6 b7 1

**C Dorian**

1 2 b3 4 5 6 b7 1

**C Dorian**

1 2 b3 4 5 6 b7 1

**C Locrian**

1 b2 b3 4 b5 b6 b7 1

**C Mixolydian**

1 2 3 4 5 6 b7 1

**C Half/whole diminished**

1 b2 #2 3 #4 5 6 b7 1  
(b9) (#9) (#11)

**C Lydian Dominant**

1 2 3 #4 5 6 b7 1  
(#11)

**C Major Pentatonic**

1 2 3 5 6 1

**C Major Pentatonic**

1 2 3 5 6 1

**C Lydian**

1 2 3 #4 5 6 7 1  
(#11)

**C Melodic Minor**

1 2 b3 4 5 6 7 1

**C Melodic Minor**

1 2 b3 4 5 6 7 1

**C Aeolian**

1 2 b3 4 5 b6 b7 1

**C Whole/half diminished**

1 2 b3 4 b5 b6 b7 7 1

**C Mixolydian**

1 2 3 4 5 6 b7 1

**C Half/whole diminished**

1 b2 #2 3 #4 5 6 b7 1  
(b9) (#9) (#11)

**C Phrygian**

1 b2 #2 4 5 b6 b7 1  
(b9) (#9)

The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spelling:

- a) The full range of chords normally encountered, given a C root. Transpose them to whatever root you need.
- b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.

(No Chord)  
NC.

C bass    C    C<sup>6</sup>    C<sup>6/9</sup>    C<sup>(add 9)</sup>

C<sup>MA7</sup>    C<sup>MA7(add 13)</sup>    C<sup>MA9</sup>    C<sup>MA13</sup>    C<sup>7</sup>    C<sup>9</sup>    C<sup>13</sup>

C<sup>Mi</sup>    C<sup>Mi6</sup>    C<sup>Mi6/9</sup>    C<sup>Mi(add 9)</sup>    C<sup>Mi7</sup>    C<sup>Mi7(add 11)</sup>    C<sup>Mi7(add 13)</sup>

C<sup>Mi9</sup>    C<sup>Mi11</sup>    C<sup>Mi13</sup>    C<sup>Mi(MA7)</sup>    C<sup>Mi9(MA7)</sup>    C<sup>Mi7(b5)</sup>    C<sup>Mi9(b5)</sup>    C<sup>Mi11(b5)</sup>

C<sup>dim.</sup>    C<sup>o7</sup>    C<sup>o7(add MA7)</sup>    C<sup>+</sup>    C<sup>SUS</sup>    C<sup>7SUS</sup>    C<sup>9SUS</sup>    C<sup>13SUS</sup>    C<sup>7SUS4-3</sup>

C<sup>MA7(b5)</sup>    C<sup>MA7(+5)</sup>    C<sup>MA7(#11)</sup>    C<sup>MA9(#11)</sup>    C<sup>MA13(#11)</sup>    C<sup>7(b5)</sup>    C<sup>9(b5)</sup>

C<sup>7(+5)</sup>    C<sup>9(+5)</sup>    C<sup>7(b9)</sup>    C<sup>7(+9)</sup>    C<sup>7(b9)</sup>    C<sup>7(+9)</sup>    C<sup>7(b9)</sup>

C<sup>7(+11)</sup>    C<sup>9(+11)</sup>    C<sup>7(+11)</sup>    C<sup>7(+11)</sup>    C<sup>13(b5)</sup>    C<sup>13(b9)</sup>    C<sup>13(+11)</sup>    C<sup>7SUS(b9)</sup>    C<sup>13SUS(b9)</sup>

C<sup>/E</sup>    C<sup>/G</sup>    E<sup>/C</sup>    B<sup>b</sup>/<sub>C</sub>    C<sup>(add 9)</sup>/<sub>E</sub>    C<sup>(add 9)</sup>/<sub>omit 3</sub>    C<sup>7(omit 3)</sup>    C<sup>Mi7(omit 5)</sup>

C<sup>#MA7SUS(b5)</sup>    F<sup>#7SUS(add 3)</sup>    B<sup>b(add b13)</sup>    A<sup>+(add #9)</sup>    G<sup>#Mi7(add 11)</sup>

F<sup>/F#</sup>    E<sup>+/G</sup>    G<sup>7SUS/A</sup>    G<sup>MA7(+5)</sup>/<sub>F#</sub>    E<sup>bMA7(+5)</sup>/<sub>F</sub>    B<sup>MA7SUS/F#</sup>

# Appendix II - Sample Drum Grooves

These sample drum grooves cover all the rhythmic styles contained in this book. They were written by Jim Zimmerman, drummer with Diane Schuur, Cleo Laine, etc.

## Explanation of Notation

ride cymbal bell of cym. crash cym. cowbell hi-hat (closed) (half-open) (closed) (with foot)  
 snare cross-stick high tom middle tom low tom bass drum optional or ghosted stroke

### Afro-Jazz Feel

### Ballad (even 8th's)

### Ballad

(brushes)

### Bright Samba

### Cha-cha-chá

### Medium Slow Latin

### Fast Swing

### Jazz March

### Jazz Waltz

### Sack Of Woe

### Latin ala Rumba

(bass drum, optional)

### Latin 3 (Full House)

### Medium Bossa Nova

### Medium Fast Swing

### Medium Latin Jazz/Pop

### Even 8th's (Icarus)

play cymbals freely

(bass drum, optional)

### Medium Slow Swing

### Europa

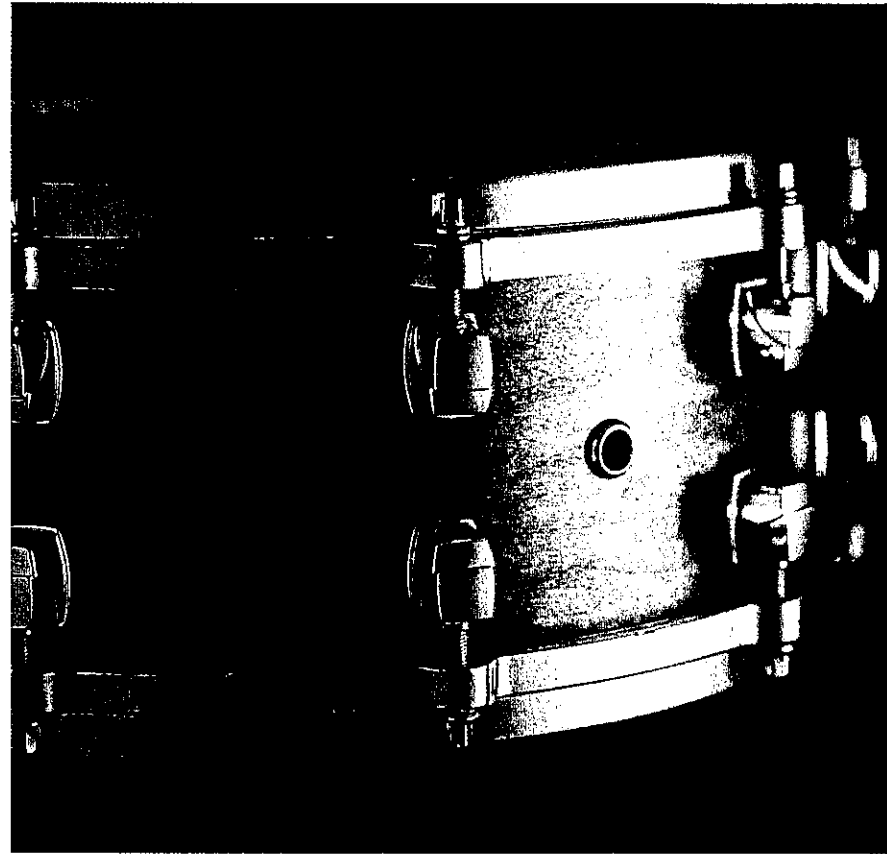
a)

b)  $J = \text{♩}$

Includes Keyboard Percussion

# ESSENTIAL ELEMENTS 2000 PLUS DVD

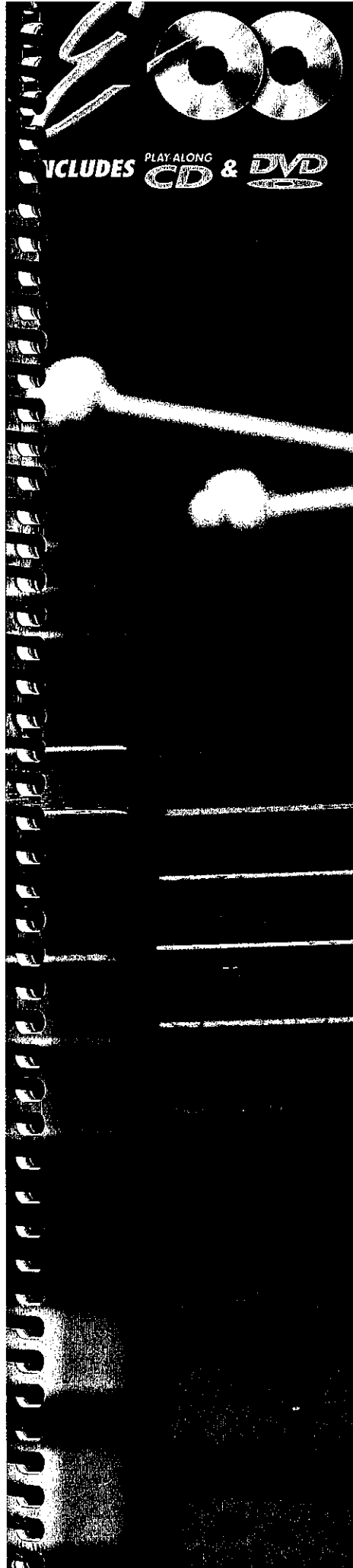
COMPREHENSIVE BAND METHOD



**TIM LAUTZENHEISER**  
**JOHN HIGGINS**  
**CHARLES MENGHINI**  
**PAUL LAVENDER**  
**TOM C. RHODES**  
**DON BIRSCHENK**

Percussion consultant and editor  
**WILL RAPP**

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## The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &



## Notes And Rests

**Notes** tell us how high or low to play by their placement on a line or space of the music staff and how long to play by their shape. **Rests** tell us to count silent beats.

 **Quarter Note** = 1 beat

 **Quarter Rest** = 1 silent beat

### 1. THE FIRST NOTE *Play your quarter note as the band plays their long tone.*

Snare Drum

▲ Start with right-hand stick

### 2. COUNT AND PLAY

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &  
 Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

### 3. A NEW NOTE

▲ Play sticking as marked.

