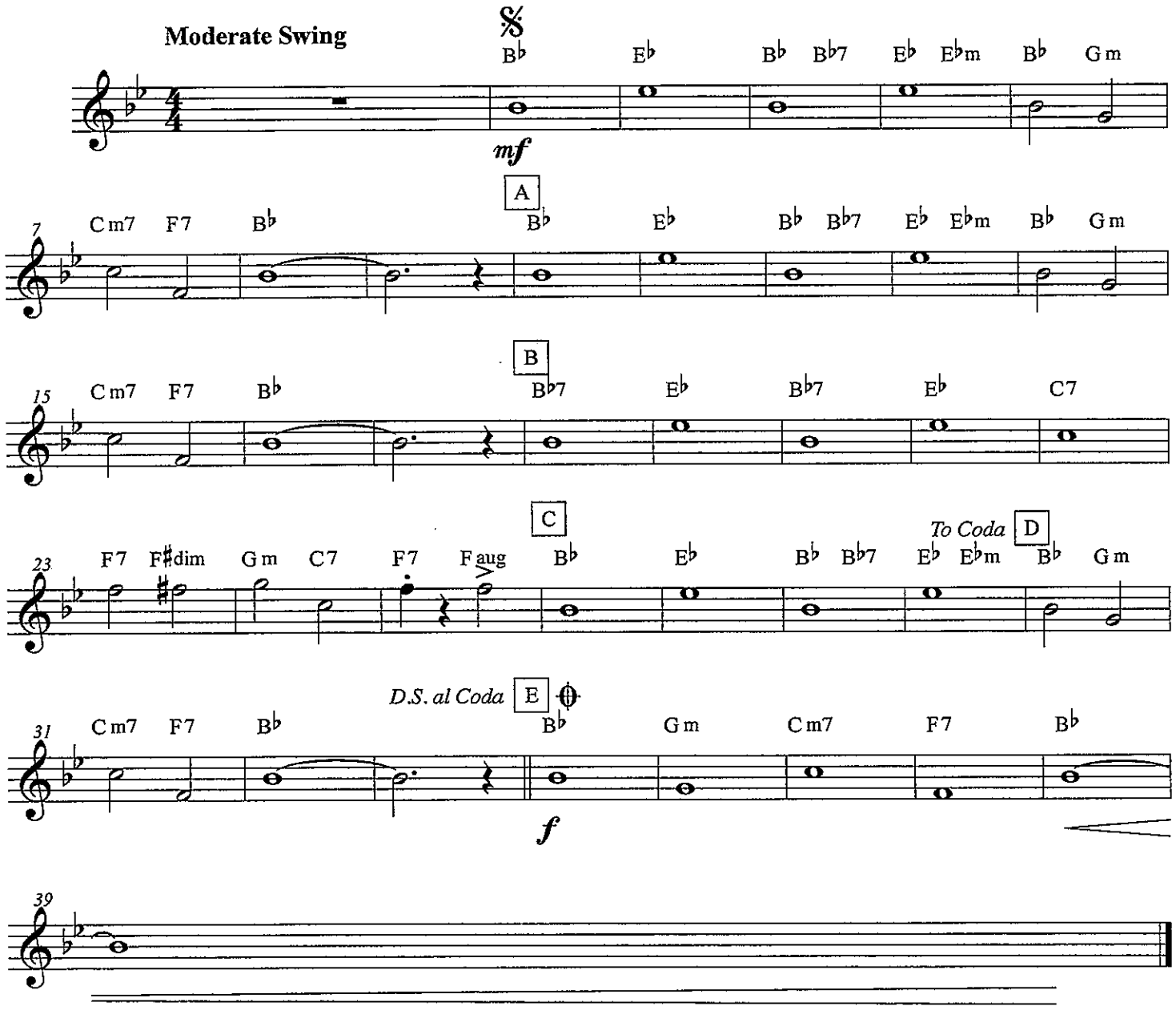
Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice



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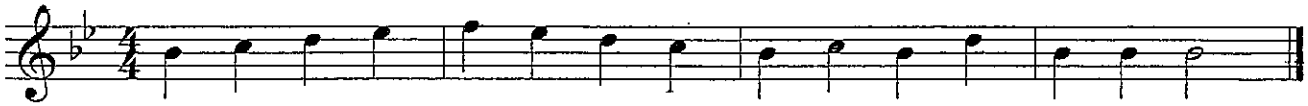
C

Sight Reading Exercises

1



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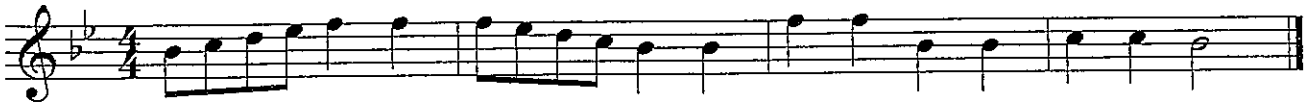

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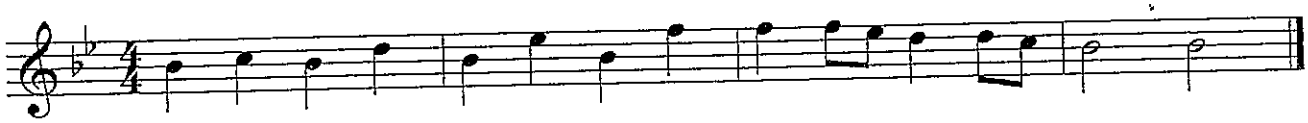

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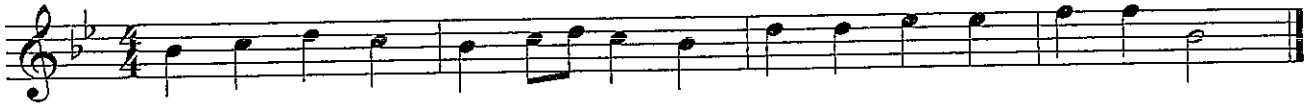

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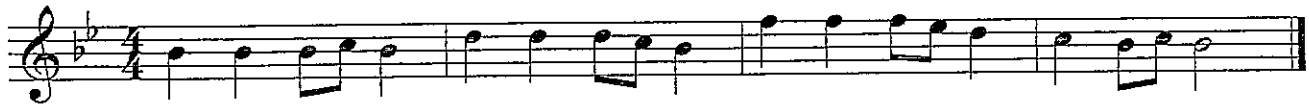

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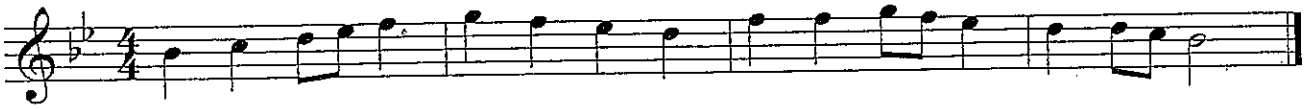

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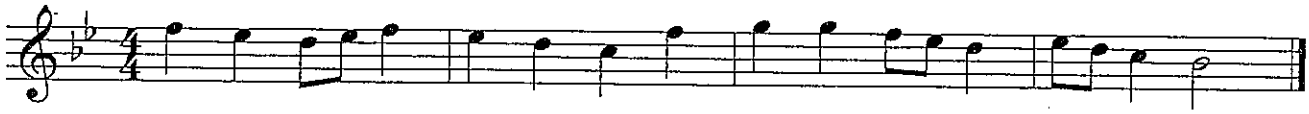

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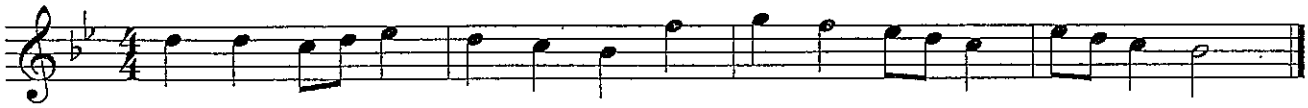

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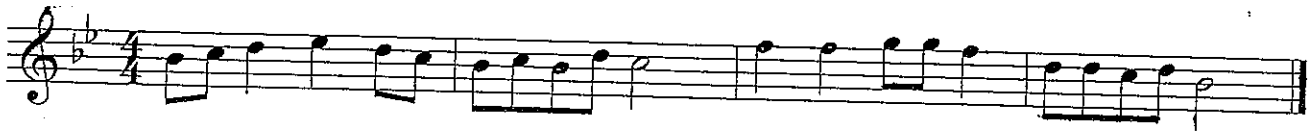
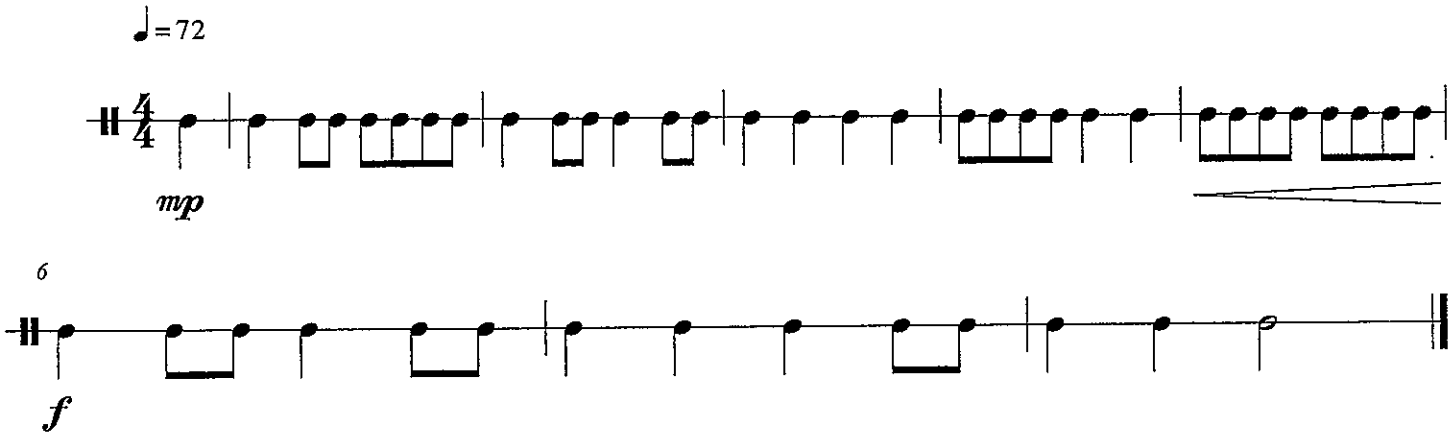


Snare Drum
BEGINNING

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

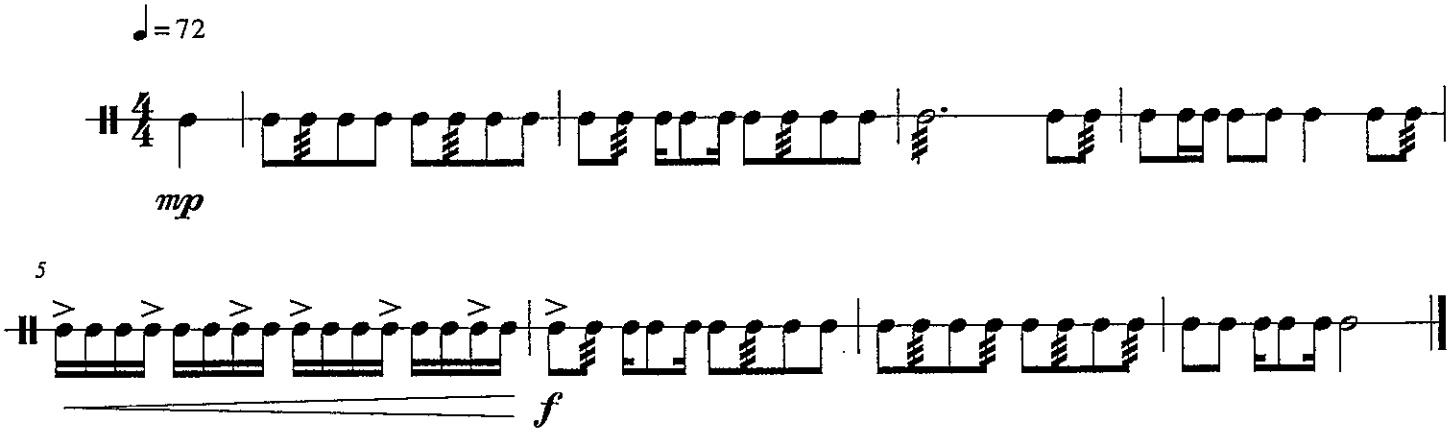


Snare Drum
INTERMEDIATE/
ADVANCED

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)



SPS District Determined Measure

Music Performance Rubrics

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
TONE QUALITY	• The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality. •Air is always used efficiently to support a quality tone.	• 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. • Air is usually used efficiently to support a quality tone.	• 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. • Air is somewhat used efficiently to support a quality tone.	• 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. • Air is rarely used efficiently to support a quality tone.
RHYTHMIC ACCURACY	• The beat is always secure (steady). • Rhythms are always accurate. • There are no duration errors that detract from the overall performance.	• The beat is usually secure (steady). • Rhythms are usually accurate. • There are a few duration errors, but these do not detract from the overall performance.	• The beat is somewhat secure (steady). • Rhythms are somewhat accurate. • There are frequent or repeated duration errors that occasionally detract from the overall performance	• The beat is rarely secure (steady). Lack of internal pulse. • Rhythms are rarely accurate. • There are constant duration errors that significantly detract from the overall performanc

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
NOTE ACCURACY	• Notes are always accurate. • Finger/slide/ sticking combinations are always smooth and completed without hesitation. • There are no pitch errors that detract from the overall performance.	• Notes are usually accurate, though there might be an isolated error. • Finger/slide/ sticking combinations are usually smooth and completed without hesitation. • There are a few pitch errors, but these do not detract from the overall performance.	• Notes are somewhat accurate. • Finger/slide/ sticking combinations are occasionally smooth or completed without hesitation. • There are frequent or repeated pitch errors that occasionally detract from the overall performance.	• Notes are rarely accurate. • Finger/slide/ sticking combinations are rarely smooth or completed without hesitation. • There are constant pitch errors that significantly detract from the overall performance.
DYNAMICS	• Dynamic levels are always obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz,* fp, etc.) are always executed accurately as directed by the music and/or the conductor.	• Dynamic levels are usually obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz, fp,* etc.) are usually executed accurately as directed by the music and/or the conductor	• Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz, fp,* etc.) are occasionally executed accurately as directed by the music and/or the conductor	• Dynamic levels are rarely obvious or consistent. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz, fp,* etc.) are rarely executed accurately as directed by the music and/or the conductor
ARTICULATION	• Articulations are always secure. • Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor.	• Articulations are usually secure, though there might be an isolated error. • Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor.	• Articulations are somewhat secure. • Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor.	• Articulations are rarely secure. • Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.
INTONATION	• The performance is always in tune in all registers and dynamic levels. • Intonation is always consistent. • There are no pitch problems due to range or dynamic extremes.	• The performance is usually in tune in all registers and dynamic levels. • Intonation is usually consistent. • There are occasional pitch problems due to range or dynamic extremes	• The performance is somewhat in tune in all registers and dynamic levels • Intonation is somewhat inconsistent. • There are several pitch problems due to range or dynamic extreme	• The performance is rarely in tune in all registers and dynamic levels. • Intonation rarely consistent. • There are constant pitch problems due to range or dynamic extremes.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
EXPRESSION	• The student always performs with a creative nuance and expressive style in response to the music. • Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is always performed with feeling—artfully, meaningfully, and emotionally.	• The student usually performs with a creative nuance and expressive style in response to the music. • Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is usually performed with feeling—artfully, meaningfully, and emotionally.	• The student occasionally performs with a creative nuance and expressive style in response to the music. • Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is occasionally performed with feeling—artfully, meaningfully, and emotionally.	• The student rarely performs with a creative nuance and expressive style in response to the music • Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is rarely performed with feeling—artfully, meaningfully, or emotionally.
SIGHT-READING (if applicable)	• The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is smooth and completed without hesitation.	• The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is mostly smooth and completed without much hesitation.	• The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is somewhat smooth and completed with some hesitation.	• The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is not smooth and completed with much hesitation.
PERCUSSION TECHNIQUE	• 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.)	• 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.)	• 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.)	• 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.)
GRADING (if applicable)	**A** **(100-90)**	**B** **(89-80)**	**C** **(79-70)**	**D** **(69-60)**

SPS District Determined Measure

Music Performance Rubric

Name:_____ Date_____

Course:_____

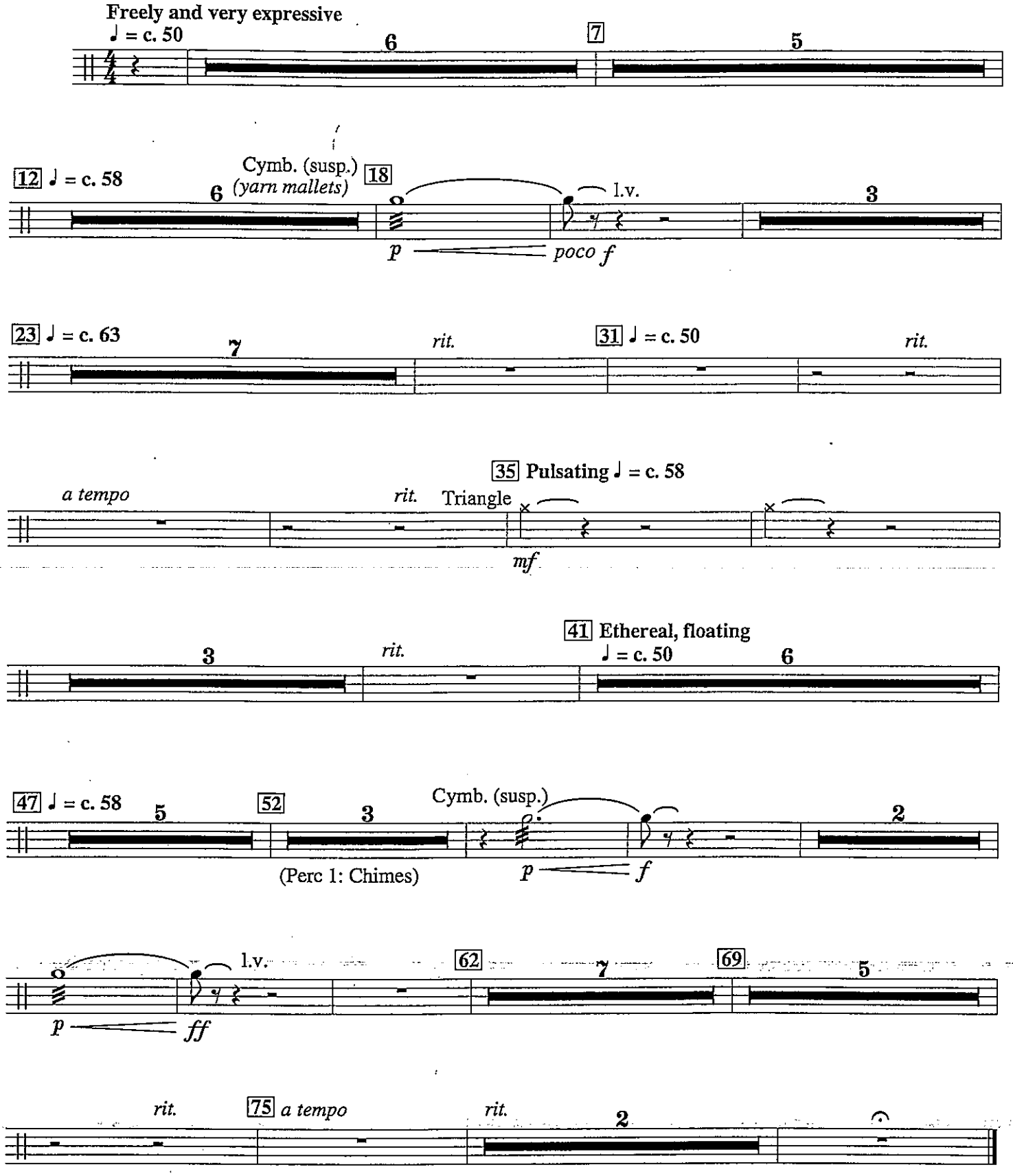
CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.	• Did not complete or attempt.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
TONE QUALITY (4 Points)					
RHYTHMIC ACCURACY (4 Points)					
NOTE ACCURACY (4 Points)					
TECHNIQUE -Posture- (4 Points)					
DYNAMICS (4 Points)					
ARTICULATION (4 Points)					
INTONATION (4 Points)					
EXPRESSION (4 Points)					
TOTAL POINTS Beginning - 16 Points Possible) (Advanced/Intermediate 32 Points Possible)	COMMENTS_____				

SHENANDOAH

for Concert Band

PERCUSSION 2
(Cymbal [suspended], Triangle)

FRANK TICHELI



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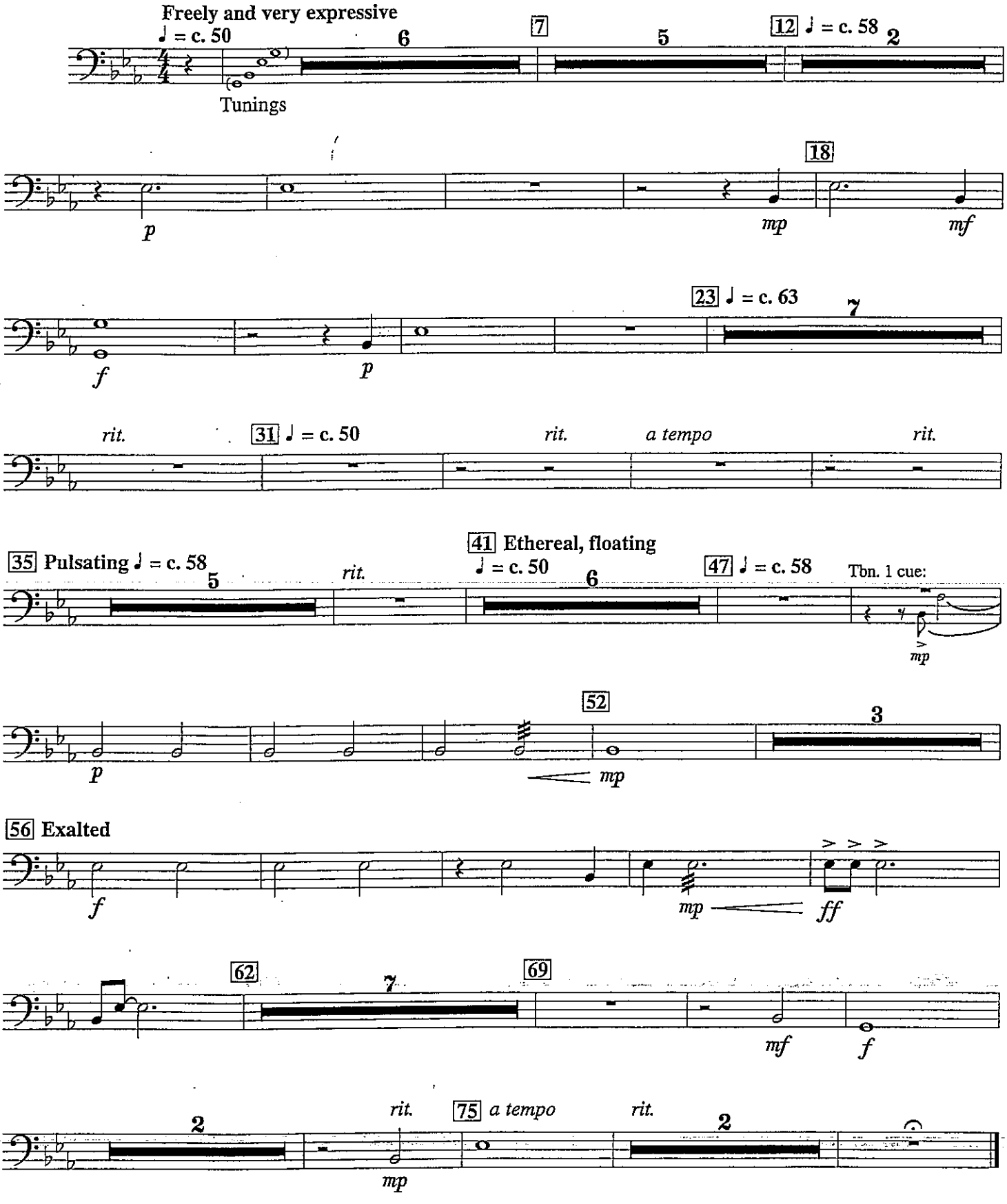
SHENANDOAH

for Concert Band

TIMPANI

FRANK TICHELI



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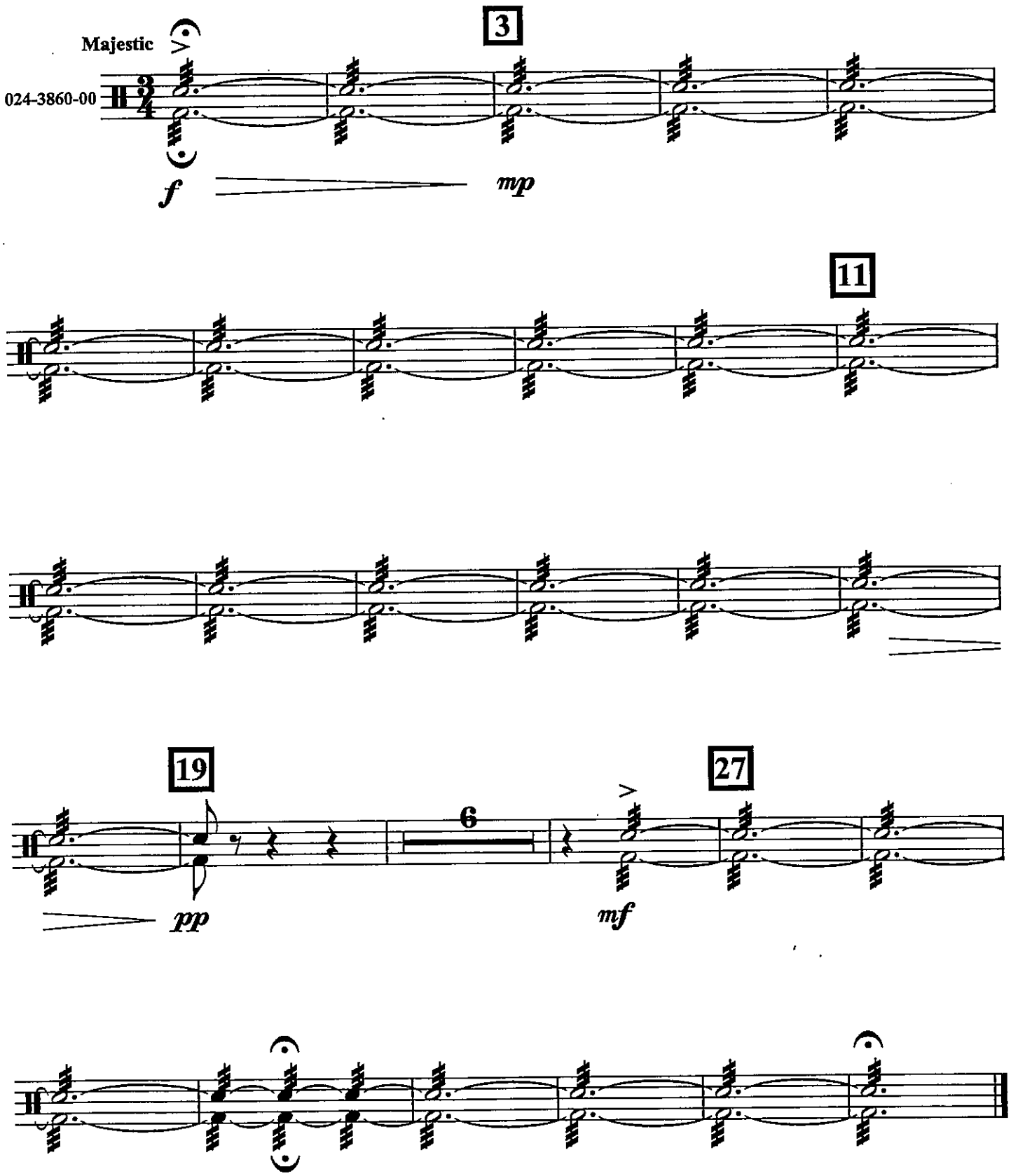
THE STAR SPANGLED BANNER

Percussion 1
Snare Drum, Bass Drum

arr. by **Robert W. Smith**
(ASCAP)



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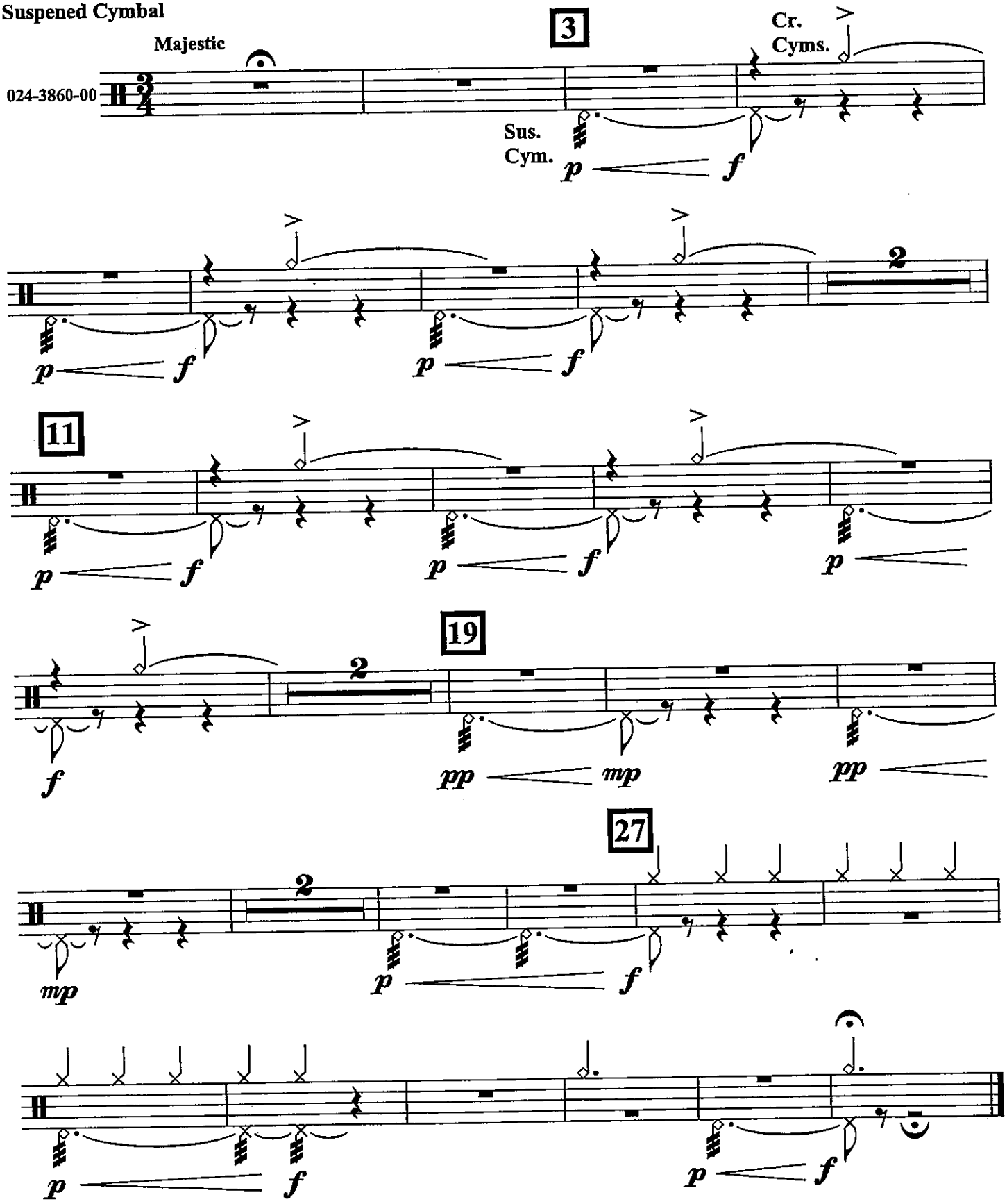
THE STAR SPANGLED BANNER

Percussion 2
Crash Cymbals,
Suspened Cymbal

arr. by **Robert W. Smith**
(ASCAP)



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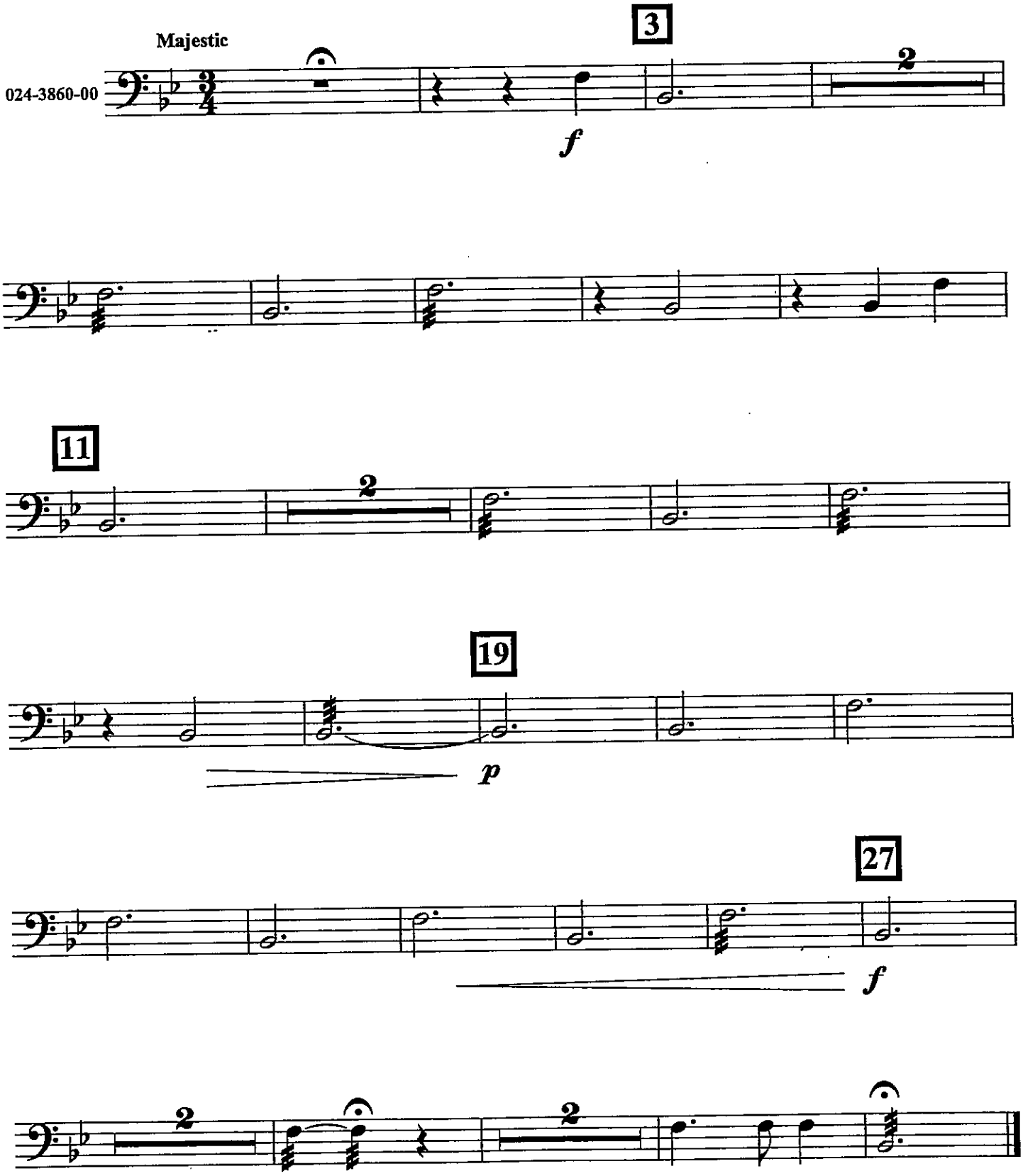
THE STAR SPANGLED BANNER

Timpani

arr. by **Robert W. Smith**
(ASCAP)



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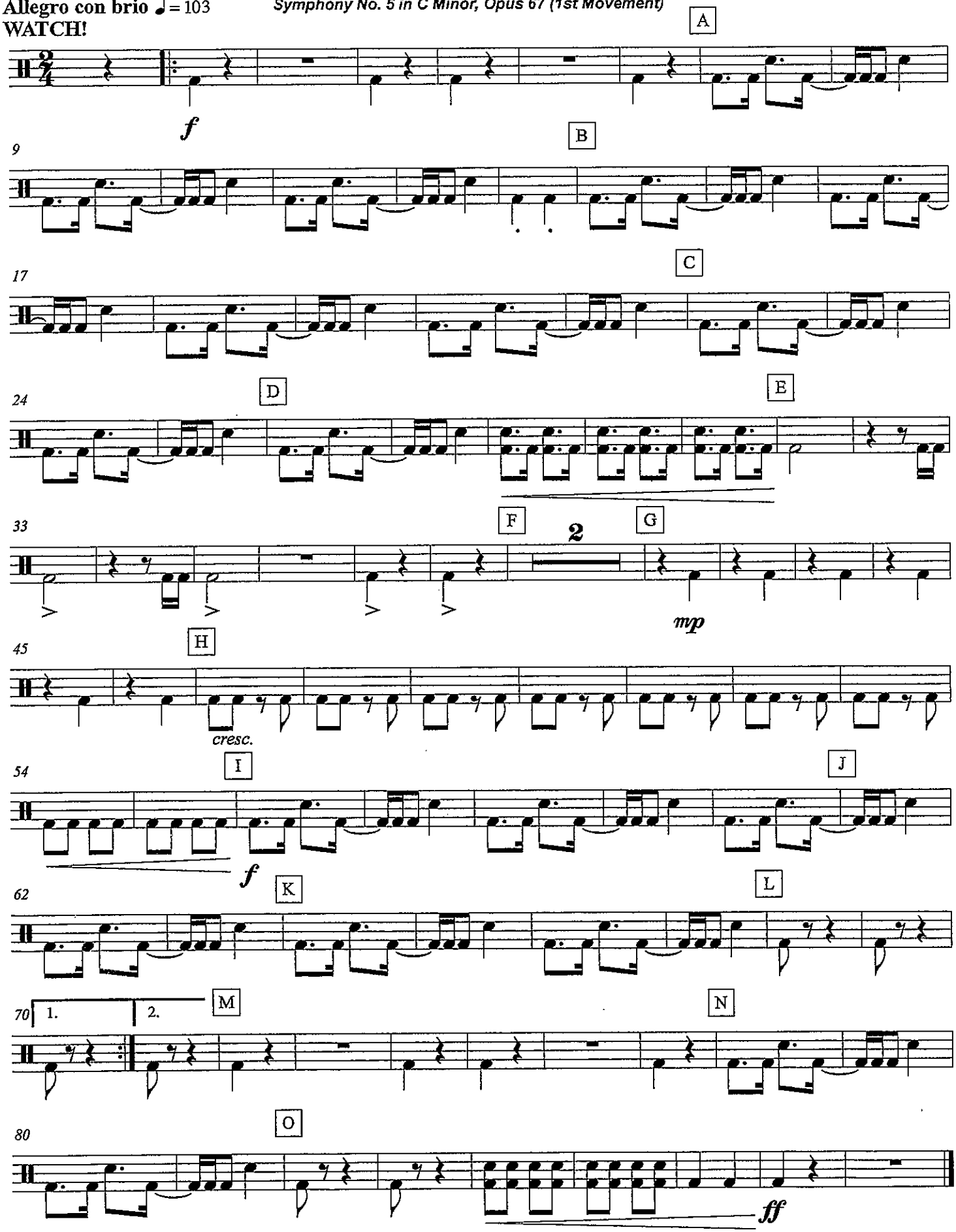
Snare Drum
Bass Drum

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!

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



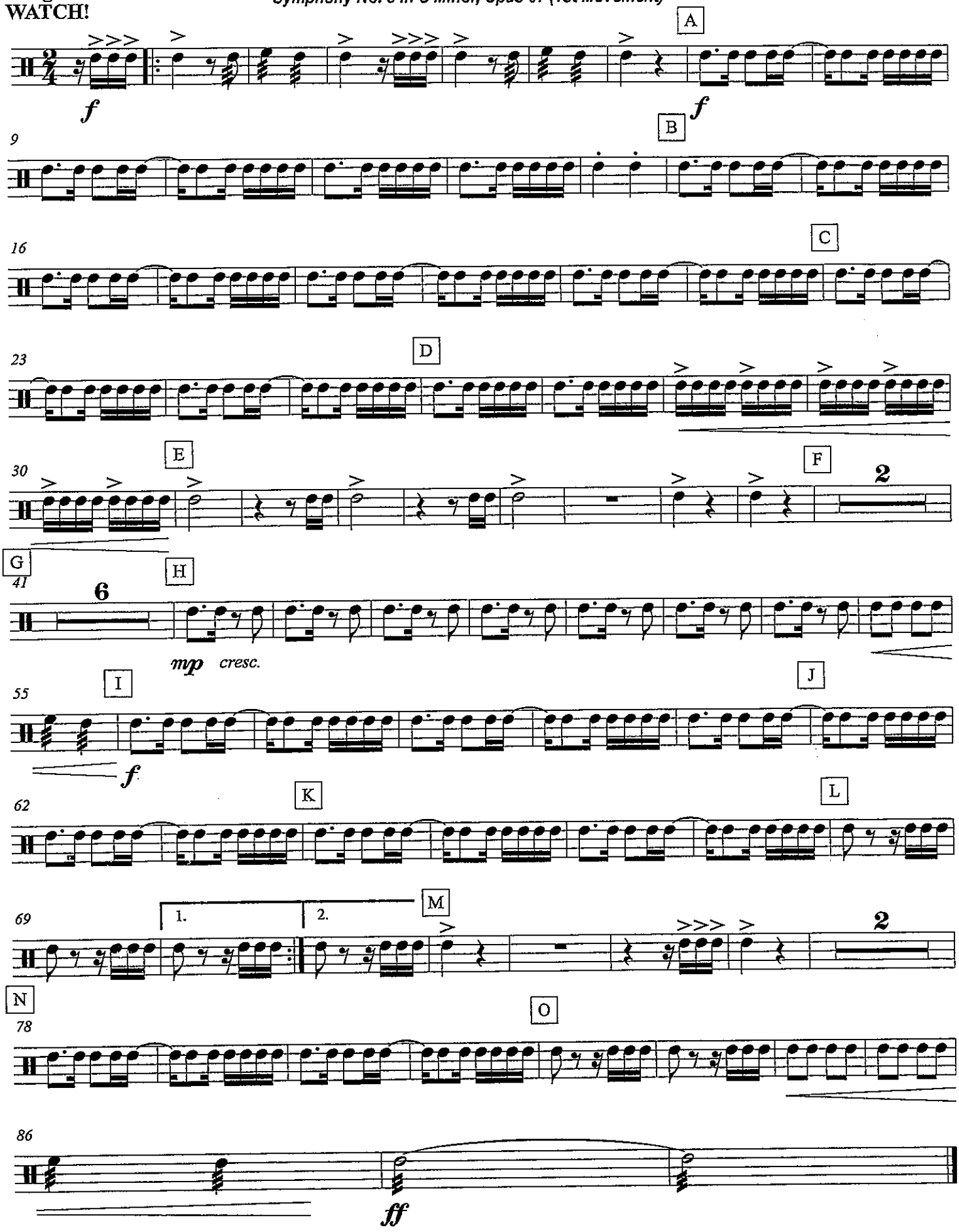
Tom Drum

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!