### 4. TWO'S A TEAM

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 5. HEADING DOWN *Always stand straight and tall with your shoulders relaxed.*






### 6. MOVING ON UP

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &



**Clefs** indicate a new line of music and a set of note names. Percussion instruments use three common clefs:




**Percussion Clef**

-  Snare Drum
-  Bass Drum
-  Cymbals
-  Drum Set
-  Accessory Instruments

**Treble Clef**



-  Bells
-  Xylophone
-  Marimba
-  Vibraphone
-  Chimes

**Bass Clef**

-  Timpani
-  Marimba
-  Older snare drum and bass drum publications often use the bass clef.

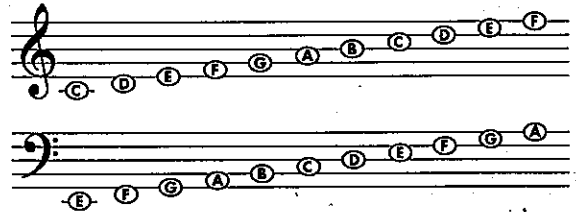
**Time Signature**




indicates how many beats per measure and what kind of note gets one beat.

-  = 4 beats per measure
-  = Quarter note gets one beat

**Note Names**

Each note is on a line or space of the staff. These note names are indicated by the Clef.



- Sharp**  raises the note and remains in effect for the entire measure.
- Flat**  lowers the note and remains in effect for the entire measure.
- Natural**  cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

**Keyboard Percussion**

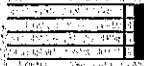
This chart will help you play notes on orchestra bells. Practice all exercises with other percussionists using the keyboard percussion section at the end of this book. Switch parts often!

G#/Ab A#/Bb C#/Db D#/Eb F#/Gb G#/Ab A#/Bb C#/Db D#/Eb F#/Gb G#/Ab A#/Bb

The diagram shows a keyboard percussion instrument with 13 keys. Lines connect each key to a note name on a musical staff above and another on a staff below. The top staff shows notes with sharps and flats (e.g., G#, A#, B#, C#, D#, E#, F#, G#, A#, B#, C#). The bottom staff shows the natural notes G, A, B, C, D, E, F, G, A, B, C.

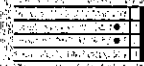
G A B C D E F G A B C

**Double Bar**



indicates the end of a piece of music.

**Repeat Sign**



Without stopping, play once again from the beginning.

**7. THE LONG HAUL**

**8. FOUR BY FOUR** Practice Right Hand Lead as marked.

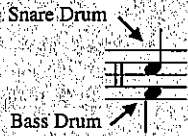
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**9. TOUCHDOWN**

**10. THE FAB FIVE** Right Hand Lead

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

**Bass Drum**



The bass drum is one of the most important instruments in band. Hold the bass drum mallet with your right hand (matched grip). Place your left hand on the head opposite the striking surface. Strike the bass drum half-way between the center and the top rim, pulling the sound out of the bass drum. **B.D.** is the abbreviation for bass drum.

**11. READING THE NOTES** Compare this to exercise 10, THE FAB FIVE.

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

**12. FIRST FLIGHT**

**13. ESSENTIAL ELEMENTS QUIZ** Fill in the remaining note names before playing.

### 14. ROLLING ALONG

Go to the next line. ▽

Musical notation for 'ROLLING ALONG' in 4/4 time. It consists of two staves: S.D. (Snare Drum) and B.D. (Bass Drum). The S.D. staff has a series of eighth notes with alternating 'R' and 'L' markings above them. The B.D. staff has a series of eighth notes. The piece ends with a double bar line.

#### Half Note

A diagram showing a half note on a staff with an arrow pointing to the right, labeled "= 2 Beats". Below it is the counting pattern "1 & 2 &".

#### Half Rest

A diagram showing a half rest on a staff with a black bar, labeled "= 2 Silent Beats". Below it is the counting pattern "1 & 2 &".

A diagram showing a repeat sign on a staff, consisting of two dots and two vertical lines.

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▽

Musical notation for 'RHYTHM RAP' in 4/4 time. It features a single staff with a series of eighth notes and rests. Below the staff is the counting pattern: "1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &". The piece ends with a repeat sign.

#### Alternate Sticking

A hand to hand sticking pattern usually beginning with the right hand.

#### Bass Drum

When playing half notes, use a slower stroke to *pull* the sound out of the bass drum.

### 16. THE HALF COUNTS

Practice Alternate Sticking as marked.

Musical notation for 'THE HALF COUNTS' in 4/4 time. It consists of two staves: S.D. (Snare Drum) and B.D. (Bass Drum). The S.D. staff has a series of eighth notes with alternating 'R' and 'L' markings above them. The B.D. staff has a series of eighth notes. The piece ends with a double bar line.

**17. HOT CROSS BUNS**

Musical notation for 'HOT CROSS BUNS' in 4/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in quarter notes with a steady rhythm. Fingerings are indicated by 'R' (Right) and 'L' (Left) above the notes. The second staff has a bass clef and provides a simple accompaniment of quarter notes.

**18. GO TELL AUNT RHODIE**

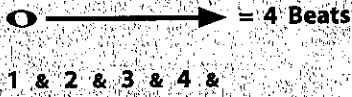
American Folk Song

Musical notation for 'GO TELL AUNT RHODIE' in 4/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in quarter notes with a steady rhythm. Fingerings are indicated by 'L' (Left) and 'R' (Right) above the notes. The second staff has a bass clef and provides a simple accompaniment of quarter notes.

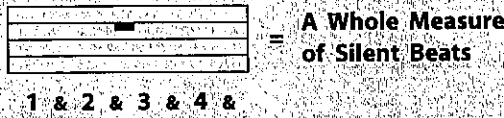
**19. ESSENTIAL ELEMENTS QUIZ** *Using the note names and rhythms below, draw the melody notes on the staff before playing.*

Musical notation for 'ESSENTIAL ELEMENTS QUIZ' in 4/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in quarter notes with a steady rhythm. Note names are written below the staff: Eb, F, Eb, D, Eb, D, C, Bb, C, D, Eb, D, Eb. Fingerings are indicated by 'R' (Right) and 'L' (Left) above the notes. The second staff has a bass clef and provides a simple accompaniment of quarter notes. The letters 'S.D.' and 'B.D.' are written below the first and second staves respectively.

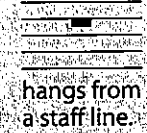
### Whole Note



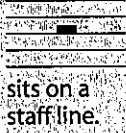
### Whole Rest



### Whole Rest



### Half Rest



## 20. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap

### Multiple Bounce

Multiple bounce sticking is your first step to learning the roll. Simply let the stick bounce freely on the drum head, like this:



Special Percussion Exercise

Keep counting and maintain a steady tempo.

## 21. THE WHOLE THING *Practice this exercise with Alternate Sticking.*

### Duet

A composition with two different parts, played together.

### Bass Drum

When playing whole notes, use a very slow, long stroke to *pull* the sound out.

## 22. SPLIT DECISION – Duet *Play your percussion part as the brass and woodwinds play their duet parts.*

# Key Signature



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. When playing keyboard percussion, this key signature indicates the *Key of B $\flat$*  – play all B's as B-flats, and E's as E-flats.

## 23. MARCH STEPS

## 24. LISTEN TO OUR SECTIONS

## 25. LIGHTLY ROW *Mark your own sticking before you play.*

## 26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*

# Fermata



Hold the note (or rest) longer than normal.

# Rudiments

Rudiments are the basic techniques of playing snare drum. You should practice and memorize rudiments to improve your skill. The flam is your first rudiment.

## Flam



The small note is a grace note. It has no rhythmic value and sounds just ahead of the regular sized, or primary note. The primary note sounds on the beat.

## Right Hand Flam



Hold the left stick about 2 inches above the drum head. Hold the right stick in the "up" position. Move both sticks at the same speed. The left stick will hit the drum just before the right stick. Let the left stick rebound to the "up" position, and the right stick rebound to the 2 inch position.

## Left Hand Flam



Hold the right stick about 2 inches above the drum head. Hold the left stick in the "up" position. Move both sticks at the same speed. The right stick will hit the drum just before the left stick. Let the right stick rebound to the "up" position and the left stick rebound to the 2 inch position.

A flam produces a sound that is slightly longer than a regular note (a tap). Listen to the difference between flams and taps.

## 27. REACHING HIGHER

## 28. AU CLAIRE DE LA LUNE

French Folk Song

## 29. REMIX

# Harmony

Two or more notes played together. Each combination forms a *chord*. Listen to the band's harmony while you play.

## 30. LONDON BRIDGE *Mark your own sticking before you play.*

English Folk Song

Musical score for 'London Bridge' in 4/4 time. The score consists of two systems of two staves each. The top staff contains a melody with eighth and quarter notes, and the bottom staff contains a harmonic accompaniment with chords and rests.

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, "Twinkle, Twinkle, Little Star."

# Triangle

The triangle should be suspended on a clip and held at eye level. Use a metal triangle beater and hit the triangle opposite the open end. To stop the sound, touch the instrument with your fingers. *Tri.* is the abbreviation for triangle.

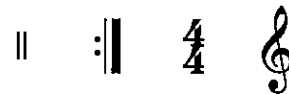
## 31. A MOZART MELODY

Adaptation

Musical score for 'A Mozart Melody' in 4/4 time. The score is arranged for three parts: S.D. (Soprano Drums), B.D. (Bass Drums), and Triangle. The S.D. and B.D. parts feature a melodic line with eighth and quarter notes, while the Triangle part provides rhythmic accompaniment with 'x' marks indicating hits.

## 32. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and write in the note names before you play:



Musical score for the 'Essential Elements Quiz' in 4/4 time. The score is for S.D. (Soprano Drums) and includes a graphic of a triangle. The top staff shows a sequence of notes with blank lines for drawing symbols and writing note names. The bottom staff shows the corresponding drum notation with 'x' marks for hits.



### Eighth Note & Eighth Rest

Each Eighth Note or Rest = 1/2 Beat  
2 Eighth Notes or Rests = 1 Beat



Eighth Notes groups have a beam.

2-note beam      4-note beam



### 33. DEEP POCKETS

### 34. DOODLE ALL DAY *Mark the sticking before you play.*

### Doubling or Double Sticking

A pattern in which two consecutive notes are played with the same hand (R R L L, R R L L). Double Sticking, or Doubling is an important skill for snare drum.

### 35. JUMP ROPE *Follow the Double Sticking carefully and strive for a consistent sound.*

### Pick-Up Notes

One or more notes that come before the first full measure. The beats of Pick-Up Notes are subtracted from the last measure.