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



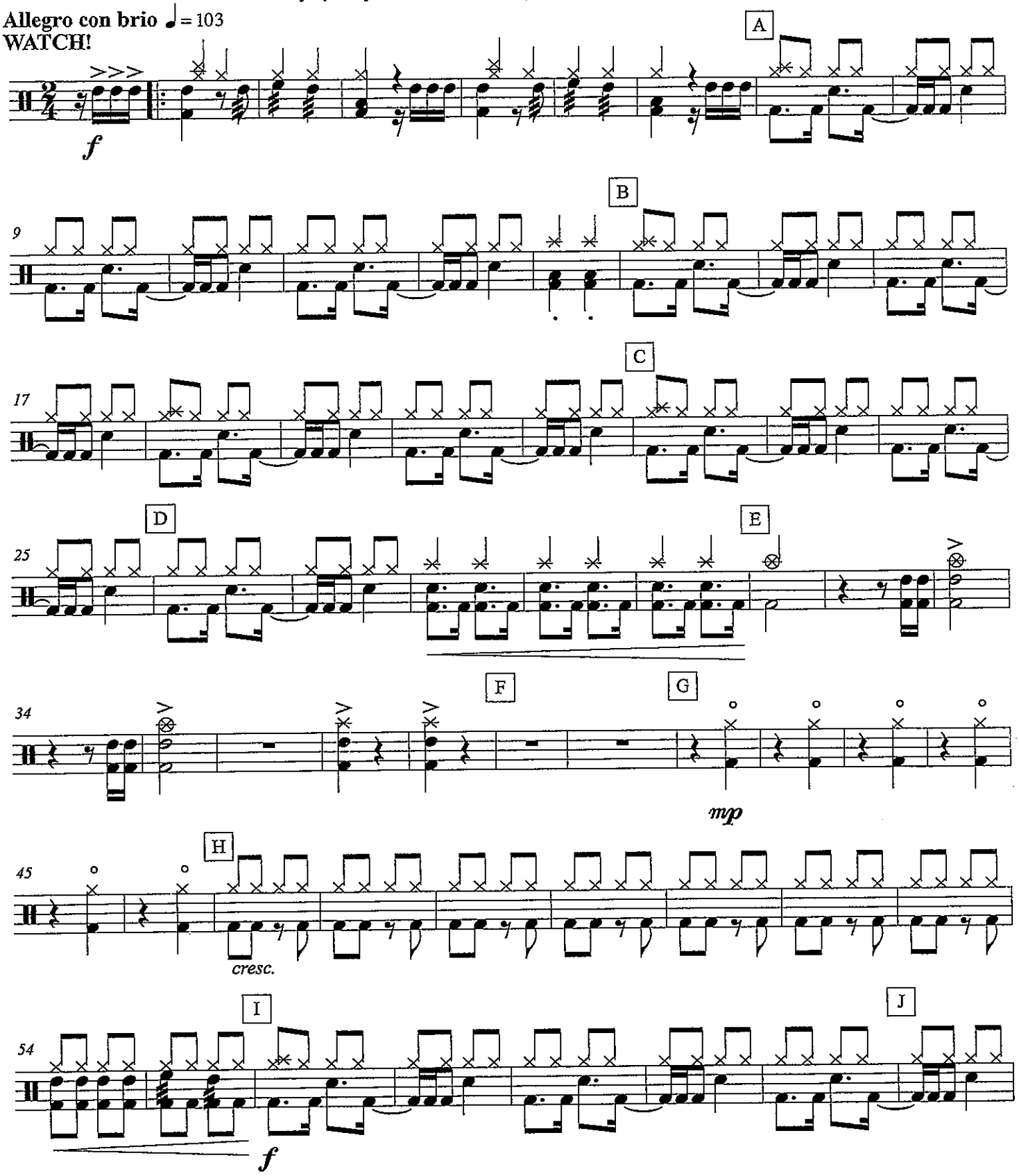
Drum Set

Symphony No. 5

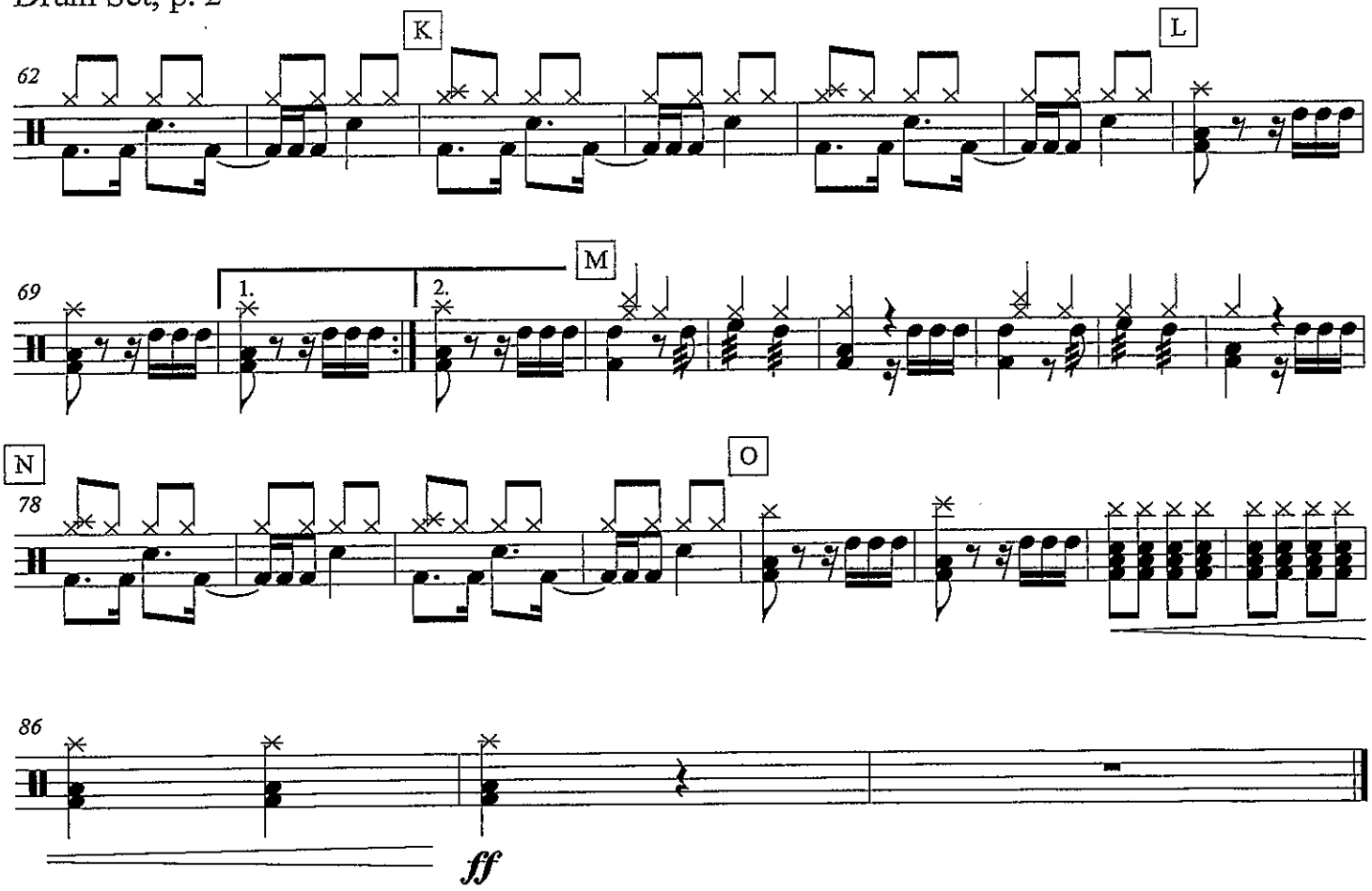
Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!



Symphony No. 5

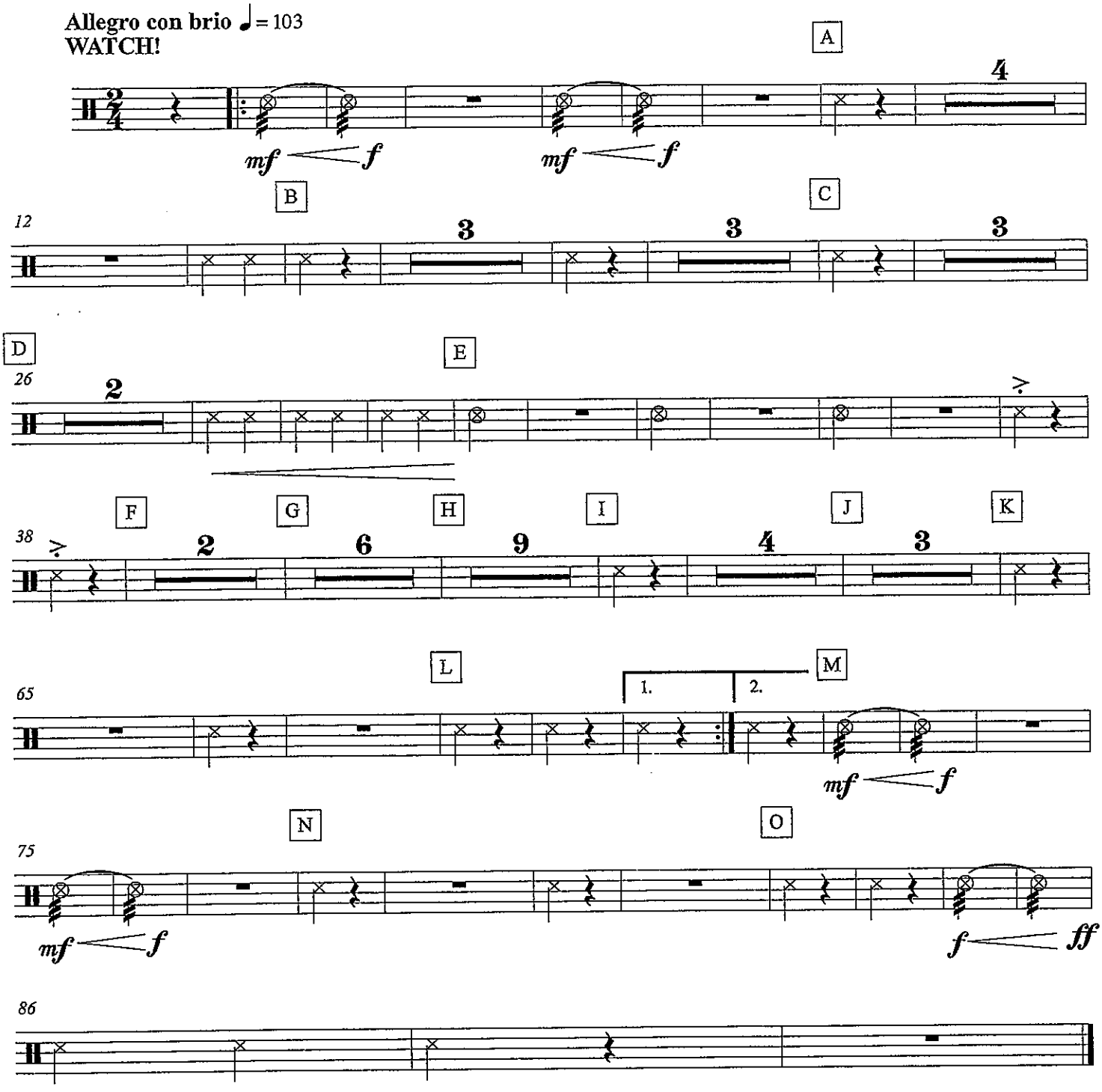


Cymbals
-Suspended
-Crash

Symphony No. 5

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

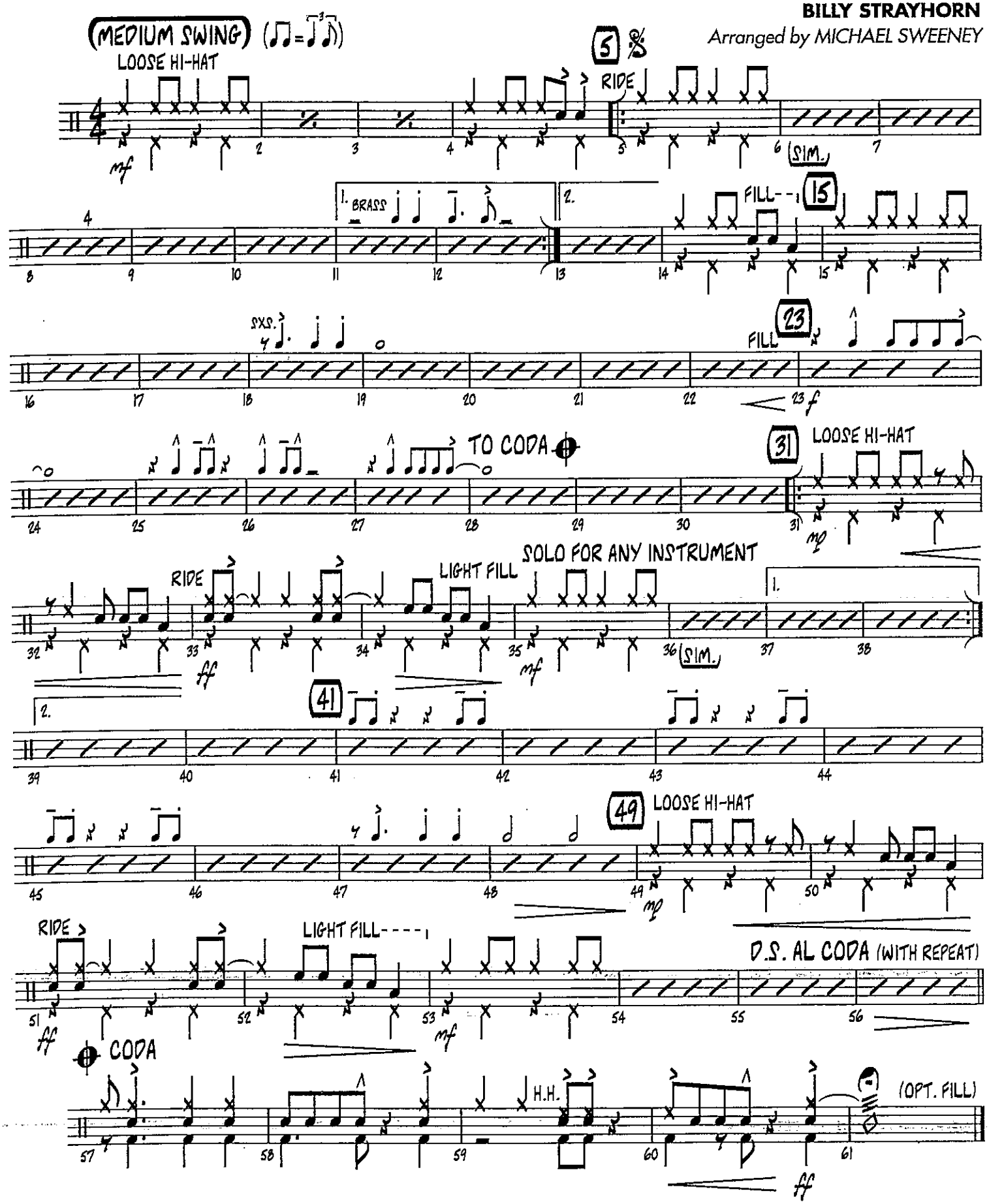
Ludwig van Beethoven
arr. Bernice



TAKE THE "A" TRAIN

DRUMS

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY



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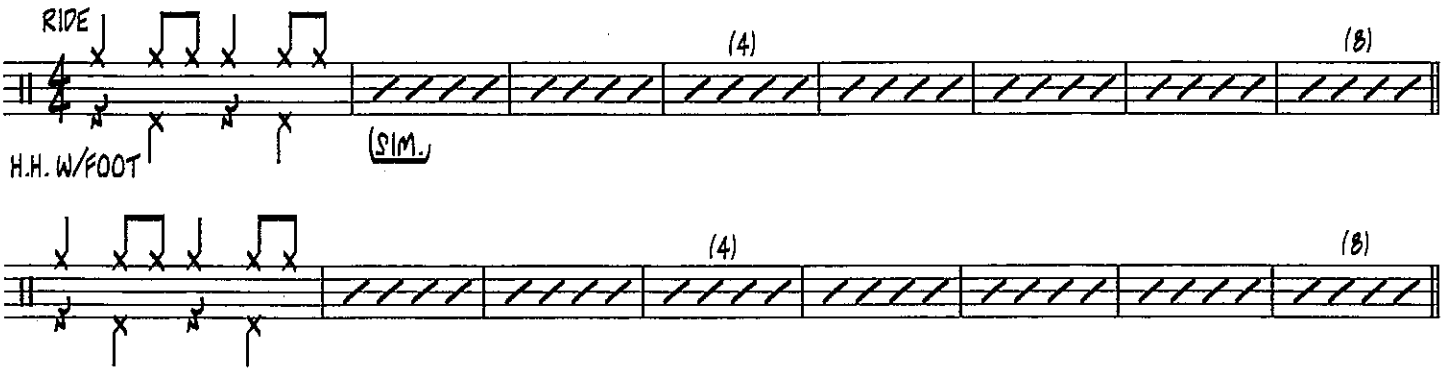
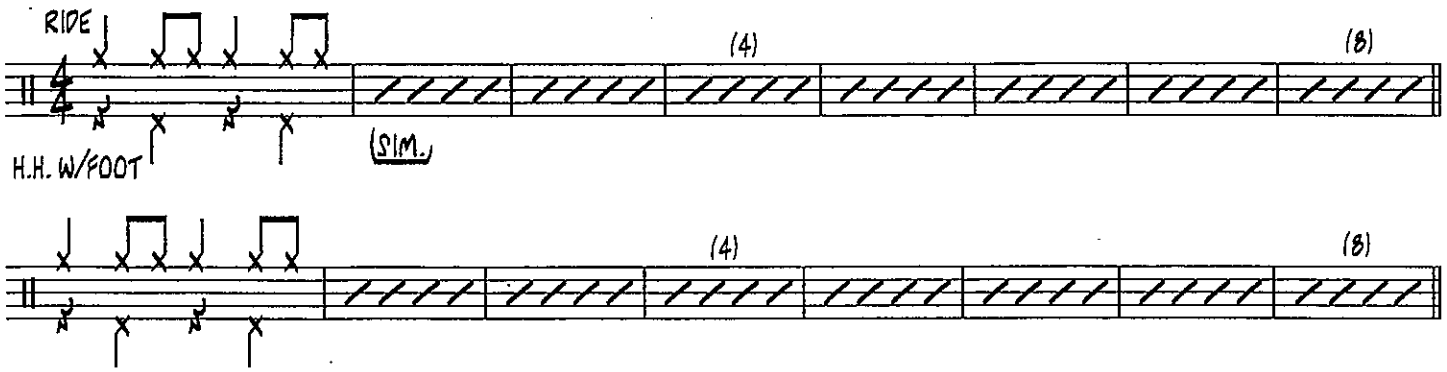
DRUMS

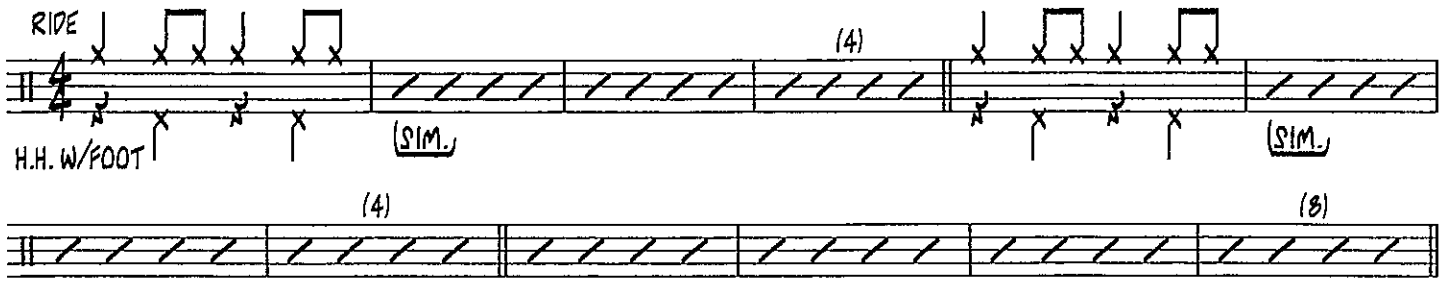
Rhythm Workout



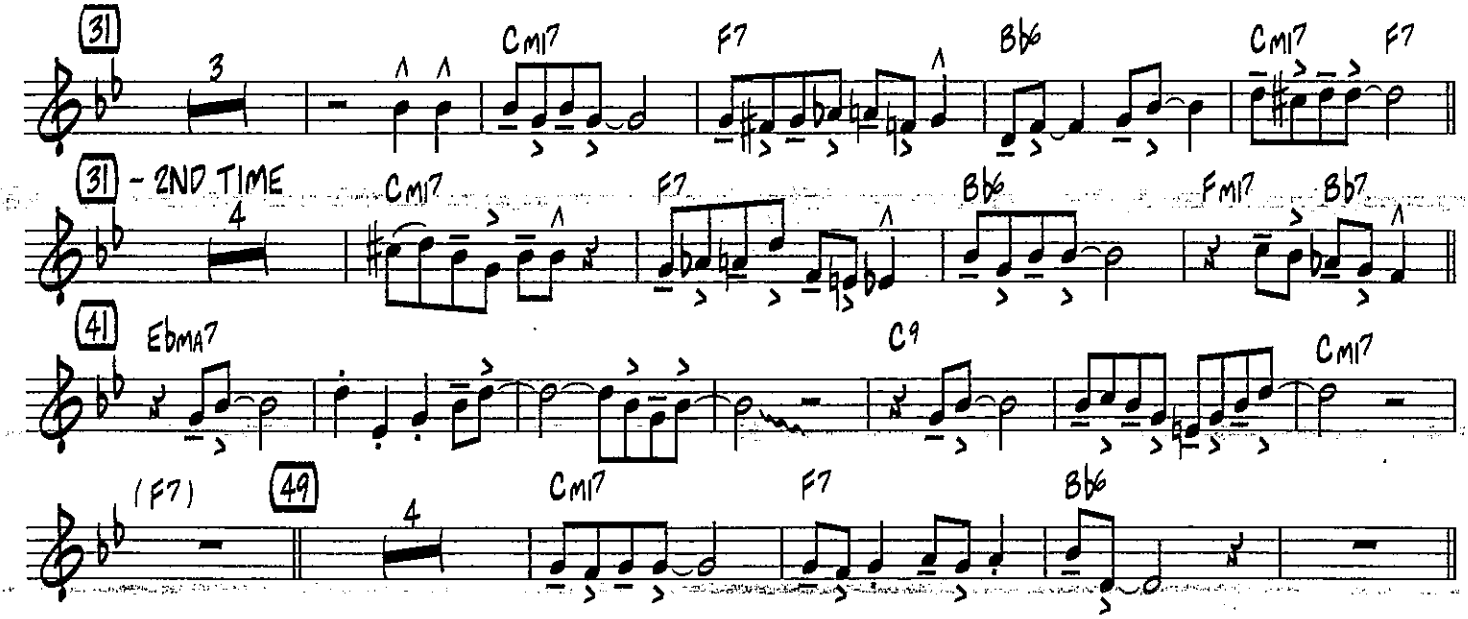
Melody Workout



Chord/Scale Workout



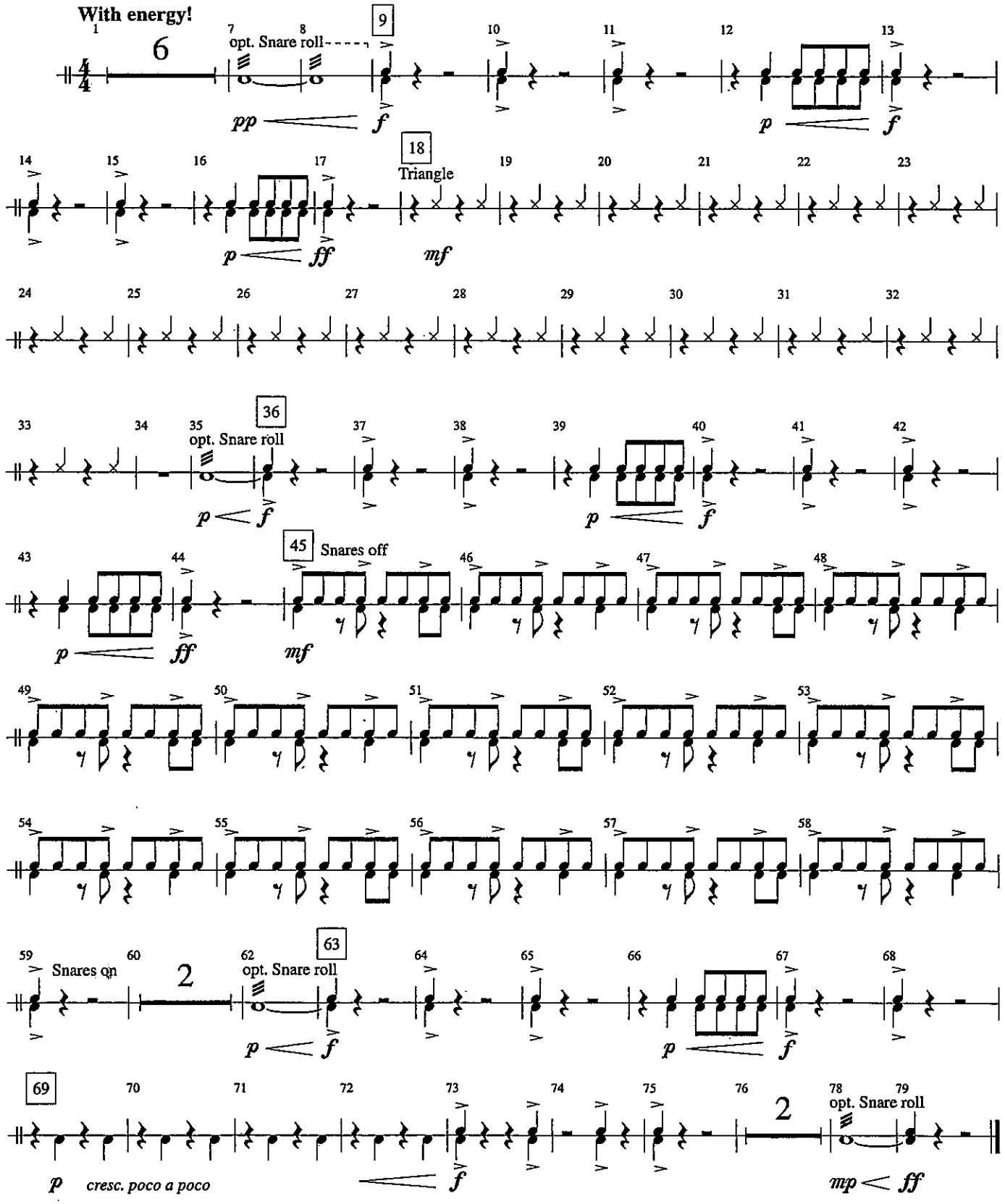
Demonstration Solo



THE TEMPEST

PERCUSSION I
(Snare Drum, Bass Drum, Triangle)

ROBERT W. SMITH



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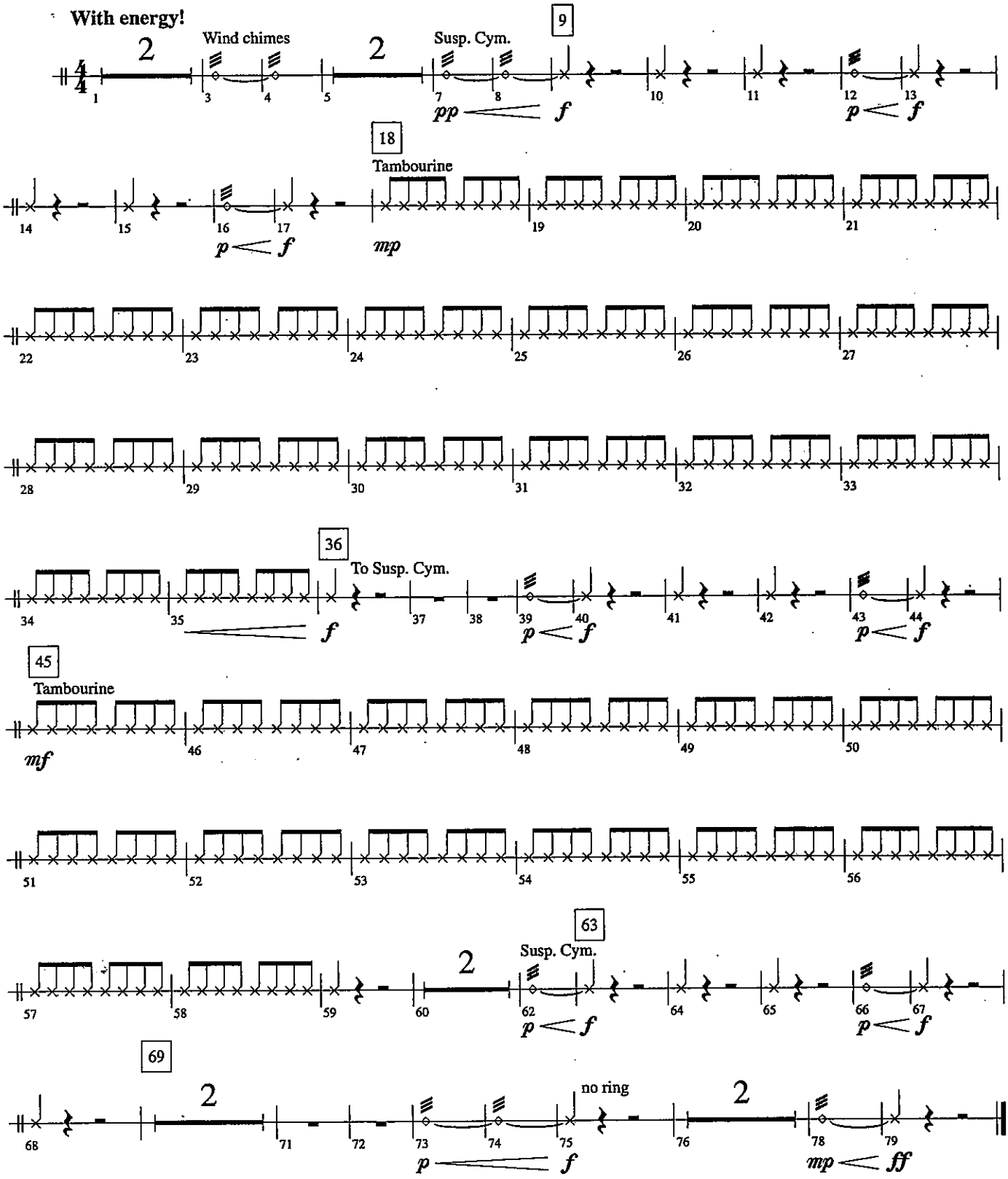
THE TEMPEST

PERCUSSION II
(Wind Chimes, Suspended Cymbal, Tambourine)

ROBERT W. SMITH



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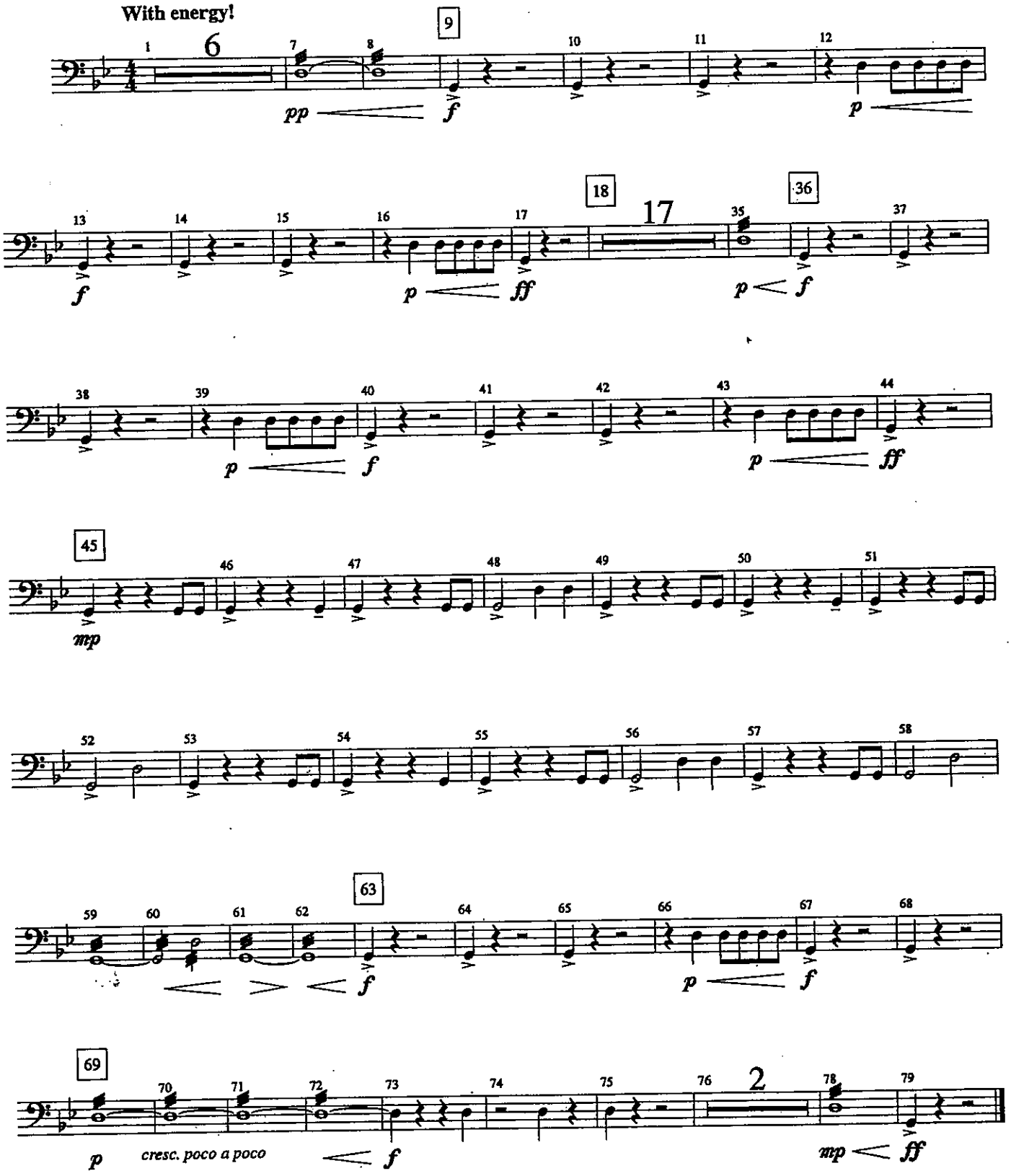
THE TEMPEST

TIMPANI

ROBERT W. SMITH



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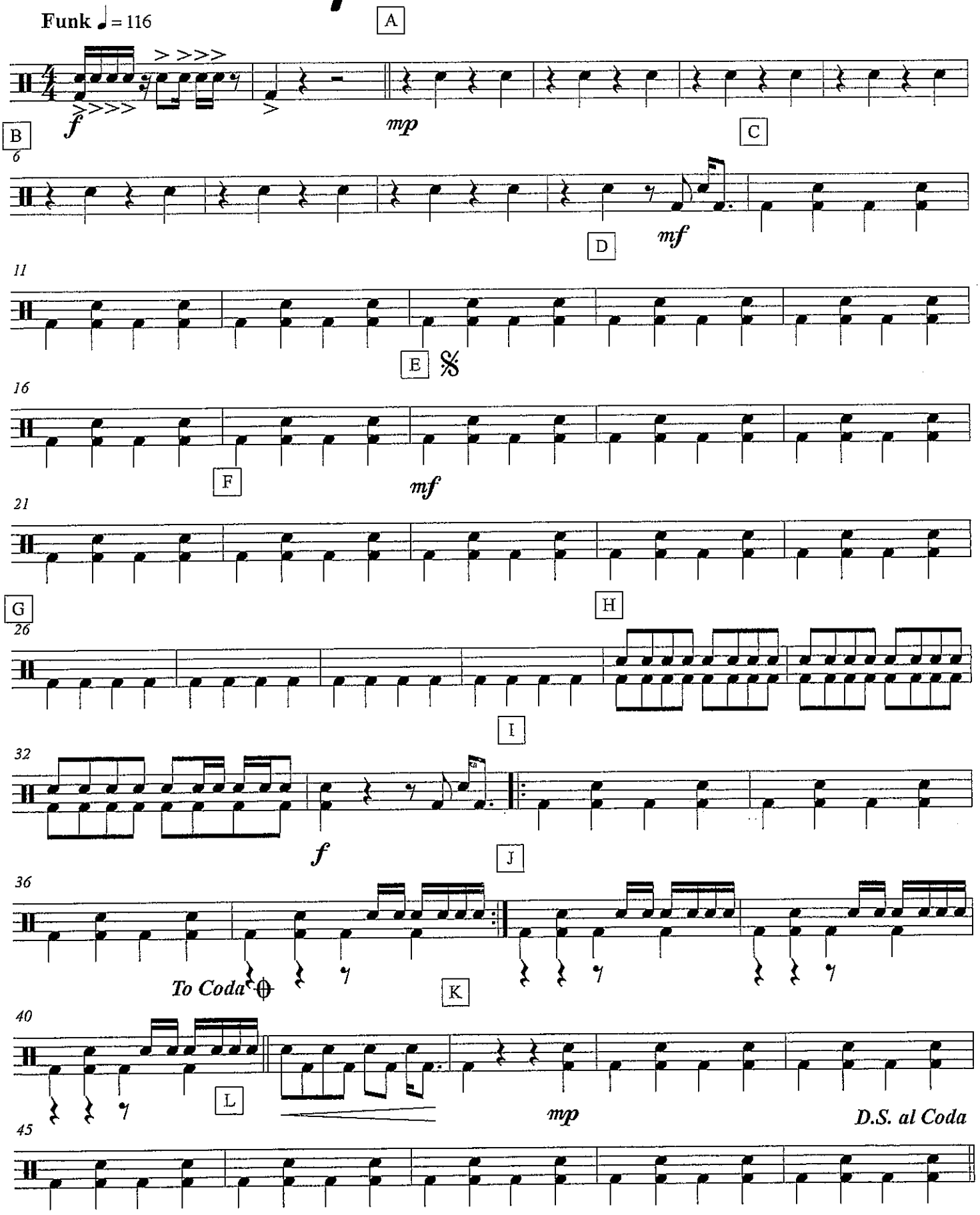
Snare Drum
Bass Drum

Uptown Funk!

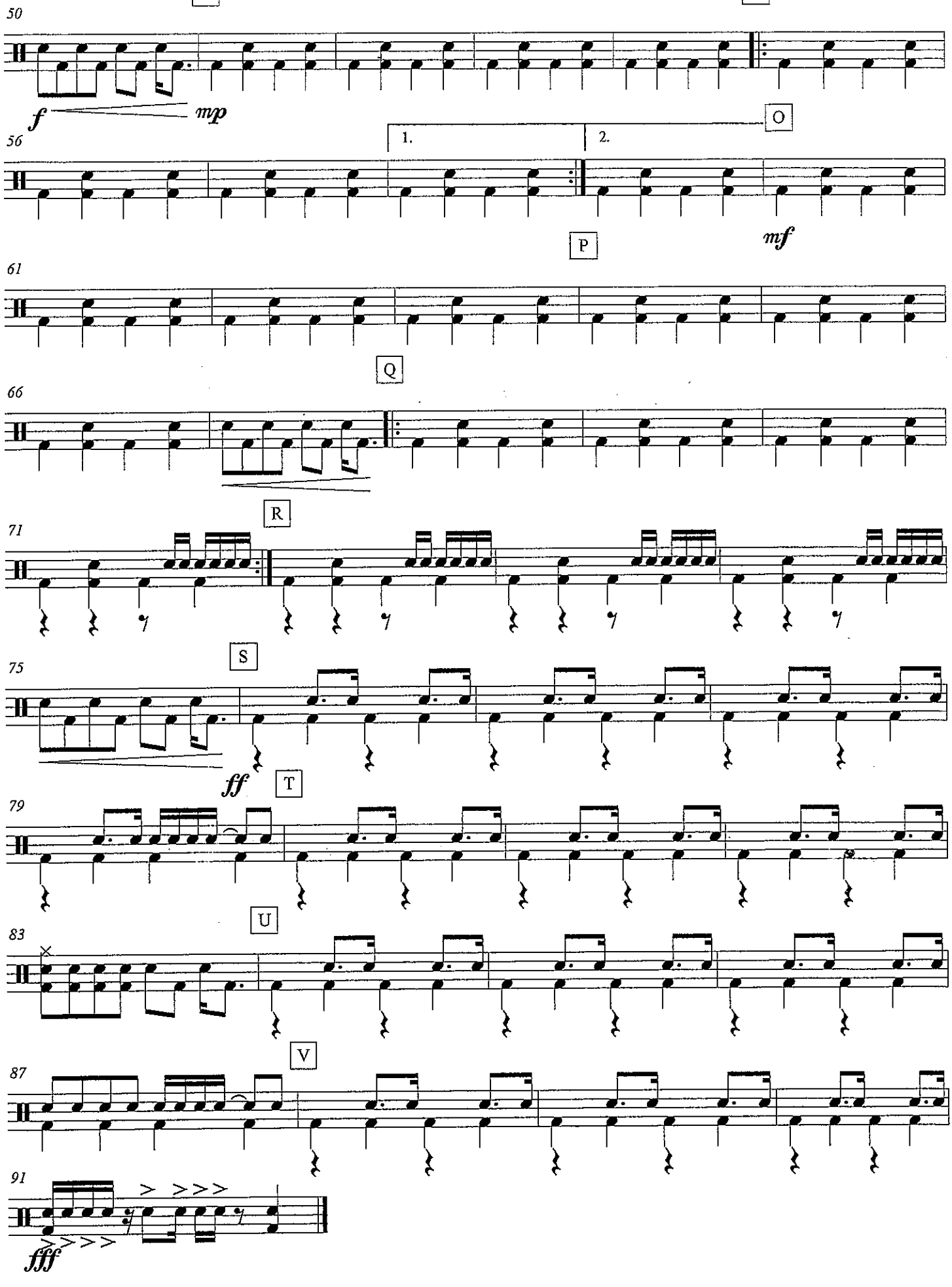
As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116