### Rudiment

#### Paradiddle



A snare drum rudiment (see measure 7.)

### 36. A-TISKET, A-TASKET

# Dynamics

*f* – forte (play loudly)  
lift sticks higher

*mf* – mezzo forte (play moderately loud)  
normal stick height

*p* – piano (play softly)  
bring sticks close to head

## 37. LOUD AND SOFT

Clap

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

## 38. JINGLE BELLS

J. S. Pierpont

*mf* *f*

## 39. MY DREYDL Practice "Doubling" in this exercise.

Traditional Hanukkah Song

*mf* *p* *f*

*continue*

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

**40. RHYTHM RAP** *Clap the rhythm while counting and tapping.*

Clap

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

**Multiple Bounce Eighth Notes**

Special Percussion Exercise

Connect so the bounces sound even and consistent.

**41. EIGHTH NOTE JAM**

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

**Suspended Cymbal**

One single cymbal suspended on a stand. Always use yarn mallets, not timpani mallets. **Sus. Cym.** is the abbreviation for suspended cymbal.

**42. SKIP TO MY LOU**

American Folk Song

S.D. *mf*  
B.D.  
Sus. Cym. *mf*

**43. LONG, LONG AGO**

*p*

## Wood Block

Cup your palm to form a resonating chamber under the wood block.

**Curved wood block**—strike on top near the center using a hard rubber mallet or snare drum stick if necessary.

**Flat wood block**—the best sound is toward the edge of the top surface near the side with the open slit. You should use a hard rubber mallet or wooden xylophone mallet. A drumstick does not produce a good sound on a flat wood block.

**Wd. Blk.** is the abbreviation for wood block.

## 44. OH, SUSANNA

Stephen Collins Foster

Musical score for "Oh, Susanna" featuring Snare Drum (S.D.), Bass Drum (B.D.), and Wood Block. The score is in 4/4 time and consists of two systems of staves. The first system shows the S.D. playing a rhythmic pattern of eighth notes, the B.D. playing a simple bass line, and the Wood Block playing a pattern of quarter notes. The second system continues the same patterns.

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

HISTORY

## Crash Cymbals

Hold the left cymbal in front of you at a slight angle. Allow the right cymbal to be positioned slightly above and slightly in front of the left cymbal.

Learn the basic stroke for a quarter note. Using a glancing stroke (and gravity), allow the right cymbal to drop into the left cymbal and follow through. This same motion is used for half notes, but slower in speed. For whole notes, the same motion is slower than for half notes.

To stop the sound of the cymbals, bring both edges of the plates against your body.

**Choke** = muffle (or stop) the sound immediately.

**Cr. Cym.** is the abbreviation for crash cymbals.

## 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

Musical score for "Essential Elements Quiz - William Tell" featuring Snare Drum (S.D.), Bass Drum (B.D.), and Crash Cymbal (Cr. Cym.). The score is in 4/4 time and consists of two systems of staves. The first system shows the S.D. playing a rhythmic pattern of eighth notes, the B.D. playing a simple bass line, and the Cr. Cym. playing a pattern of quarter notes. The second system continues the same patterns.

**THEORY**

## 2/4 Time Signature

= 2 beats per measure  
= Quarter note gets one beat

## Conducting

Practice conducting this two-beat pattern.

### 46. RHYTHM RAP

*Clap*

### Rudiment

#### Flam Tap

After you play a flam, play a tap, always with the low hand. This will keep your hands correctly positioned for the rest of the exercise. Remember, a tap is played with the stick closest to the drum head.

### Solo

In ensemble music, *Solo* marks a passage where one instrument takes a leading part. In the next exercise, the Bass Drum is featured in the places marked *Solo*.

### 47. TWO BY TWO

Be careful to maintain the same tempo when going from flam taps (measures 1 and 2) to the regular flams in measure 3.

### Tempo Markings

*Tempo* is the speed of music. Tempo markings are usually written above the staff, in Italian.

**Allegro** - Fast tempo    **Moderato** - Medium tempo    **Andante** - Slower walking tempo

### 48. HIGH SCHOOL CADETS - March

*Allegro*

John Philip Sousa

Use a slower motion on half note crashes.

## Tambourine

Hold the tambourine steady in your left hand at a slight upward angle. Your right hand strikes the head of the instrument according to the written dynamics:  
**Soft light sounds** use one or two fingertips near the edge of the head.  
**Medium loud sounds** use tips of all fingers one-third of the way from the edge to the center.  
**Loud sounds** knuckles on head, half-way between edge and the center.  
 Use a motion similar to knocking on a door.

### 49. HEY, HO! NOBODY'S HOME

Moderato  
 S.D.  
 B.D.  
 Tambourine

The score is in 2/4 time and consists of two systems. The first system includes a Soprano Drum (S.D.) part with eighth-note patterns, a Bass Drum (B.D.) part with quarter notes, and a Tambourine part with rhythmic strikes. The second system continues these parts. Dynamics include *mf* and *mf*.

## Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

The score is in 4/4 time and shows a sequence of claps. Dynamics are marked as *p*, *f*, *f*, and *p* across the sequence.

## Suspended Cymbal Roll

With yarn mallets on a suspended cymbal, use a rapid series of alternate strokes on the opposite edges of the cymbal (3 o'clock and 9 o'clock). Increase the speed of the roll to build an effective crescendo.

### 51. PLAY THE DYNAMICS

S.D.  
 B.D.  
 Sus. Cym.

The score is in 4/4 time and includes parts for Soprano Drum (S.D.), Bass Drum (B.D.), and Suspended Cymbal (Sus. Cym.). Dynamics are marked as *p* and *f* for the drum parts, and *p* for the cymbal part.

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

### RHYTHM ETUDE

### RHYTHM RAP

Remember: how your hand strikes the tambourine is determined by the dynamics.

### Let Ring

= Let the sound continue to "ring" without stopping. It is a common indication for triangle or cymbals. The same effect is sometimes marked *l.v.* (let vibrate) or *l.r.* (let ring).

### CHORALE

Andante  
Sus. Cym.

Remember: start softly to make an effective crescendo.

Let the sound continue.

# Triangle

Striking the side opposite the open end will produce a "fundamental" sound.  
Striking the bottom leg will produce a sound with more overtones (ringing).  
Listen to the band and decide which sound works best with music. It's your choice!

## 53. AURA LEE - Duet or Band Arrangement

George R. Poulton

Musical score for 'Aura Lee' in 4/4 time. The score consists of three staves. The first staff is for Suspended Cymbal (Sus. Cym.) and the second for Triangle. The first staff begins with a dynamic of *p* and includes a crescendo to *mf*. The second staff begins with *mf* and includes a crescendo to *f*. The third staff begins with *mf* and includes a crescendo to *p* with a 'Tri.' marking and a 'Cym.' marking. The score concludes with a double bar line.

## 54. FRÈRE JACQUES - Round (When group A reaches ②, group B begins at ①)

French Folk Song

Musical score for 'Frère Jacques' in 2/4 time, marked 'Moderato'. The score is arranged for three parts: S.D. (Solo Drum), B.D. (Bass Drum), and Wood Block. The S.D. part starts at measure 1 (marked ①) and includes a second starting point at measure 5 (marked ②). The B.D. part starts at measure 1 with a dynamic of *mf*. The Wood Block part starts at measure 1 with a dynamic of *mf*. The score concludes with a double bar line.



# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

3 Measure number

Musical score for 'When the Saints Go Marching In'. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Cr. Cym. (Crash Cymbal). The S.D. part has a melodic line with dynamics ranging from *p* to *f*. The B.D. part provides a rhythmic accompaniment with dynamics from *p* to *f*. The Cr. Cym. part has a rhythmic pattern with dynamics from *f* to *mf*. Measure numbers 3, 11, and 19 are indicated in boxes. Dynamic markings include *p*, *f*, *mf*, and *Choke*.

### Sus. Cym. with Sticks

When playing sus. cym. with sticks, the best sound is usually one third or one half the distance from the edge to the dome.

## 56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

Musical score for 'Old MacDonald Had a Band'. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Sus. Cym. with sticks (Suspension Cymbal with sticks). The S.D. part has a melodic line with dynamics from *mf* to *f*. The B.D. part provides a rhythmic accompaniment with dynamics from *mf* to *f*. The Sus. Cym. with sticks part has a rhythmic pattern with dynamics from *mf* to *f*. Measure number 9 is indicated in a box. Dynamic markings include *mf*, *f*, and *p*. The score also includes a 'Wood Block' part with a rhythmic pattern.

After repeating go on to next page

13

*f*

*f*

Choke

### 57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven  
Arr. by John Higgins

Moderato  
S.D.

B.D.

*mf*

*mf*

Triangle (Remember: Fundamental or overtones - your choice)

9

*p*

*f*

Sus. Cym.  
with yarn mallets

*p*

*f*

13

*mf*

*f*

### 58. HARD ROCK BLUES - Encore

John Higgins

Allegro  
S.D.

B.D.

*f*

*mf*

*f*

*mf*

*f*

*mf*

Sus. Cym. with sticks

Tambourine

*f*

*mf*

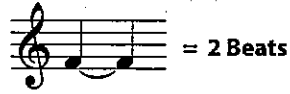
*f*

(Solo)

(Solo)

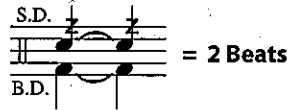
# Tie

## Pitched Percussion (Keyboards and Timpani)



A curved line connecting notes of the same pitch.  
Play one note for the combined counts of the tied notes.

## Other Percussion (S.D., B.D., Tamb., Cym., etc.)



A curved line connecting two notes on the same staff line or space. Play one note for the combined counts of the tied notes.

### 59. FIT TO BE TIED

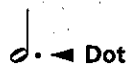
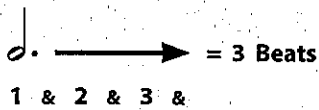
*γ 2 beats*

### 60. ALOUETTE

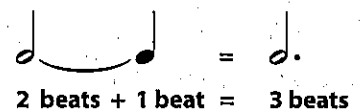
French-Canadian Folk Song

*Δ 3 beats*

## Dotted Half Note



A dot adds half the value of the note.



### 61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song

**62. CAMPTOWN RACES** Practice Flam Taps in this exercise.

Stephen Collins Foster

S.D.  
B.D.  
*mf*  
Tri.  
*mf*  
Wd. Blk.

**63. NEW DIRECTIONS**

R L L  
R L L

**64. THE NOBLES**

▽ 3 beats

**65. ESSENTIAL ELEMENTS QUIZ**

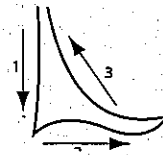
▽ 3 beats

### 3/4 Time Signature

= 3 beats per measure  
 = Quarter note gets one beat

### Conducting

Practice conducting this three-beat pattern.



## 66. RHYTHM RAP

Clap

### Rudiment

#### Double Paradiddle

## 67. THREE BEAT JAM

## 68. BARCAROLLE

Jacques Offenbach

Moderato

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

### Rudiment

#### Flam Accent

After you play a flam, play two strokes, always with the high hand. This will keep your hands properly positioned.

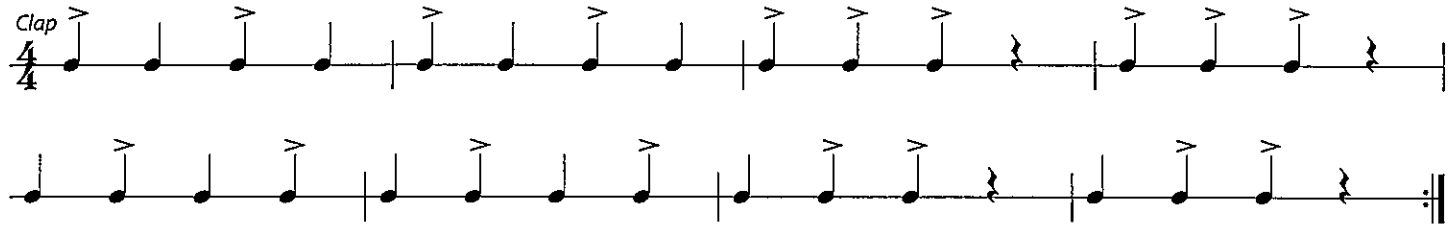
## 69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

**Accent**  Emphasize the note.

**70. ACCENT YOUR TALENT**

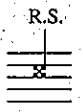
Clap 

**Latin American music** has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

**HISTORY**

**Maracas** Hold maracas by the handles. Use a short, precise wrist motion to shake maracas. Maintain a steady tempo.

**Claves** Cup your left hand to form a resonating chamber. Hold the lower pitched clave in your left hand. Use the clave in your right hand to strike the center of the left clave.

**Rim Shot**  Place tip of left stick on center of drum. Rest stick on rim and hold firmly. Strike with right stick about 1/3 away from tip of left stick. R.S. is the abbreviation for rim shot.

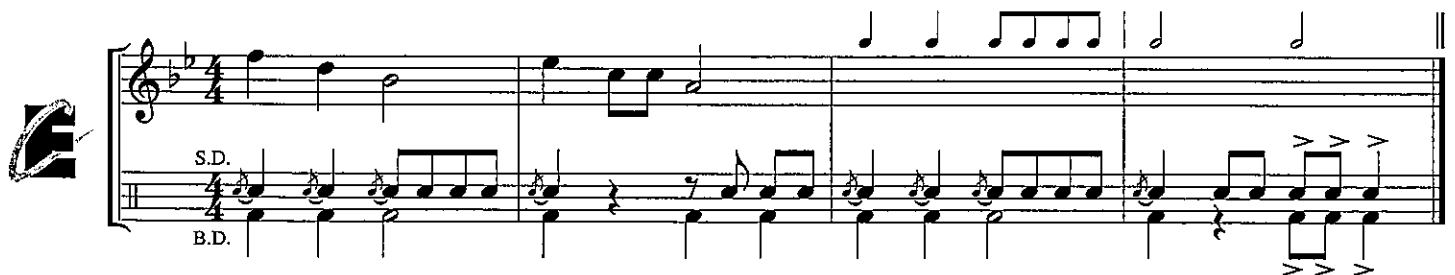
**71. MEXICAN CLAPPING SONG ("Chiapanecas")**

*Latin American Folk Song*



**72. ESSENTIAL CREATIVITY**

Compose your own melody for measures 3 and 4 using this rhythm:



*This percussion part can be played to accompany a band member's melody.*

### 73. HOT MUFFINS

Musical score for 'HOT MUFFINS' in 2/4 time. The score consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is characterized by eighth-note patterns with accents. The bass line consists of a steady eighth-note accompaniment.

### 74. COSSACK DANCE

Musical score for 'COSSACK DANCE' in 4/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Tamb. (Tambourine). The S.D. and B.D. parts play a rhythmic pattern of eighth notes with accents. The Tamb. part plays a similar pattern with 'x' marks indicating where to play. The score includes a repeat sign and a double bar line.

### 75. BASIC BLUES

Musical score for 'BASIC BLUES' in 4/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Sus. Cym. (Suspension Cymbal). The S.D. and B.D. parts play a rhythmic pattern of eighth notes with accents. The Sus. Cym. part plays a similar pattern with 'x' marks indicating where to play. The score includes a repeat sign and a double bar line.

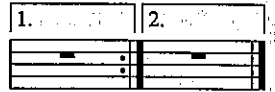
**THEORY**

#### Key Signature



The **Key Signature** tells us which notes to play with sharps or flats throughout the music. For keyboard percussion, this Key Signature indicates the *Key of F* – play all B's as B-flats.

#### 1st & 2nd Endings



Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.

### 76. HIGH FLYING

Musical score for 'HIGH FLYING' in 3/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Triangle. The S.D. and B.D. parts play a rhythmic pattern of eighth notes with accents. The Triangle part plays a similar pattern with 'x' marks indicating where to play. The score includes a repeat sign and a double bar line.

Musical score for 'HIGH FLYING' showing the 1st and 2nd endings. The 1st ending leads back to the beginning of the section, while the 2nd ending leads to the end. A dashed arrow labeled '2nd time' points to the start of the 2nd ending.

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

**Snare Drum** Turning the snares off can create an effective, dark sound, similar to a tom-tom.

### 77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song  
Arr. by John Higgins

Andante  
Snares off

S.D.  
B.D.  
mf

Sus. Cym.  
mf

Triangle  
mf

Wood Block

*S.D. and B.D. can share the same rest.*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*Choke*

*Shared rest*



# Sleigh Bells

Sleigh bells are usually shaken on the rhythm indicated. However, handle-mounted sleigh bells can be tapped gently in time with the fist by holding the instrument perpendicular to the floor.

## 78. UP ON A HOUSETOP

Snares on

S.D.

B.D.

*mf*

Sleigh Bells

*mf*

1.

2.

*f*

## 79. JOLLY OLD ST. NICK Remember to emphasize the accented notes.

Moderato

S.D.

B.D.

*mf*

Sleigh Bells

*mf*

1.

2.

## 80. THE BIG AIRSTREAM

## 81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

*mf*

*f*

Franz Lehar

*mf*

*f*

# Sixteenth Notes

Each Sixteenth Note = 1/4 Beat  
 4 Sixteenth Notes = 1 Beat

Special Percussion Exercise

## 82. AIR TIME *Count carefully and maintain a steady tempo.*

## 83. DOWN BY THE STATION

Allegro  
 S.D.  
 B.D. *mf*  
 Wood Block *mf*

## 84. ESSENTIAL ELEMENTS QUIZ

Moderato  
 S.D.  
 B.D. *mf* *f* *p*  
 Cr. Cym. *Solo* *Solo* *f*

## 85. ESSENTIAL CREATIVITY *Improvise your own part for measures 3-8 using these rhythms:*

## 86. TONE BUILDER

## 87. RHYTHM BUILDER

## 88. TECHNIQUE TRAX

## 89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach

## Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

# 90. VARIATIONS ON A FAMILIAR THEME

**Theme**

S.D.  
B.D.  
*mf*  
Cr. Cym.  
*mf*

**Variation 1**

Change to Triangle  
Tri.  
*mf*

**Variation 2**

Change to Cr. Cym.  
Cr. Cym.  
*mf*

## D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (fee'- nay).  
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

## Eighth Note Two Sixteenths

↓ ↑ = 1 Beat

Subdivide each beat into 4 equal parts.

↓ ↑ = 1 e & a

↓ ↑ = 1 e & a 2 e & a

# 91. BANANA BOAT SONG

Moderato  
Snares off

Caribbean Folk Song

S.D.  
B.D.  
*f*  
Maracas  
*f*

*mf*

*mf*

**Fine**

**D.C. al Fine**

## 92. RAZOR'S EDGE

Snares on

Musical score for 'Razor's Edge' in 4/4 time. The score consists of two staves. The upper staff contains a continuous eighth-note pattern. The lower staff contains a bass line with quarter notes and rests. The piece concludes with a series of sixteenth-note runs in the upper staff, marked with accents.

## 93. THE MUSIC BOX

Musical score for 'The Music Box' in 3/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Tri. (Triangle). The S.D. and B.D. parts are marked with a piano (*p*) dynamic. The Tri. part includes a triplet of eighth notes. The score is divided into two systems.

### HISTORY

**African-American spirituals** originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

## 94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro

Musical score for 'Ezekiel Saw the Wheel' in 4/4 time. The score consists of two staves. The upper staff features a driving eighth-note pattern starting with a forte (*f*) dynamic. The lower staff provides a bass line with quarter notes and rests. The piece ends with a final flourish in the upper staff.

## 95. SMOOTH OPERATOR

Rim Shot

First system of the musical score for 'Smooth Operator' in 4/4 time. It consists of two staves. The upper staff has a continuous eighth-note pattern. The lower staff has a bass line with quarter notes and rests. A 'Rim Shot' instruction with an upward-pointing arrow is positioned above the final measure of the upper staff.

▽ Note how the pattern changed.

Second system of the musical score for 'Smooth Operator' in 4/4 time. It consists of two staves. The upper staff continues the eighth-note pattern with a change in the rhythmic grouping, as indicated by the instruction. The lower staff continues the bass line. The piece concludes with a final flourish in the upper staff.



**99. TAKE THE LEAD** Practice Right Hand Lead in this exercise.

**THEORY** **Phrase** A musical "sentence" which is often 2 or 4 measures long. Percussionists should match the dynamics of the band.

**100. THE COLD WIND**

**101. PHRASEOLOGY**

**THEORY** **Multiple Measure Rest** The number above the staff tells you how many full measures to rest: Count each measure of rest in sequence.

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

**Simile (sim.)** Continue playing in the same style.

**102. SATIN LATIN** Practice Double Sticking in this exercise.

**Allegro**  
Snares off

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

*Soli*

*Soli*

*mf*

*mf*

2

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

2

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

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

HISTORY

German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

### 103. MINUET

Moderato

Johann Sebastian Bach

Snares on

*mf*

### 104. ESSENTIAL CREATIVITY

This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?