Snare & Bass Drum, p. 2

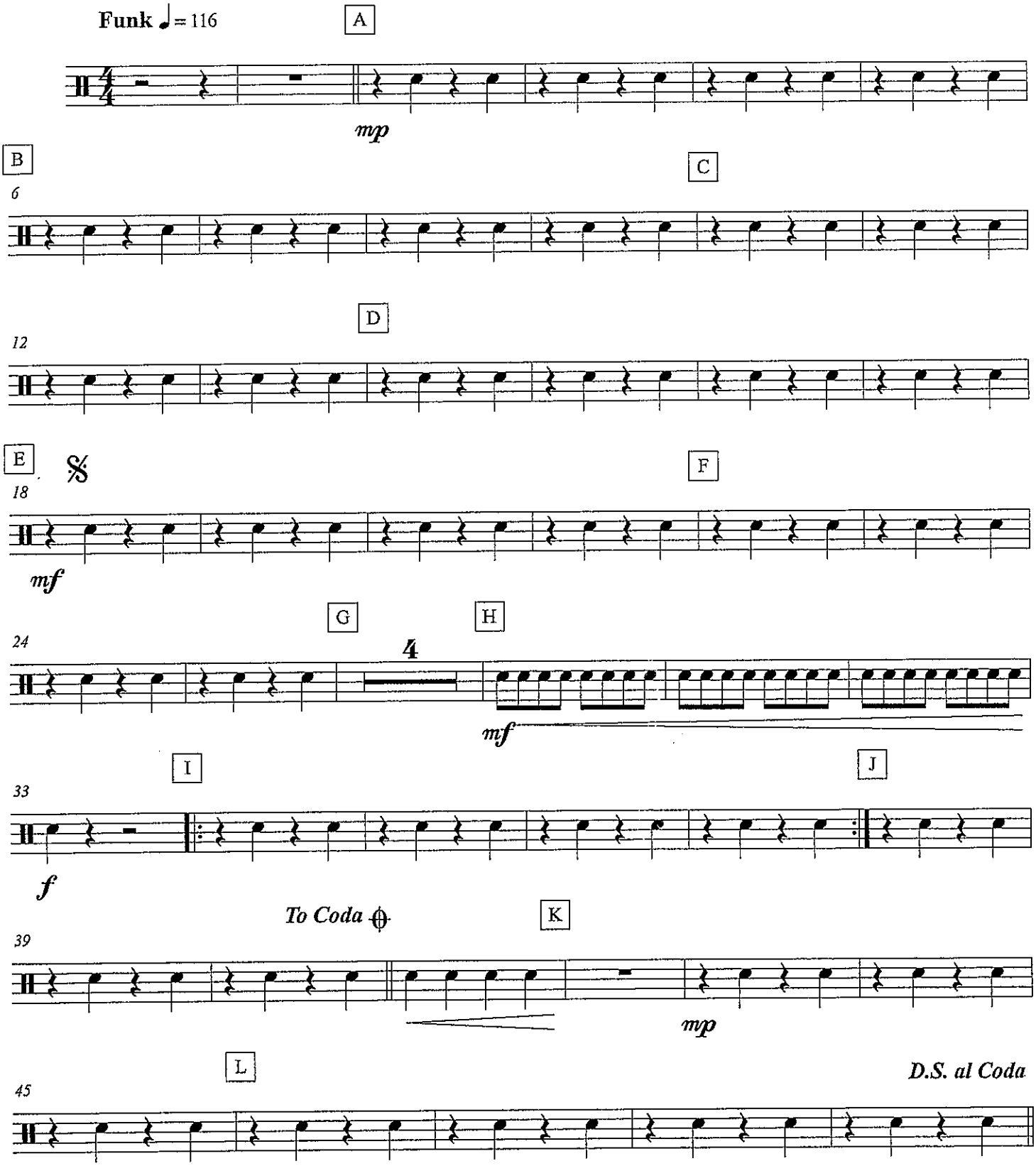
Coda

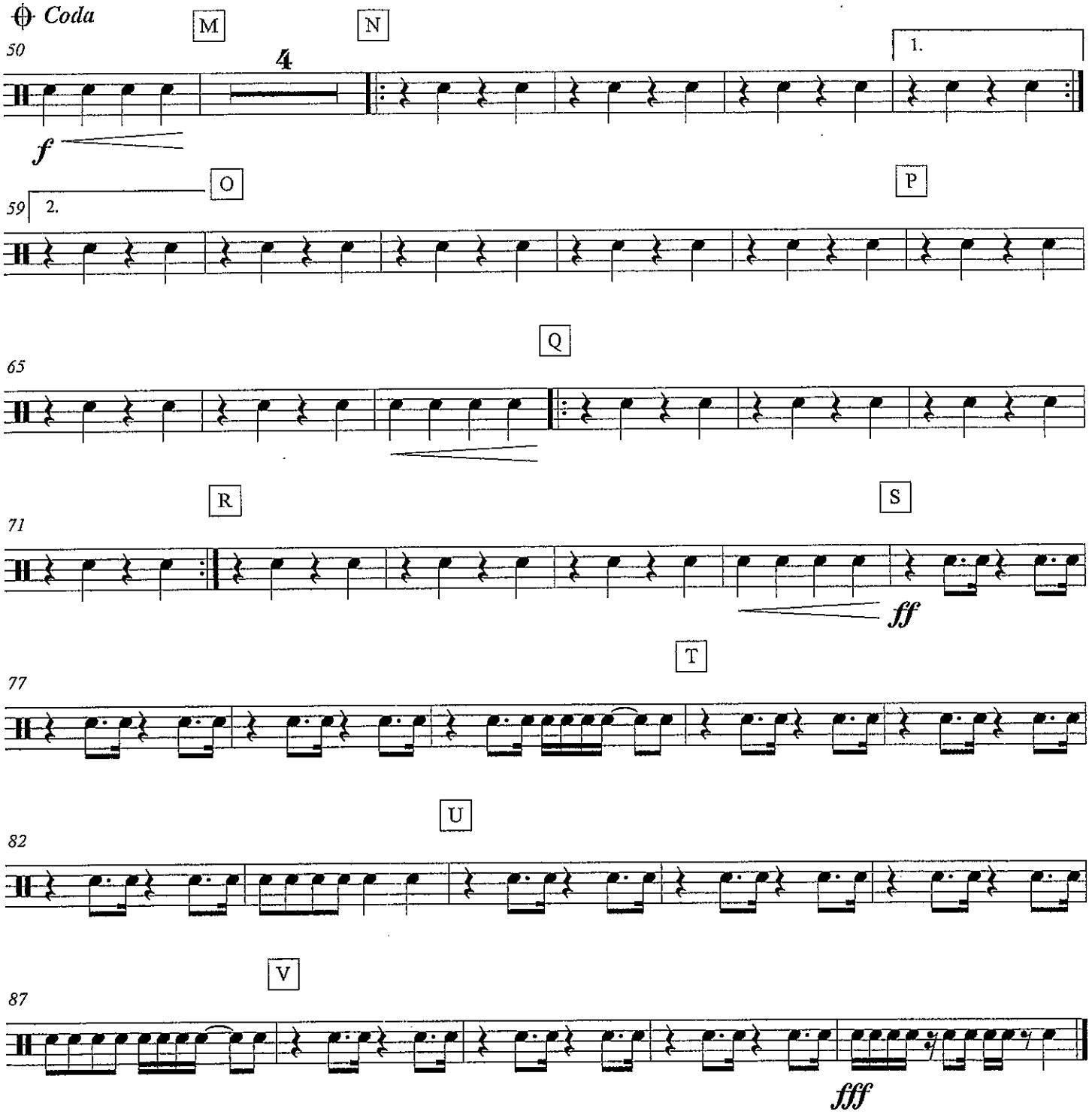


Tambourine

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice



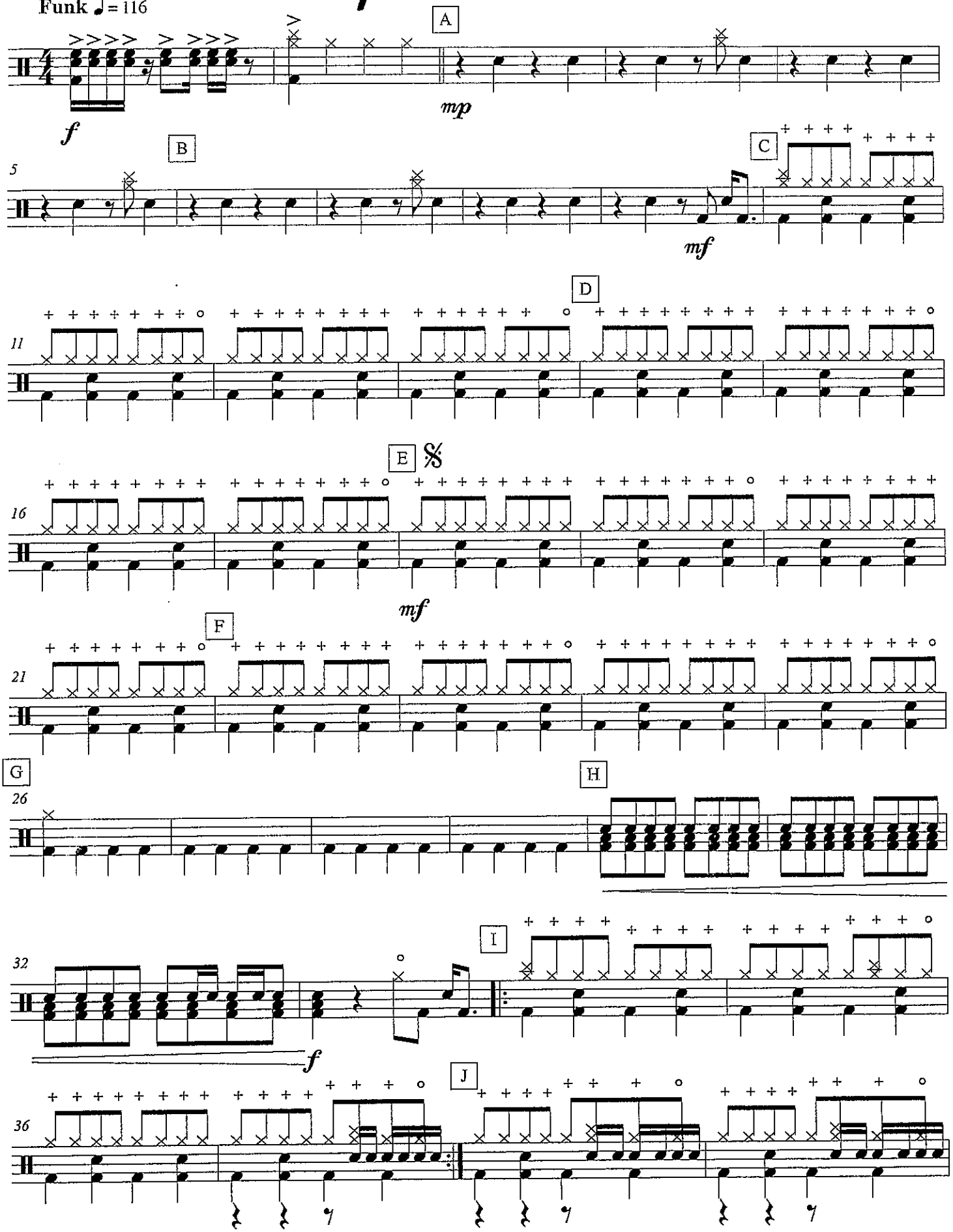

Coda
M
N
50
4
1.
f
O
59
2.
P
Q
65
R
S
71
ff
T
77
U
82
V
87
fff

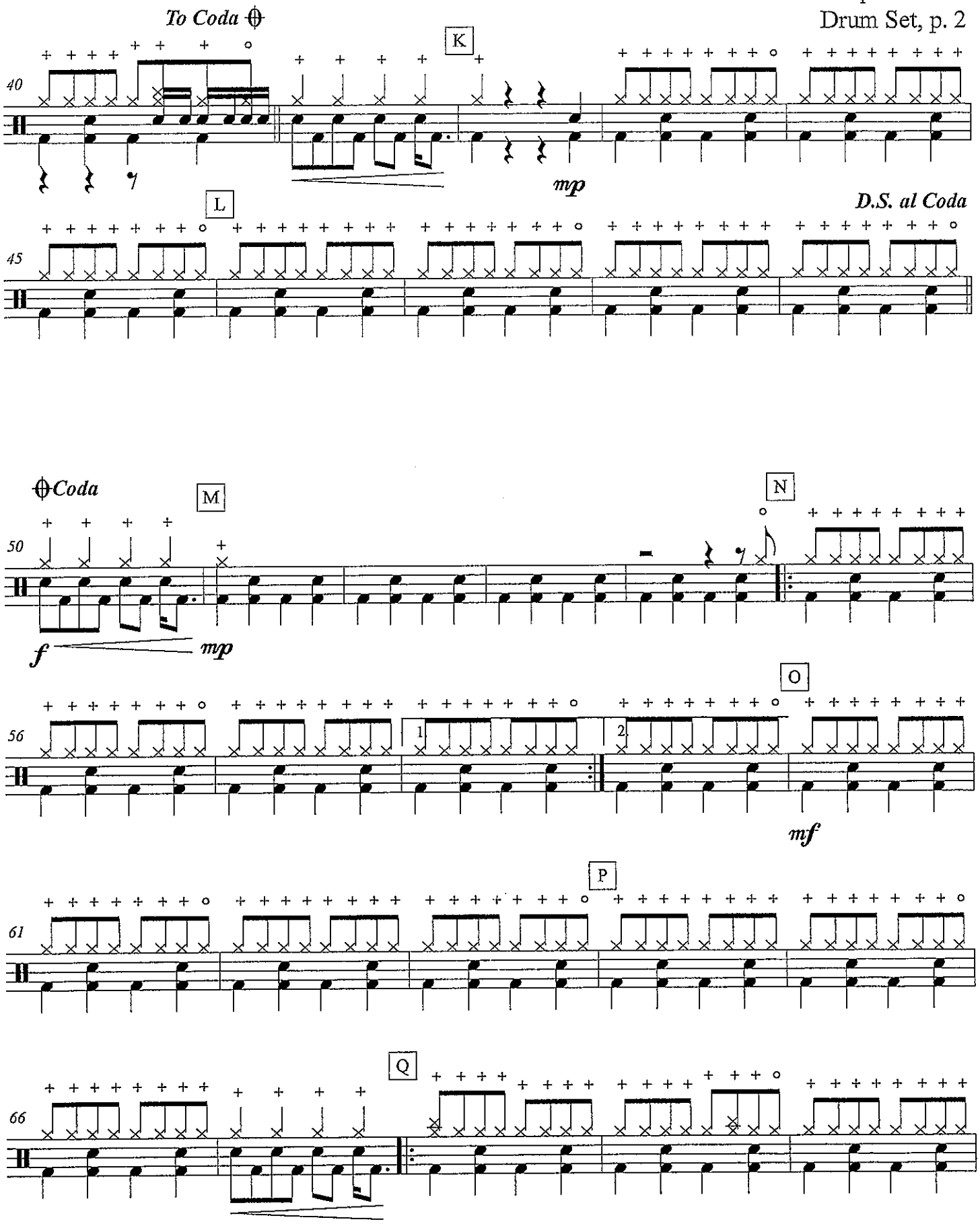
Drum Set

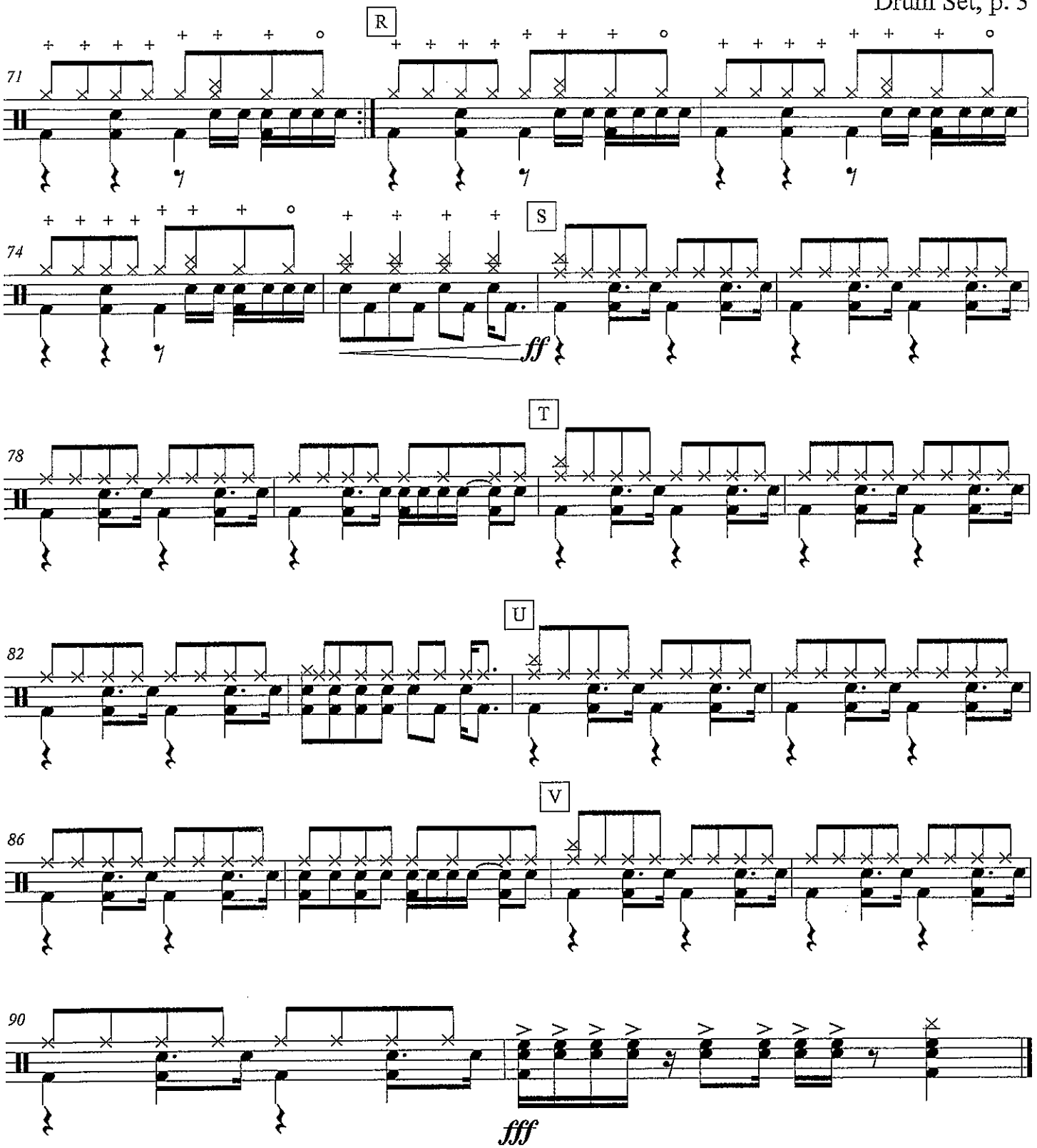
Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116




To Coda
K
40
mp
L
D.S. al Coda
45
Coda
M
N
50
f
mp
O
56
1
2
mf
P
61
Q
66


R
71
74
S
ff
T
78
U
82
V
86
90
fff

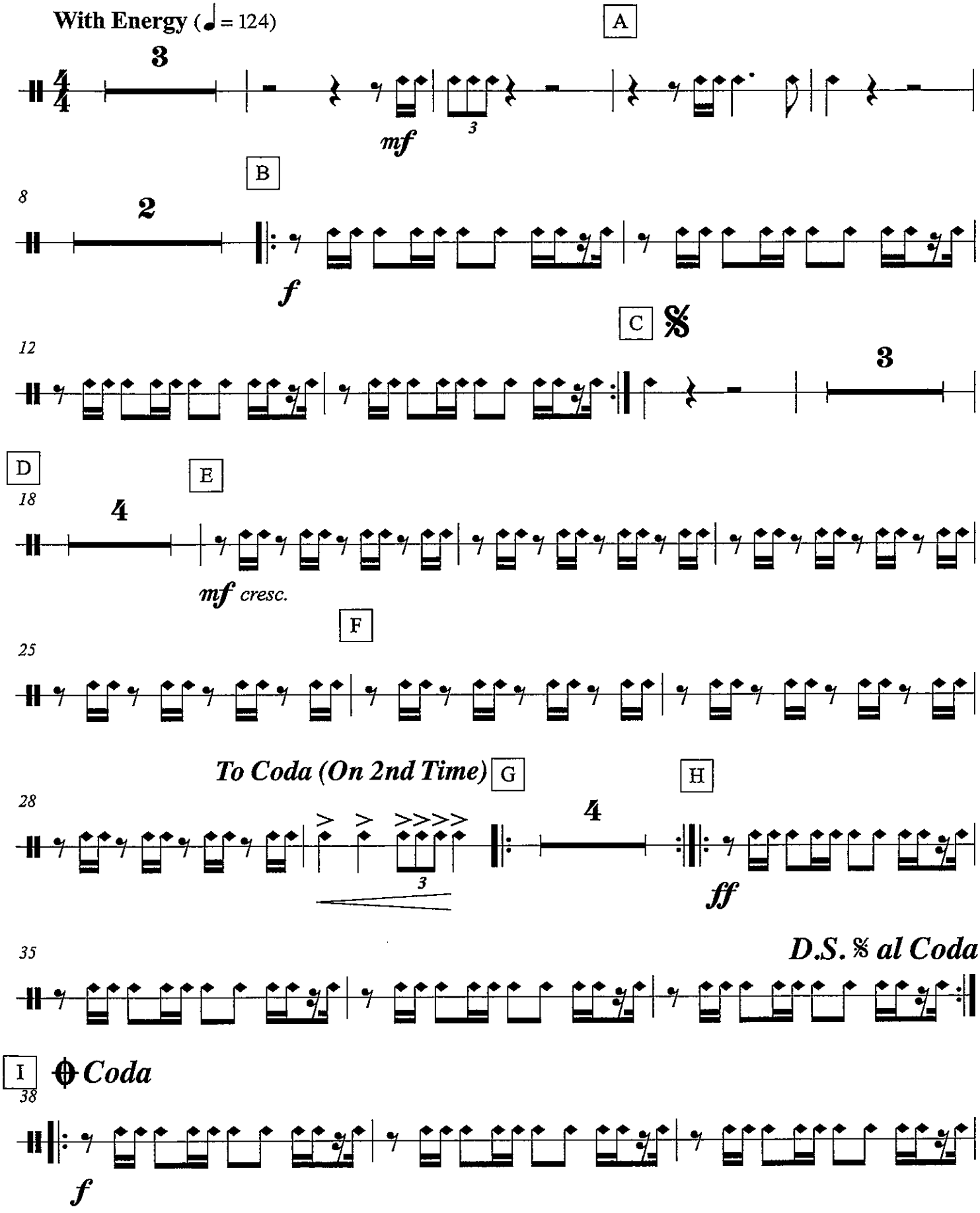
Agogo Bells

Vivir Mi Vida

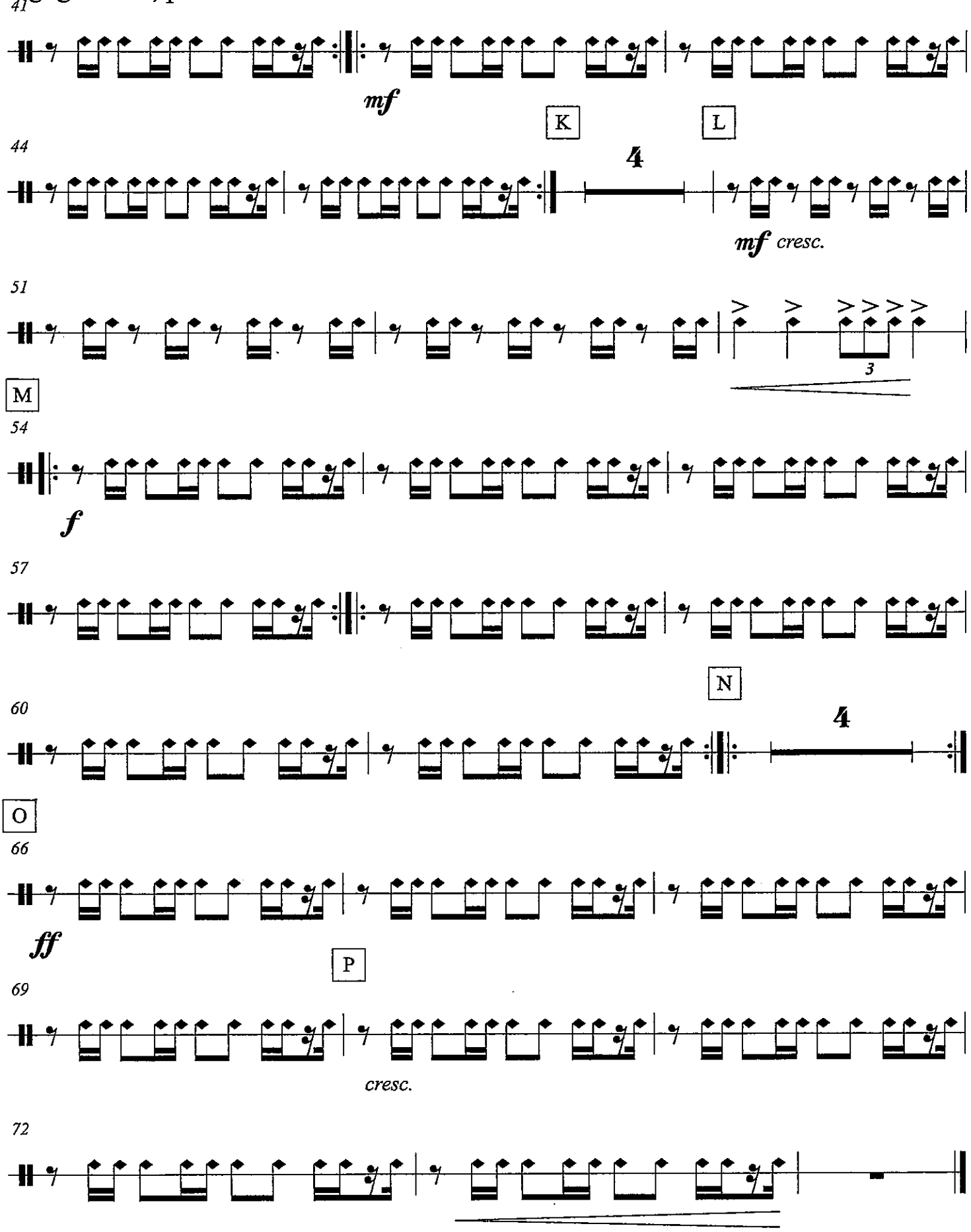
As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)



J **SOLOS - Repeat Until 4 Whistles**



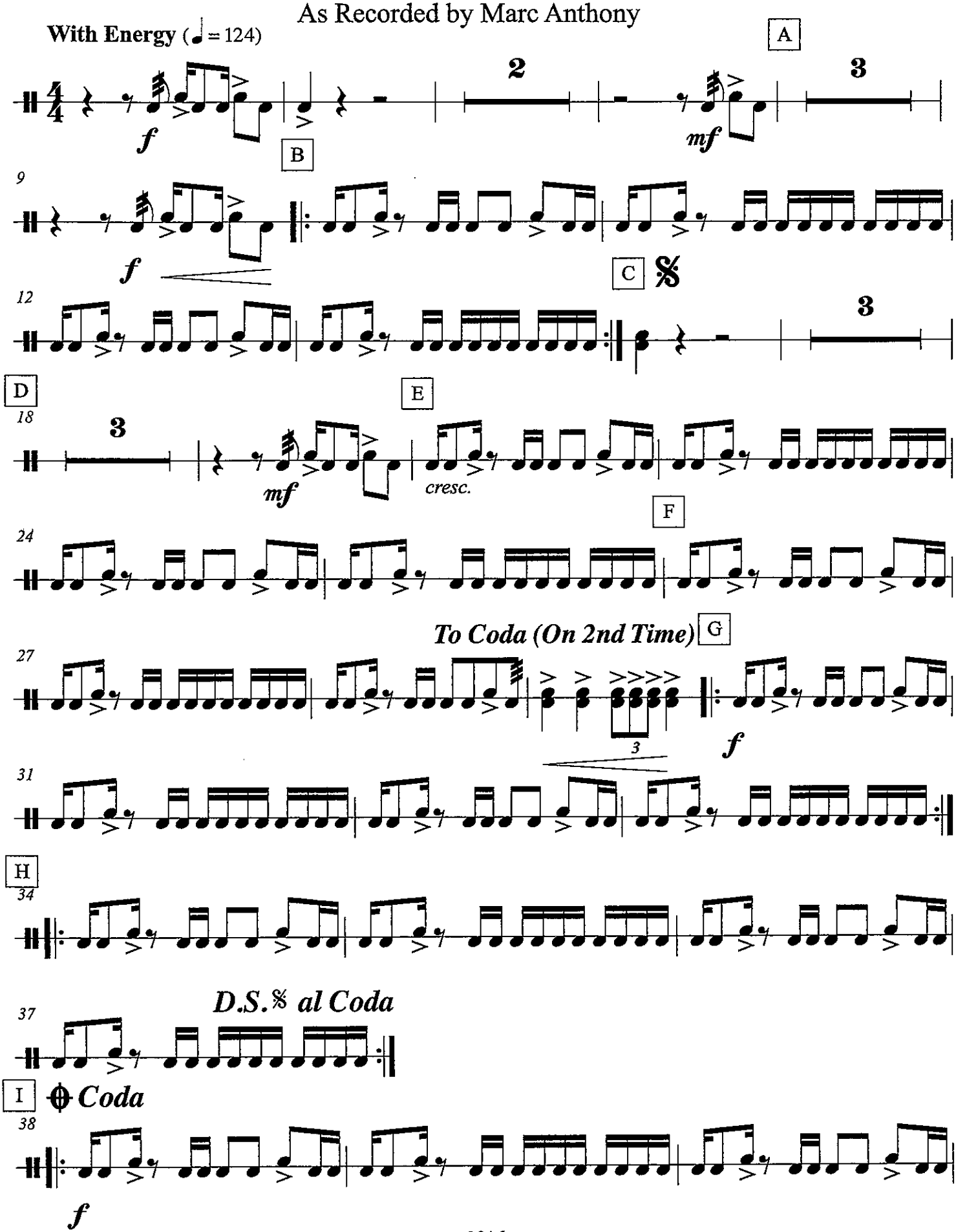
Bongos & Congas

Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)



J **SOLOS - Repeat Until 4 Whistles**

41

mf

K

44

f

L

48

cresc.

M

52

3

f

55

58

N

O

61

3

ff

67

P

70

cresc.

73

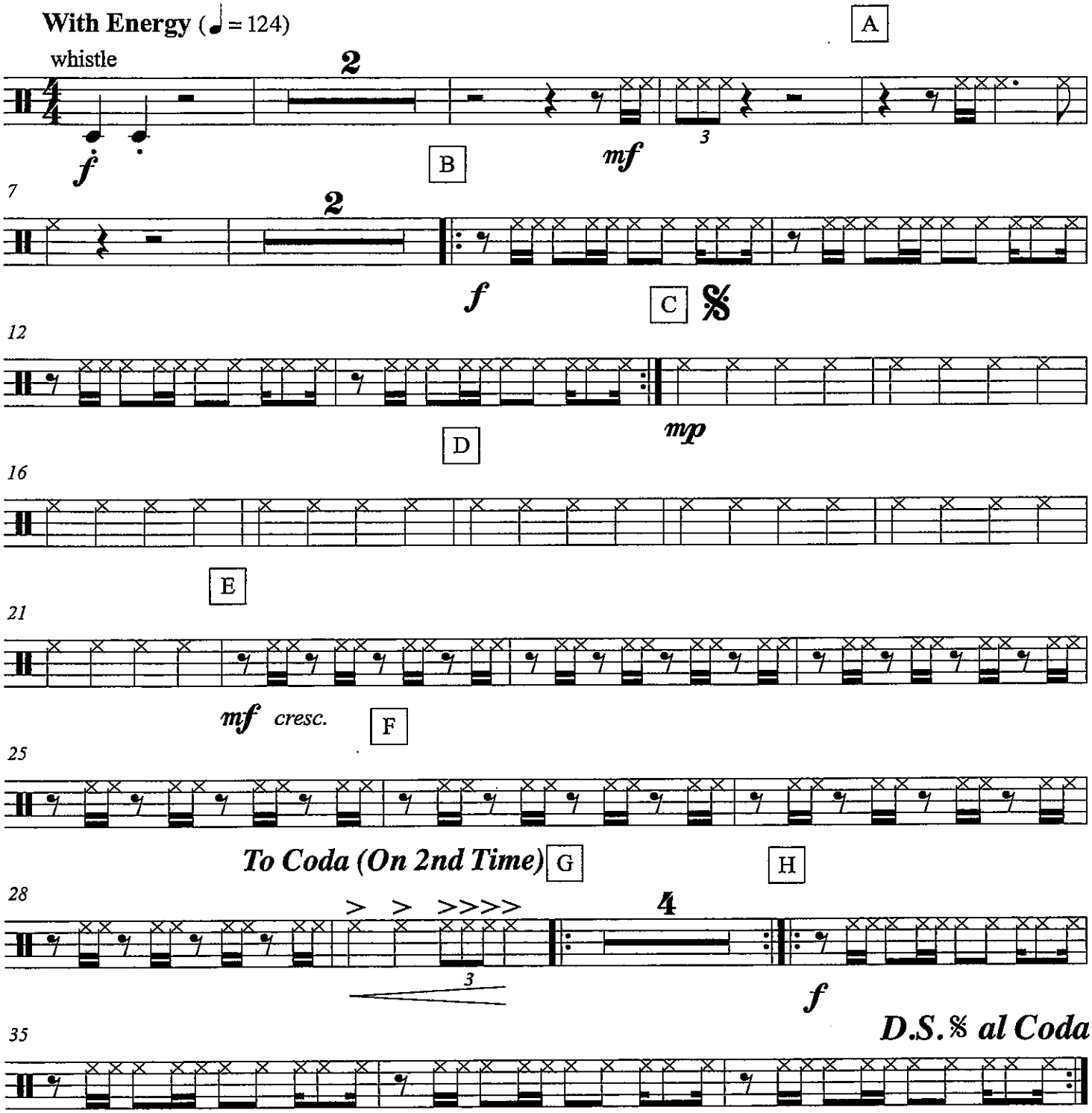
Cowbell
Woodblock

Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

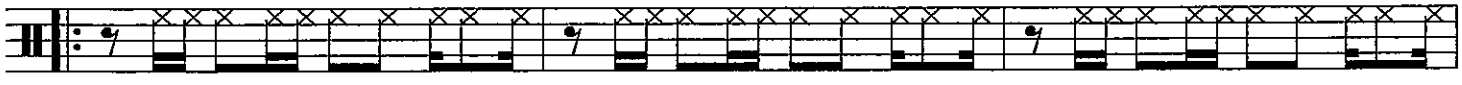
With Energy (♩ = 124)



I
38
Coda

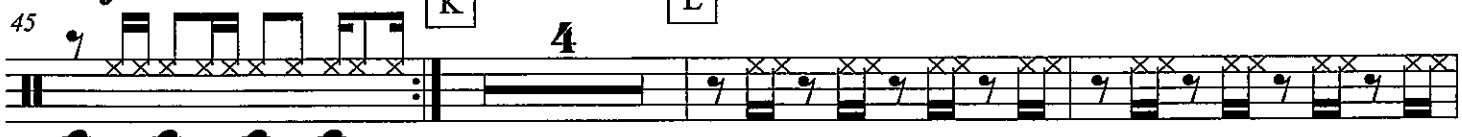
f

J
42
SOLOS - Repeat Until 4 Whistles



mf

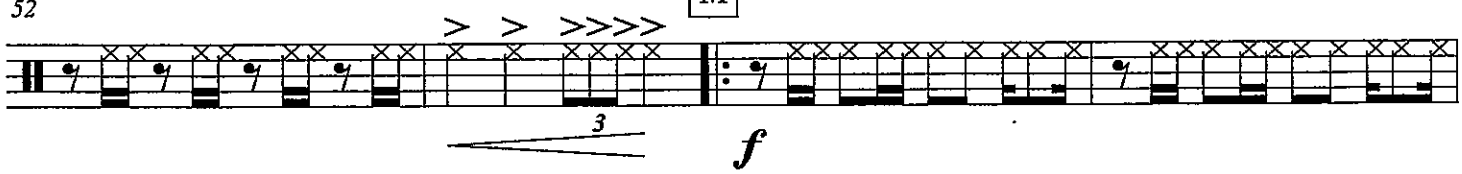
45
K
L
4



whistle on cue

mf *cresc.*

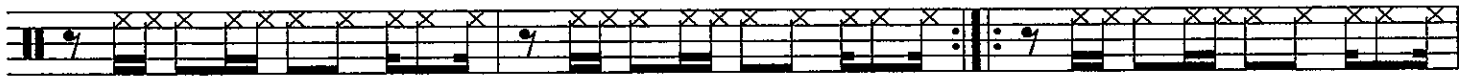
52
M



3

f

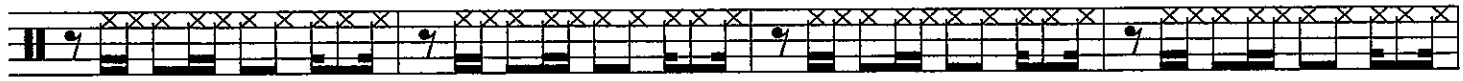
56



N

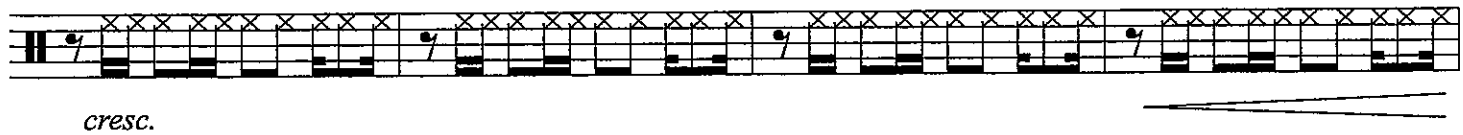
59
4

O
66



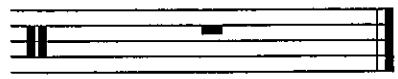
ff

P
70



cresc.

74



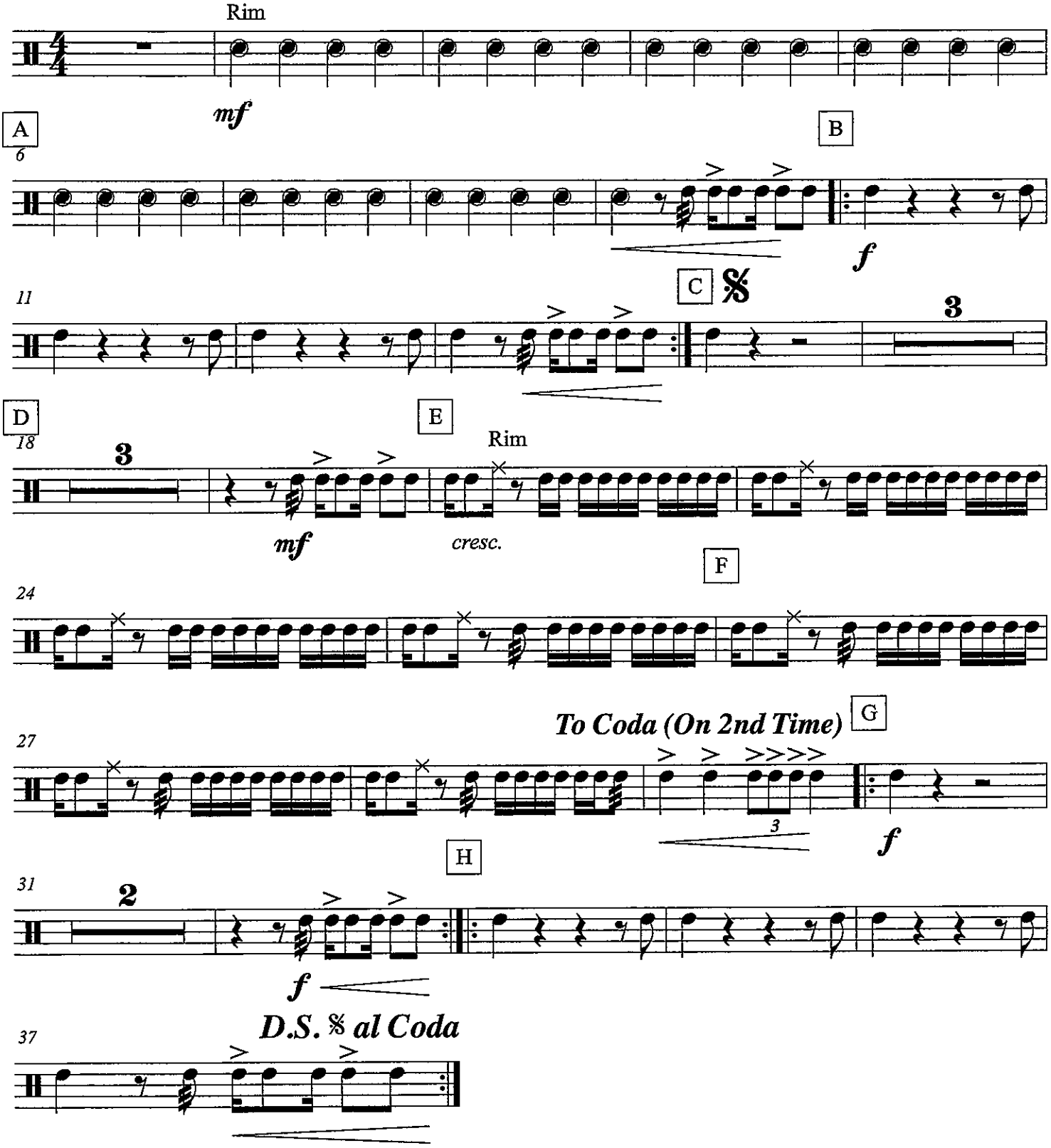
Tom Drum

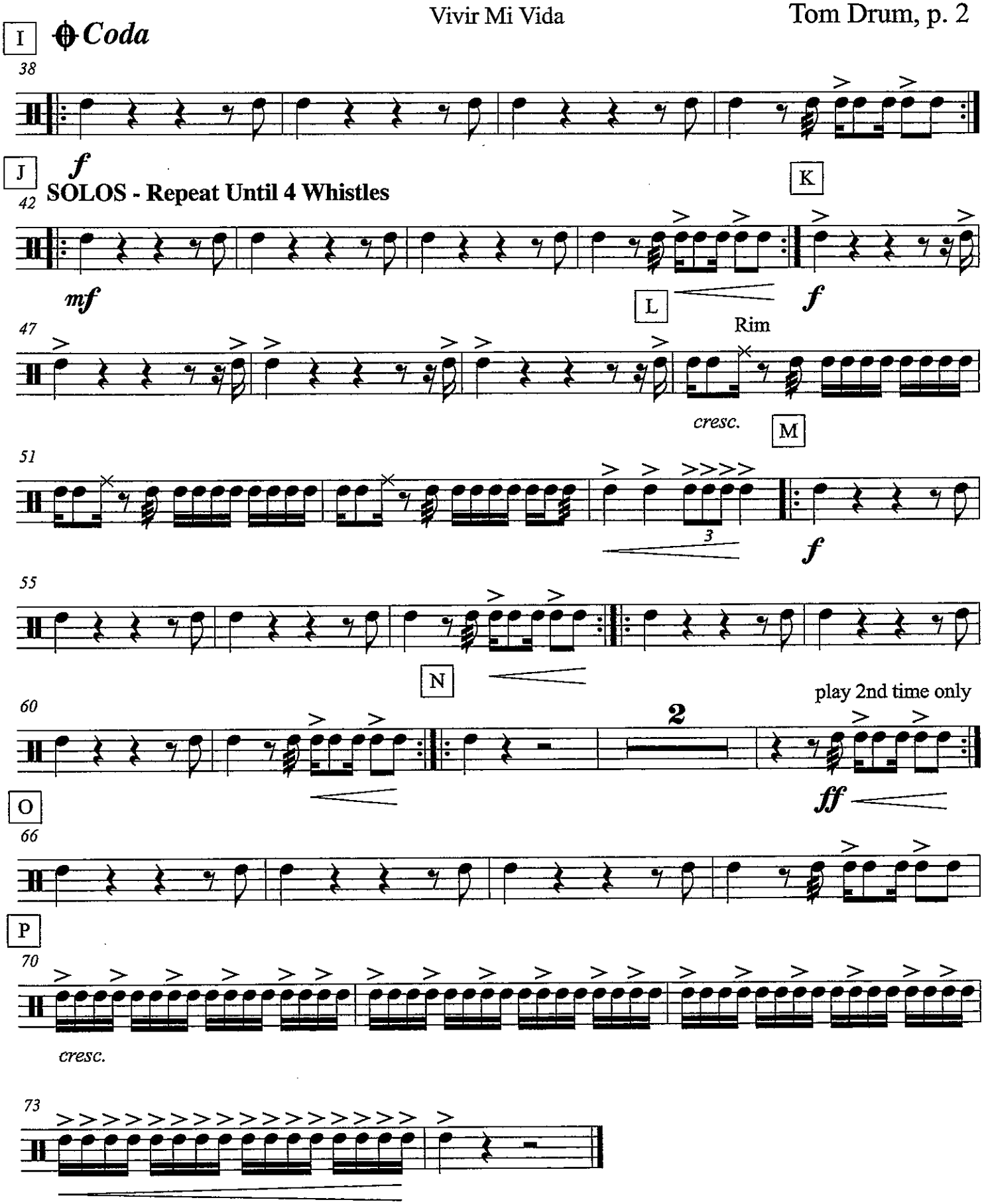
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)




I
Coda
38
J
f
SOLOS - Repeat Until 4 Whistles
42
K
mf
L
f
Rim
47
cresc.
M
51
3
f
55
N
play 2nd time only
60
2
ff
O
66
P
70
cresc.
73

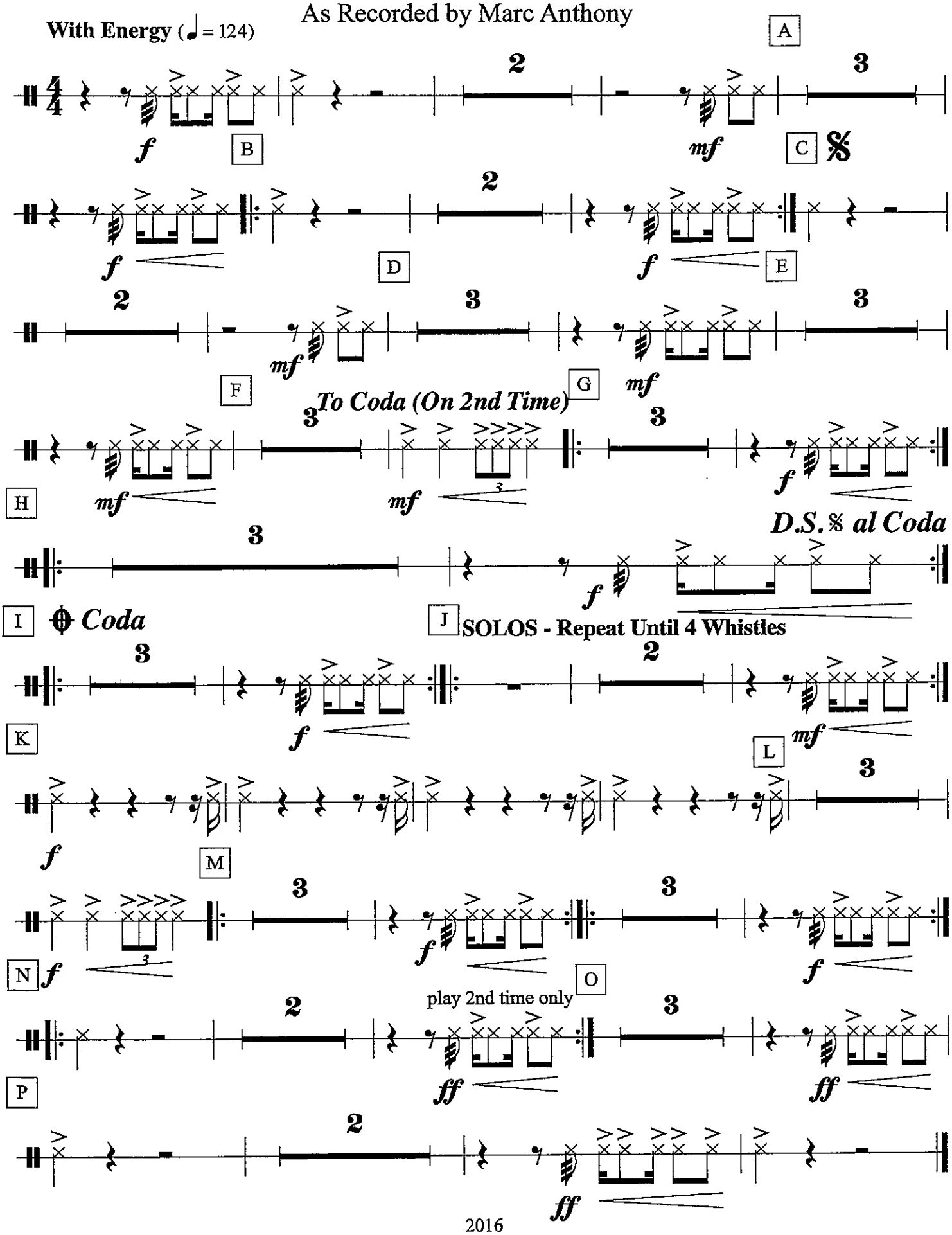
Vivir Mi Vida

Timbales

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)