**105. NATURALLY** Right Hand Lead

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

**HISTORY**

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March Militaire" was originally a piano duet.

**THEORY**

**One Measure Repeat**



Repeat the previous measure.

**106. MARCH MILITAIRE** Practice "Doubling" in this exercise.

**Allegro**

Franz Schubert

S.D. R L L R L R L L R L L R R R L L R L L R L L

B.D. *f* *mf*

Cr. Cym. *f* *mf*

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

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

**107. THE FLAT ZONE**

# 108. ON TOP OF OLD SMOKEY

American Folk Song

Allegro

S.D. *f*

B.D. *f*

Tri. *f*

The musical score for 'On Top of Old Smokey' is written in 3/4 time with a key signature of one sharp (F#). It features three systems of staves. The top system includes a treble clef staff for the Solo Drum (S.D.) and a bass clef staff for the Bass Drum (B.D.). The S.D. part starts with a series of eighth notes, while the B.D. part provides a steady quarter-note accompaniment. A triangle (Tri.) is introduced in the second system, playing a rhythmic pattern. The tempo is marked 'Allegro'.

**Boogie-woogie** is a style of the blues, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

# 109. BOTTOM BASS BOOGIE

Allegro

S.D.


B.D.

*f*


Sus. Cym. (with S.D. stick)

The musical score for 'Bottom Bass Boogie' is written in 4/4 time with a key signature of one sharp (F#). It features three systems of staves. The top system includes a treble clef staff for the Solo Drum (S.D.) and a bass clef staff for the Bass Drum (B.D.). The S.D. part features a complex, syncopated rhythm with many eighth and sixteenth notes. The B.D. part provides a steady quarter-note accompaniment. A suspended cymbal (Sus. Cym.) is played with the S.D. stick, creating a rhythmic pattern of eighth notes. The tempo is marked 'Allegro'. The score concludes with a double bar line and two endings: the first ending leads back to the beginning, and the second ending provides a final resolution.

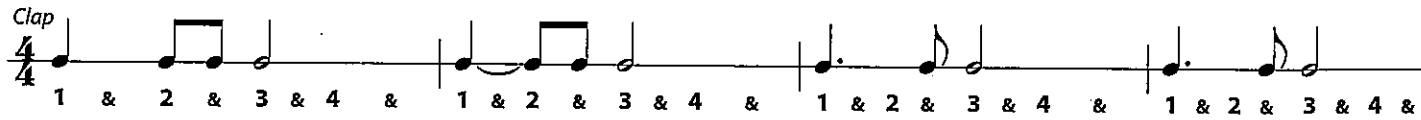
# Dotted Quarter & Eighth Notes

 = 2 Beats  
1 & 2 &

A dot adds half the value of the quarter note.

 = 2 Beats  
1 & 2 &

## 110. RHYTHM RAP

Clap  $\frac{4}{4}$   
  
1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 &

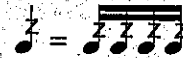
## 111. THE DOT ALWAYS COUNTS



## Closed Roll



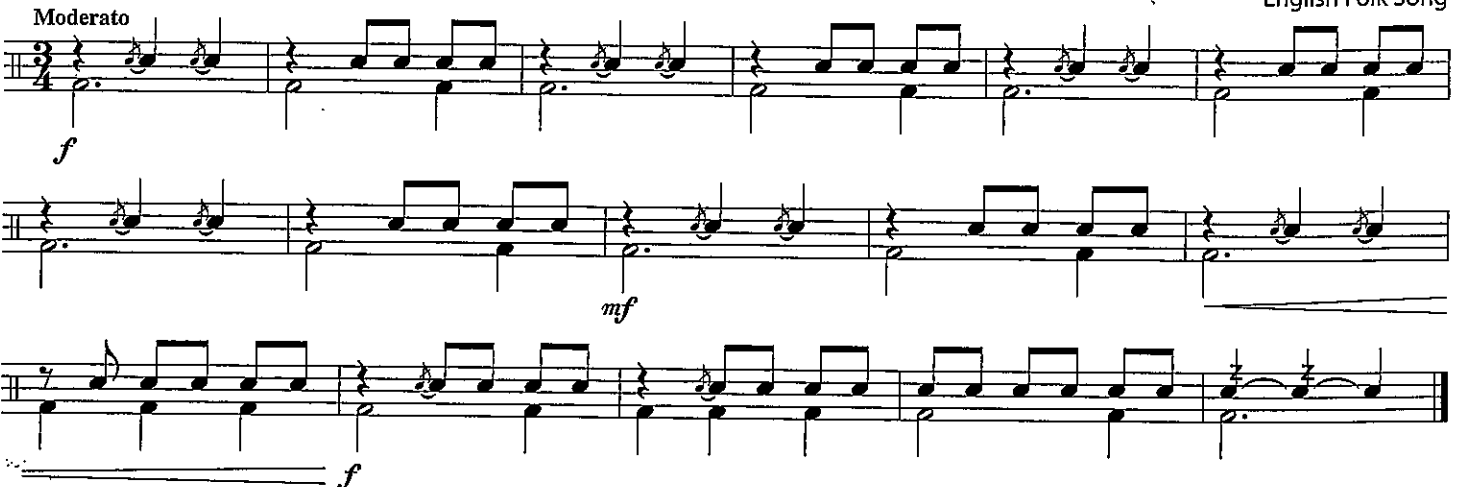
Subdivide each  $\frac{1}{4}$  into 4 equal strokes, and connect the multiple bounces as smoothly as possible. Closed rolls fill each beat with a buzzing sound.



## 112. ALL THROUGH THE NIGHT

$\frac{4}{4}$  *mf* *p* *D.C. al Fine* *Fine*  


## 113. SEA CHANTY

*Moderato* *f* *mf* *f* *English Folk Song*  


# 114. SCARBOROUGH FAIR

English Folk Song

Andante

S.D.  
B.D.  
Tri.

*mf*

*f*

*mf*

*p*

The score for 'Scarborough Fair' is written for three parts: Soprano (S.D.), Bass (B.D.), and Triangle (Tri.). The time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The Soprano and Bass parts feature a melody of eighth and quarter notes, while the Triangle part provides a steady accompaniment of quarter notes. The dynamics shift to forte (*f*) in the second system and then to piano (*p*) in the third system.

# 115. RHYTHM RAP

Clap

4/4

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

The 'Rhythm Rap' section consists of a single line of music in 4/4 time, marked 'Clap'. It features a rhythmic pattern of quarter notes and eighth notes with rests, corresponding to the clapping sequence: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &.

# 116. THE TURNAROUND

The 'The Turnaround' section is a single line of music in 4/4 time. It features a rhythmic pattern of eighth and quarter notes with accents, typical of a 'turnaround' in jazz or blues music.

# 117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Scottish Folk Song

Andante

*mf*

*f*

The score for 'Auld Lang Syne' is written for two parts. The time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic. The melody is played in the upper part, and the accompaniment is in the lower part. The dynamics shift to forte (*f*) in the second system.

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

You can perform this snare drum solo with a piano accompaniment. Play it for the band, the school or your family. The theme in the piano part is a well-known melody from a set of orchestral works called **Hungarian Dances**, by the German composer **Johannes Brahms** (1833–1897). Many of Brahms' works include dance and folk styles he learned from touring Europe as a young man.

### 118. HUNGARIAN DANCE NO. 5 – Snare Drum Solo

Johannes Brahms  
Arr. by Will Rapp

**Allegro**

Snare Drum

*f*

△ Single Paradiddles

△ Double Paradiddles

L R L L R

R L R R L R L R R L

R L R L R R L R

17 ◁ Measure Number

Stick Clicks\*

Stick Clicks

Rim Shot

*f*

*p*

33

R L R R L R L R R L

R L R L R R L R

L R L L R

\*Hit sticks together.

# 118. HUNGARIAN DANCE NO. 5 - Piano Accompaniment

Johannes Brahms  
Arr. by Will Rapp

*Allegro*

Piano *f*

*With pedal*

17

*sfz*

*p*

*f*

33

*f*



Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern and percussionists combine new sticking patterns. The success of your band depends on everyone's effort and encouragement.

## Snare Drum

The following exercises will help you develop important skills. Follow the written sticking very carefully to help build your snare drum technique.

### 119. GRENADILLA GORILLA JUMP No. 1

119. GRENADILLA GORILLA JUMP No. 1

Sticking: R L L R L L R L R R L L

Sticking: R L R L L R L L R R L L

*sim.*

### 120. JUMPIN' UP AND DOWN

120. JUMPIN' UP AND DOWN

Sticking: R L R R L L L R L L R L

Sticking: R L R L L R L L R L R R L L

### 121. GRENADILLA GORILLA JUMP No. 2

121. GRENADILLA GORILLA JUMP No. 2

Sticking: R R L R R L R L R R L L

Sticking: R R L R R L L R L R L

*sim.*

### 122. JUMPIN' FOR JOY

122. JUMPIN' FOR JOY

Sticking: L R R L R L L R L

Sticking: R L R R L R L R R L

### 123. GRENADILLA GORILLA JUMP No. 3

Musical score for 'GRENADILLA GORILLA JUMP No. 3' in 4/4 time. The score consists of two staves. The first staff contains a series of rhythmic patterns with fingerings: R R R R, R R R R R R R R R, R L R L R L R L R L R L, and R L R R. The second staff contains rhythmic patterns with fingerings: L L L L, L L L L L L L L, L R L R L R L R, and L R L R R L.

### 124. JUMPIN' JACKS

Musical score for 'JUMPIN' JACKS' in 4/4 time. The score consists of two staves. The first staff contains rhythmic patterns with fingerings: R L R L R L R L, R L R L R L R L, R L R L R L R L, R L R L R L R L, R L R L R L R L, and R L R L R L R L. The second staff contains rhythmic patterns with fingerings: R L R R L R L R L L R, L R L R L R L L R, L R L R L R L R, L R R L R L R L, and R L R L R L R L.

### Interval

The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

A diagram illustrating musical intervals on a treble clef staff. The notes are numbered 1 through 7. Brackets above the staff indicate the intervals: 2nd (between notes 1 and 2), 3rd (between notes 1 and 3), 4th (between notes 1 and 4), 5th (between notes 1 and 5), 6th (between notes 1 and 6), 7th (between notes 1 and 7), and Octave (between notes 1 and 8). The notes are: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), and 8 (C).