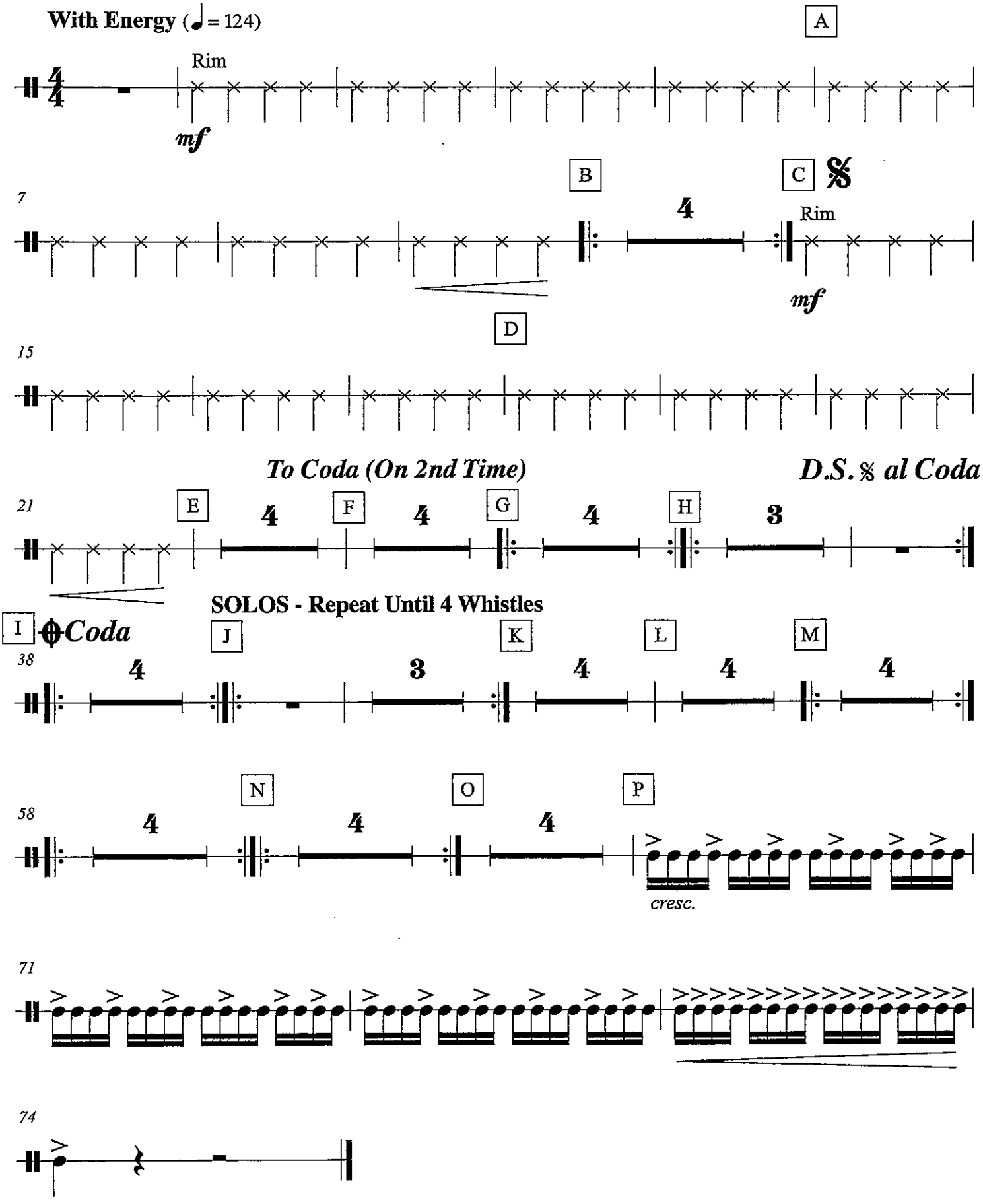
Snare Drum

Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)



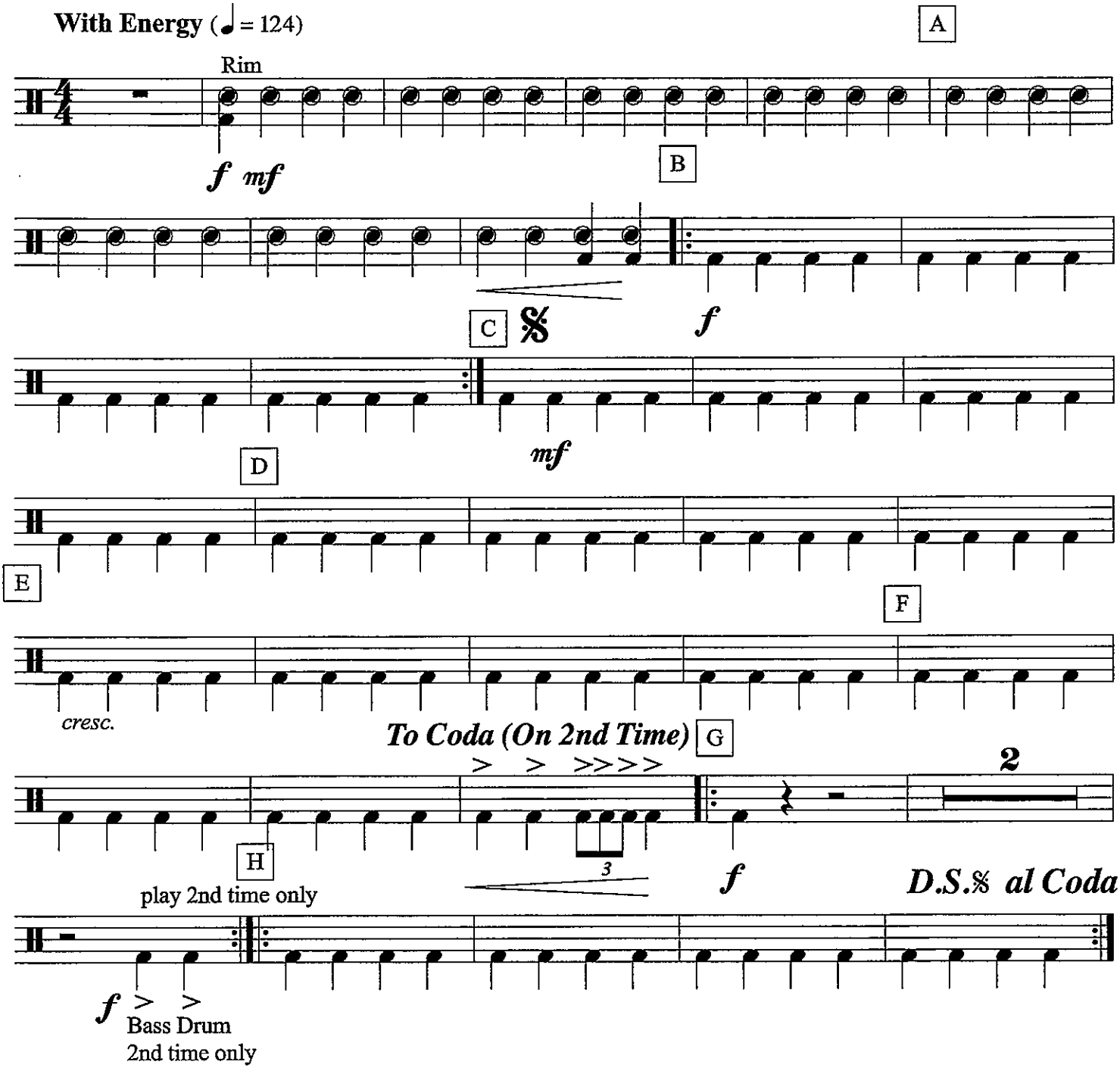
Bass Drum

Vivir Mi Vida

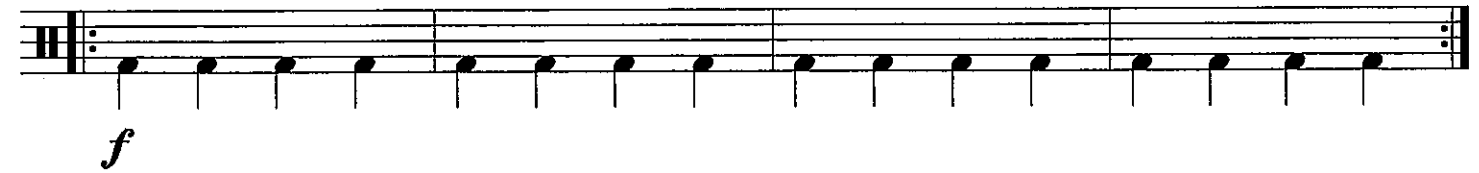
As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)

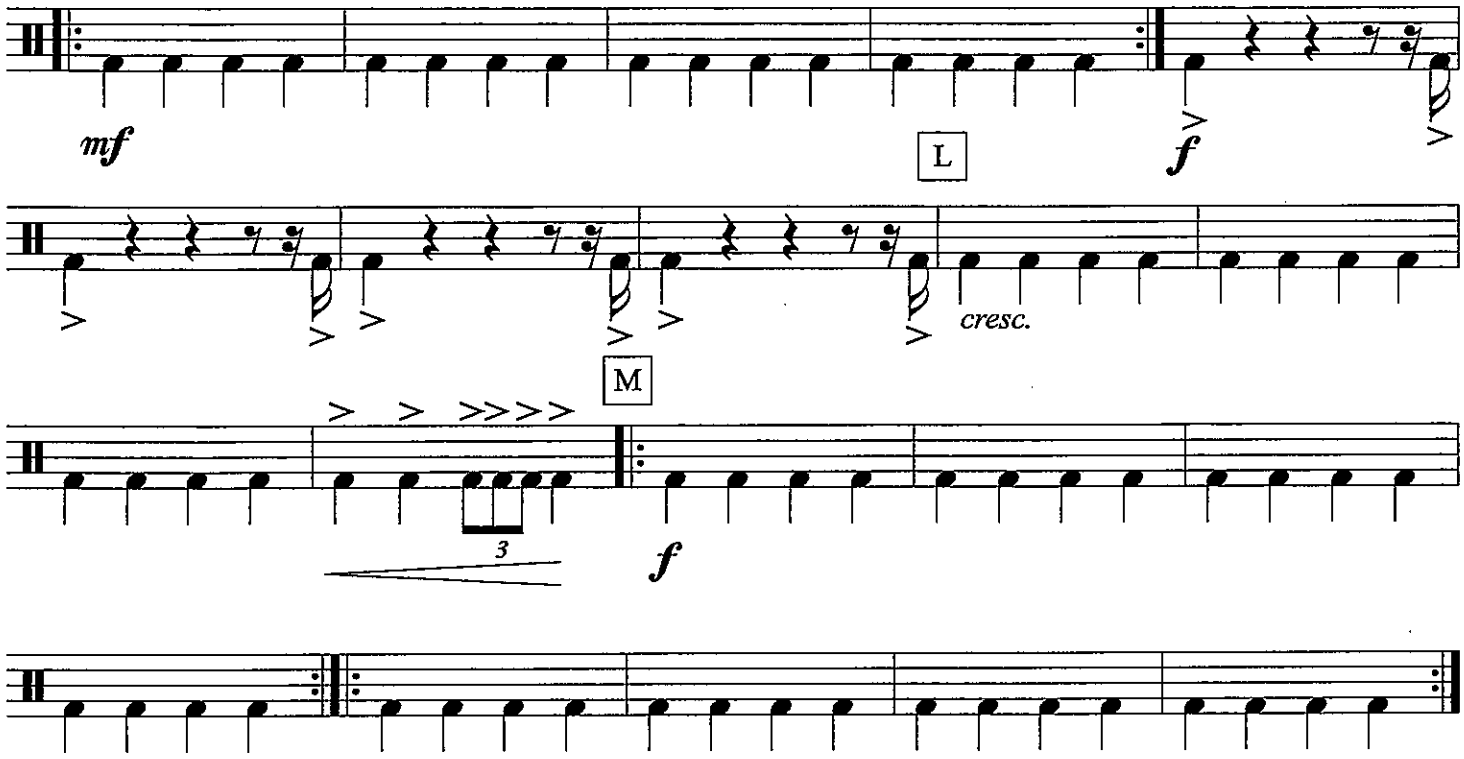


I Coda



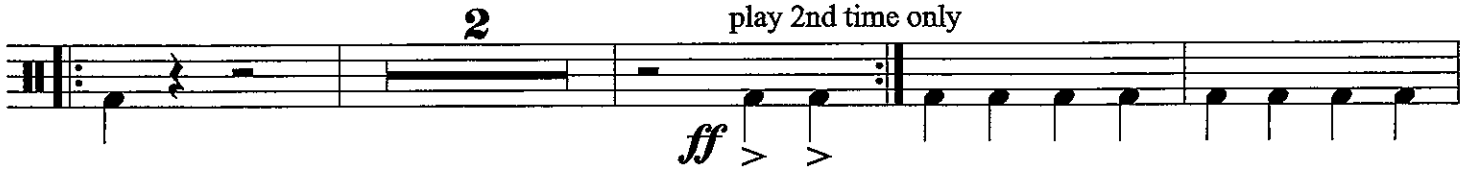
J **SOLOS - Repeat Until 4 Whistles**

K



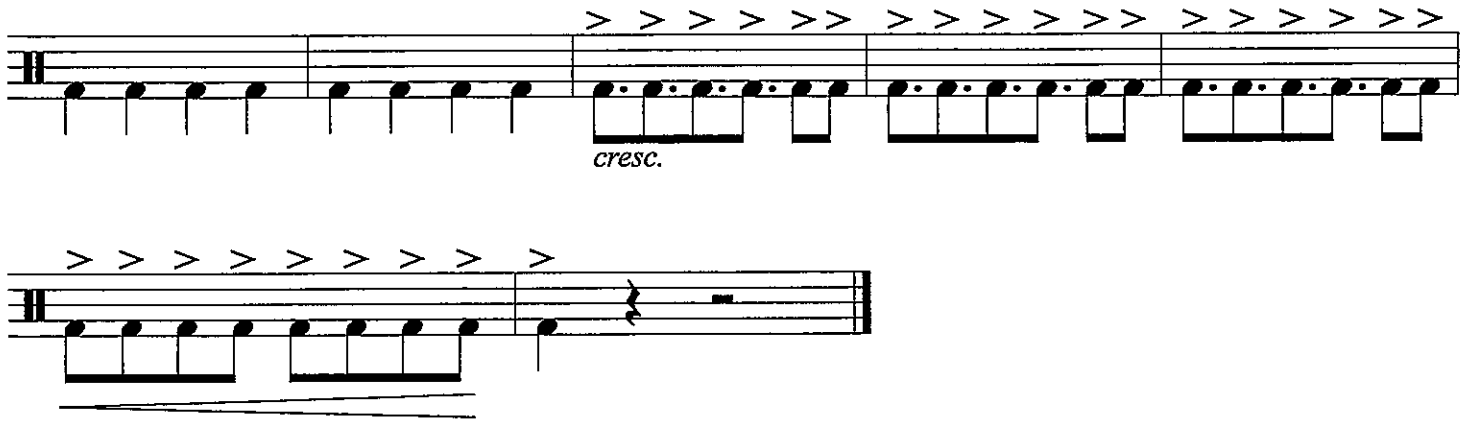
N

O



Bass Drum
2nd time only

P



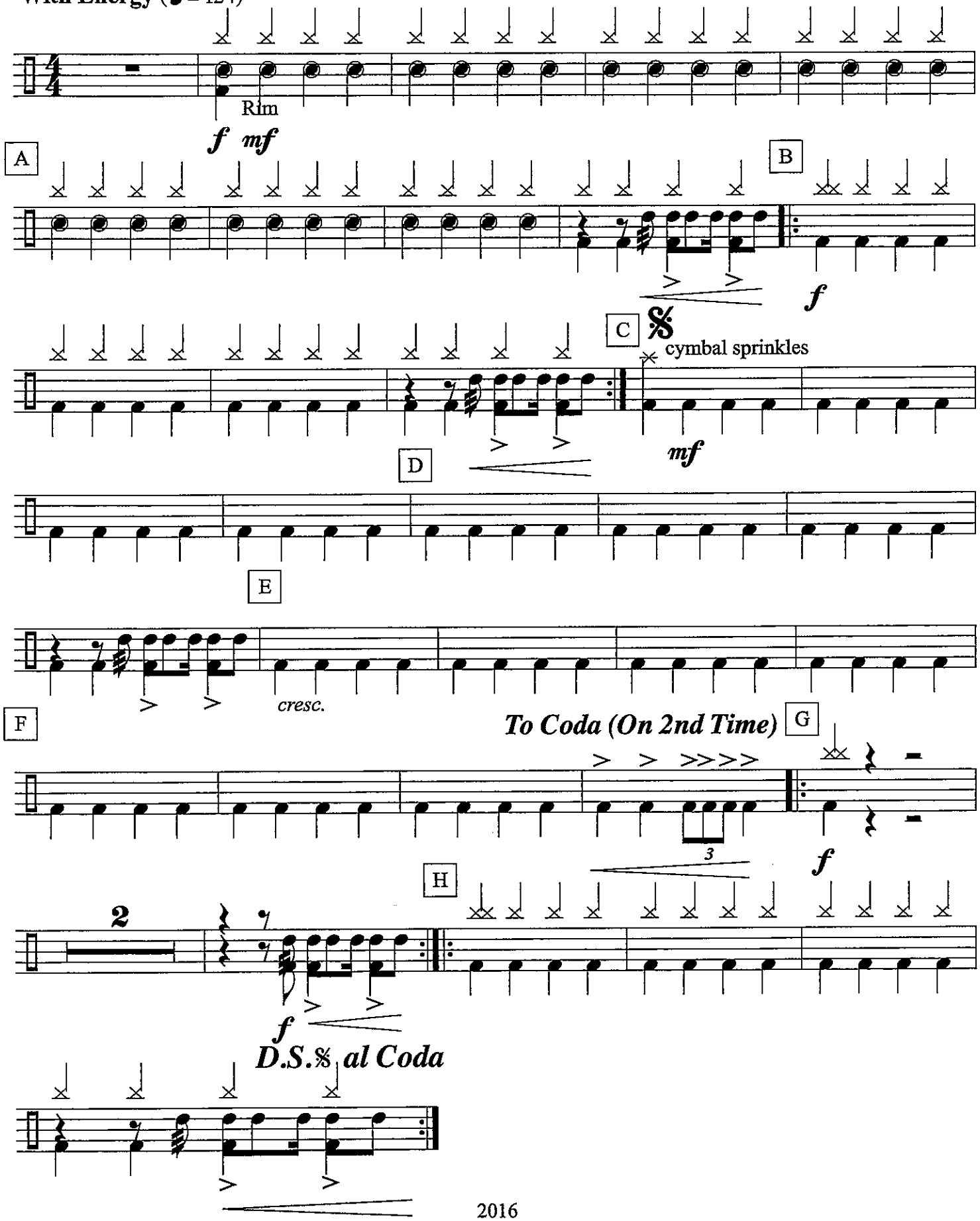
Drum Set

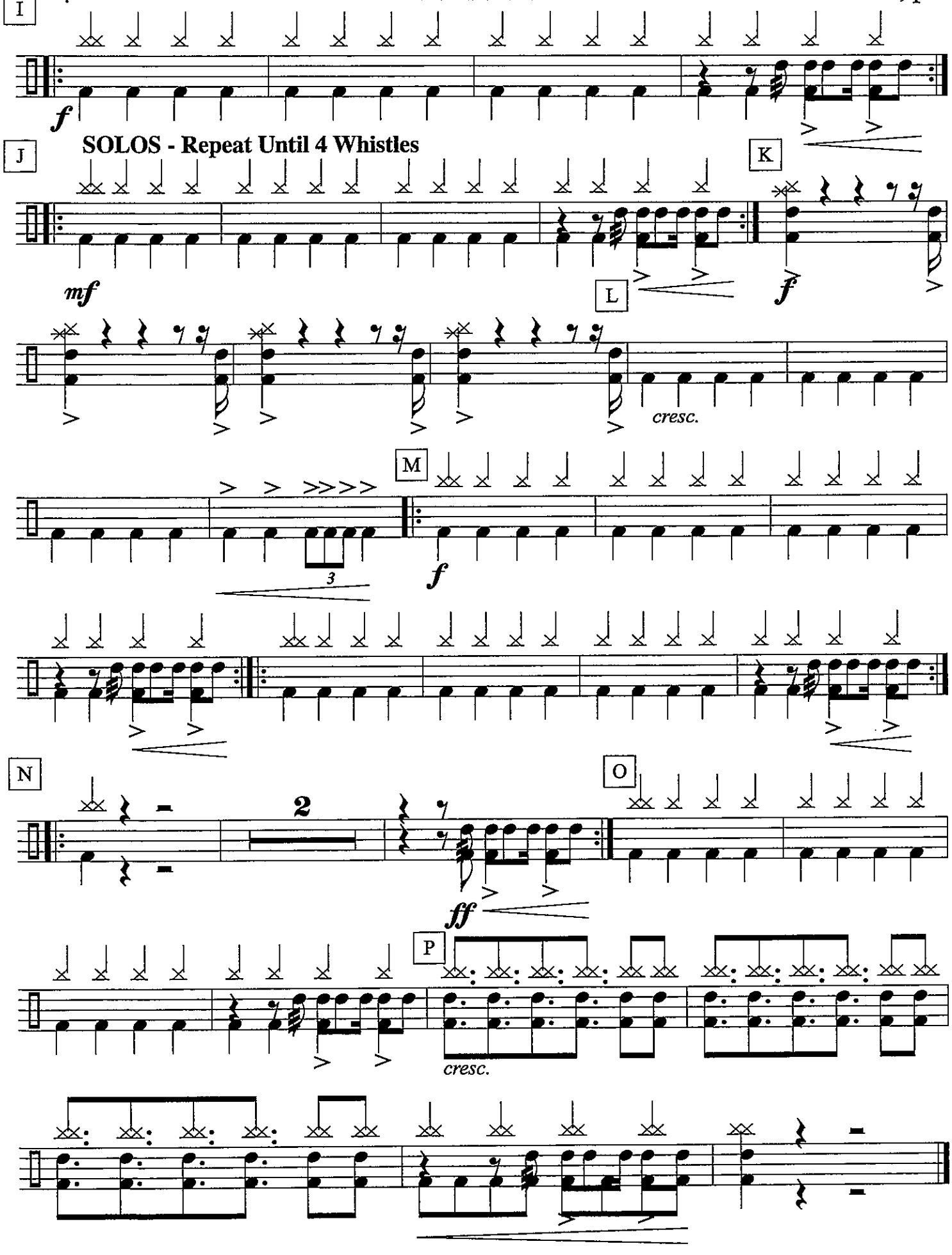
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)




I
f
J
SOLOS - Repeat Until 4 Whistles
K
mf
L
f
cresc.
M
3
f
N
2
O
ff
P
cresc.

C

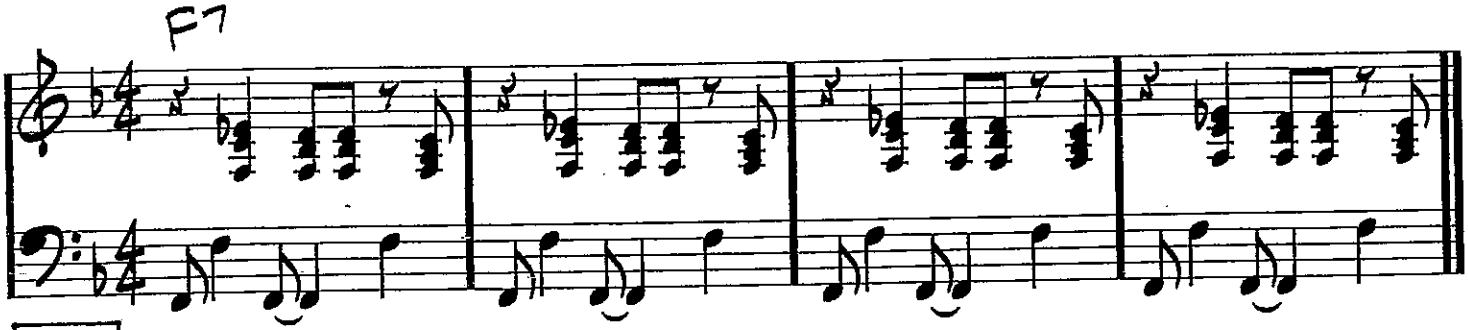
(MED ROCK)

WATERMELON MAN

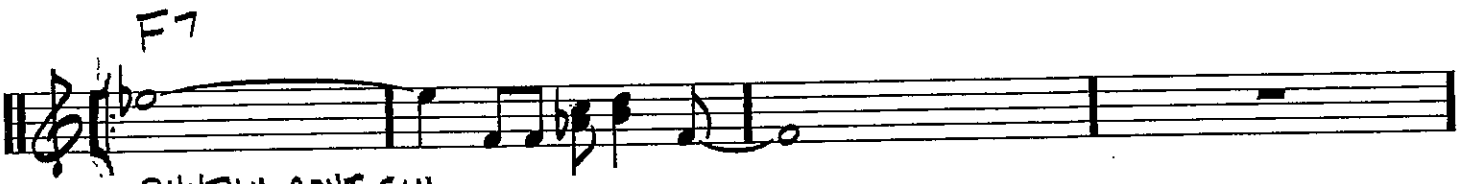
-HERBIE HANCOCK

4/29

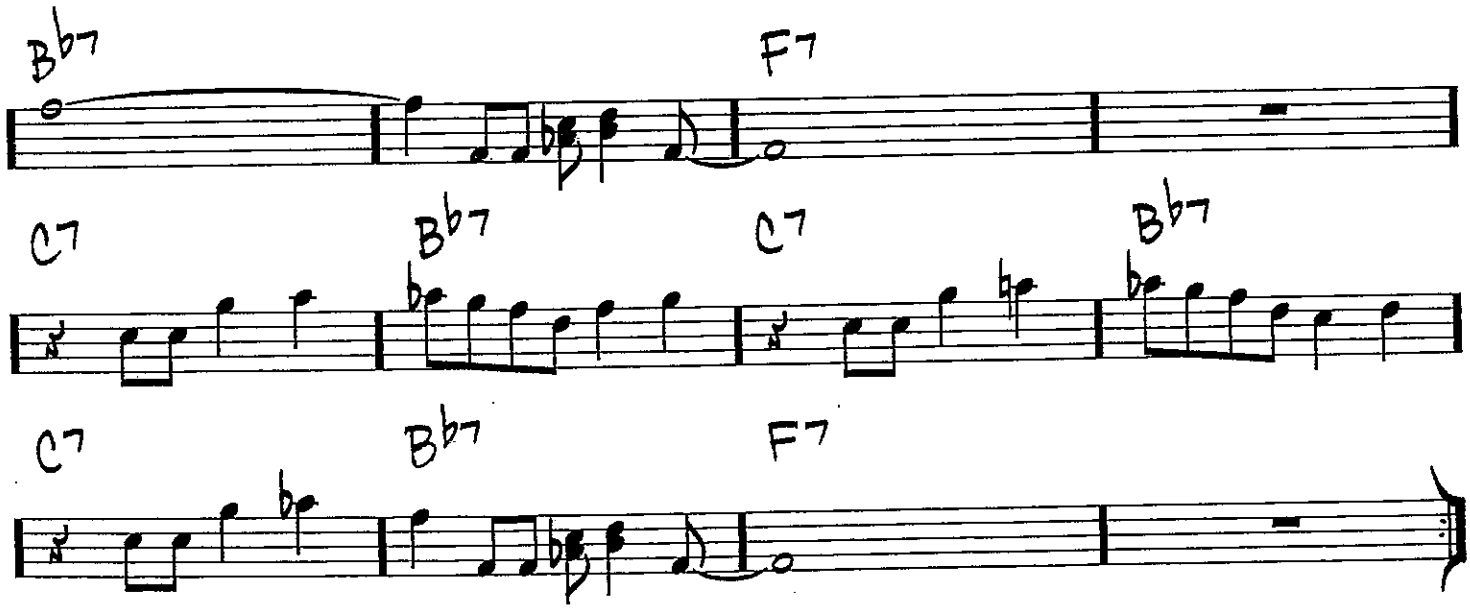
INTRO



HEAD



RHYTHM CONT. SIM.



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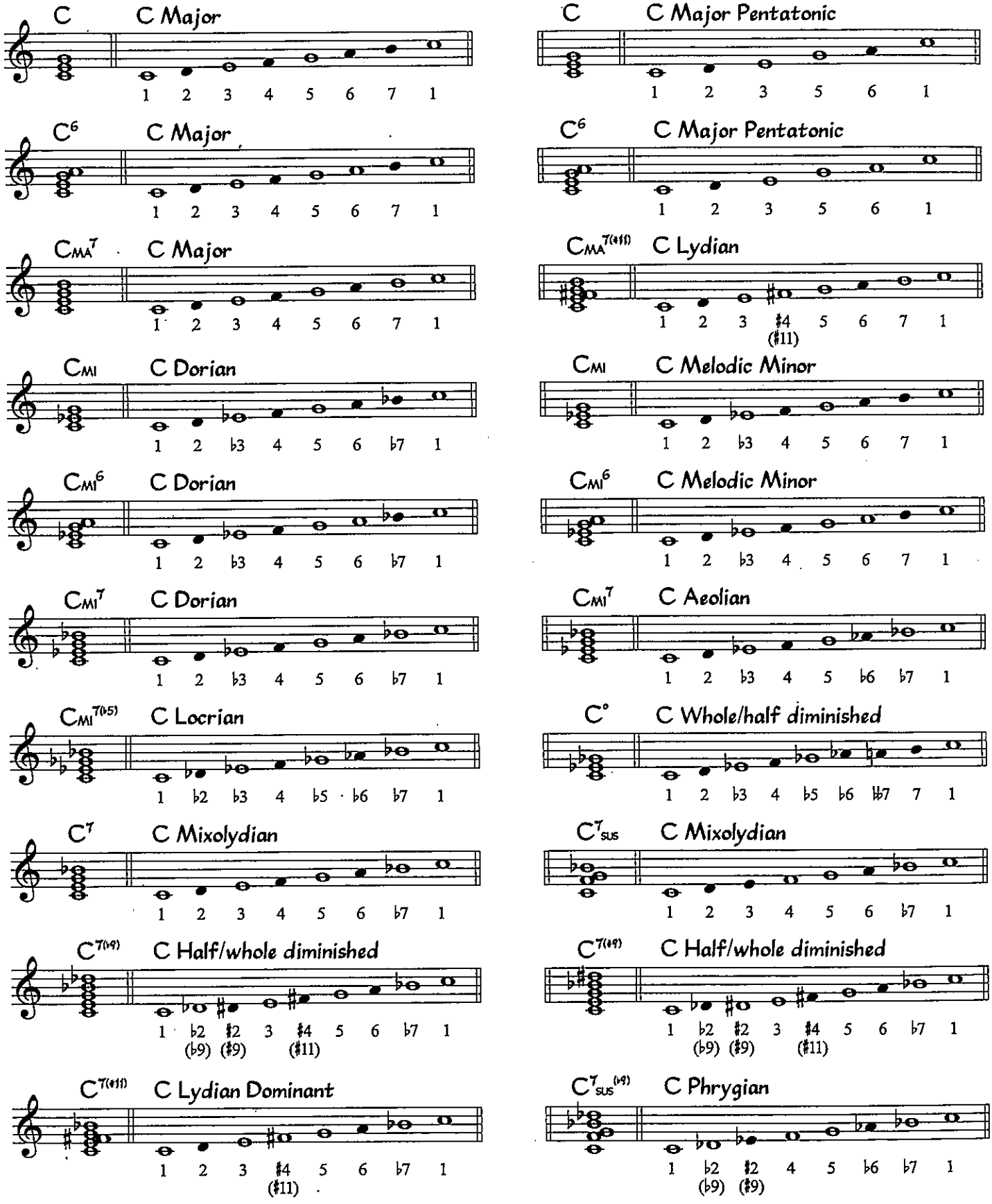
Appendix I - Supplemental Educational Material

Chords and Complementary Scales



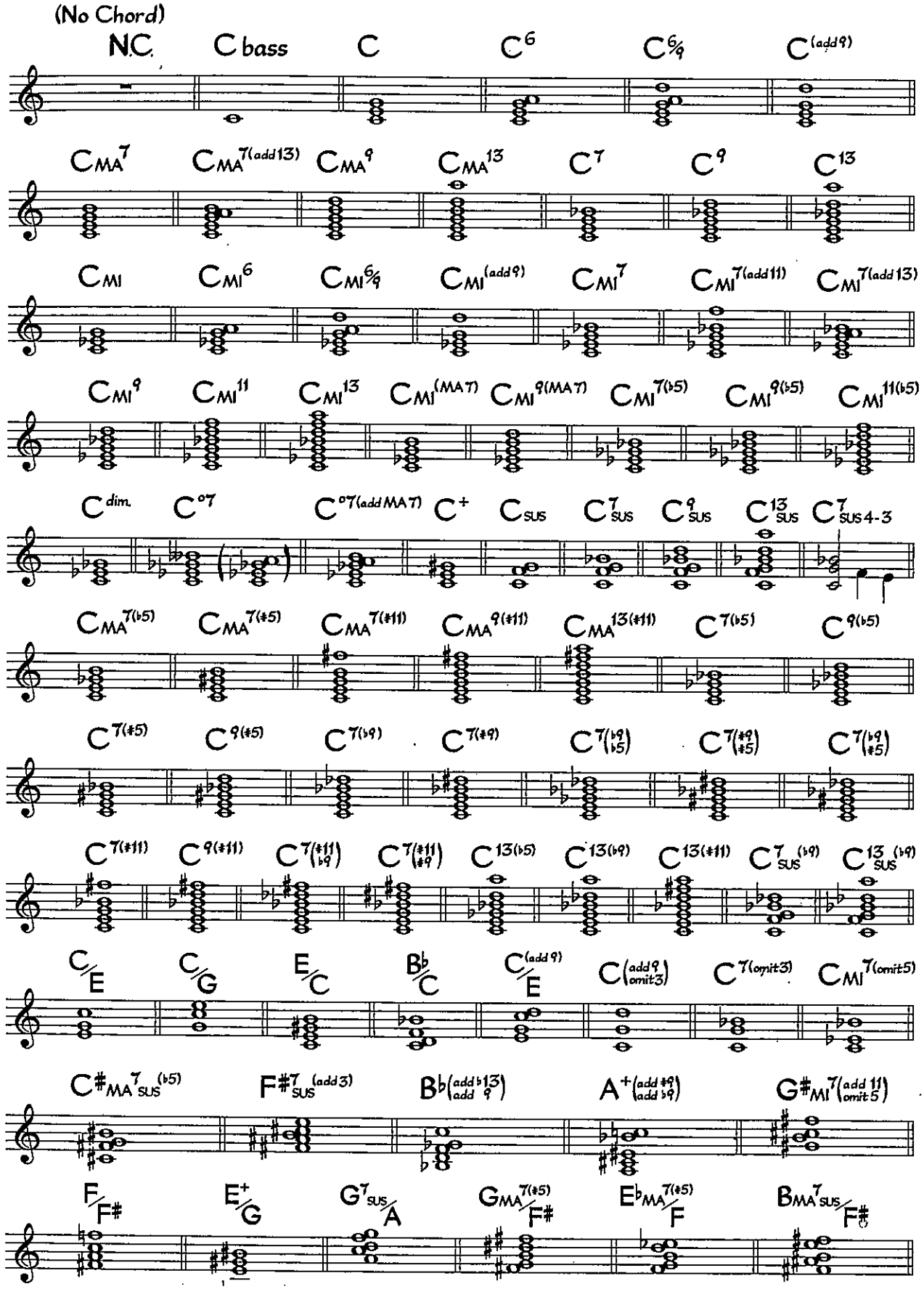
Chord Dictionary

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.

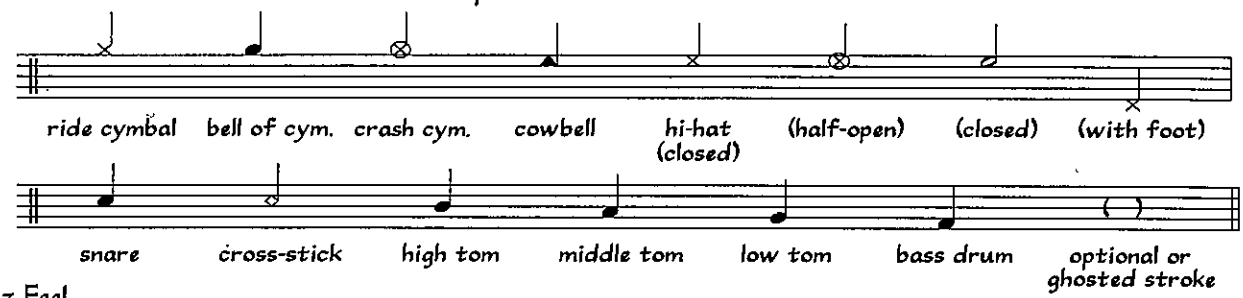
b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.



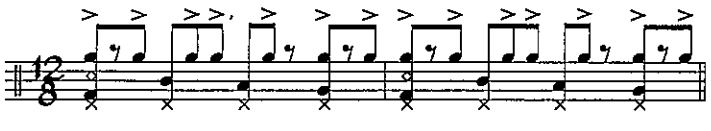
Appendix II - Sample Drum Grooves

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.

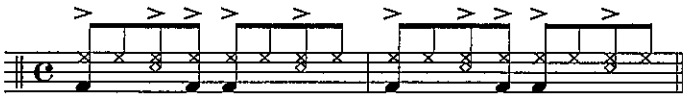
Explanation of Notation



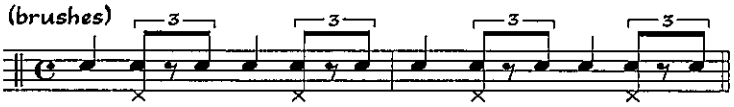
Afro-Jazz Feel



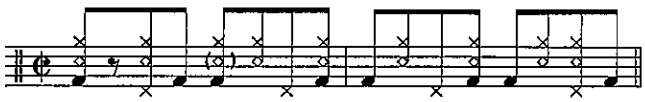
Ballad (even 8th's)



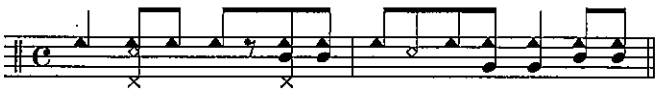
Ballad



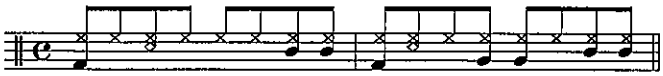
Bright Samba



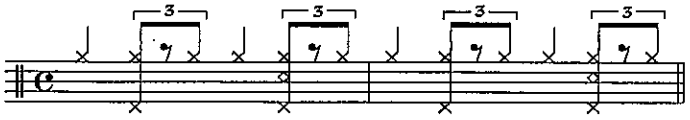
Cha-cha-chá



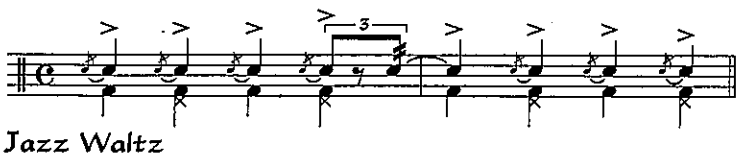
Medium Slow Latin



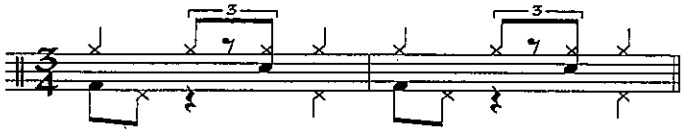
Fast Swing



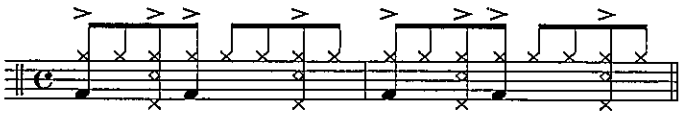
Jazz March



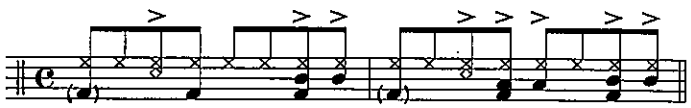
Jazz Waltz



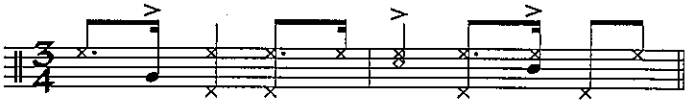
Sack Of Woe



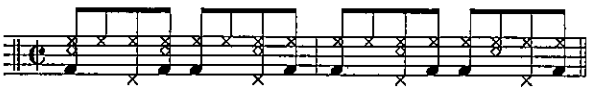
Latin ala Rumba



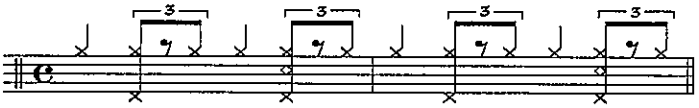
Latin 3 (Full House)



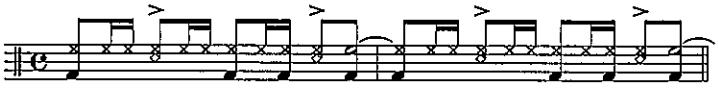
Medium Bossa Nova



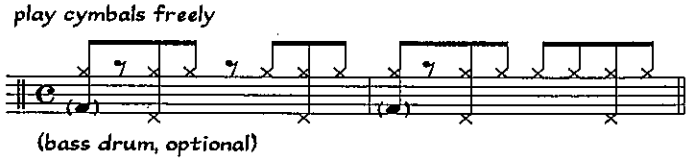
Medium Fast Swing



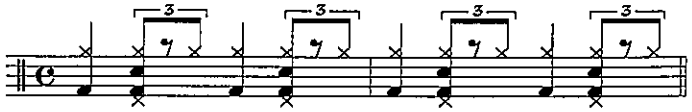
Medium Latin Jazz/Pop



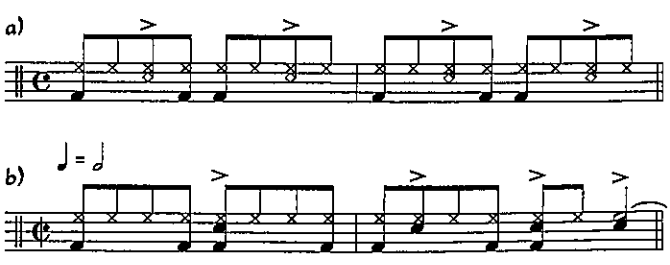
Even 8th's (Icarus)

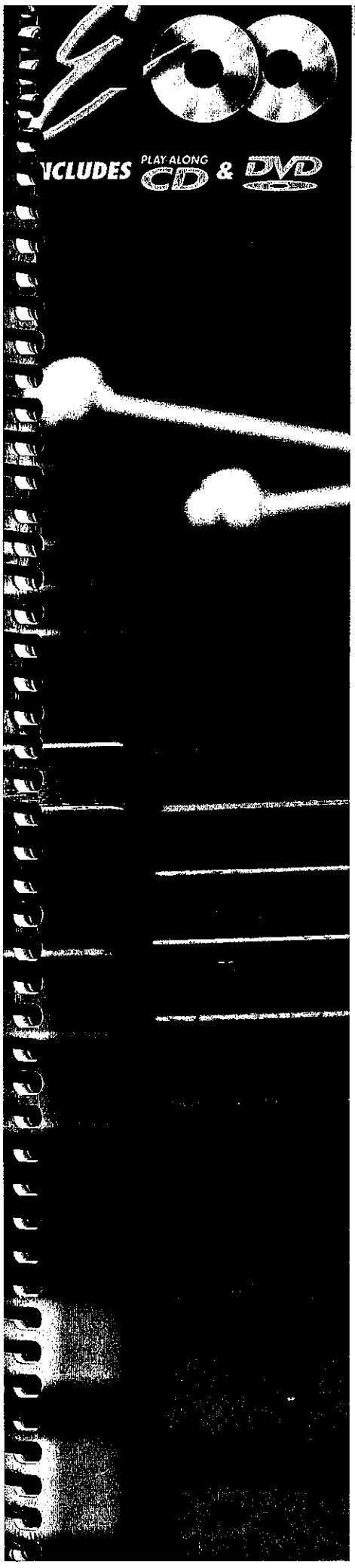


Medium Slow Swing



Europa

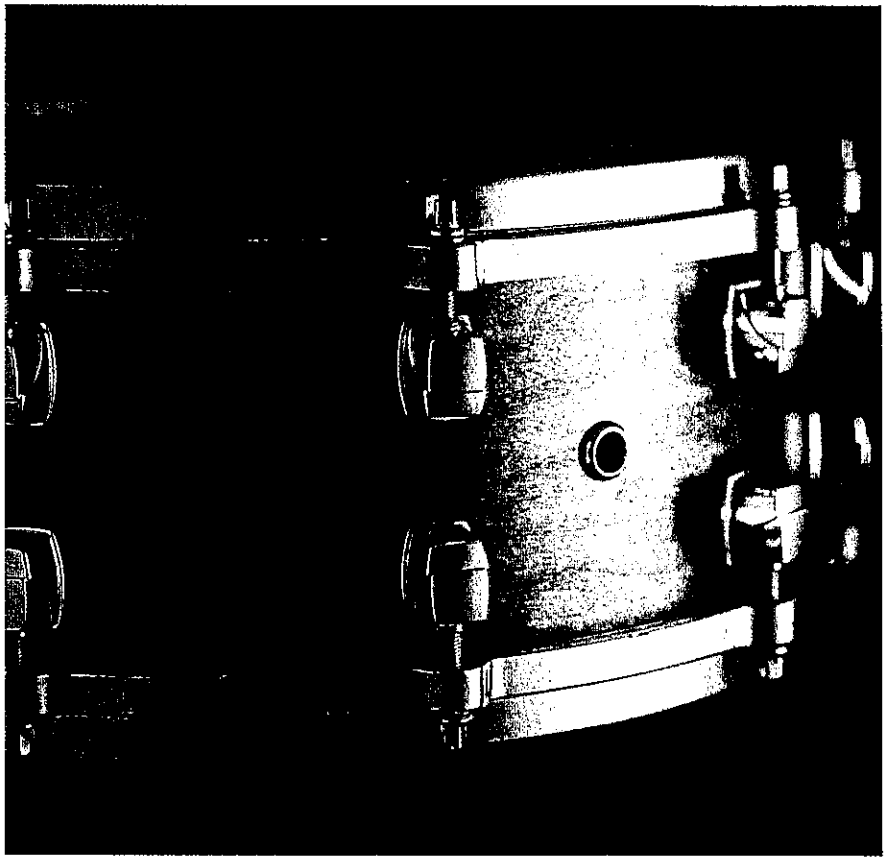




Includes Keyboard Percussion

ESSENTIAL ELEMENTS 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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Percussion consultant and editor
WILL RAPP

HAL•LEONARD® CORPORATION

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 &
↓ ↑

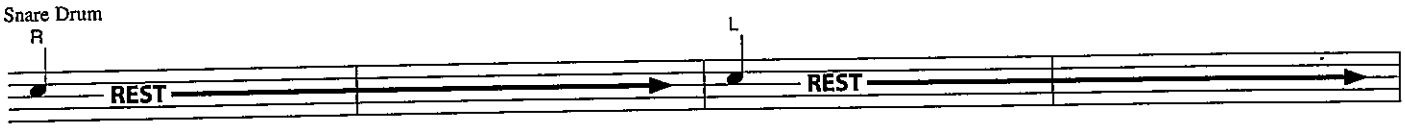
Notes And Rests

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

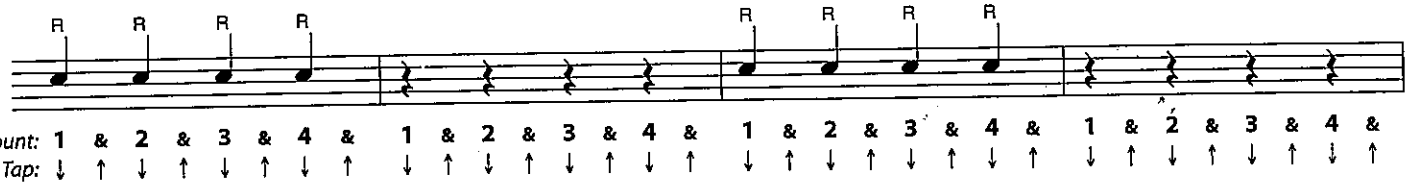
Quarter Rest = 1 silent beat

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

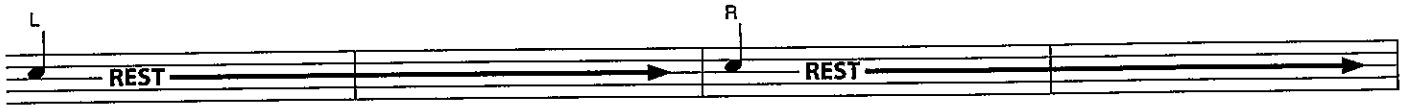


▲ *Start with right-hand stick*

2. COUNT AND PLAY

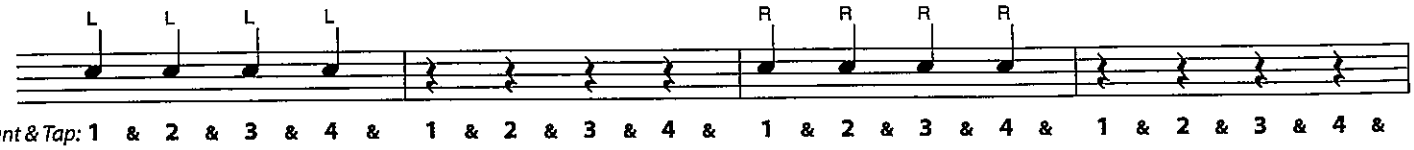


3. A NEW NOTE



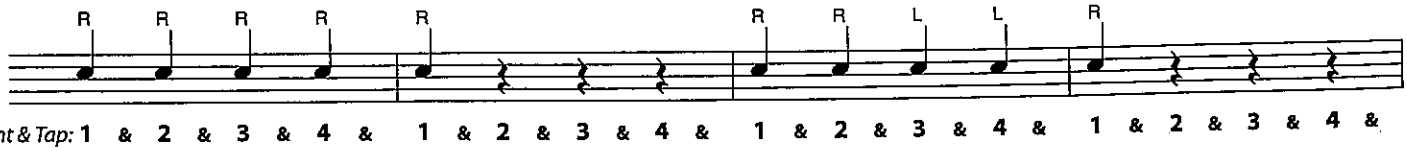
▲ *Play sticking as marked.*

4. TWO'S A TEAM



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

6. MOVING ON UP



THEORY

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

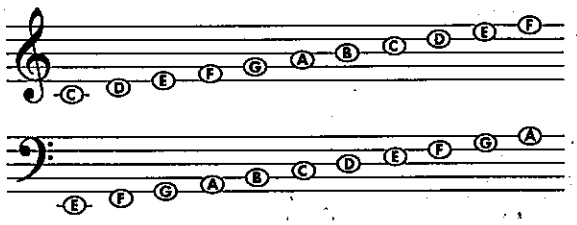
Bass Clef
Timpani
Marimba
Older snare drum and bass drum publications often use the bass clef.

THEORY

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

4/4 = **4 beats** per measure
4/4 = **Quarter** note gets one beat

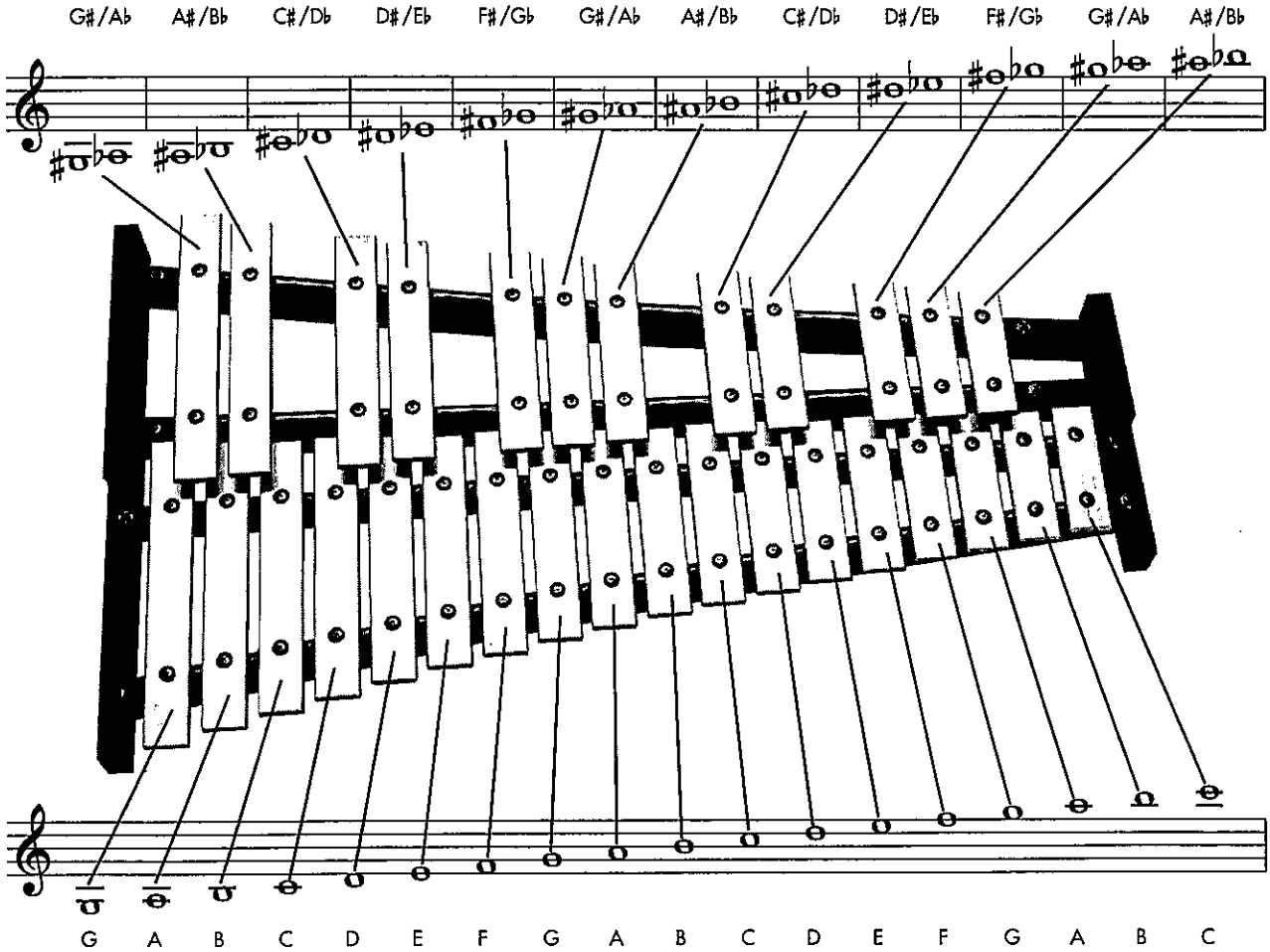
Note Names
Each note is on a line or space of the staff.
These note names are indicated by the Clef.



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 (♭) 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!

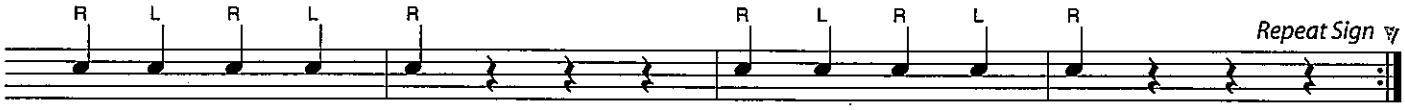


Double Bar indicates the end of a piece of music.

Repeat Sign Without stopping, play once again from the beginning.

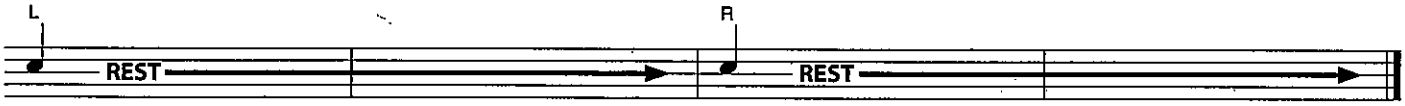
7. THE LONG HAUL

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

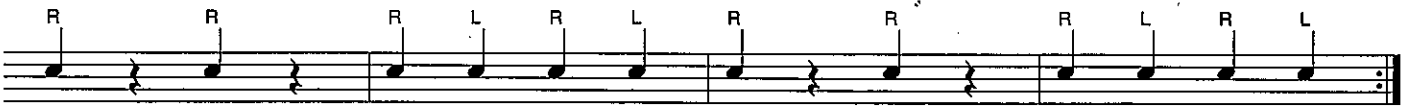


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

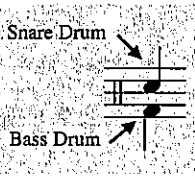


10. THE FAB FIVE Right Hand Lead



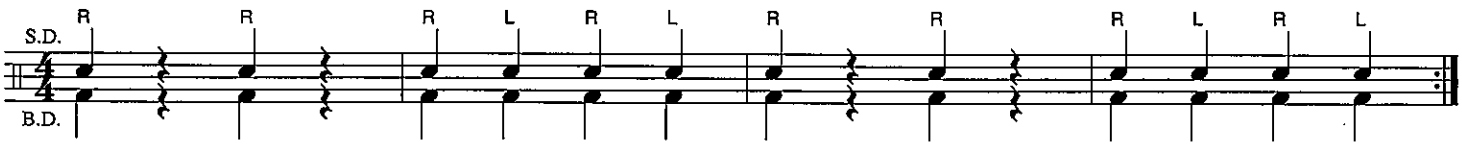
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Bass Drum



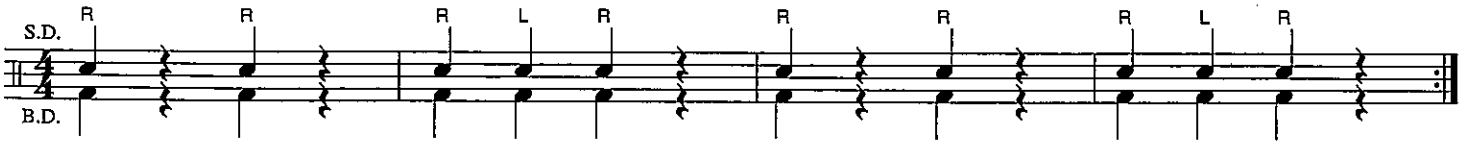
The bass drum is one of the most important instruments in band. Hold the bass drum mallet with your right hand (matched grip). Place your left hand on the head opposite the striking surface. Strike the bass drum half-way between the center and the top rim, pulling the sound out of the bass drum. **B.D.**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

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

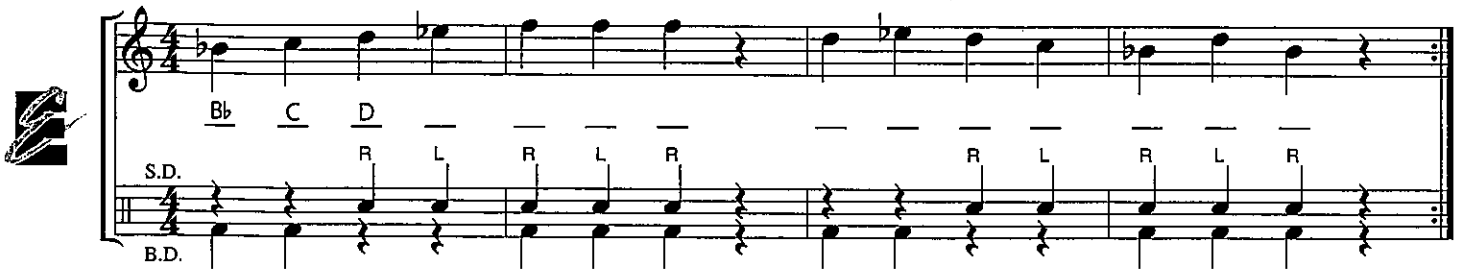


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT

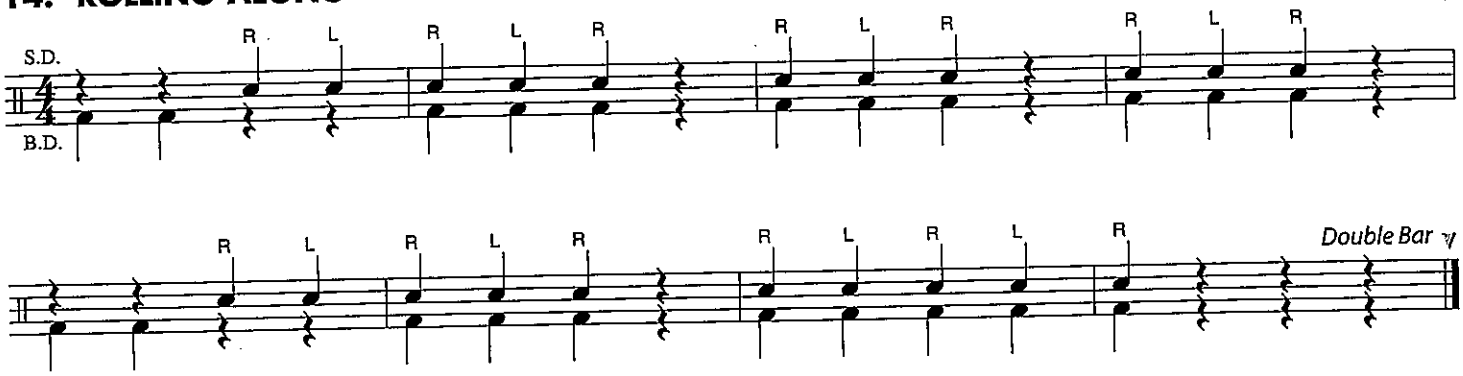


13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



14. ROLLING ALONG

Go to the next line.



Half Note

= 2 Beats

1 & 2 &

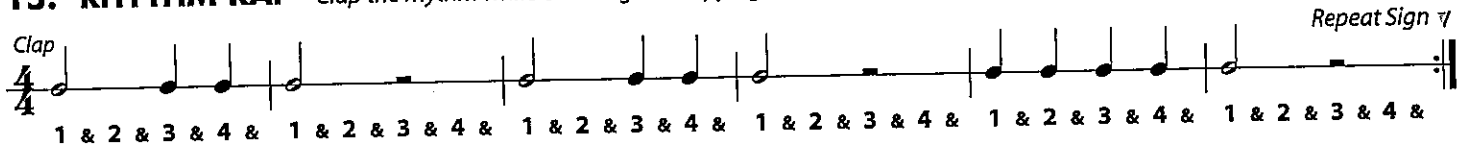
Half Rest

= 2 Silent Beats

1 & 2 &

=

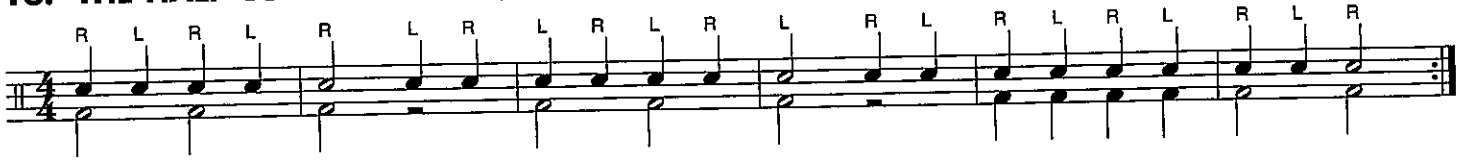
15. RHYTHM RAP *Clap the rhythm while counting and tapping.*



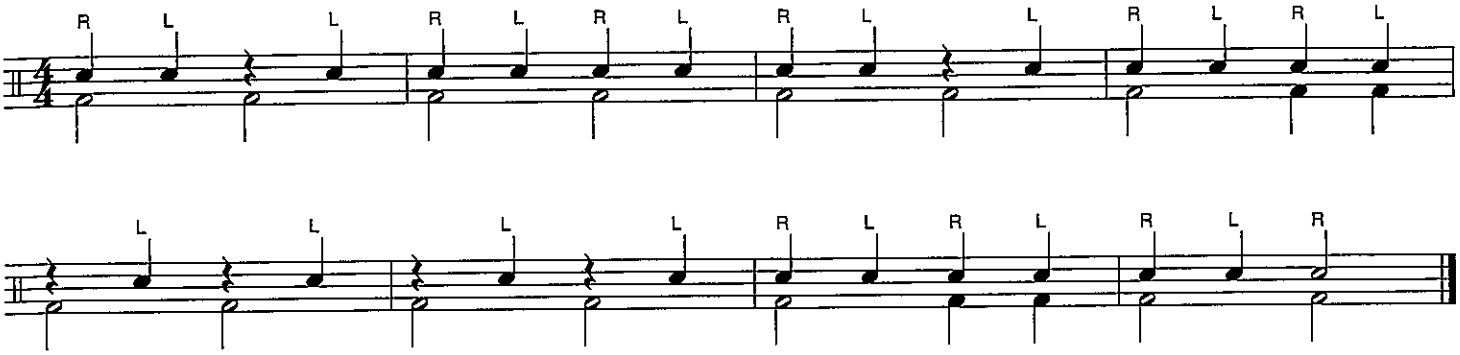
Alternate Sticking A hand to hand sticking pattern usually beginning with the right hand.

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.*

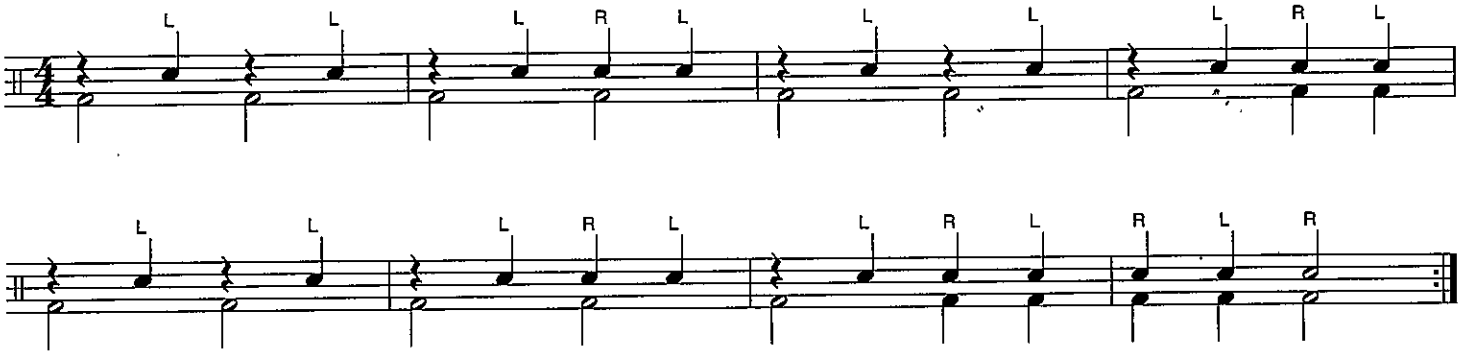


17. HOT CROSS BUNS

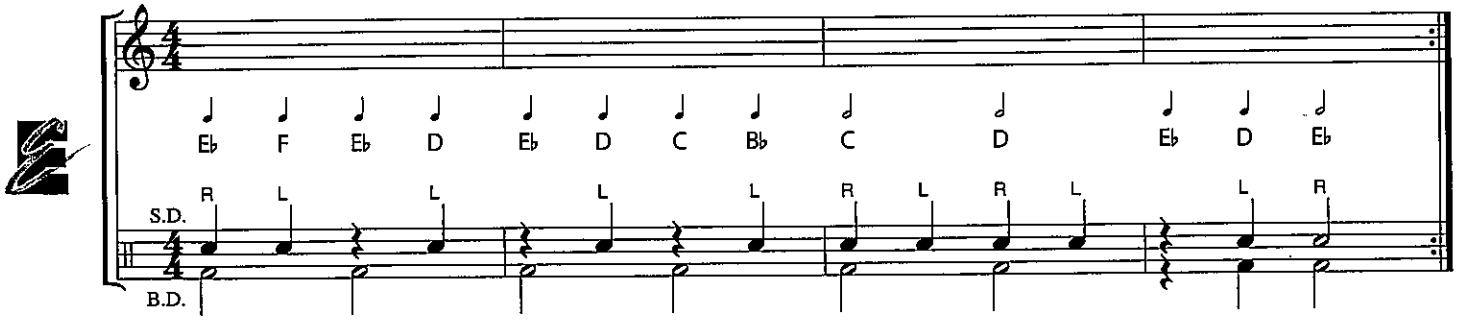


18. GO TELL AUNT RHODIE

American Folk Song



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



Whole Note = 4 Beats

1 & 2 & 3 & 4 &

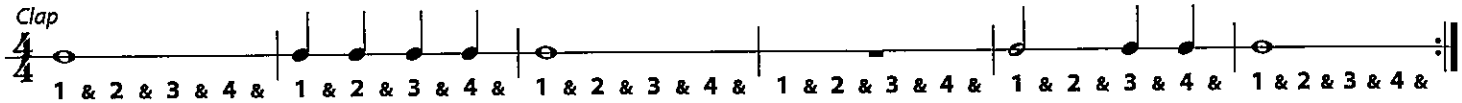
Whole Rest = A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

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

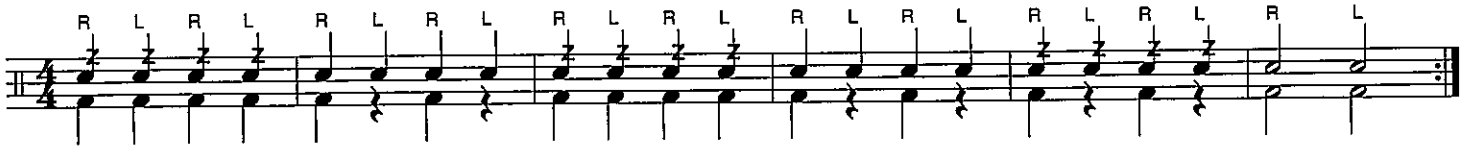


Multiple Bounce

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

Keep counting and maintain a steady tempo.

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



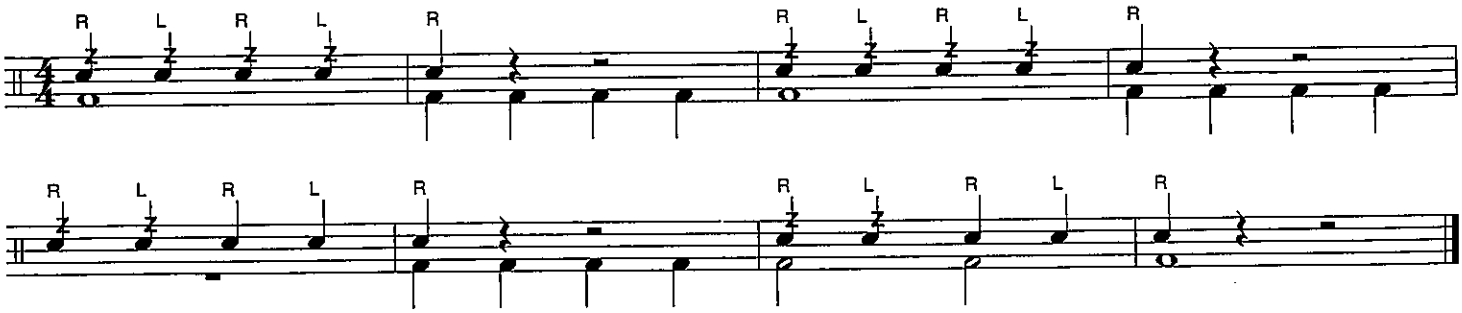
Duet

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.*

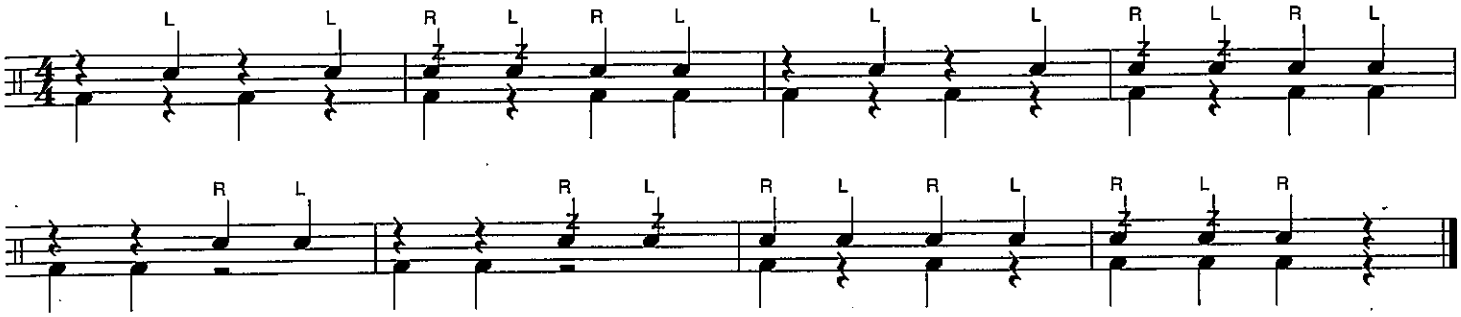


Key Signature

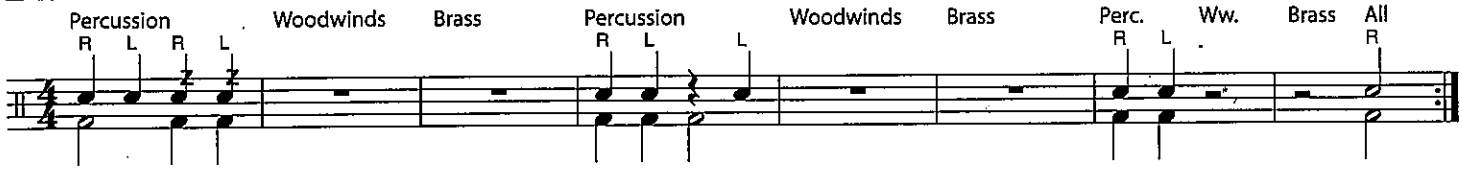
The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. When playing keyboard percussion, this key signature indicates the *Key of* B♭ – play all B's as B-flats, and E's as E-flats.

THEORY

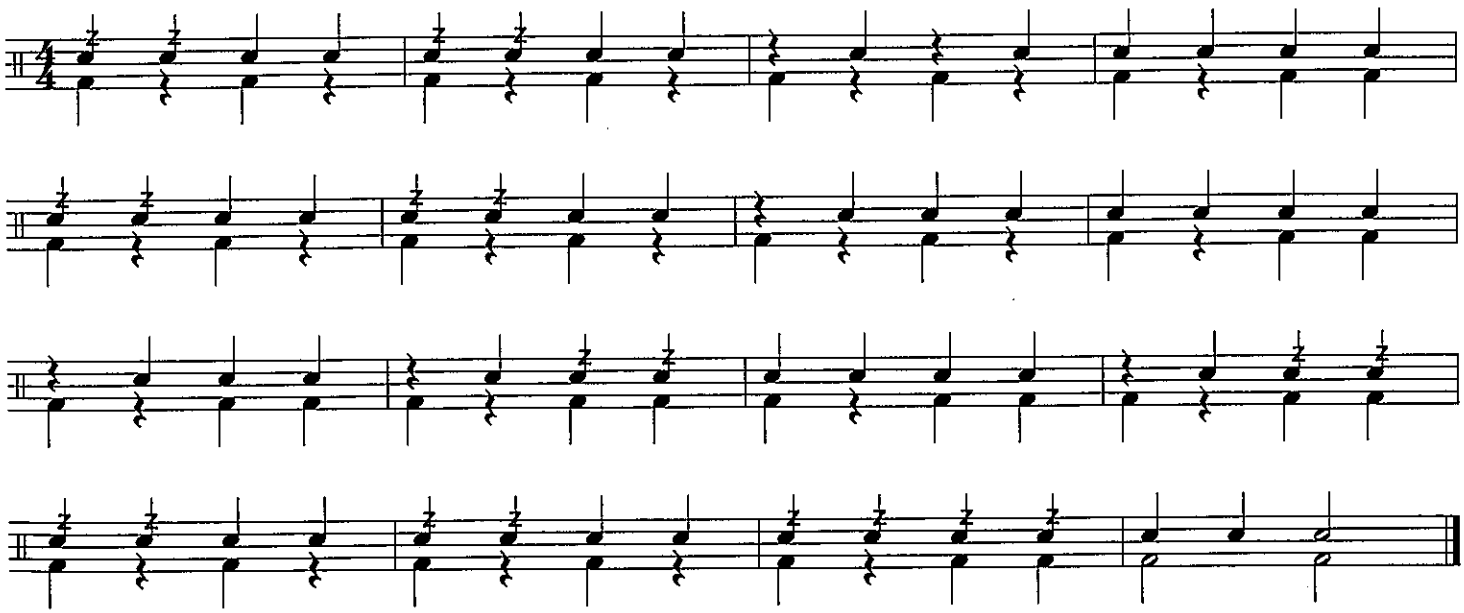
23. MARCH STEPS



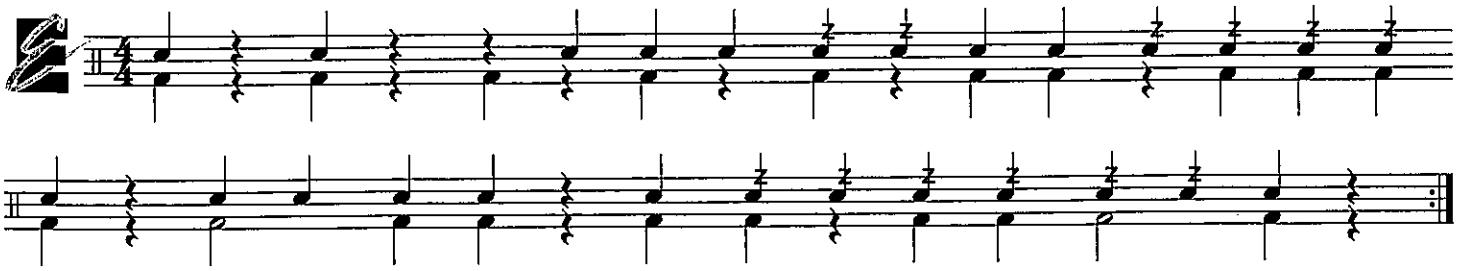
24. LISTEN TO OUR SECTIONS



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

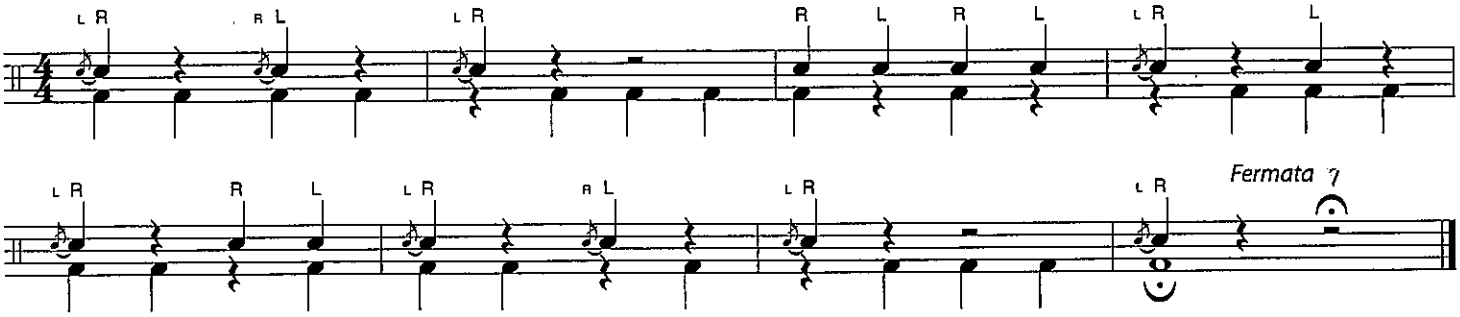
Hold the left stick about 2 inches above the drum head. Hold the right stick in the "up" position. Move both sticks at the same speed. The left stick will hit the drum just before the right stick. Let the left stick rebound to the "up" position, and the right stick rebound to the 2 inch position.

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.

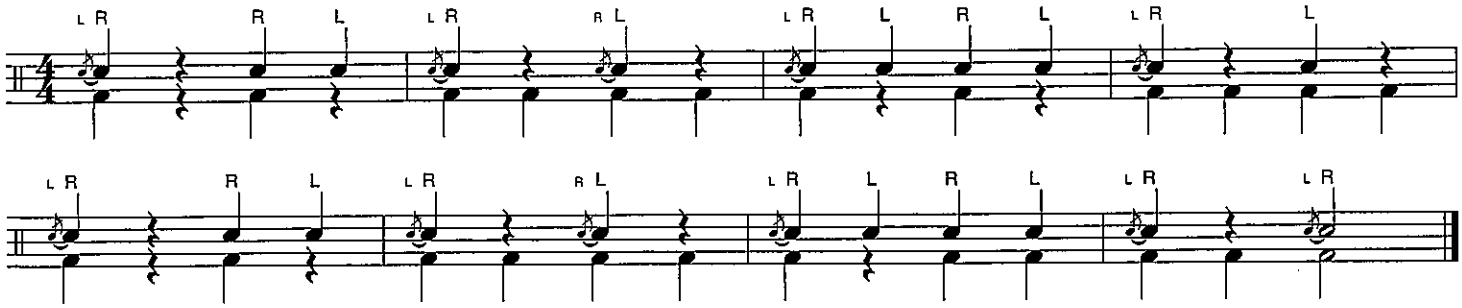
A flam produces a sound that is slightly longer than a regular note (a tap).
Listen to the difference between flams and taps.

27. REACHING HIGHER

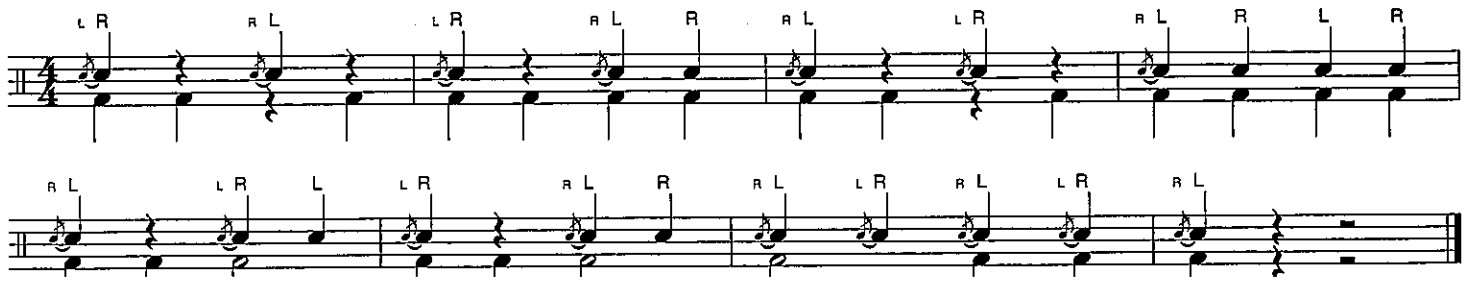


28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX



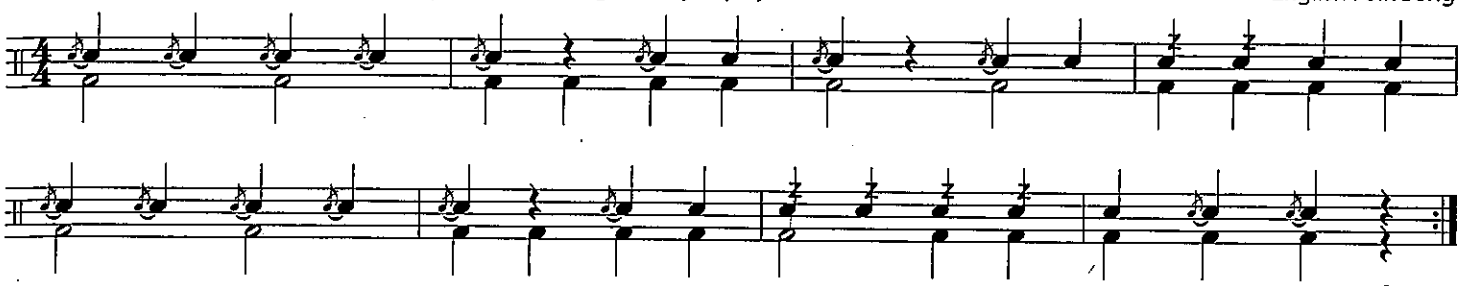
Harmony

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

THEORY

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

English Folk Song



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."

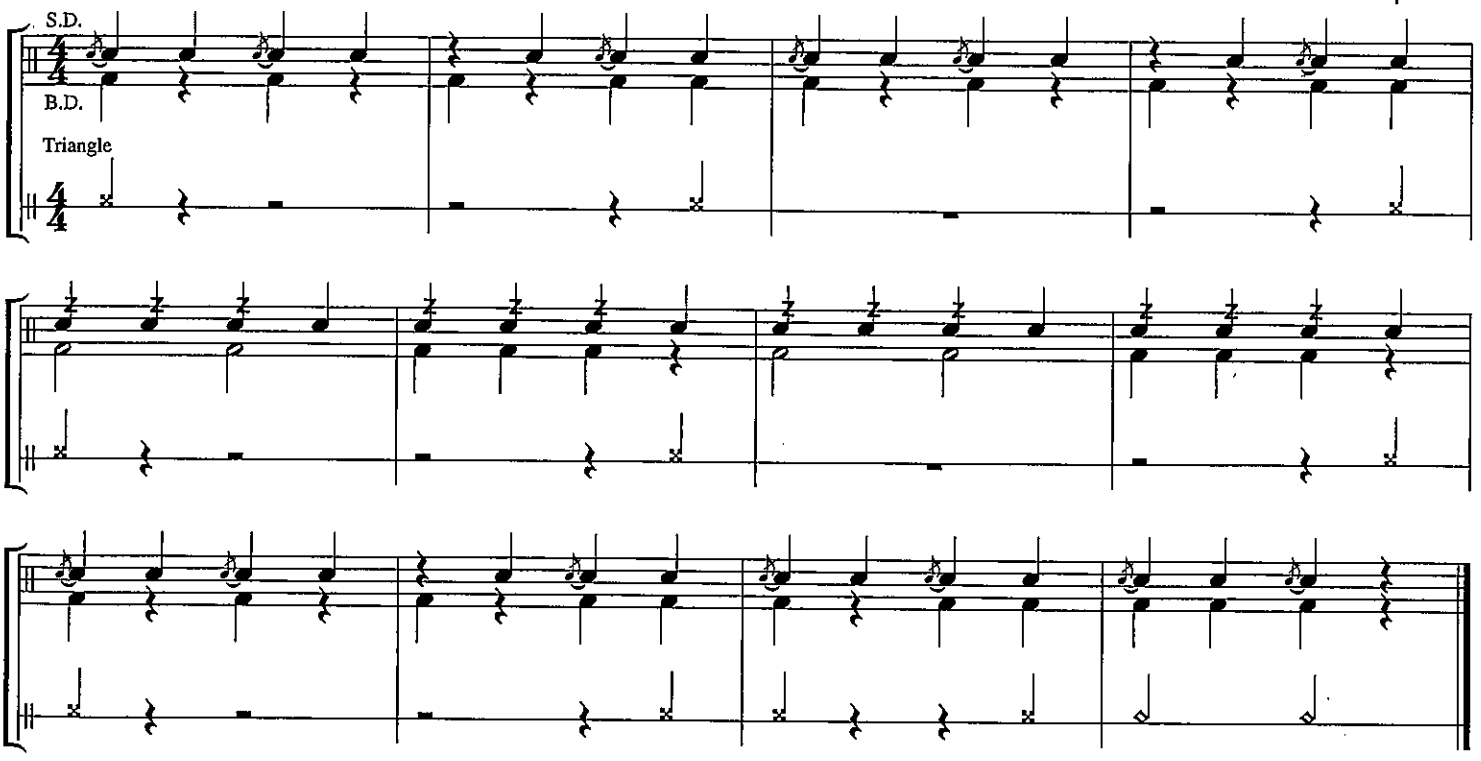
HISTORY

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.