THEORY

### 125. ESSENTIAL ELEMENTS QUIZ *A quiz on intervals appears in the keyboard section (page 24).*

Musical score for 'ESSENTIAL ELEMENTS QUIZ' in 4/4 time. The score consists of two staves. The first staff contains a series of rhythmic patterns with fingerings: R L R L R L R L, R L R L R L R L, R L R L R L R L, R L R L R L R L, R L R L R L R L, and R L R L R L R L. The second staff contains rhythmic patterns with fingerings: R L R L R L R L, R L R L R L R L, R L R L R L R L, R L R L R L R L, R L R L R L R L, and R L R L R L R L.





### 130. CROSSING OVER

Musical score for 'CROSSING OVER' in 4/4 time. The score consists of two staves. The upper staff features a melodic line with eighth-note patterns and rests. The lower staff provides a harmonic accompaniment with chords and eighth-note patterns.

### Trio

A trio is a composition with three parts played together.

### 131. KUM BAH YAH *This percussion part can accompany a trio of players or the full band.*

African Folk Song

Musical score for 'KUM BAH YAH' in 2/4 time. The score is divided into four systems, each with two staves. The upper staff contains a melodic line with eighth-note patterns. The lower staff is a percussion part with various rhythmic notations including triangles (Tri.), snare drums (S.D.), and bass drums (B.D.). Dynamics include *mf* and *p*. The tempo is marked 'Moderato' and 'Snares off'.

## Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.  
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

## 132. MICHAEL ROW THE BOAT ASHORE

*Flam accents can also apply to eighth notes.*

African-American Spiritual

Andante Snares on

*mf*

L R L R L R L R

## 133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

S.D.  
B.D.  
Wd. Blk.

*f*

## 134. BOTANY BAY

Australian Folk Song

Allegro

*mf*

*f*

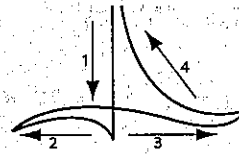
*mf*

### C Time Signature

= Common Time  
(Same as  $\frac{4}{4}$ )

### Conducting

Practice conducting this four-beat pattern.



### 135. TECHNIQUE TRAX *Practice at all dynamic levels.*

### 136. FINLANDIA

Jean Sibelius

Andante

© Breitkopf & Haertel, Wiesbaden - Leipzig

### 137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to .

**138. EASY GORILLA JUMPS**

Two staves of music in 2/4 time. The melody is simple and rhythmic, featuring eighth and quarter notes. The bass line consists of a steady quarter-note accompaniment.

**139. TECHNIQUE TRAX**

Two staves of music in 2/4 time. The piece is a technical exercise featuring a complex, repetitive eighth-note pattern in the melody and a steady quarter-note accompaniment.

**140. MORE TECHNIQUE TRAX**

Two staves of music in 2/4 time. This technical exercise features a more complex eighth-note pattern with accents and slurs, set against a steady quarter-note accompaniment.

**141. GERMAN FOLK SONG**

Moderato

Two staves of music in 3/4 time. The melody is a simple folk tune with a steady quarter-note accompaniment. It includes first and second endings.

*mf*

**142. THE SAINTS GO MARCHIN' AGAIN**

Allegro  
R.S.

James Black and Katherine Purvis

Three staves of music in 4/4 time. The piece is a march with a strong, rhythmic melody and a steady quarter-note accompaniment. It includes first and second endings and a repeat sign.

*f*

### 143. LOWLAND GORILLA WALK

On rim

#### Two Measure Repeat



Repeat the previous two measures.

THEORY

### 144. SMOOTH SAILING

On head

### 145. MORE GORILLA JUMPS

### 146. FULL COVERAGE

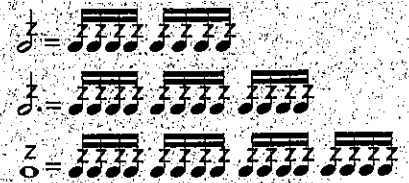
## Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. See exercise 147 in the keyboard section.

## Extended Roll



Subdivide each beat into 4 equal strokes and connect the multiple bounces as smoothly as possible. Extended rolls are closed rolls which fill all beats with a buzzing sound.



## 147. CONCERT B $\flat$ SCALE

## Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. See exercise 148 in the keyboard section.

## 148. IN HARMONY

## 149. SCALE AND ARPEGGIO

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named “The Surprise Symphony” because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

### 150. THEME FROM “SURPRISE SYMPHONY”

Franz Josef Haydn

Andante  
On rim

*p*

*f*

*p*

*mf*

### 151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

S.D.

B.D.

Cr. Cym.

*mf*

*mf*

*mf*

1.

2.



# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy  
Arr. by John Higgins

March Style

The musical score is written for a band in 2/4 time. It features three staves: S.D. (Soprano Drum), B.D. (Bass Drum), and Cr. Cym. (Cymbal). The score is divided into systems, with measure numbers 5, 13, 21, and 29 indicated. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *Solo* marking is present above the Cr. Cym. staff at measure 5. The score includes various musical notations such as beams, slurs, and accents.

### Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

# 153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict  
Arr. by John Higgins

**Allegro**

The score is written for a percussion ensemble. It begins with a 3/4 time signature and an *mf* dynamic. The first system includes S.D. (Snare Drum) and B.D. (Bass Drum) parts. A Triangle part enters at measure 5 with an *mf* dynamic. A Wood Block (or Rim Tap) part is indicated above the staff. At measure 13, the Sus. Cym. (with S.D. stick) part begins. At measure 21, the Tambourine part enters with an *f* dynamic. At measure 29, the B.D. and \*Cr. Cym. parts enter with an *f* dynamic. At measure 37, the *Soli* section begins with an *mf* dynamic. At measure 45, the dynamic shifts from *p* to *mf*. The score concludes with an *f* dynamic.

\*in some printed music, cymbals appear with the bass drum.

## 154. RANGE AND FLEXIBILITY BUILDER

### Rudiment

#### Triple Paradiddle

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

## 155. TECHNIQUE TRAX *Emphasize the accents.*

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

## 156. CHORALE

Johann Sebastian Bach

Tri. *p*

Sus. Cym.

### HISTORY

The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

# 157. HATIKVAH

Israeli National Anthem

Andante

1. *mf*

S.D.

B.D. *mf*

Tri. *mf*

Wd. Blk. *mf*

2. 6

*f*

(To Sus. Cym.)

Tamb.

Wd. Blk. *f*

*f*

Sus. Cym.

Wd. Blk.

14 2

*mf*

2

*mf*

2 Tri. *mf*

### 158. RHYTHM RAP

Clap

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

### 159. EIGHTH NOTE MARCH Practice "Doubling" and Paradiddles.

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

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

### 160. MINUET

Johann Sebastian Bach

Moderato

*mf*

1. 2.

### 161. RHYTHM RAP

Clap

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

### 162. EIGHTH NOTES OFF THE BEAT

Musical notation for exercise 162, featuring eighth notes off the beat on a single staff. The notation includes a treble clef, a common time signature, and a series of eighth notes with accents, some of which are off the beat.

### Cowbell

Hold the open end of the cowbell away from you, and play on the front edge of the open end with a stick.

### 163. EIGHTH NOTE SCRAMBLE

Musical notation for exercise 163, an eighth note scramble. It consists of two systems of three staves each. The first system includes S.D. (Snare Drum), B.D. (Bass Drum), and Cowbell. The second system includes S.D. and B.D. The notation features various rhythmic patterns and rests, with some measures containing a slash through a bar line to indicate a change or continuation.

### 164. ESSENTIAL ELEMENTS QUIZ

Andante  
S.D.

B.D.

Wd. Blk.

Musical notation for exercise 164, an essential elements quiz. It consists of two systems of three staves each. The first system includes S.D. (Snare Drum), B.D. (Bass Drum), and Wd. Blk. (Wood Block). The notation includes dynamic markings such as *p*, *mf*, and *f*, and features various rhythmic patterns and rests.

## 165. DANCING MELODY

Musical score for 'Dancing Melody' in 4/4 time. The score consists of two staves. The top staff features a melody with eighth and sixteenth notes, including slurs and ties. The bottom staff provides a bass line with quarter and eighth notes.

## HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

## 166. EL CAPITAN

John Philip Sousa

Musical score for 'El Capitan' in 2/4 time, marked **Allegro**. The score is for S.D. (Soprano Drum) and B.D. (Bass Drum). The top staff shows the S.D. part with a melody of eighth and sixteenth notes. The bottom staff shows the B.D. part with a simple rhythmic accompaniment. Dynamics include *f* (forte) and *Cr. Cym.* (Cymbal). The score includes first and second endings.

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## HISTORY

“O Canada,” formerly known as the “National Song,” was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

# 167. O CANADA

Calixa Lavallée,  
l'Hon. Judge Routhier  
and Justice R.S. Weir

Maestoso (Majestically)

Musical notation for the first system of 'O Canada', measures 1-8. The music is in G major and 4/4 time. It features a melody with eighth-note patterns and a bass line with dotted half notes. Dynamics include *mf* and *f*.

Musical notation for the second system of 'O Canada', measures 9-16. The melody continues with eighth-note patterns. Dynamics include *mf*.

9

Musical notation for the third system of 'O Canada', measures 17-24. The melody continues with eighth-note patterns. Dynamics include *p*.

Musical notation for the fourth system of 'O Canada', measures 25-32. The melody continues with eighth-note patterns. Dynamics include *mf*.

17

Musical notation for the fifth system of 'O Canada', measures 33-40. The melody continues with eighth-note patterns. Dynamics include *f*.

Musical notation for the sixth system of 'O Canada', measures 41-48. The melody continues with eighth-note patterns.

Musical notation for the seventh system of 'O Canada', measures 49-56. The melody continues with eighth-note patterns.

# 168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

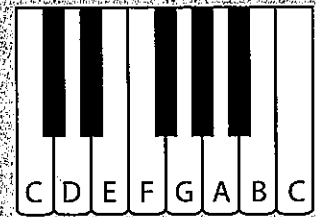
Musical notation for the first system of 'Essential Elements Quiz - Meter Mania', measures 1-4. It features a melody with eighth notes and a bass line with quarter notes. Time signatures are 4/4, 3/4, 4/4, and 4/4.

Musical notation for the second system of 'Essential Elements Quiz - Meter Mania', measures 5-8. It features a melody with eighth notes and a bass line with quarter notes. Time signatures are 3/4, 4/4, 4/4, and 4/4.



# Enharmonics

C<sup>♯</sup> and D<sup>♭</sup> F<sup>♯</sup> and G<sup>♭</sup>



**THEORY**

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 5-A shows the enharmonic notes for keyboard percussion instruments.