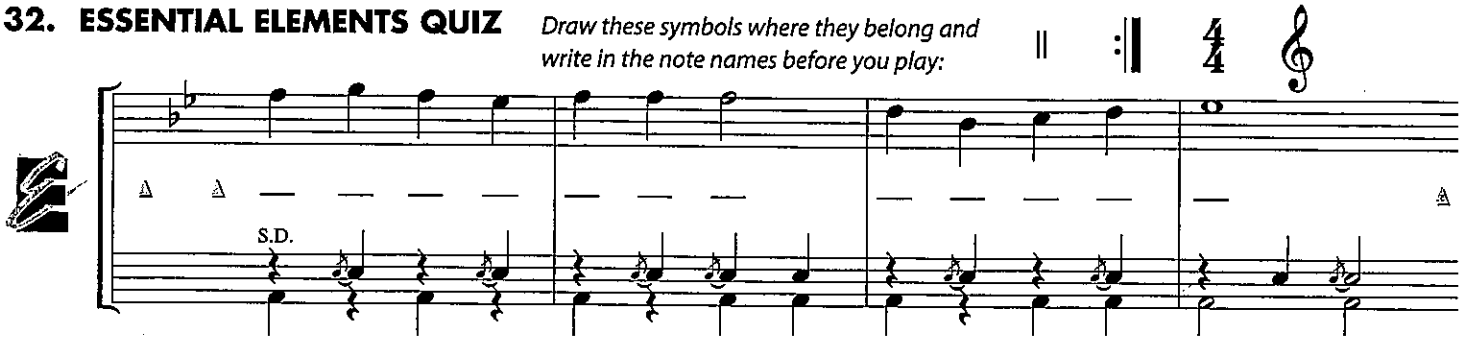
31. A MOZART MELODY

Adaptation



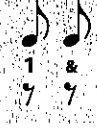
32. ESSENTIAL ELEMENTS QUIZ

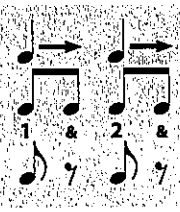
Draw these symbols where they belong and write in the note names before you play:



Eighth Note & Eighth Rest

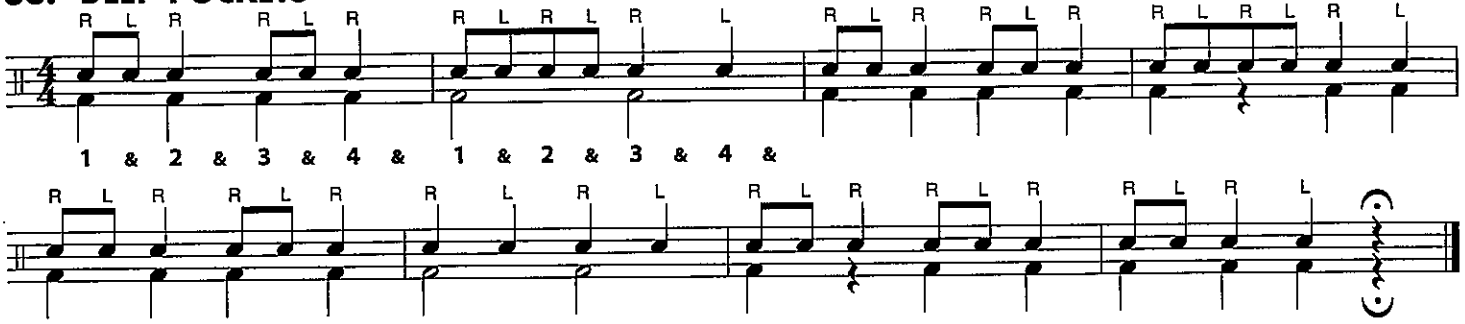
Each Eighth Note or Rest = 1/2 Beat
2 Eighth Notes or Rests = 1 Beat



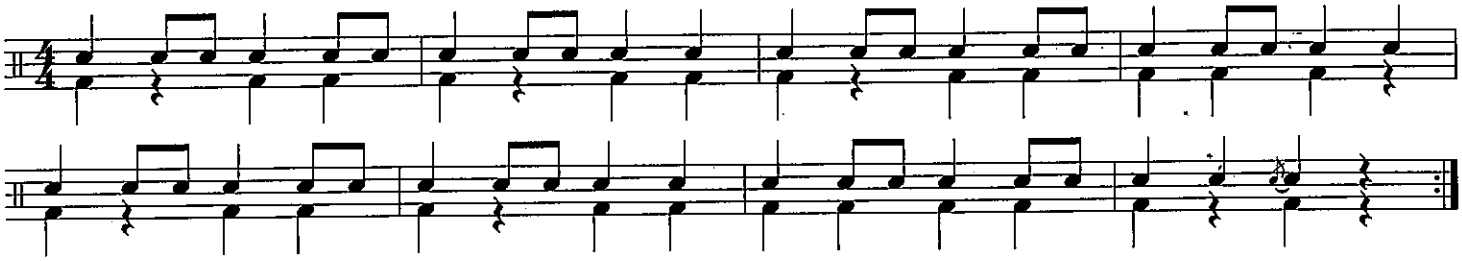


Eighth Notes groups have a *beam*.

33. DEEP POCKETS



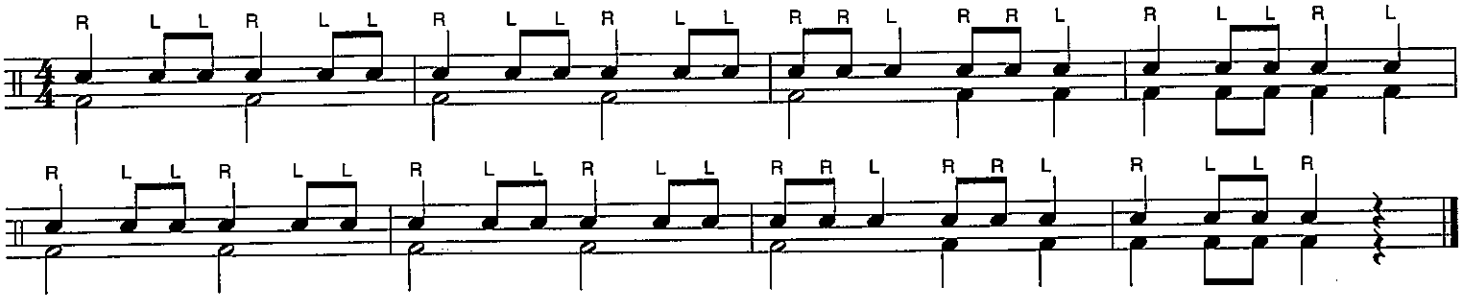
34. DOODLE ALL DAY *Mark the sticking before you play.*



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.

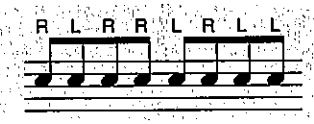
35. JUMP ROPE *Follow the Double Sticking carefully and strive for a consistent sound.*



Pick-Up Notes

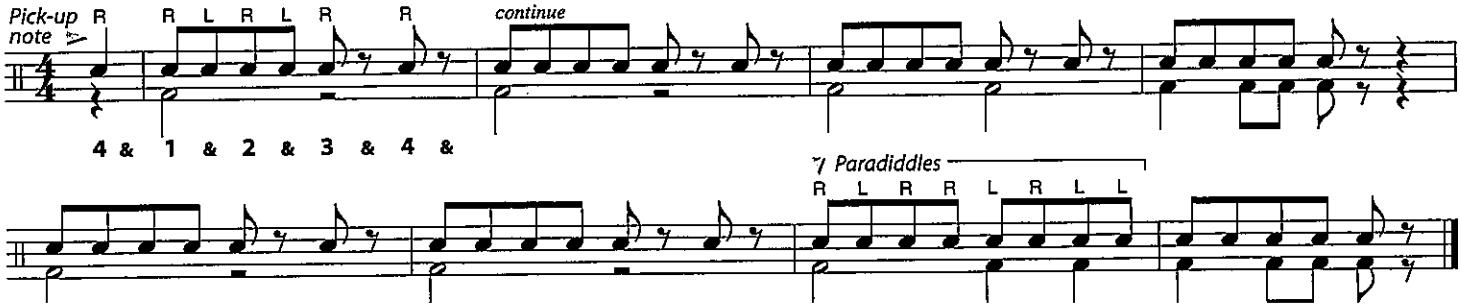
One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

Rudiment Paradiddle



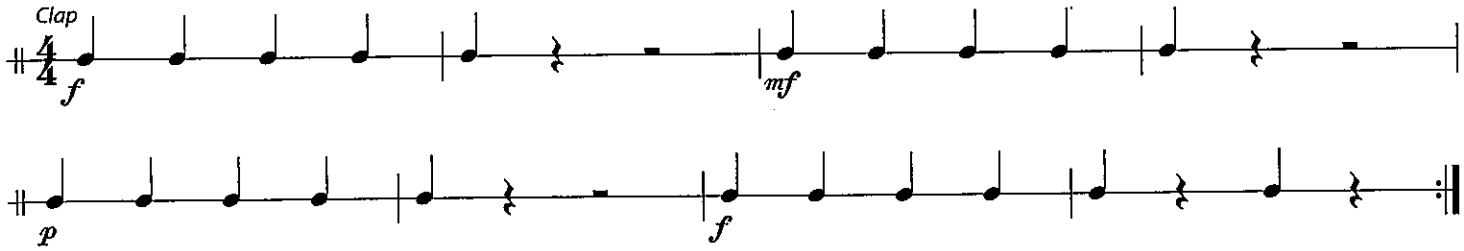
A snare drum rudiment (see measure 7.)

36. A-TISKET, A-TASKET



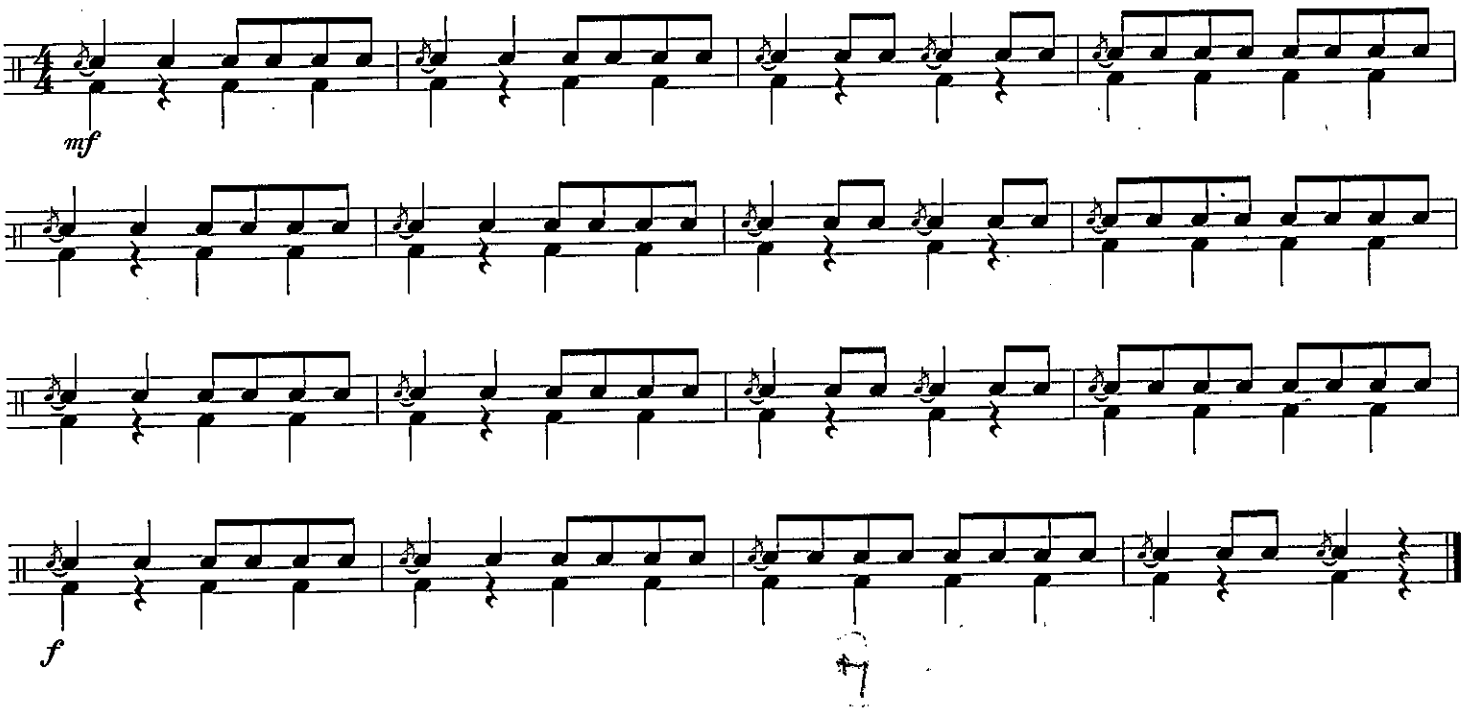
Dynamics *f* – *forte* (play loudly) lift sticks higher *mf* – *mezzo forte* (play moderately loud) normal stick height *p* – *piano* (play softly) bring sticks close to head

37. LOUD AND SOFT



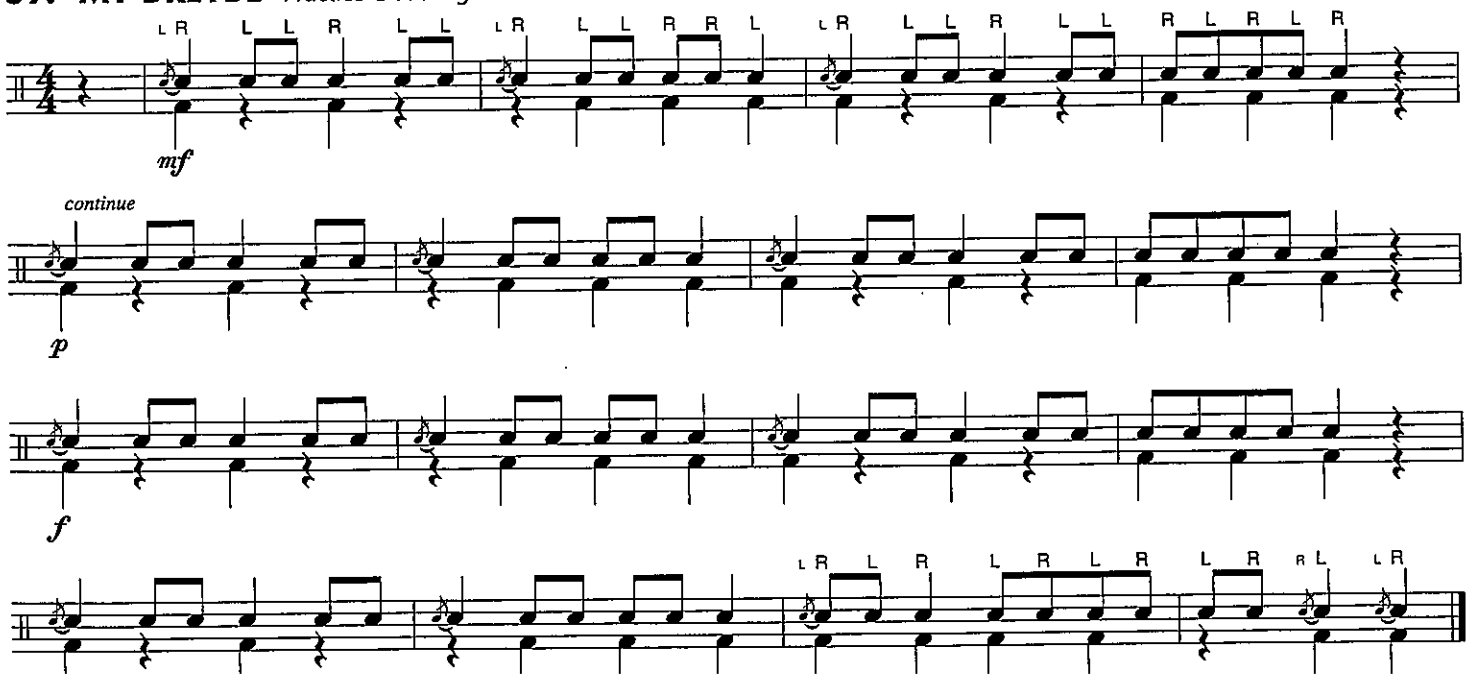
38. JINGLE BELLS

J. S. Pierpont

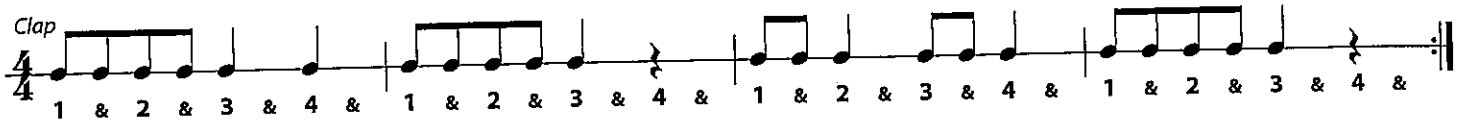


39. MY DREYDL *Practice "Doubling" in this exercise.*

Traditional Hanukkah Song



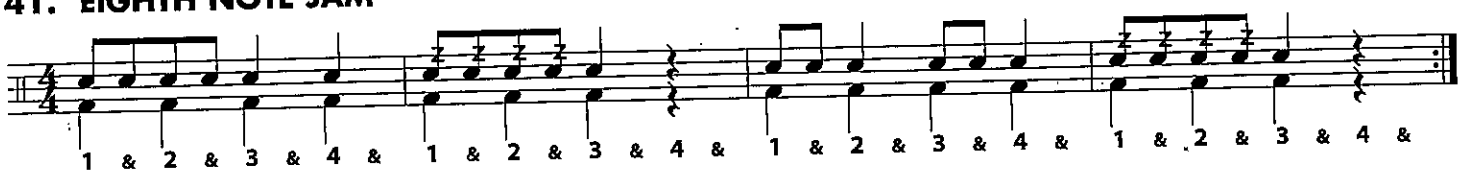
40. RHYTHM RAP *Clap the rhythm while counting and tapping.*



Multiple Bounce Eighth Notes

Connect 𝅘𝅥𝅯𝅘𝅥𝅯 so the bounces sound even and consistent.

41. EIGHTH NOTE JAM

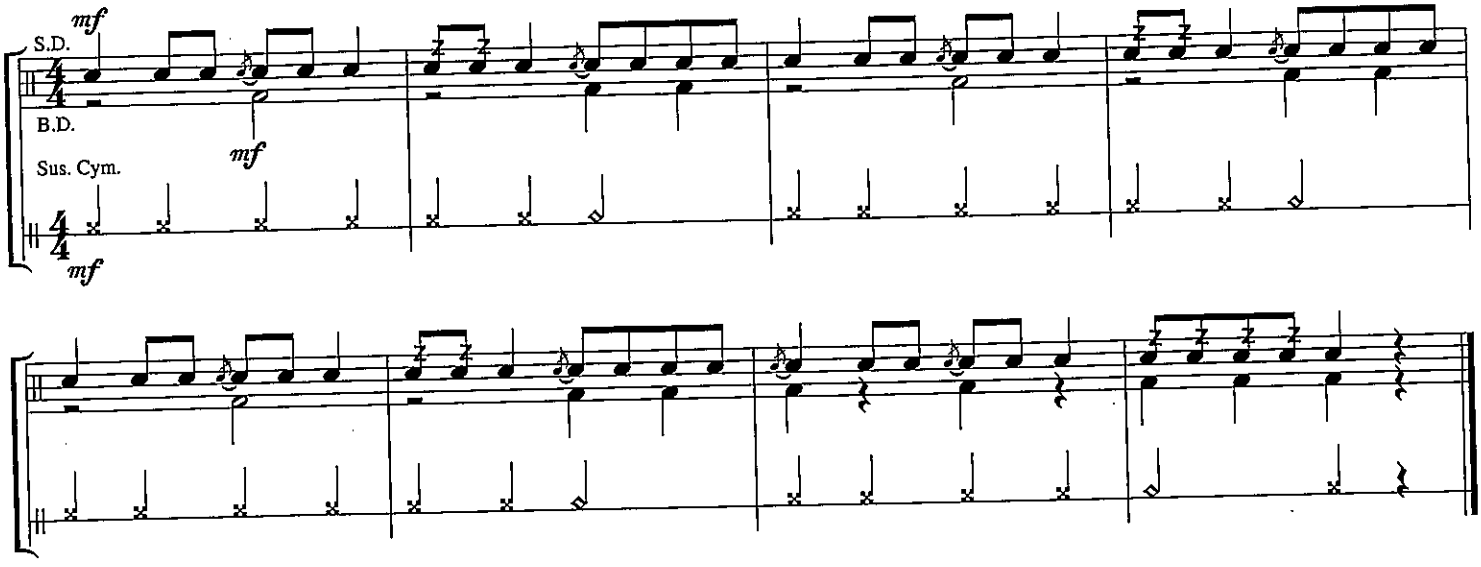


Suspended Cymbal

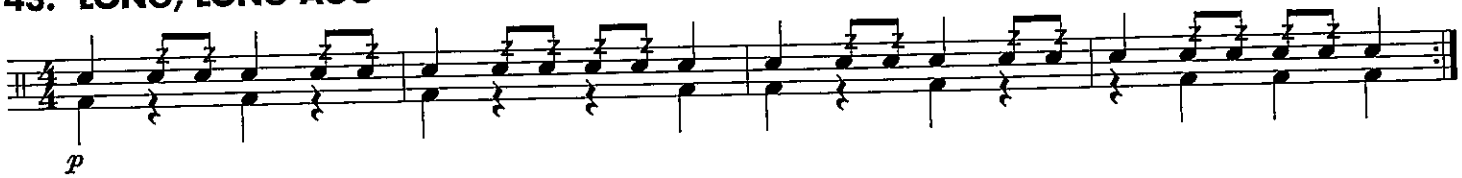
One single cymbal suspended on a stand. Always use yarn mallets, not timpani mallets. **Sus. Cym.** is the abbreviation for suspended cymbal.

42. SKIP TO MY LOU

American Folk Song



43. LONG, LONG AGO

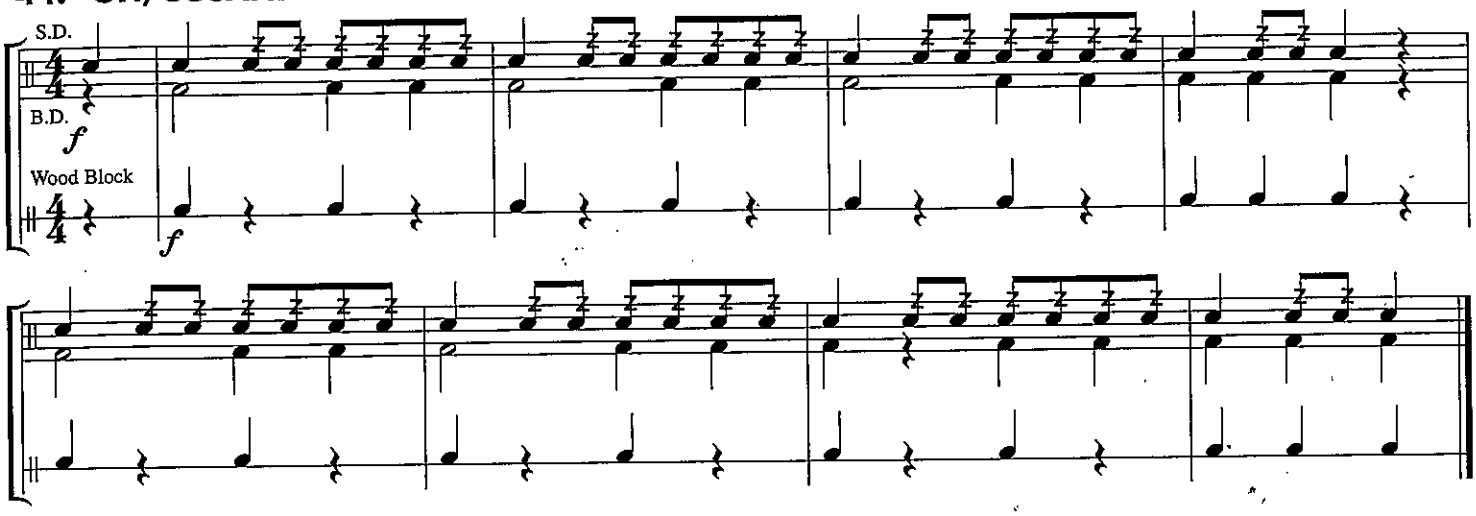


Wood Block

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



HISTORY

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.

Crash Cymbals

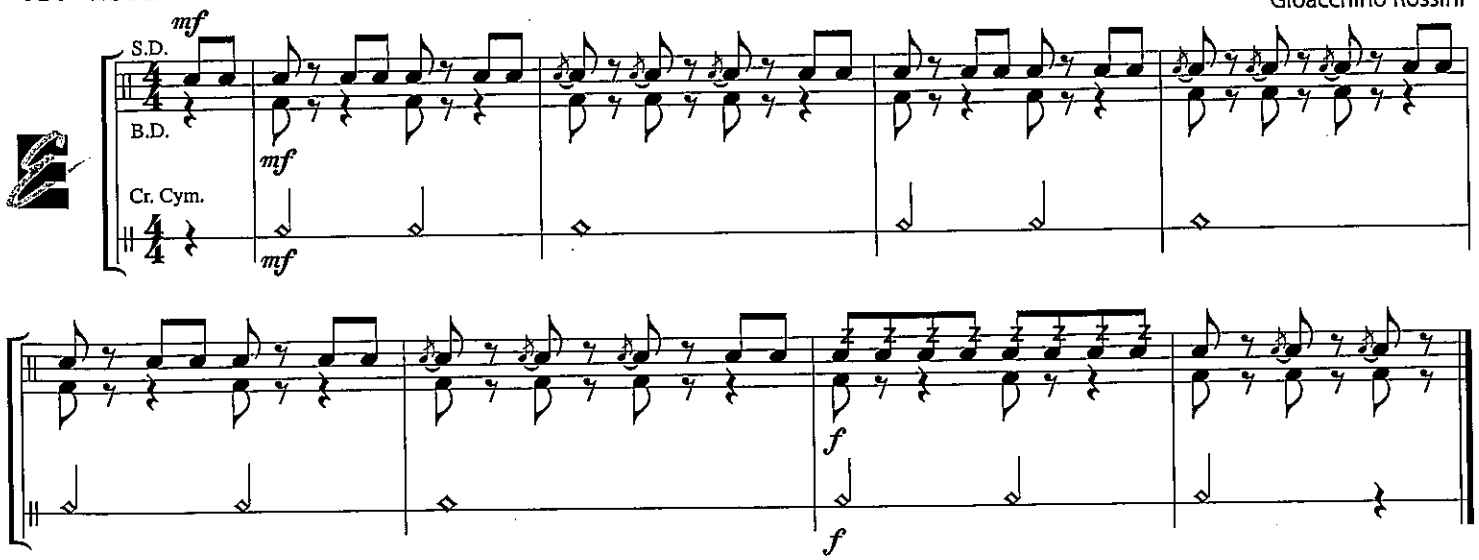
Hold the left cymbal in front of you at a slight angle. Allow the right cymbal to be positioned slightly above and slightly in front of the left cymbal.

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



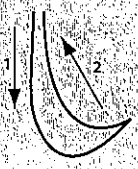
THEORY

$\frac{2}{4}$ Time Signature

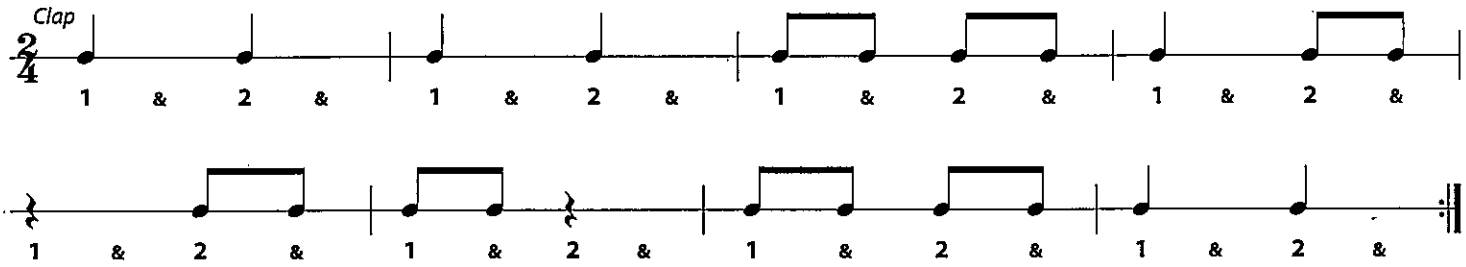
= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

Practice conducting this two-beat pattern.

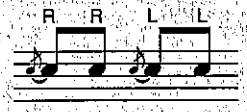


46. RHYTHM RAP



Rudiment

Flam Tap



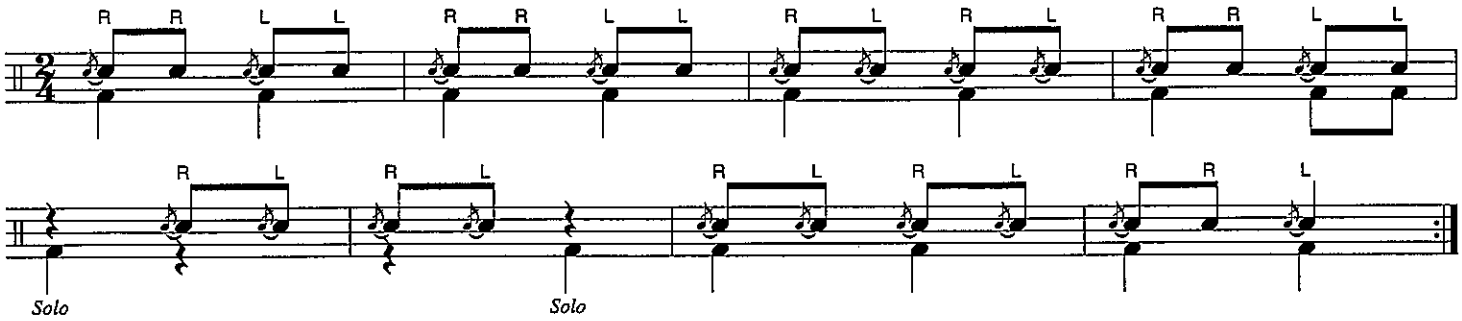
After you play a flam, play a tap, always with the low hand. This will keep your hands correctly positioned for the rest of the exercise. Remember, a tap is played with the stick closest to the drum head.

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

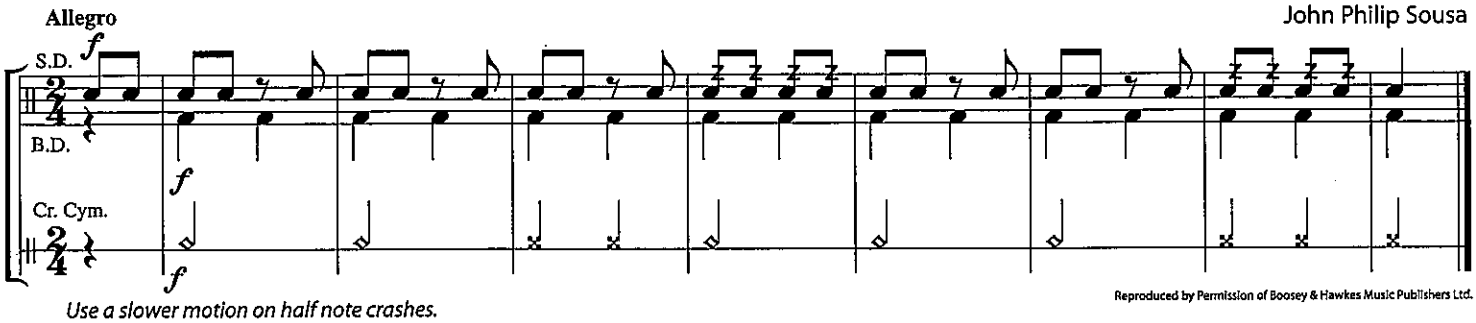
Be careful to maintain the same tempo when going from flam taps (measures 1 and 2) to the regular flams in measure 3.



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



Use a slower motion on half note crashes.

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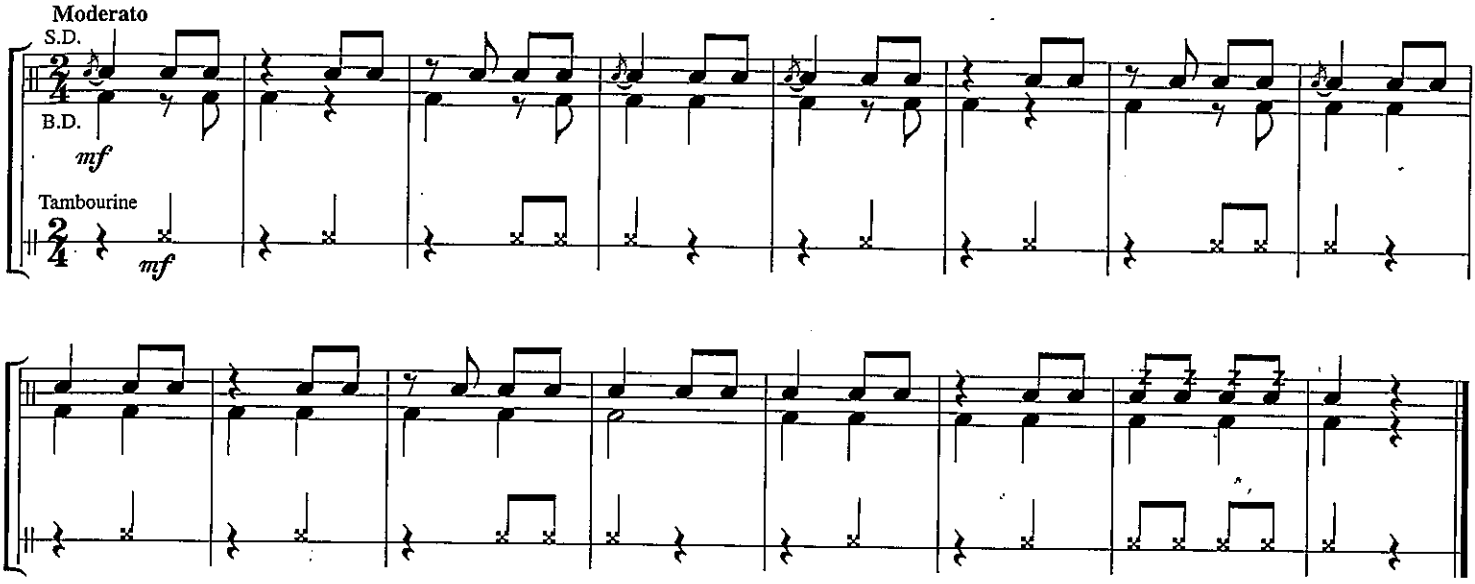
Tambourine

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



Dynamics

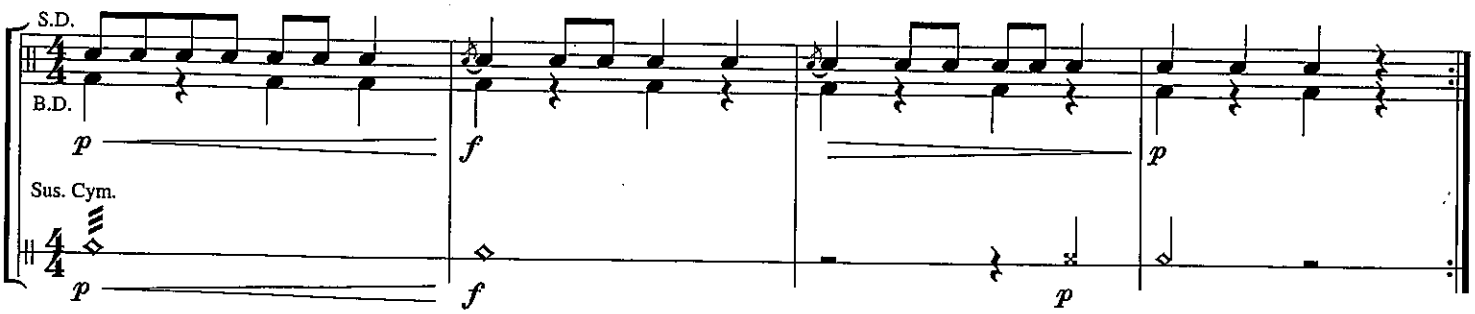
Crescendo (gradually louder) ***Decrescendo*** or ***Diminuendo*** (gradually softer)

50. CLAP THE DYNAMICS

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.

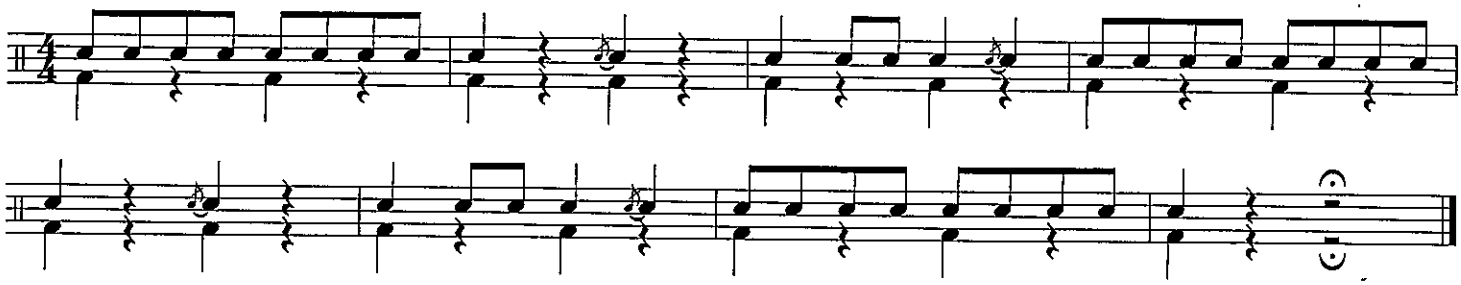
51. PLAY THE DYNAMICS



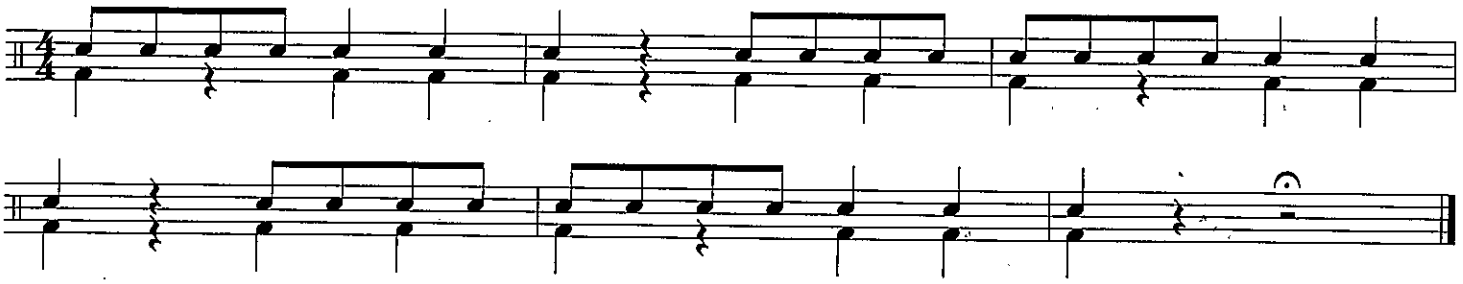
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

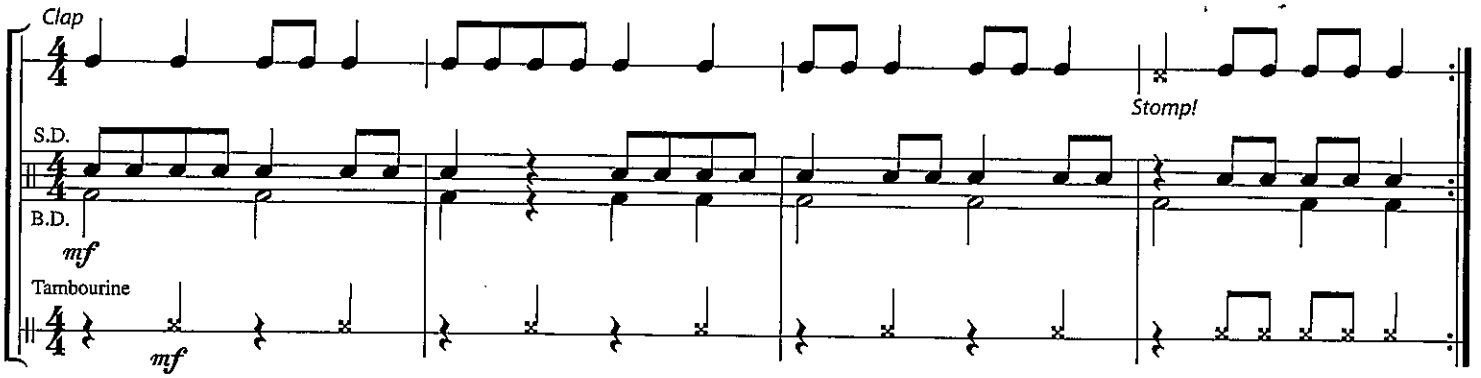
TONE BUILDER



RHYTHM ETUDE



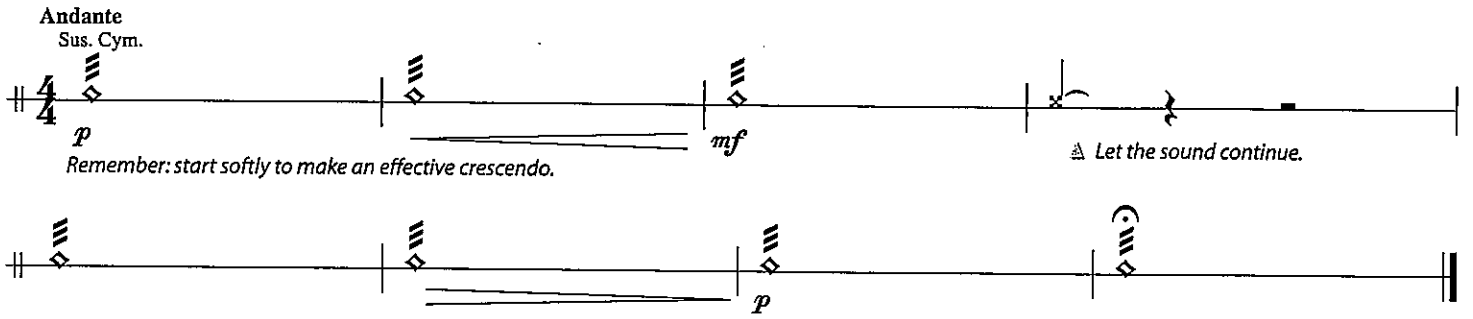
RHYTHM RAP



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



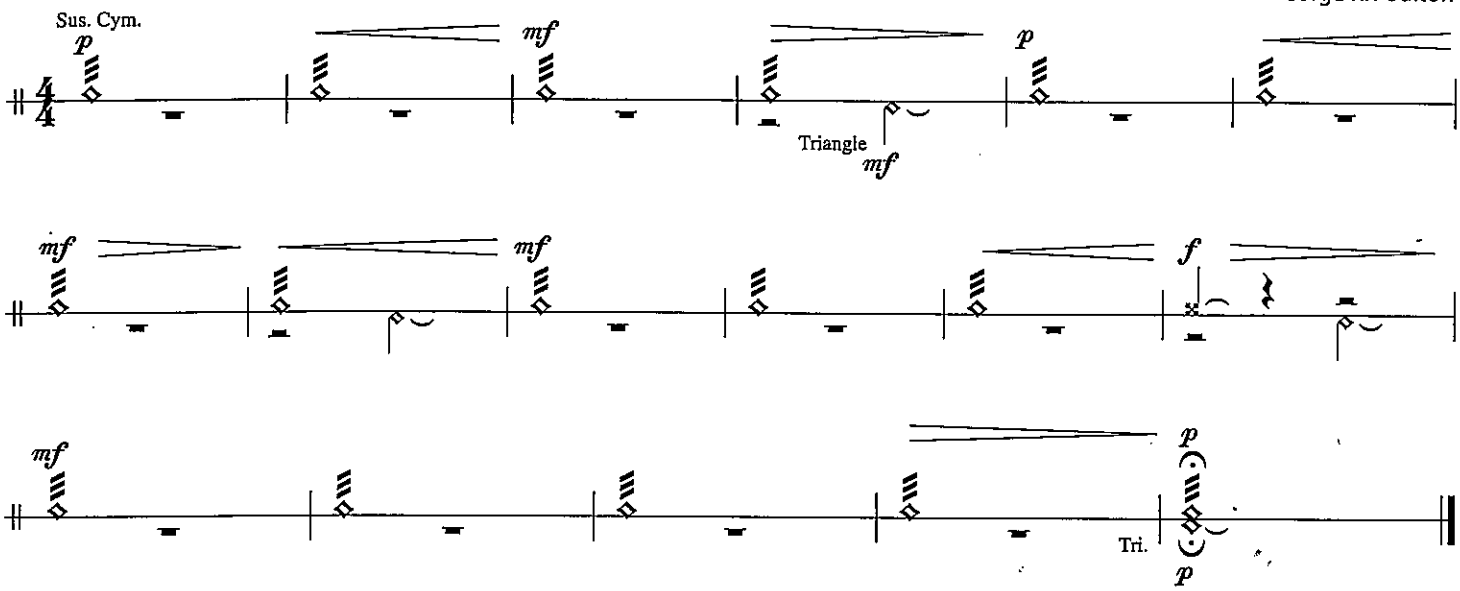
Remember: start softly to make an effective crescendo.

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

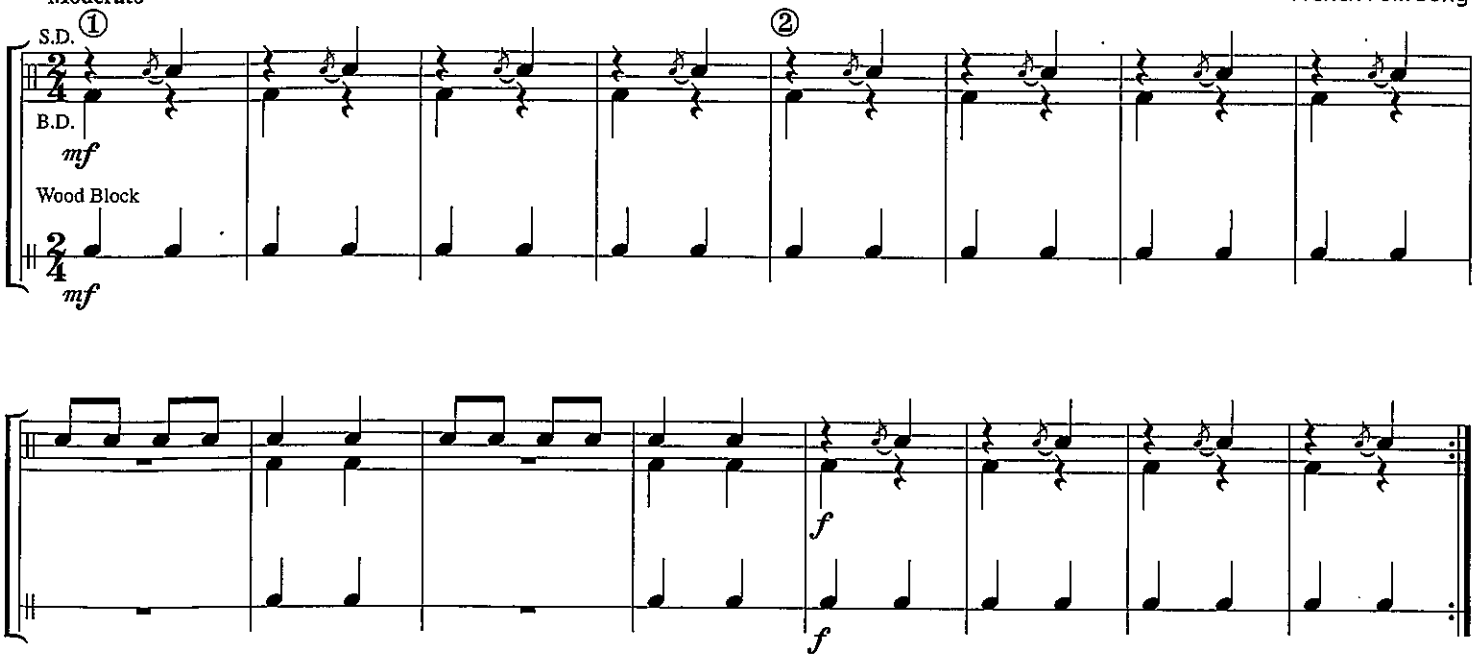
George R. Poulton



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

Moderato

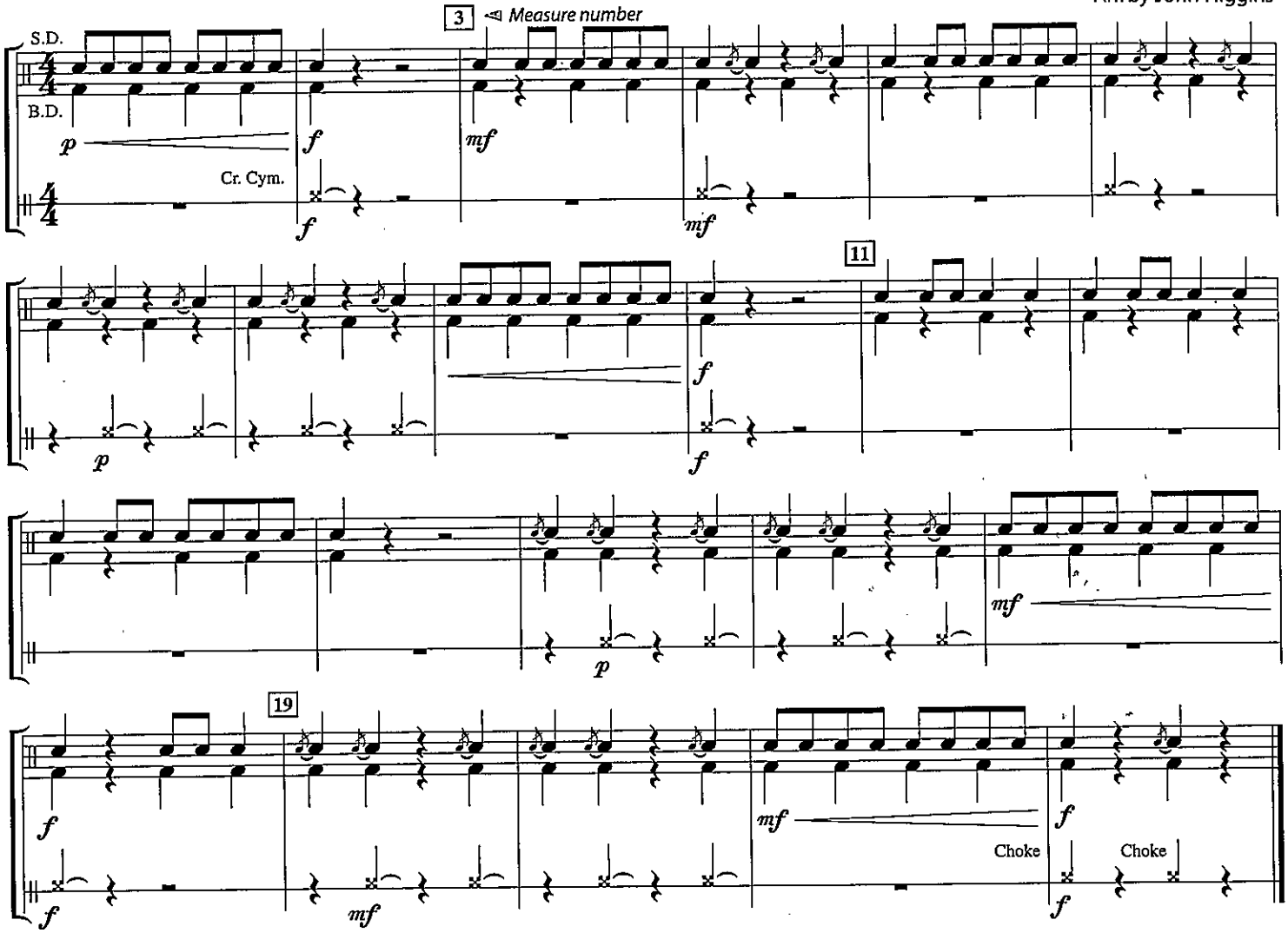
French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

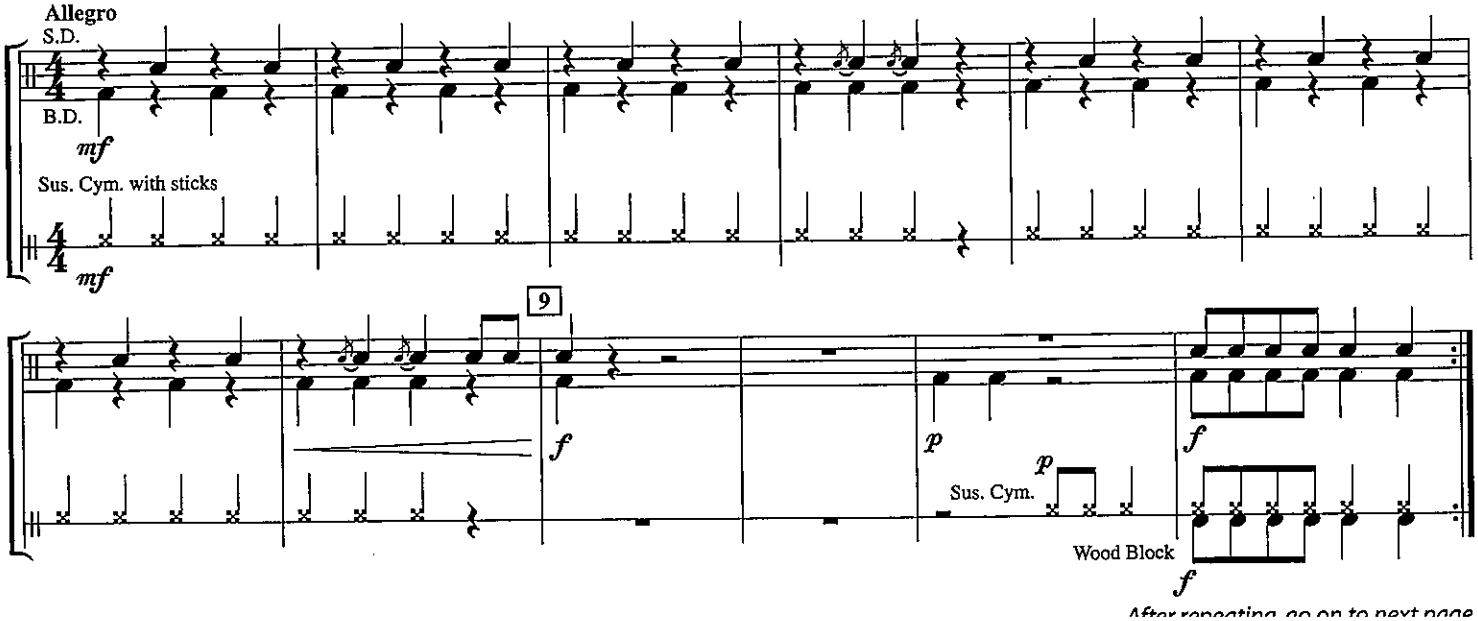
Arr. by John Higgins



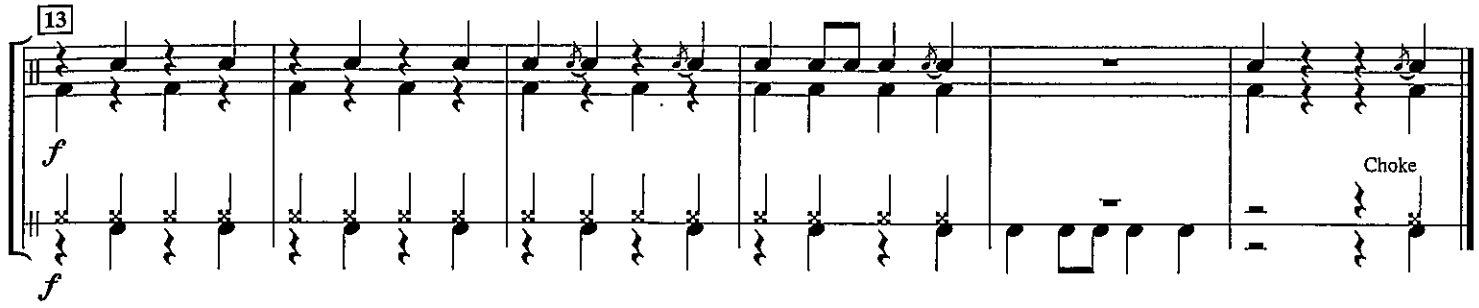
Sus. Cym. with Sticks

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

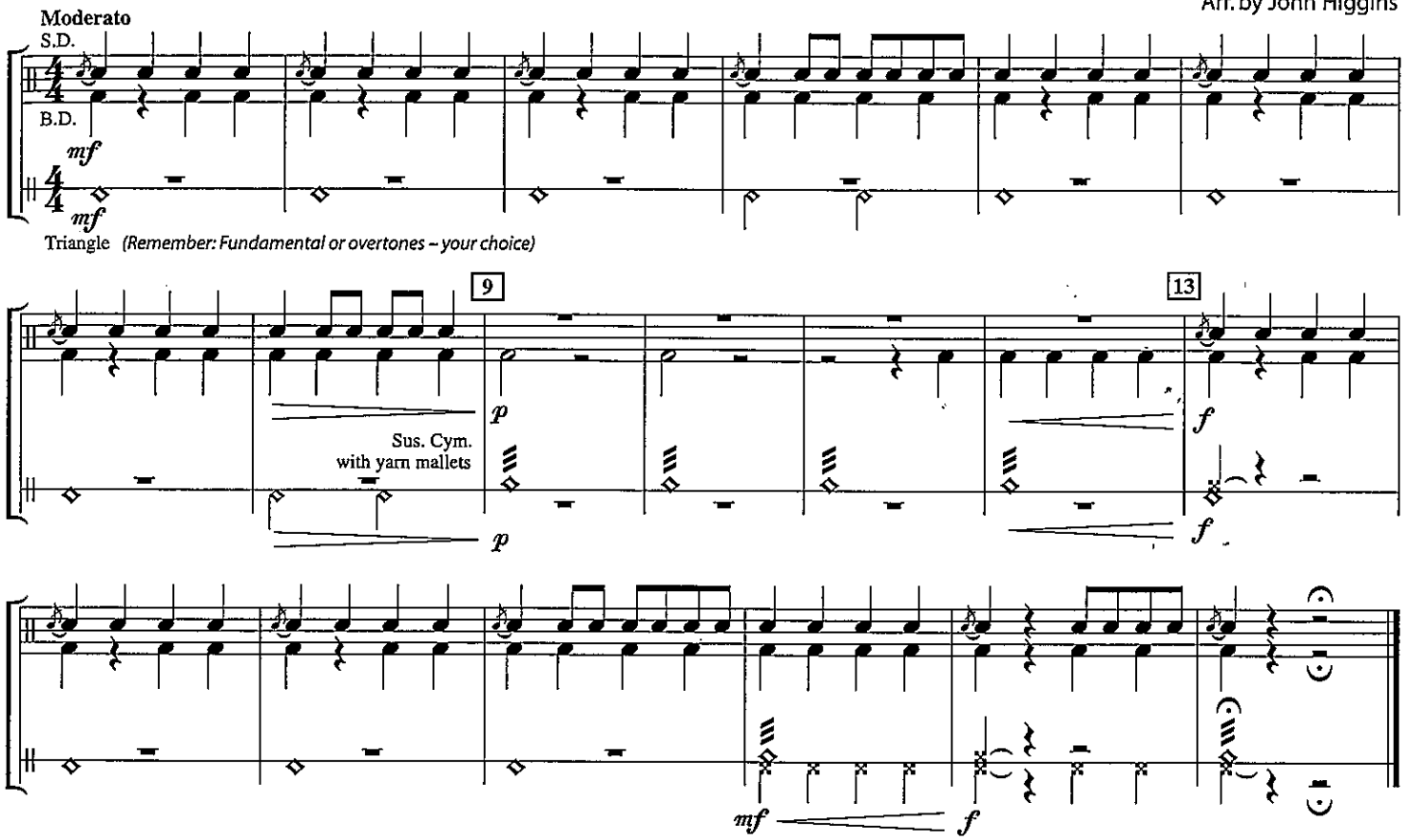


After repeating, go on to next page



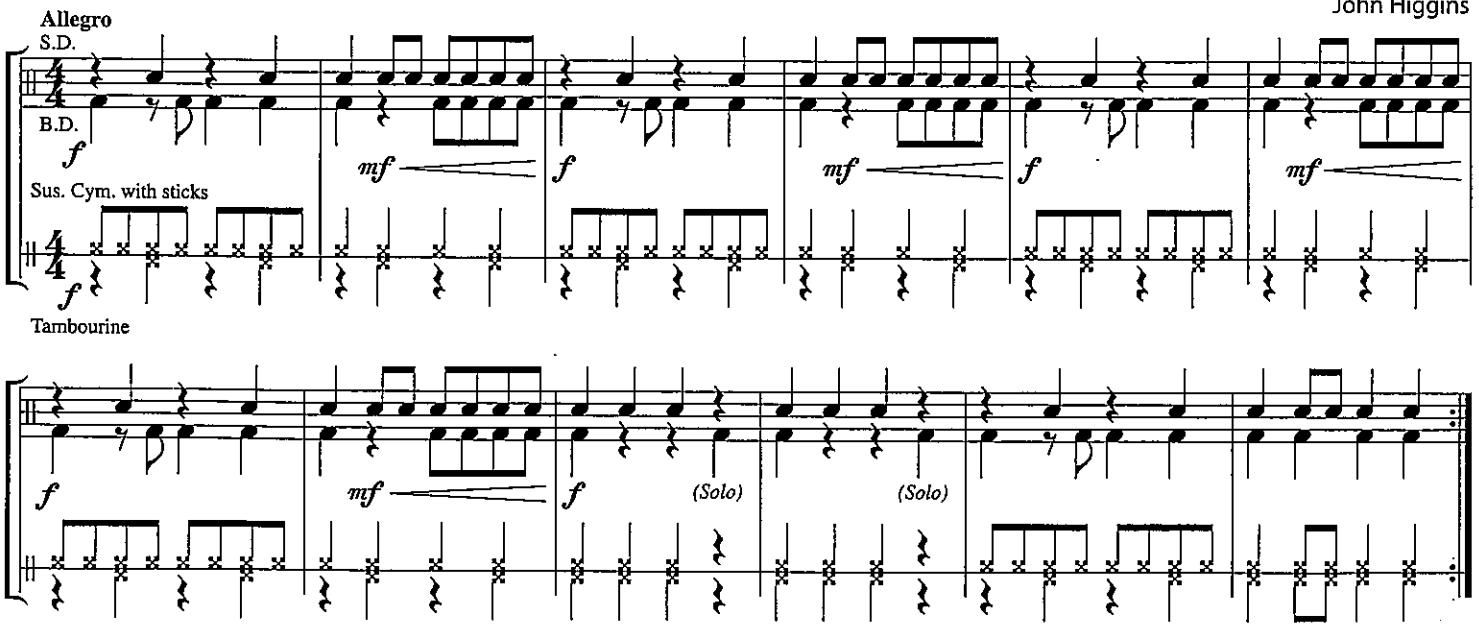
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins



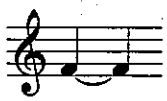
58. HARD ROCK BLUES – Encore

John Higgins



Tie

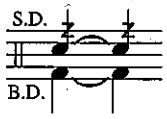
Pitched Percussion
(Keyboards and Timpani)



= 2 Beats

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

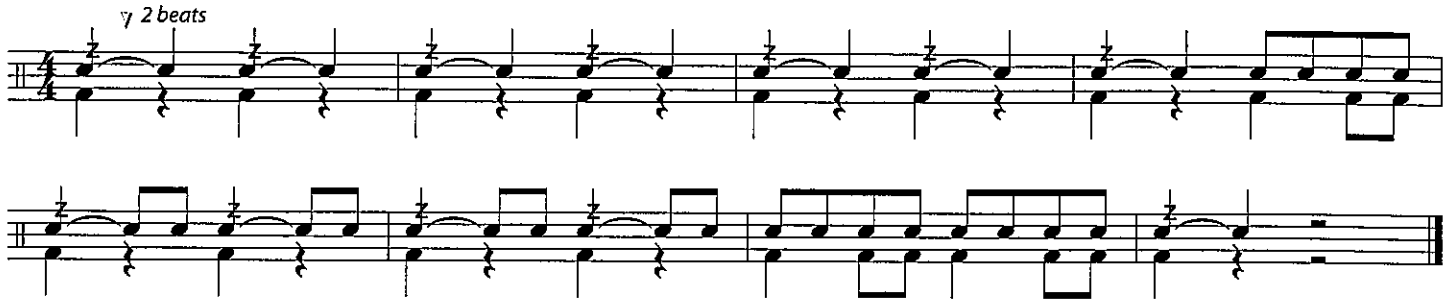
Other Percussion
(S.D., B.D., Tamb., Cym., etc.)



= 2 Beats

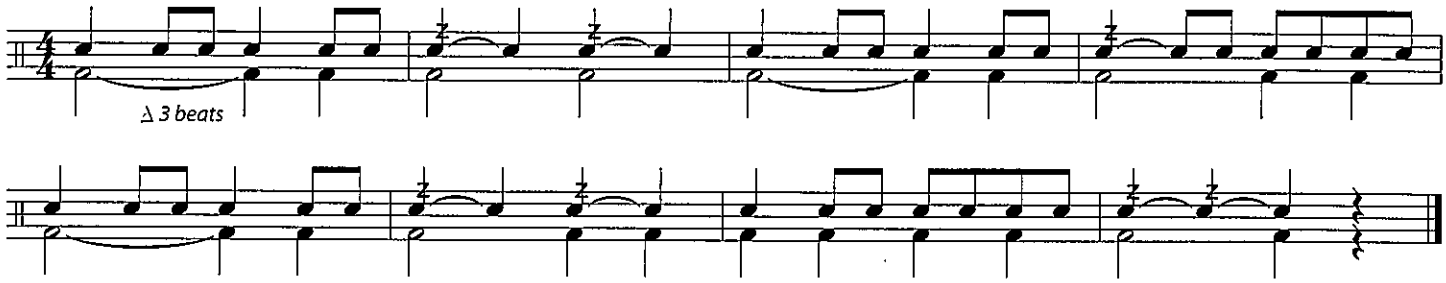
A curved line connecting two notes on the same staff line or space. Play one note for the combined counts of the tied notes.

59. FIT TO BE TIED

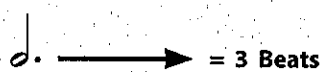


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



= 3 Beats

1 & 2 & 3 &

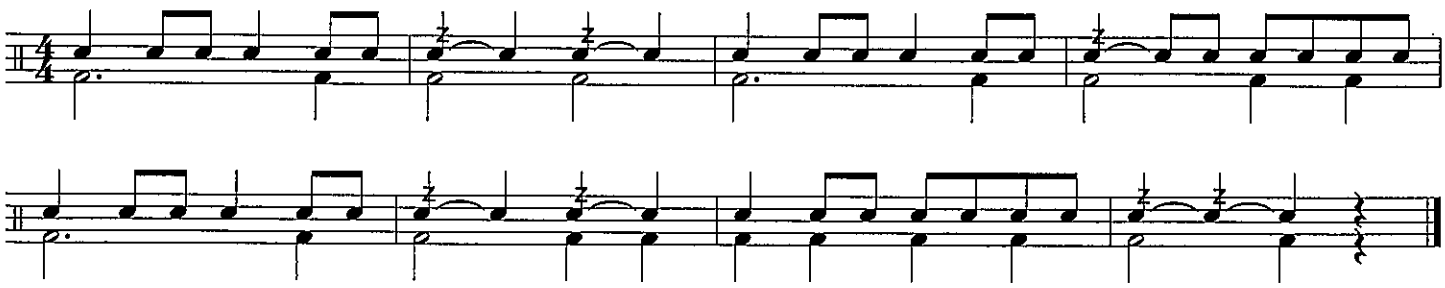
Dot

A dot adds half the value of the note.

2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song

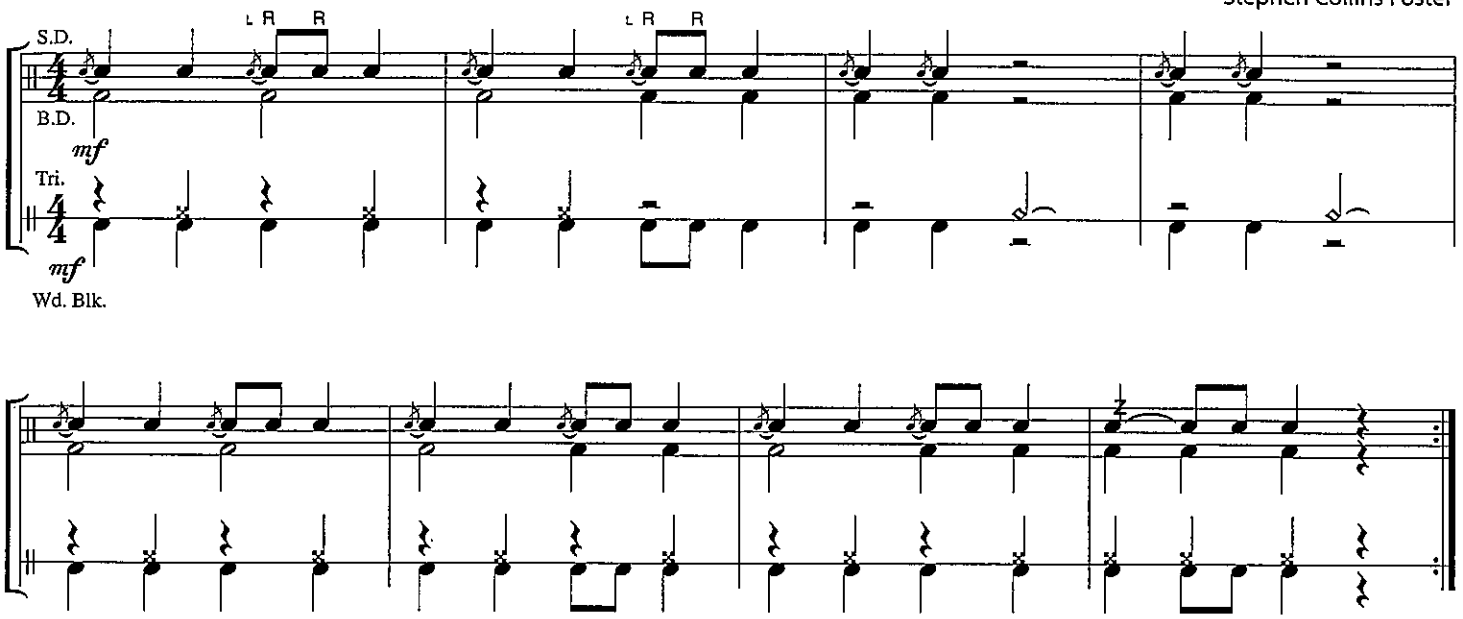


HISTORY

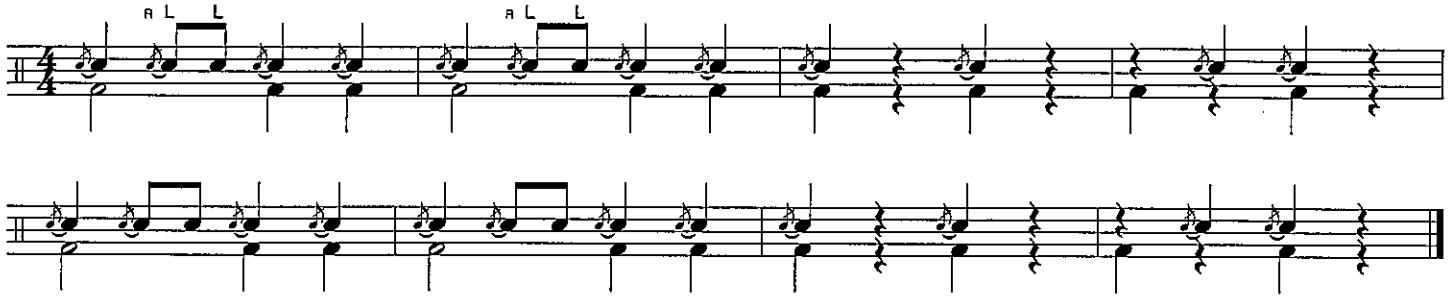
American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

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

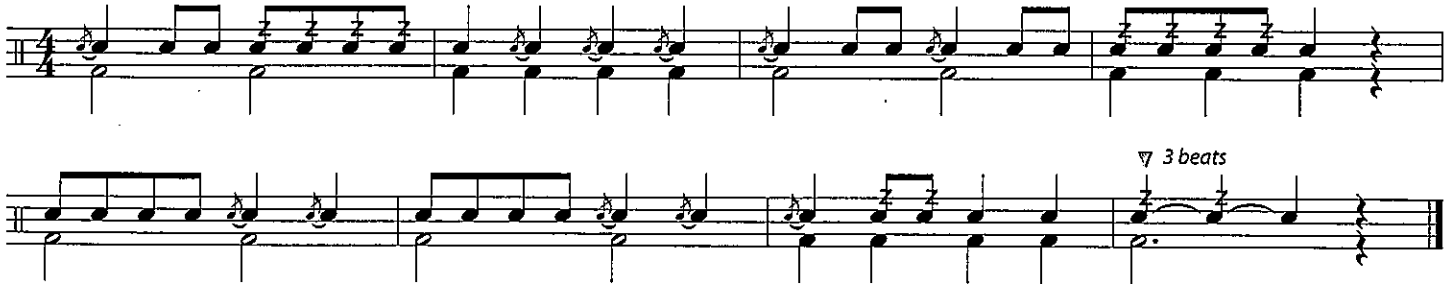
Stephen Collins Foster



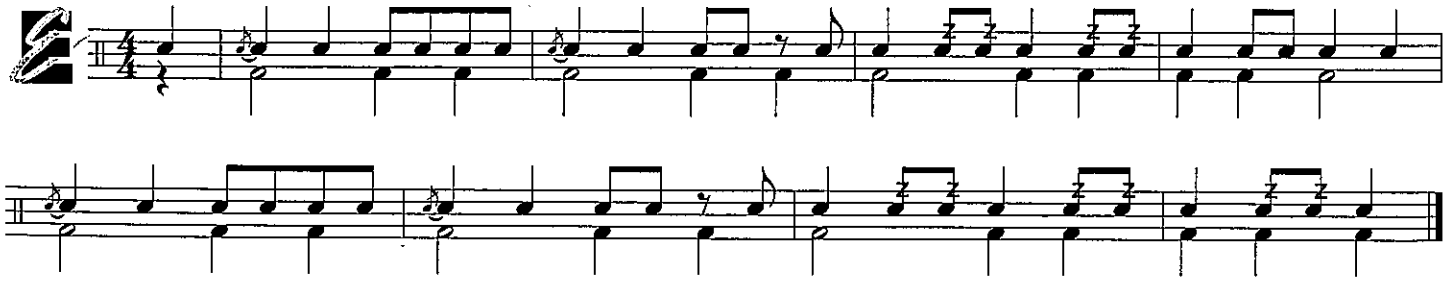
63. NEW DIRECTIONS



64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ



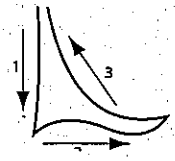
THEORY

$\frac{3}{4}$ Time Signature

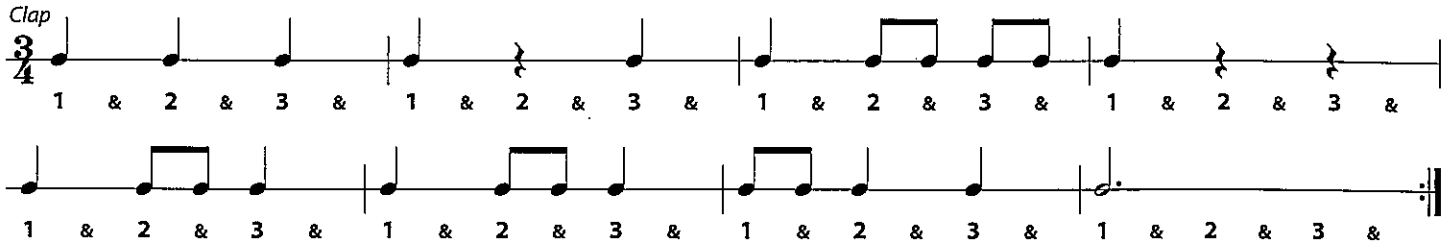
= **3 beats** per measure
= **Quarter** note gets one beat

Conducting

Practice conducting this three-beat pattern.

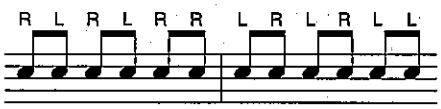


66. RHYTHM RAP

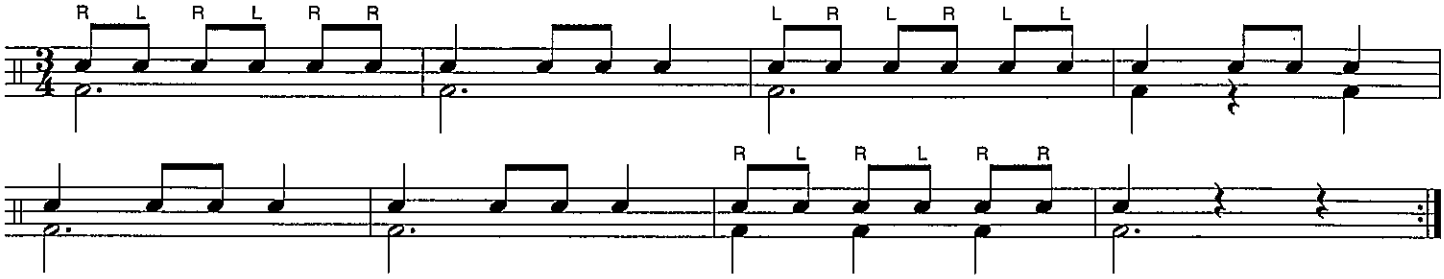


Rudiment

Double Paradiddle

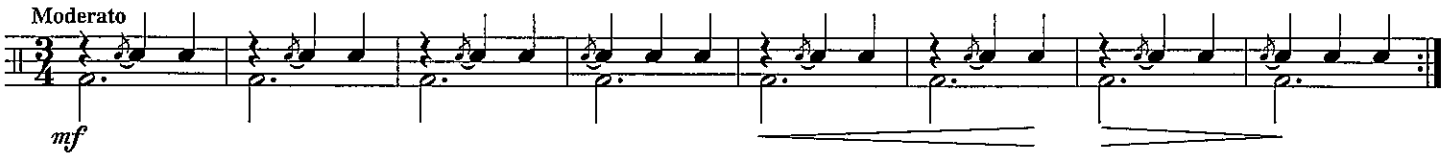


67. THREE BEAT JAM



68. BARCAROLLE

Jacques Offenbach

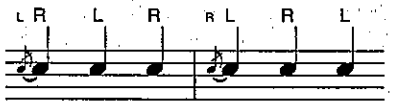


HISTORY

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

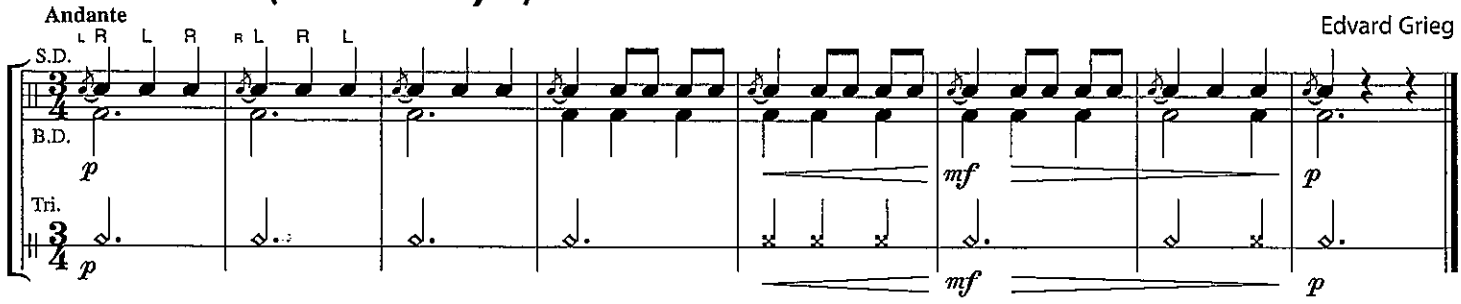


After you play a flam, play two strokes, always with the high hand. This will keep your hands properly positioned.

69. MORNING (from Peer Gynt)

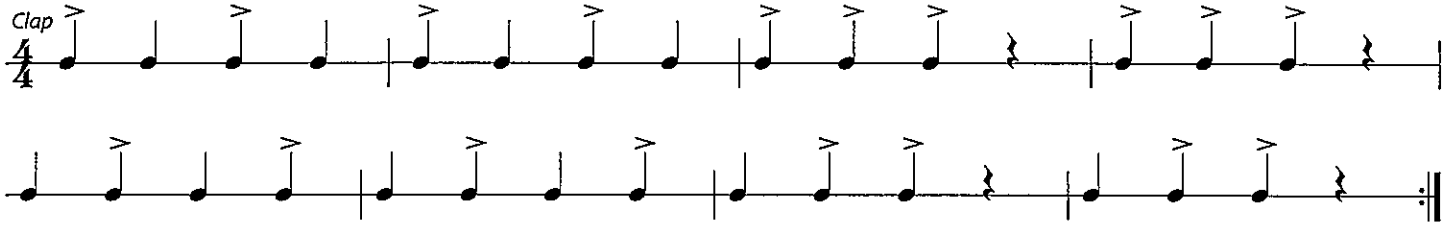
Andante

Edvard Grieg



Accent Emphasize the note.

70. ACCENT YOUR TALENT



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.

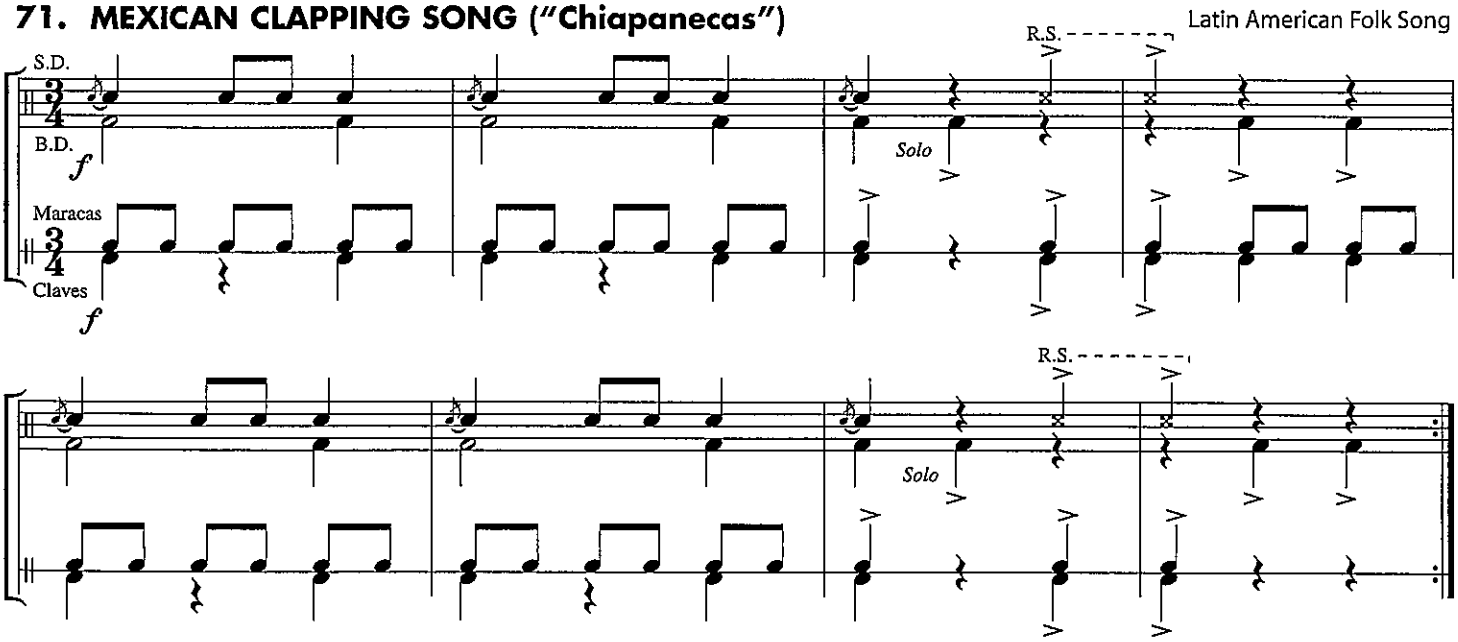
Claves Cup your left hand to form a resonating chamber. Hold the lower pitched clave in your left hand. Use the clave in your right hand to strike the center of the left clave.

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.

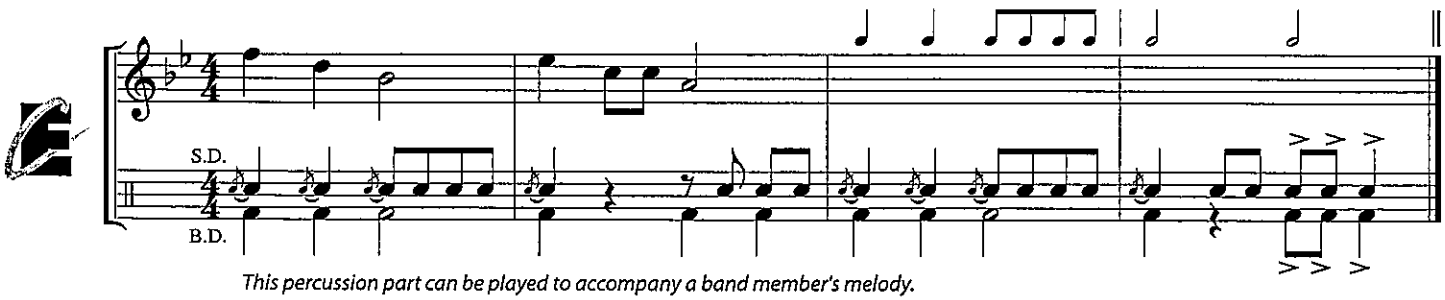
71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



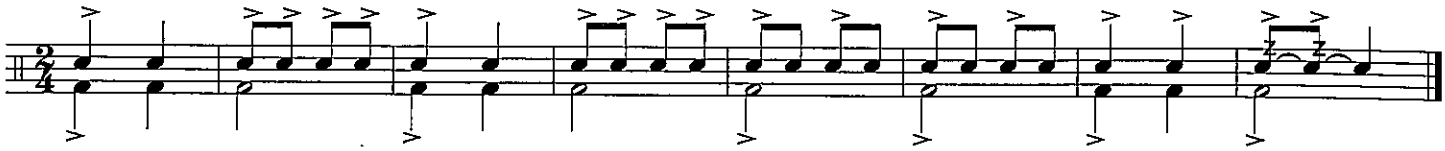
72. ESSENTIAL CREATIVITY

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

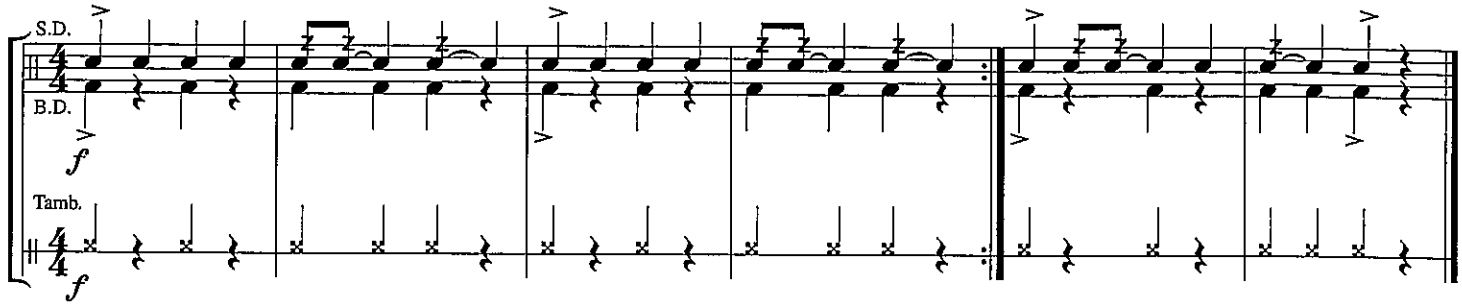


This percussion part can be played to accompany a band member's melody.

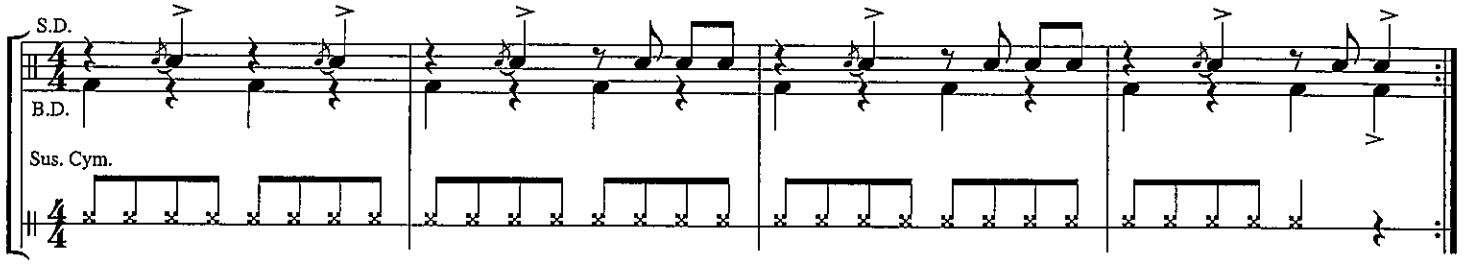
73. HOT MUFFINS



74. COSSACK DANCE

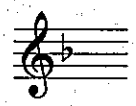


75. BASIC BLUES



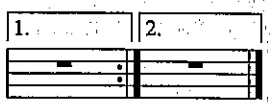
THEORY

Key Signature



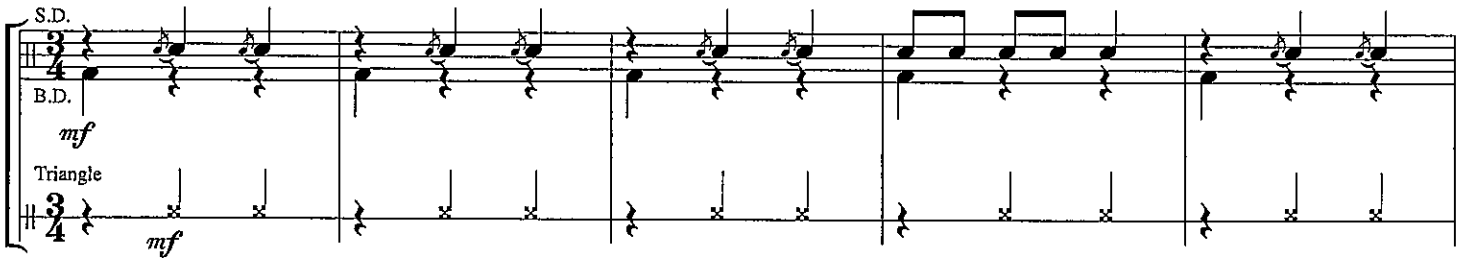
The **Key Signature** tells us which notes to play with sharps or flats throughout the music. For keyboard percussion, this Key Signature indicates the *Key of F* – play all B's as B-flats.