On a piano keyboard, each black key is both a flat and a sharp.

## 169. SNAKE CHARMER

Snares off

S.D.

B.D.

Tamb.

Cowbell

## 170. DARK SHADOWS

Snares on

## 171. CLOSE ENCOUNTERS

S.D.

B.D.

Tamb.

## 172. MARCH SLAV

Snare Drum is *tacet* (do not play). An optional timpani part appears on page 33-B.

Largo

S.D. (*tacet*)

B.D.

*mf*

Sus. Cym.

*p*

Peter Illyich Tchaikovsky

1.

2.

*mf*

*f*

*mf*

*f*

# Timpani

One of the most dramatic instruments in the percussion section, *Timpani* combines the rhythms of percussion with the pitch of other instruments. Use felt timpani mallets. For **March Slav** tune the larger drum to F and the smaller drum to B $\flat$ .

## 172. MARCH SLAV - Timpani

Tune to F and B $\flat$ .  
Largo

## 173. NOTES IN DISGUISE

# Chromatic Notes

**Chromatic notes** are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

THEORY

## 174. HALF-STEPPIN'

**HISTORY**

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The "Egyptian Dance" is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

**Tambourine Shake**



Shake the tambourine in your left hand. Stop the shake on the release (tied) note with the fist of your right hand.

**175. EGYPTIAN DANCE.**

Allegro  
Snares off

Camille Saint-Saëns

**175. EGYPTIAN DANCE – Timpani**

Tune the larger drum to A and the smaller drum to E. Watch for accidentals.  
Use a light stroke to achieve a dance-like quality in your sound.

Allegro

## 176. SILVER MOON BOAT

Chinese Folk Song

Largo

Tri.

*mf*

Fine

Wd. Blk.

*mf*

Claves

D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world's greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could "hear" it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

HISTORY

## 177. THEME FROM SYMPHONY NO. 7

While this part looks easy, it is difficult because it is slow. Strive for an even consistent sound.

Ludwig van Beethoven

Allegro (moderately fast)

S.D. Snares off

B.D. *p*

*mf*

9

1.

2.

## 177. THEME FROM SYMPHONY NO. 7 - Timpani

Ludwig van Beethoven

Tune to E<sub>b</sub> and A<sub>b</sub>.

Allegro (moderately fast)

*p*

*mf*

3

9

1.

2.

HISTORY

Russian composer Peter Illyich Tchaikovsky (1840-1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

### 178. CAPRICCIO ITALIEN

Peter Illyich Tchaikovsky

Allegro  
Snares on S.D.  
B.D.  
f  
Cr. Cym.  
f

### 178. CAPRICCIO ITALIEN - Timpani

Use a slow stroke to "pull" the sound out of the timpani. Tune to F and Bb.

Peter Illyich Tchaikovsky

Allegro

### Rudiment

#### Flamacue

L R L R L R

A snare drum rudiment. Emphasize the

### 179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

LR L R L R LR sim.

LR L R L R L R L sim.

Musical notation for the first piece, consisting of two staves. The top staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The bottom staff provides a harmonic accompaniment with quarter and eighth notes.

### 180. WAYFARING STRANGER

Andante

African-American Spiritual

Musical score for 'Wayfaring Stranger'. It includes parts for S.D. (Solo Drum), B.D. (Bass Drum), Tri. (Triangle), and Tamb. (Tambourine). The score is in 4/4 time and marked 'Andante'. The S.D. part features a complex rhythmic pattern with many accents. The B.D. part has a steady, low-pitched accompaniment. The Tri. and Tamb. parts provide additional rhythmic texture.

### 181. ESSENTIAL ELEMENTS QUIZ - RUDIMENT COUNTING CONQUEST

Musical score for 'Essential Elements Quiz - Rudiment Counting Conquest'. The score is in 4/4 time and includes drum rudiment patterns written above the notes. The patterns are:
   
1. LR RL LR AL LR RL L LR RL L LR RL L LR RL R LL RL LR L LR RL RL L
   
2. PL RR L R LL R PL RR L PL RR L
   
3. LR RL LR L R L
   
4. LR L R L R L R L R L R RR L R LL
   
The music consists of four staves, each with a different rhythmic pattern corresponding to the rudiment counts above.

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Maestoso  
S.D.  
B.D.

*f*

*p*

This system contains the first two staves of music. The top staff is for Soprano Drum (S.D.) and the bottom staff is for Bass Drum (B.D.). The music is in 4/4 time and begins with a *f* dynamic. The melody consists of eighth and quarter notes with accents. The bottom staff provides a rhythmic accompaniment with quarter notes and rests. A *p* dynamic marking is at the end of the system.

7 Andante

8

This system shows measures 7 and 8. The top staff is empty, and the bottom staff contains a long horizontal line, indicating a rest or a specific performance instruction for that instrument.

15

7

*f*

*mf*

This system starts at measure 15. The top staff has a *f* dynamic marking. The bottom staff has a *mf* dynamic marking. The music continues with eighth and quarter notes. A *mf* dynamic marking is placed over the bottom staff.

25 Maestoso

*f*

(Roll until cut-off)

This system starts at measure 25. The top staff has a *f* dynamic marking. The bottom staff has a *f* dynamic marking. The music continues with eighth and quarter notes. A *f* dynamic marking is placed over the bottom staff. The system ends with a roll and cut-off instruction.

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Maestoso  
Cr. Cym.

7 Andante 4 Tri. p Sus. Cym. 15 p f

2 Tri. p mf Sus. Cym. 4

25 Maestoso  
Cr. Cym.

### Timpani Roll



Rapidly alternate single strokes as smoothly as possible. For the best sound, play about one third of the way from the edge to the center of the head.

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Maestoso Timpani Roll

7 Andante 7

15 f

6

25 Maestoso



# 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Latin Rock

Snares off

S.D.  
B.D.  
*f*

5

13

25

2

# 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Latin Rock

Maracas

Claves  
(Opt. Cowbell)

*f*

5

*mf*

13

*p*

(To Tri.)

Tri. (To Claves)

25

Claves

*f*

1.

2.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro  
S.D.  
B.D.

*f*

10 7

*f* *p*

18 *p* *mf*

26 *f*

34

42

CANC

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro  
Cr. Cym.

Musical score for Cr. Cym. in 4/4 time, starting with a forte (f) dynamic. The score consists of six staves. Measure numbers 10, 18, 26, 34, and 42 are marked in boxes. There are rests of 3, 8, 2, and 5 measures. The piece concludes with a fermata.

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro  
Timpani

Musical score for Timpani in 4/4 time. The score consists of seven staves. Measure numbers 10, 18, 26, 34, and 42 are marked in boxes. Dynamics include forte (f), piano (p), mezzo-forte (mf), and *dampen\**. There are rests of 4 and 8 measures. The piece concludes with a fermata.

\*Stop sound with fingertips.

# PERFORMANCE SPOTLIGHT

## Solo for Percussion Ensemble

Performing for an audience is an exciting part of being involved in music. Percussion ensembles provide a unique solo performing opportunity for all members of the percussion section. This percussion ensemble is written for 5 or more players. It is based on the famous "Can-Can" dance from Jacques Offenbach's operetta *Orpheus in the Underworld*, completed in 1858. Your percussion ensemble can perform for the band or at other school and community events.

### 185. CAN - CAN

Jacques Offenbach  
Arr. by Kevin Lepper

Allegro  
S.D.  
B.D.

*f*

*Solo*

*mf*

5 On rim

1. On drum

2.

14

2

*Solo*

*Solo - with Cym.*

30

# 185. CAN - CAN

Jacques Offenbach  
Arr. by Kevin Lepper

Allegro  
Cr. Cym.  
2/4  
*f*

5

6

Wd. Blk.

1.

mf

14

Cr. Cym.

Choke

2

Choke

2

Choke

Wd. Blk.

Cr. Cym.

*f* Solo

30

2

Choke

Detailed description: This block contains the first five staves of the musical score for 'Can-Can'. It starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is 'Allegro'. The first staff has a dynamic marking of 'f' and includes a 'Cr. Cym.' (Cymbal) instruction. A first ending bracket spans from measure 5 to measure 14. The second staff has a dynamic marking of 'mf' and includes 'Wd. Blk.' (Woodblock) and 'Cr. Cym.' instructions. A second ending bracket spans from measure 14 to measure 30. The third staff has a dynamic marking of 'f' and includes 'Solo', 'Choke', and 'Wd. Blk.' instructions. The fourth and fifth staves continue the melody with various 'Choke' and 'Wd. Blk.' markings.

# 185. CAN - CAN

Jacques Offenbach  
Arr. by Kevin Lepper

Allegro  
Tri.  
2/4  
*f*

5

Tamb. 2nd time only

mf

14

1.

2.

To Triangle

2

*f* Solo Tri.

30

Tamb.

*f*

To Tambourine

12

Detailed description: This block contains the second five staves of the musical score for 'Can-Can'. It starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is 'Allegro'. The first staff has a dynamic marking of 'f' and includes a 'Tri.' (Triangle) instruction. A first ending bracket spans from measure 5 to measure 14. The second staff has a dynamic marking of 'mf' and includes 'Tamb. 2nd time only' and 'Tri.' instructions. A second ending bracket spans from measure 14 to measure 30. The third staff has a dynamic marking of 'f' and includes 'Solo Tri.', 'Tamb.', and 'To Triangle' instructions. The fourth and fifth staves continue the melody with various 'Tamb.' and 'Tri.' markings.

# DUETS

Swing Low, Sweet Chariot and La Bamba are written as duets for woodwinds, brass, and keyboard/percussion. These percussion parts can accompany two or more players playing the duet parts.

## Rudiment Review

### Flam Accent (Eighth Notes)



The snare drum rudiment used in measures 11 and 15. Follow the sticking carefully.

## 186. SWING LOW, SWEET CHARIOT

African-American Spiritual

Andante

S.D.

B.D.

*p*

Sus. Cym. with stick

*p*

Fine

Solo

*mf*

*mf*

L R L R R L R L L R

Solo

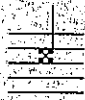
*mf*


*mf*

L R L R R L R L L R

D.C. al Fine

# Rim Knock





Hold left stick with butt end facing out. Place tip of stick about 1/3 away from the rim and knock the butt end of the stick on the rim. A rim knock is usually written with an  on the snare drum space. The regular notes are played on the drum head with the right hand.

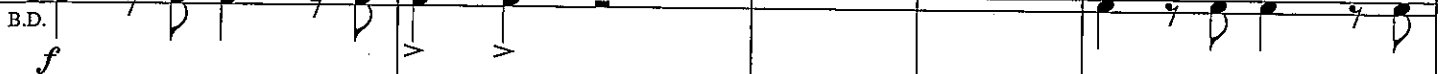
## 187. LA BAMBA

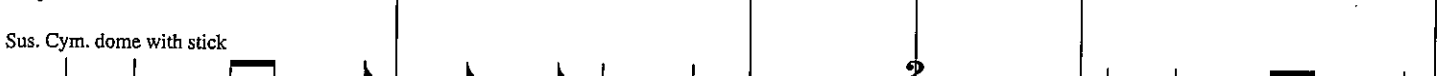
Mexican Folk Song

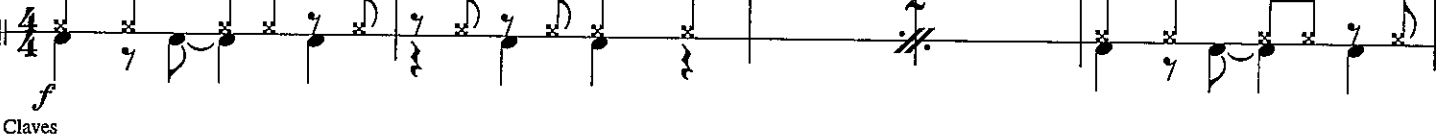
Allegro

 Rim Knock

S.D. 


B.D. 


Sus. Cym. dome with stick 

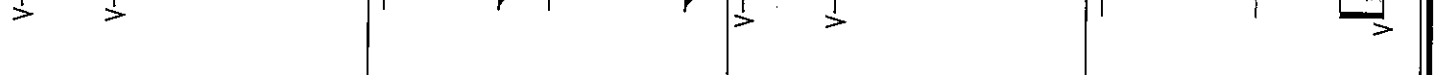
Claves 


*f*

2




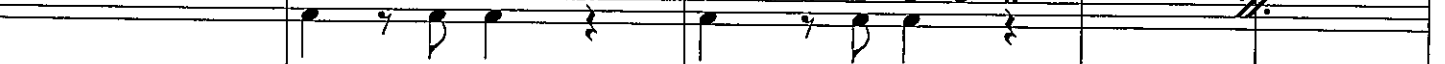








Fine

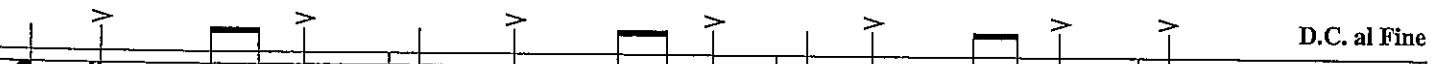


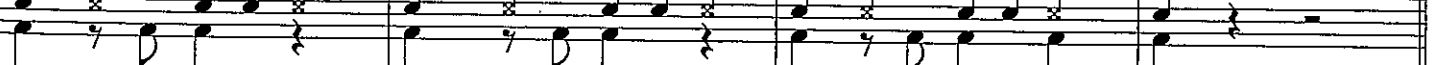





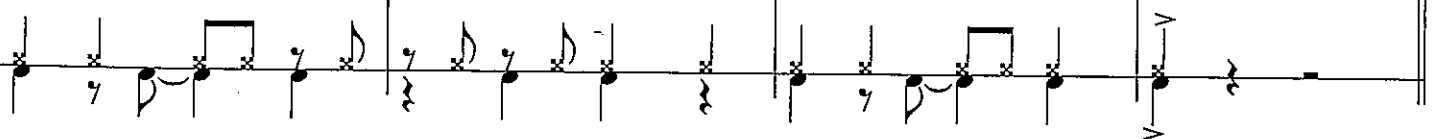


2









D.C. al Fine









# RHYTHM STUDIES

1 2 3 4

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

# RHYTHM STUDIES

37 38 39 40



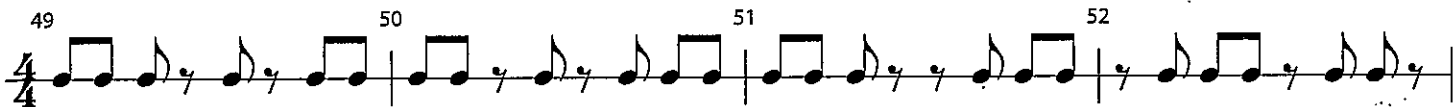
41 42 43 44



45 46 47 48



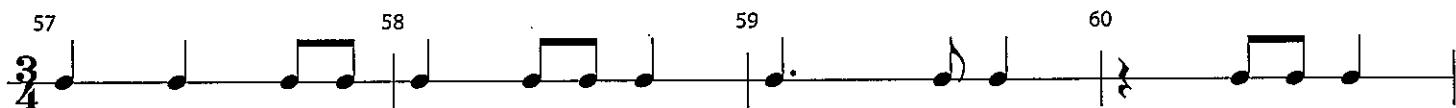
49 50 51 52



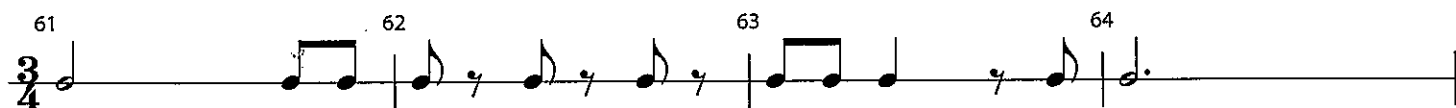
53 54 55 56



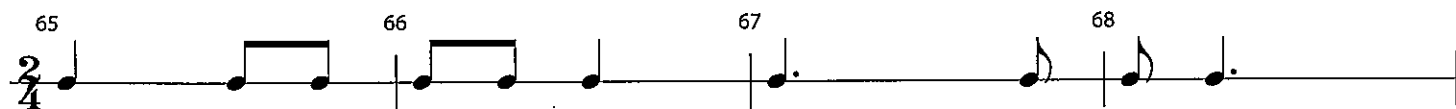
57 58 59 60



61 62 63 64



65 66 67 68



69 70 71 72





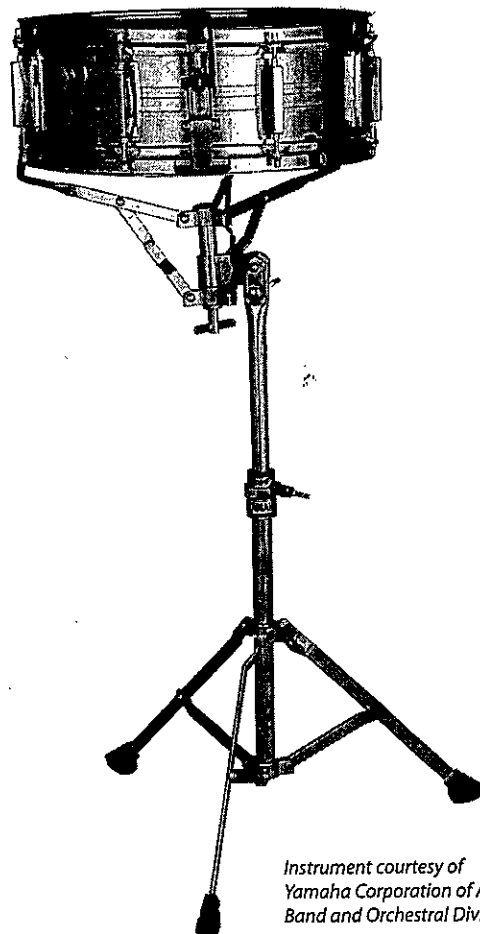
# SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

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

## Instrument Care Reminders

Snare drums occasionally need tuning. Ask your teacher to help you tighten each tension rod equally using a drum key.

- Be careful not to over-tighten the head. It will break if the tension is too tight.
- Loosen the snare strainer at the end of each rehearsal.
- Cover all percussion instruments when not in use.
- Put sticks away in a storage area. Keep the percussion section neat!
- Sticks are the only things which should be placed on the snare drum. NEVER put or allow others to put objects on any percussion instrument.



Instrument courtesy of  
Yamaha Corporation of America,  
Band and Orchestral Division

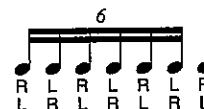
## I. ROLL RUDIMENTS

### A. SINGLE STROKE RUDIMENTS

#### 1. Single Stroke Roll



#### 3. Single Stroke Seven



#### 2. Single Stroke Four



### B. MULTIPLE BOUNCE ROLL RUDIMENTS

#### 4. Multiple Bounce Roll



#### 5. Triple Stroke Roll



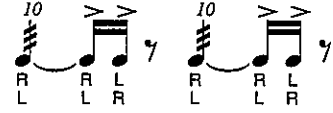
# SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

## C. DOUBLE STROKE OPEN ROLL RUDIMENTS

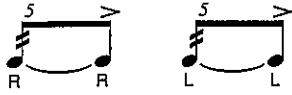
6. Double Stroke Open Roll



11. Ten Stroke Roll



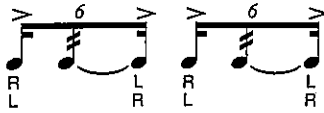
7. Five Stroke Roll



12. Eleven Stroke Roll



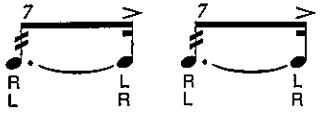
8. Six Stroke Roll



13. Thirteen Stroke Roll



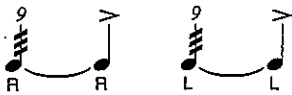
9. Seven Stroke Roll



14. Fifteen Stroke Roll



10. Nine Stroke Roll



15. Seventeen Stroke Roll



## II. DIDDLE RUDIMENTS

16. Single Paradiddle



18. Triple Paradiddle



17. Double Paradiddle



19. Single Paradiddle-Diddle



# SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

## III. FLAM RUDIMENTS

20. Flam



25. Single Flamed Mill



21. Flam Accent



26. Flam Paradiddle-Diddle



22. Flam Tap



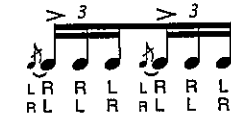
27. Pataflafla



23. Flamacue



28. Siwss Army Triplet



24. Flam Paradiddle



29. Inverted Flam Tap



30. Flam Drag



## IV. DRAG RUDIMENTS

31. Drag



36. Drag Paradiddle #1



32. Single Drag Tap



37. Drag Paradiddle #2



33. Double Drag Tap



38. Single Ratamacue



34. Lesson 25



39. Double Ratamacue



35. Single Dragadiddle



40. Triple Ratamacue







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