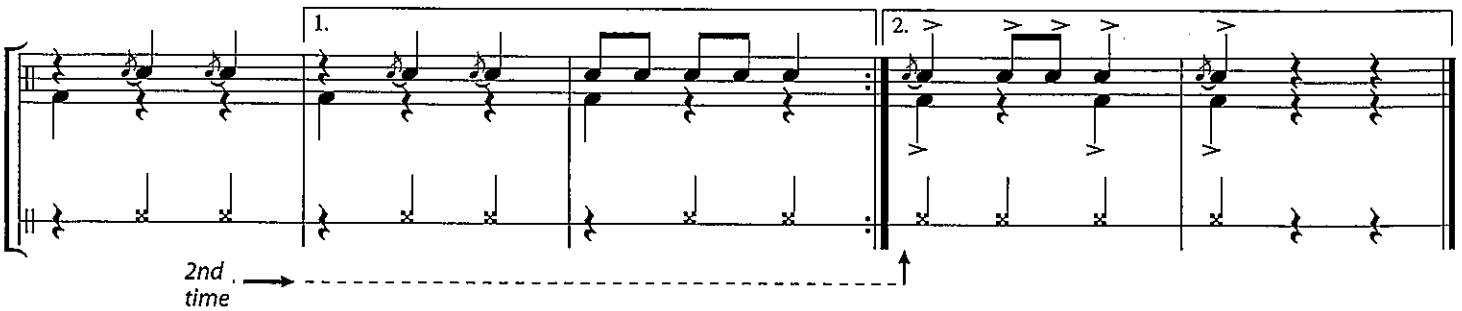
1st & 2nd Endings



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

76. HIGH FLYING





HISTORY

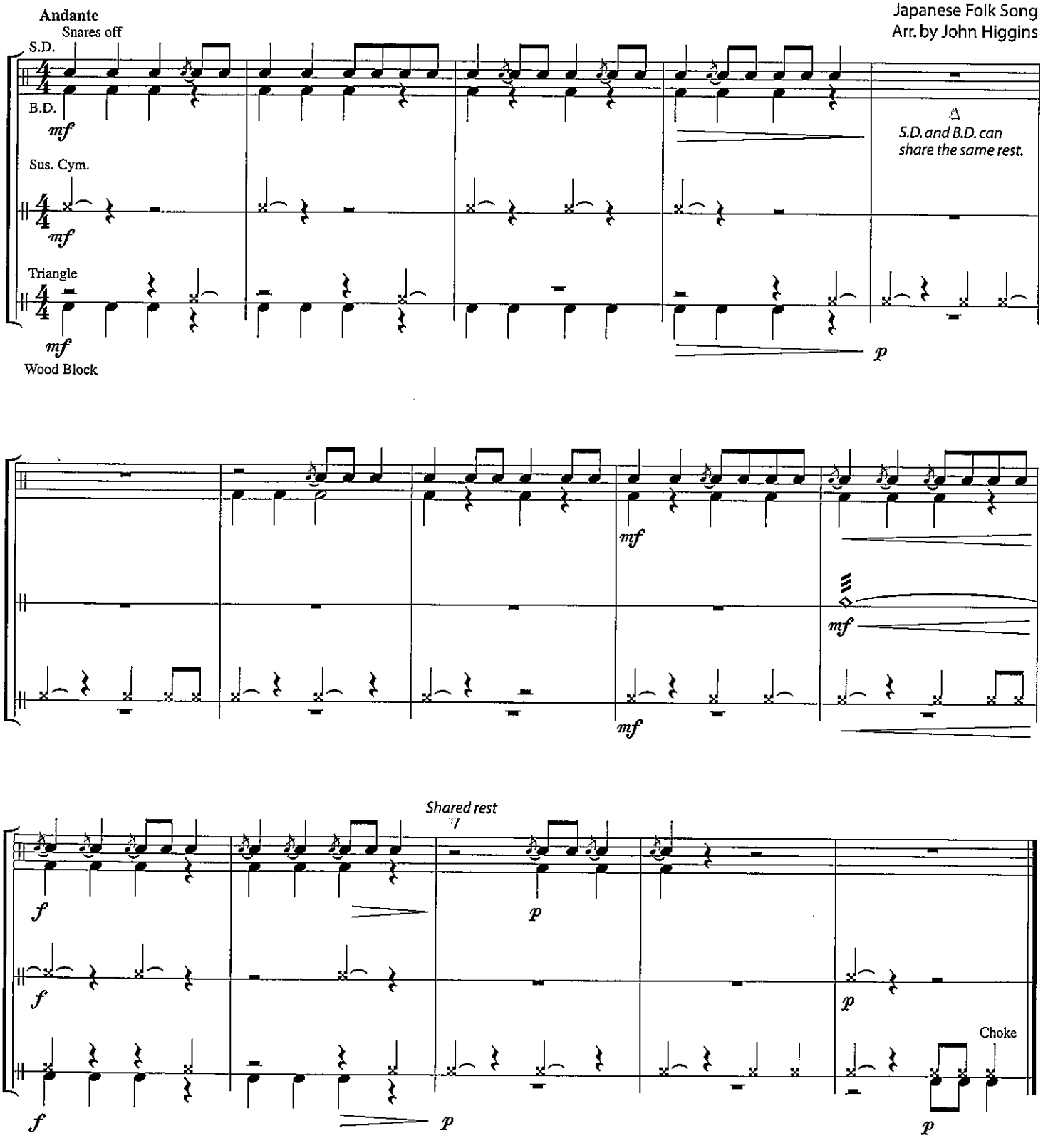
Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic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

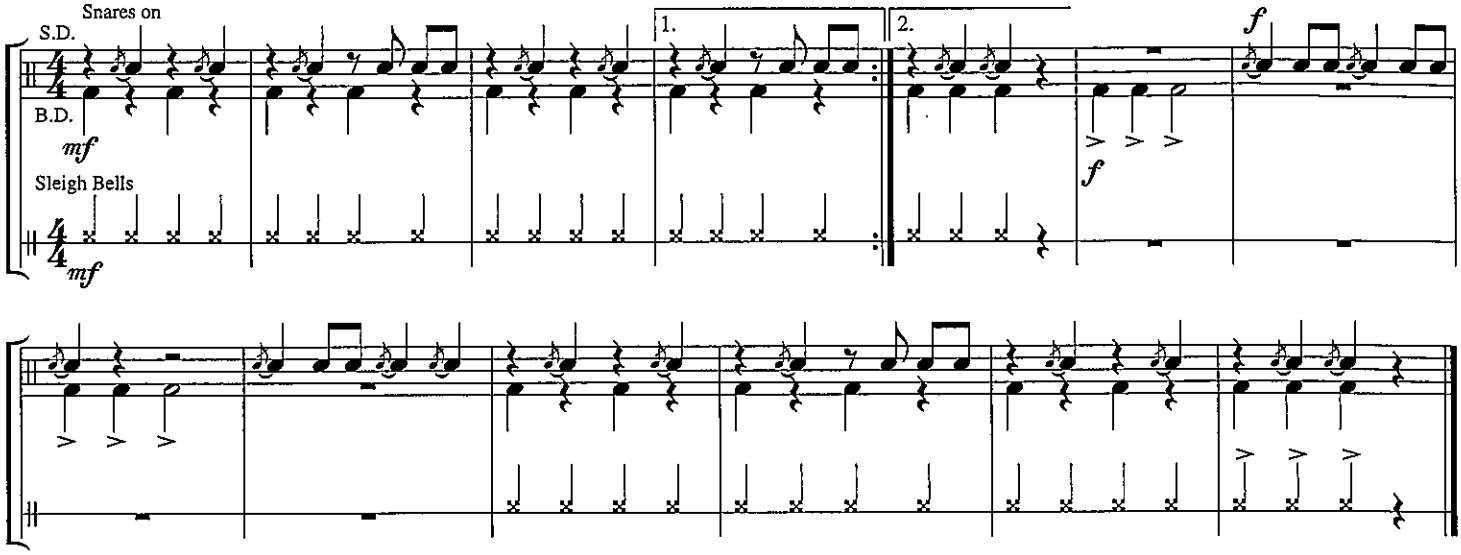
Japanese Folk Song
Arr. by John Higgins



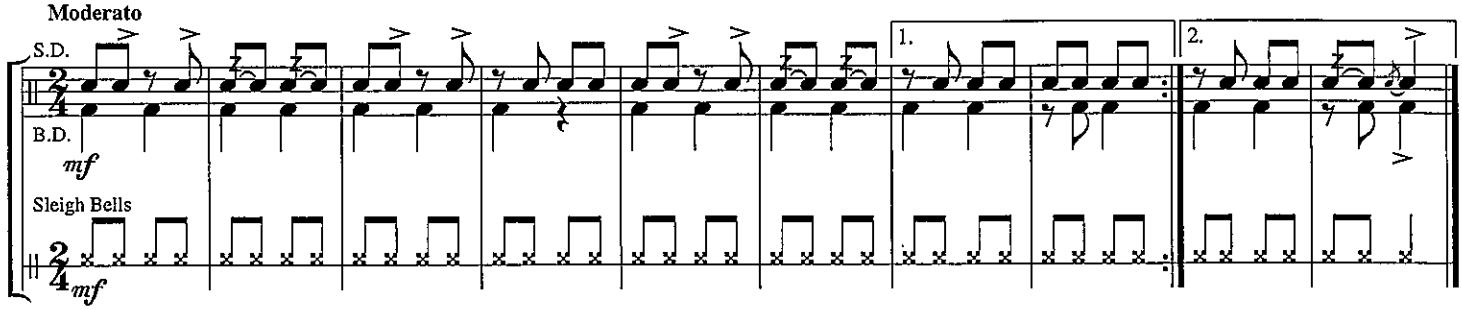
Sleigh Bells

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.

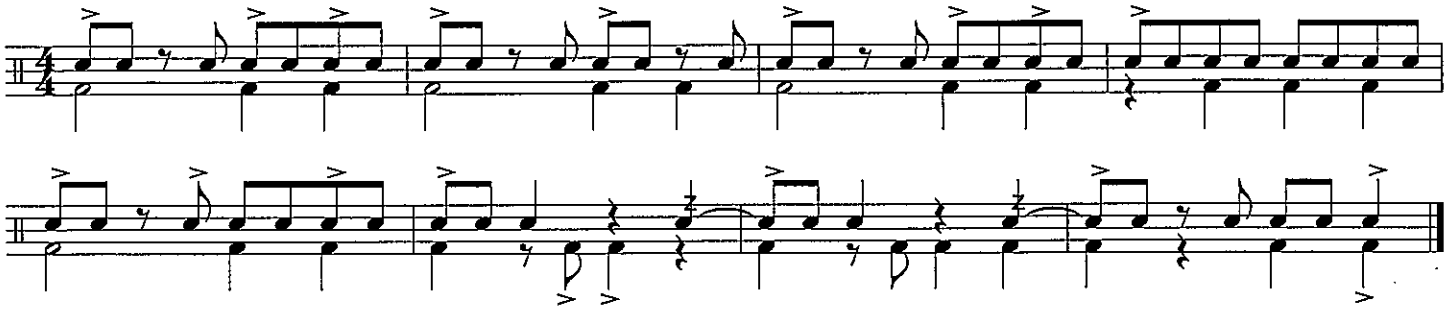
78. UP ON A HOUSETOP



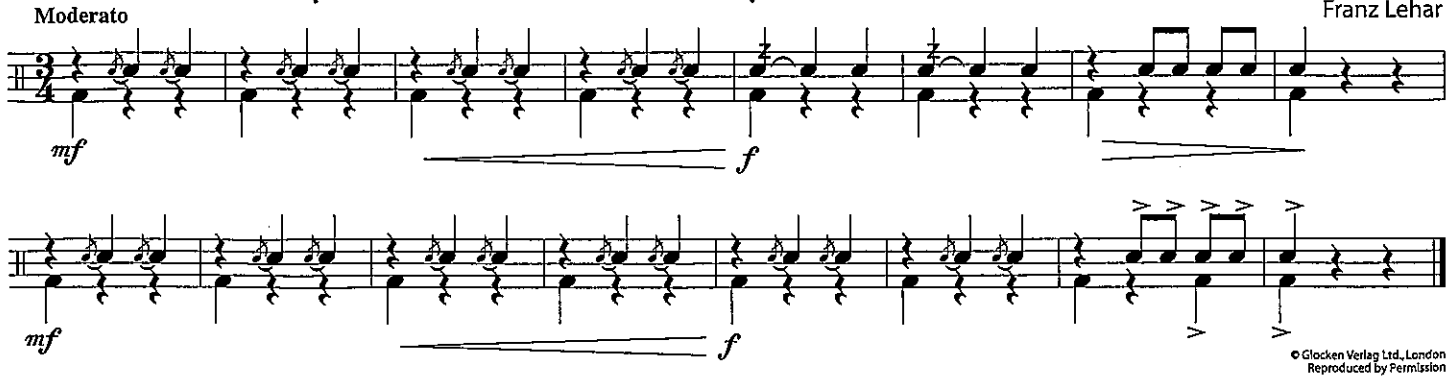
79. JOLLY OLD ST. NICK *Remember to emphasize the accented notes.*



80. THE BIG AIRSTREAM



81. WALTZ THEME (THE MERRY WIDOW WALTZ)



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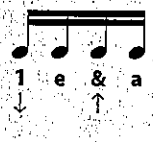
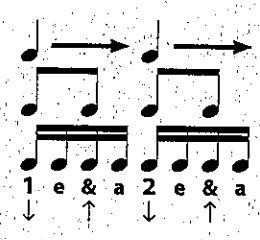
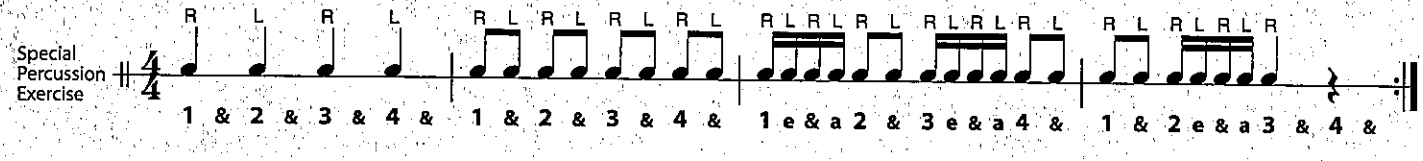
Sixteenth Notes

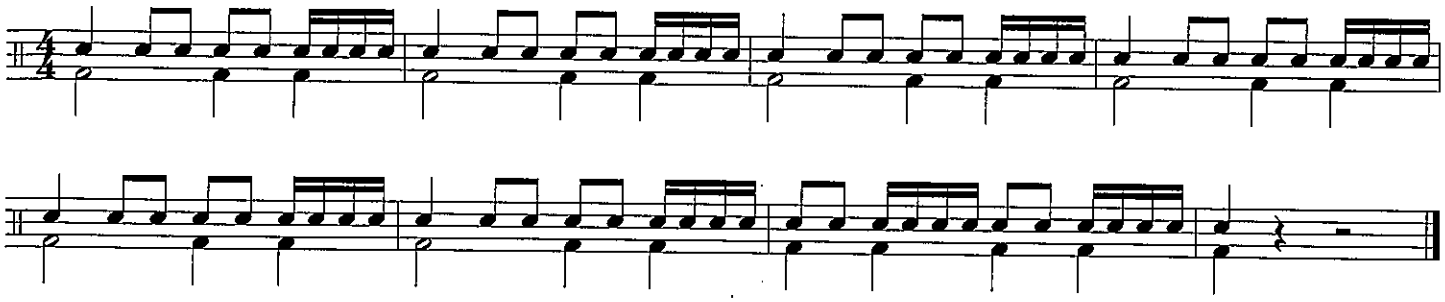


Each Sixteenth Note = 1/4 Beat
4 Sixteenth Notes = 1 Beat

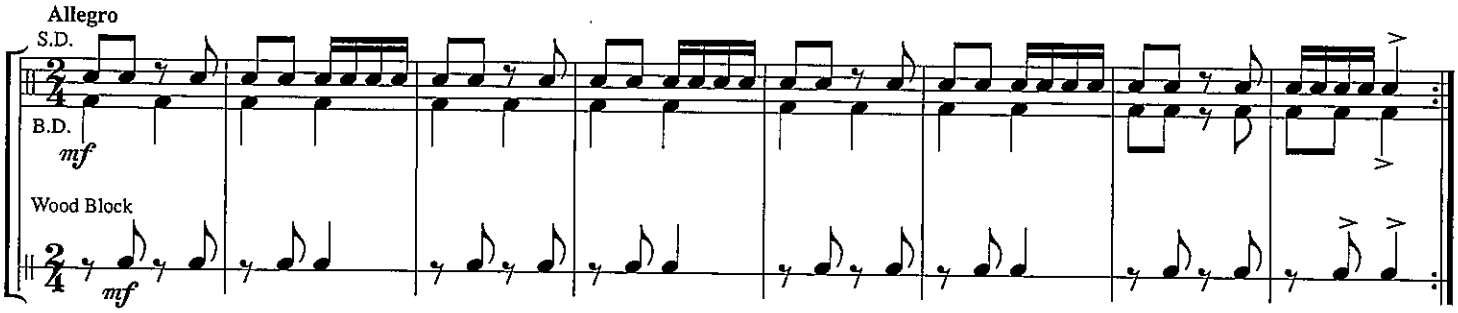




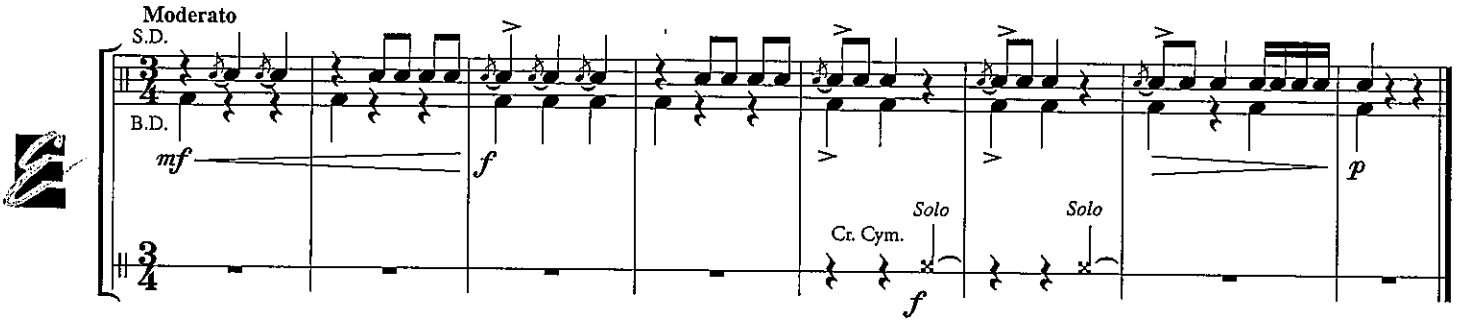
82. AIR TIME *Count carefully and maintain a steady tempo.*



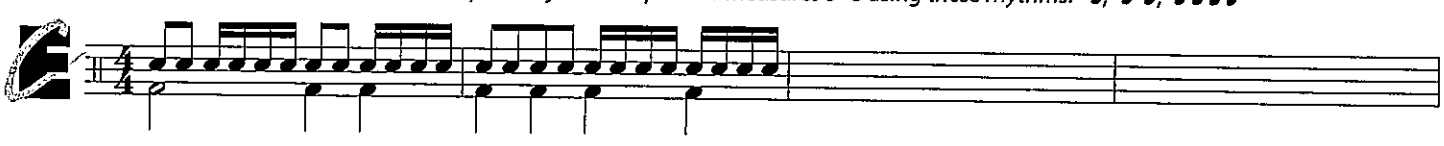
83. DOWN BY THE STATION

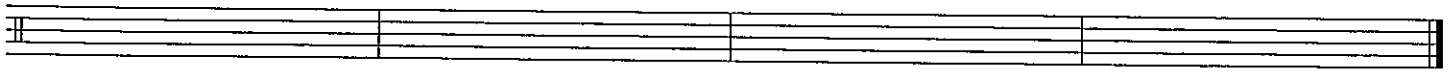


84. ESSENTIAL ELEMENTS QUIZ

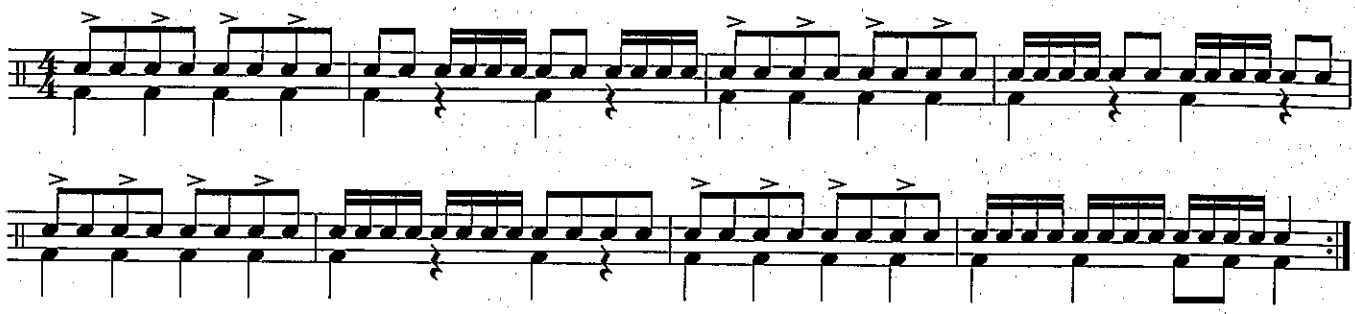


85. ESSENTIAL CREATIVITY *Improvise your own part for measures 3–8 using these rhythms:* ♩, ♫, ♬

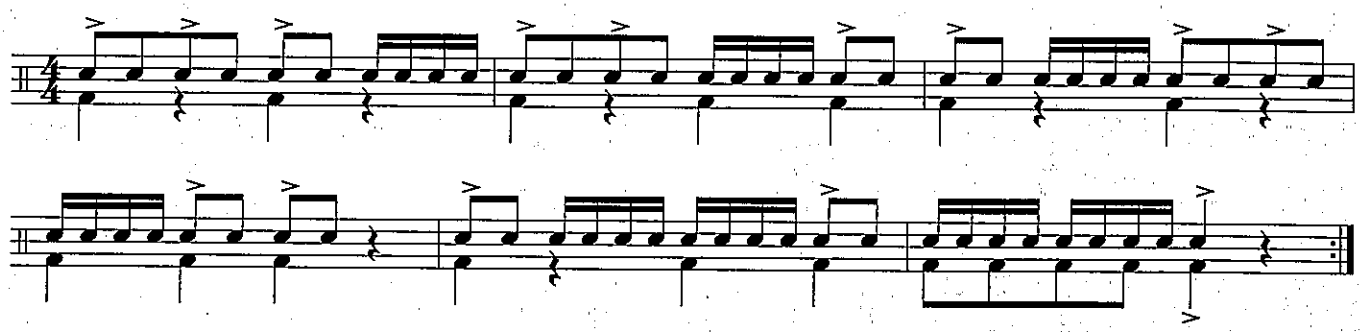




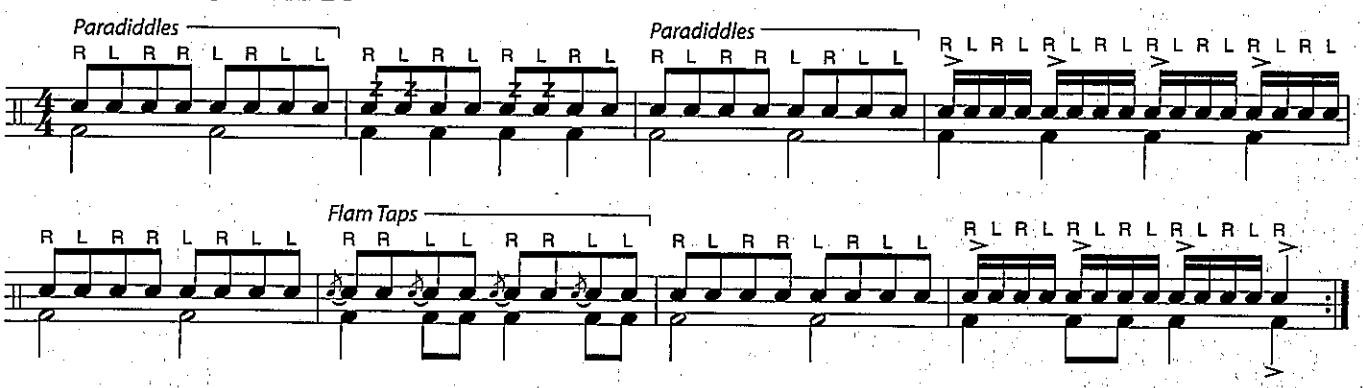
86. TONE BUILDER



87. RHYTHM BUILDER

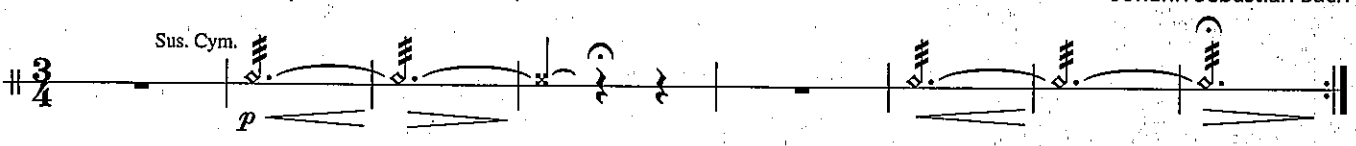


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

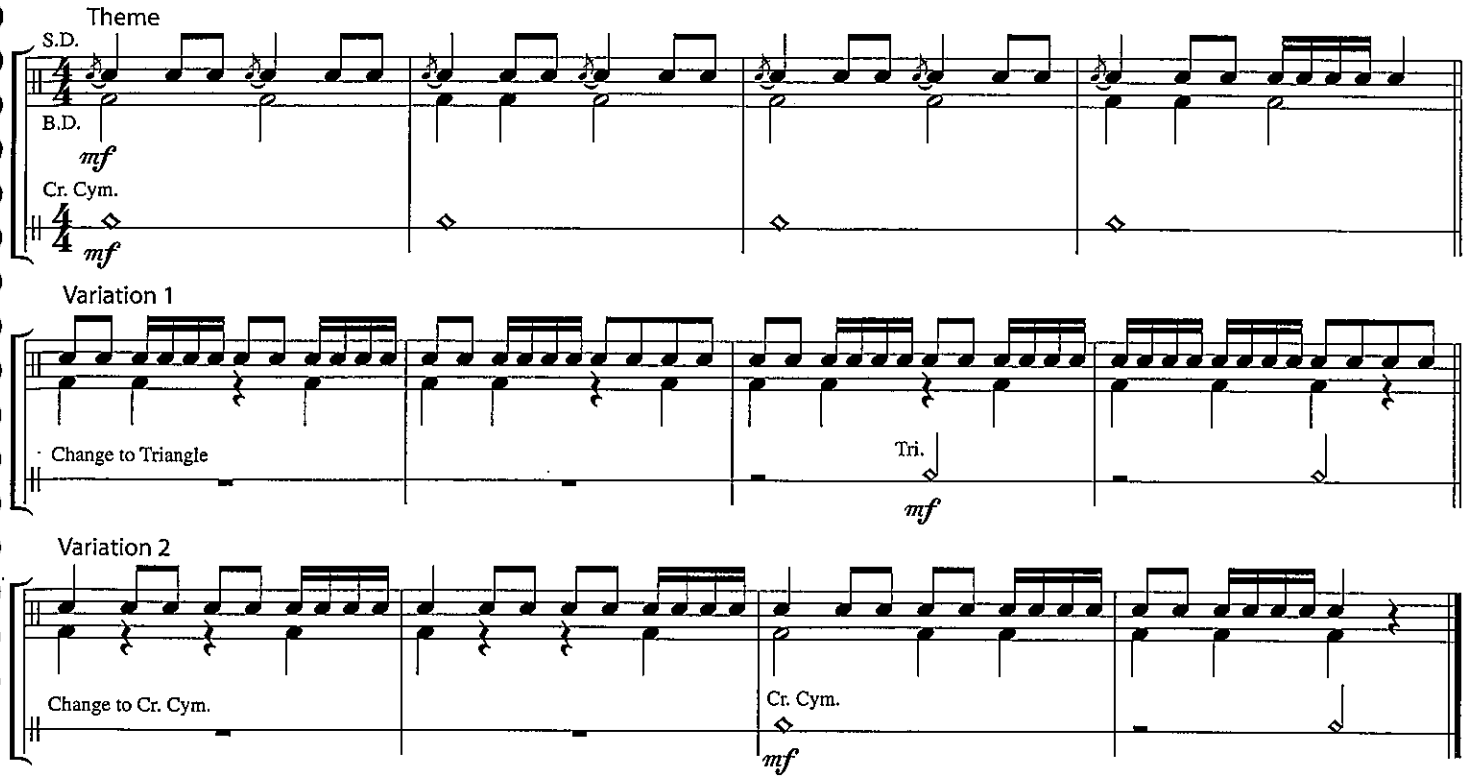


THEORY

Theme and Variations

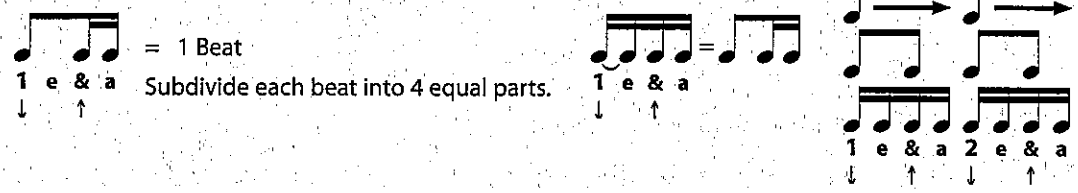
A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

90. VARIATIONS ON A FAMILIAR THEME



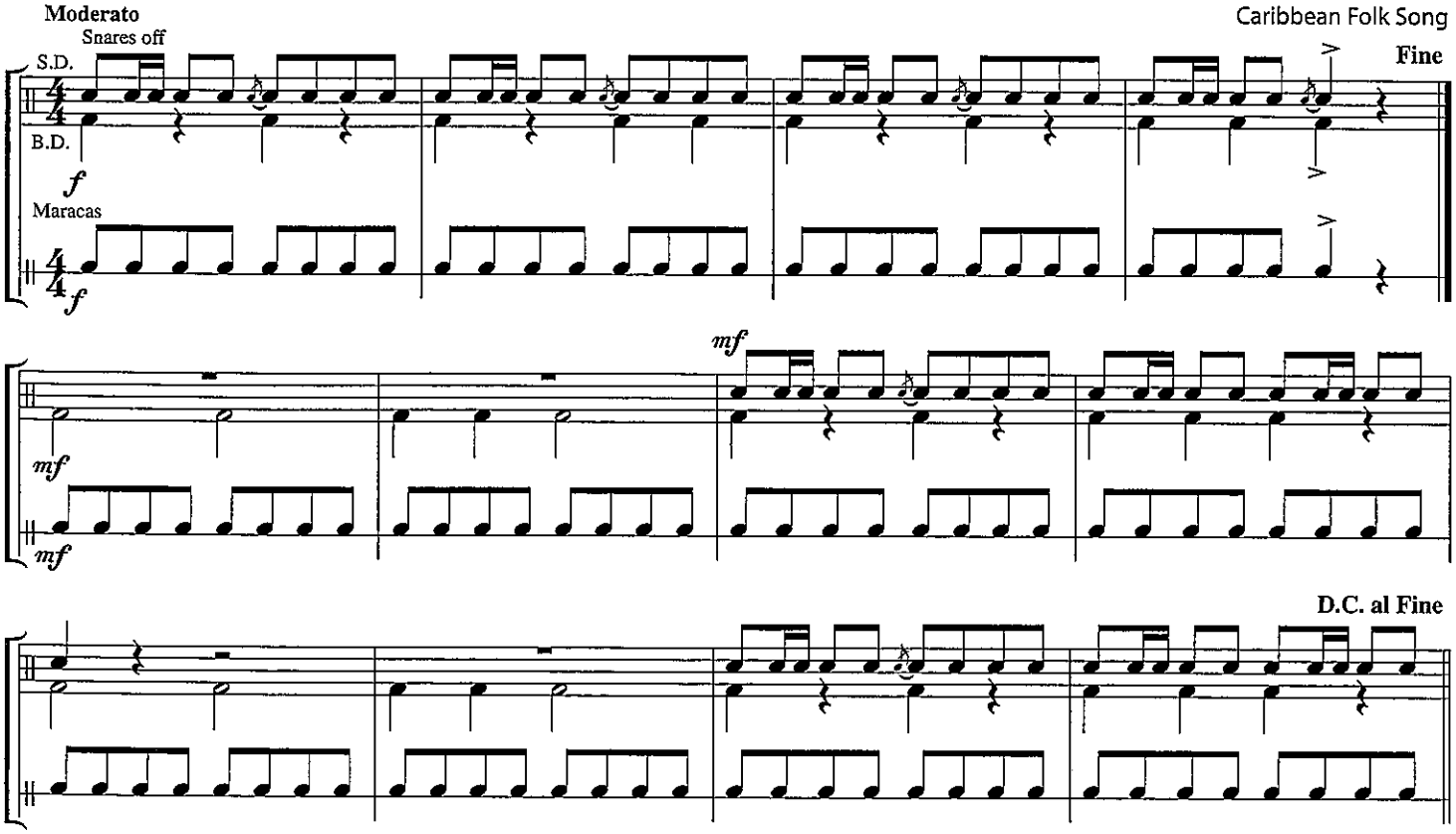
D.C. al Fine — At the **D.C. al Fine** play again from the beginning, stopping at **Fine** *(fee'- nay)*. **D.C.** is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

Eighth Note
Two Sixteenths

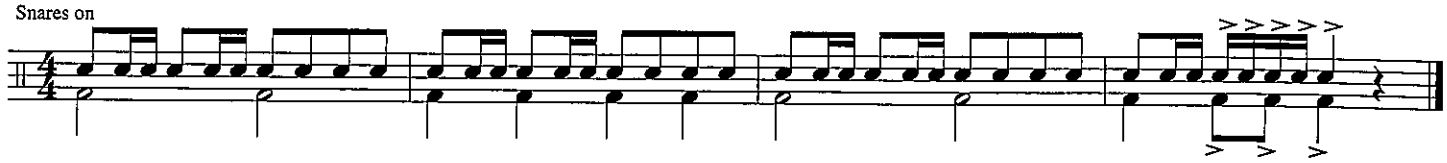


91. BANANA BOAT SONG

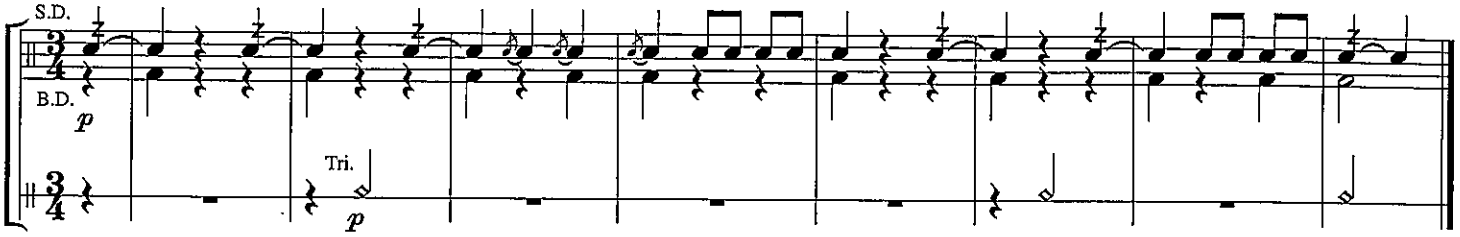
Moderato — Caribbean Folk Song



92. RAZOR'S EDGE



93. THE MUSIC BOX

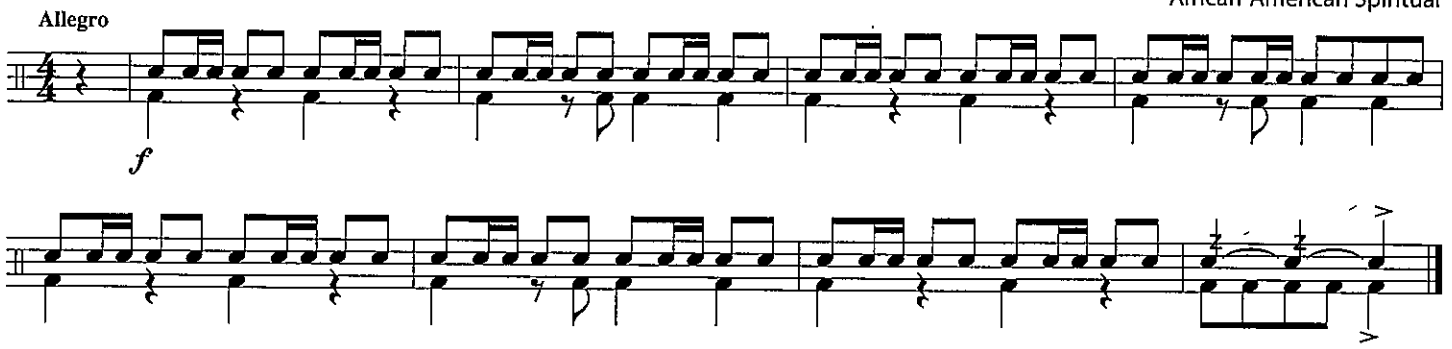


HISTORY

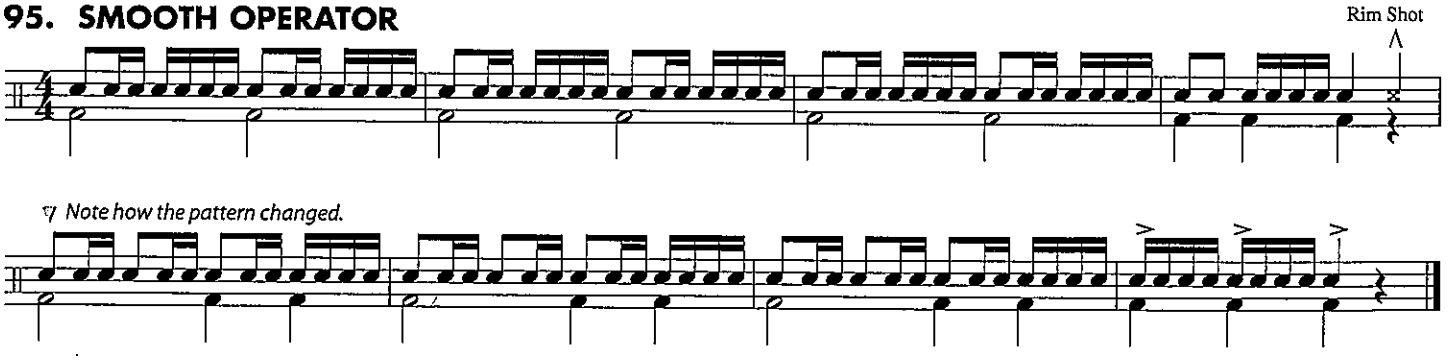
African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals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

94. EZEKIEL SAW THE WHEEL

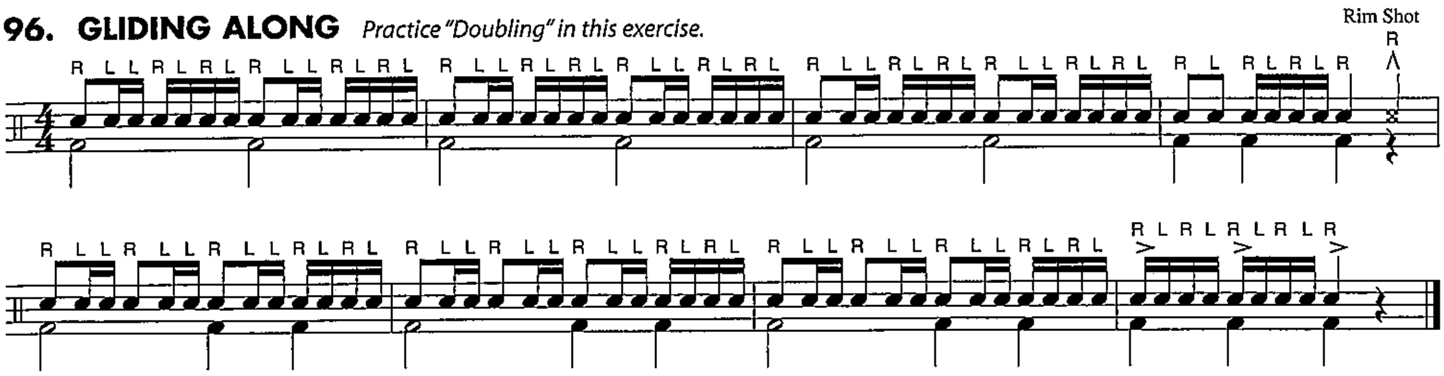
African-American Spiritual



95. SMOOTH OPERATOR



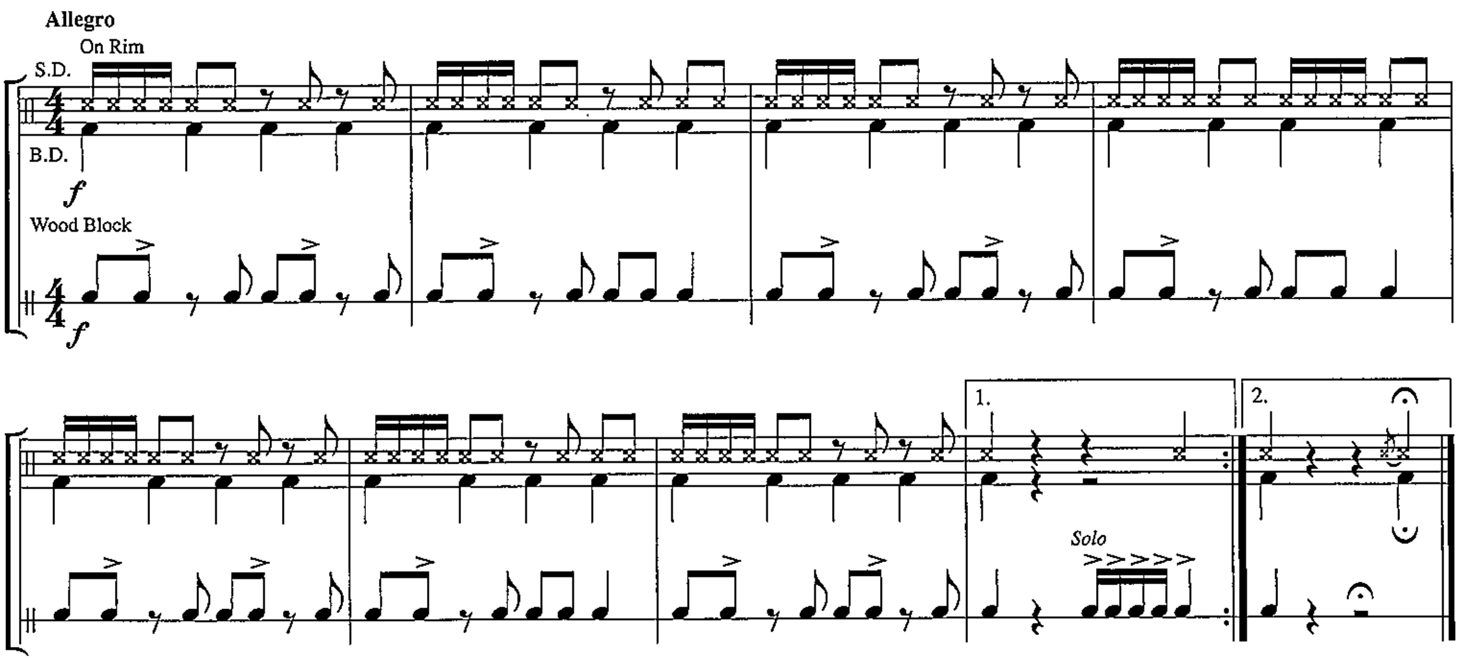
96. GLIDING ALONG *Practice "Doubling" in this exercise.*



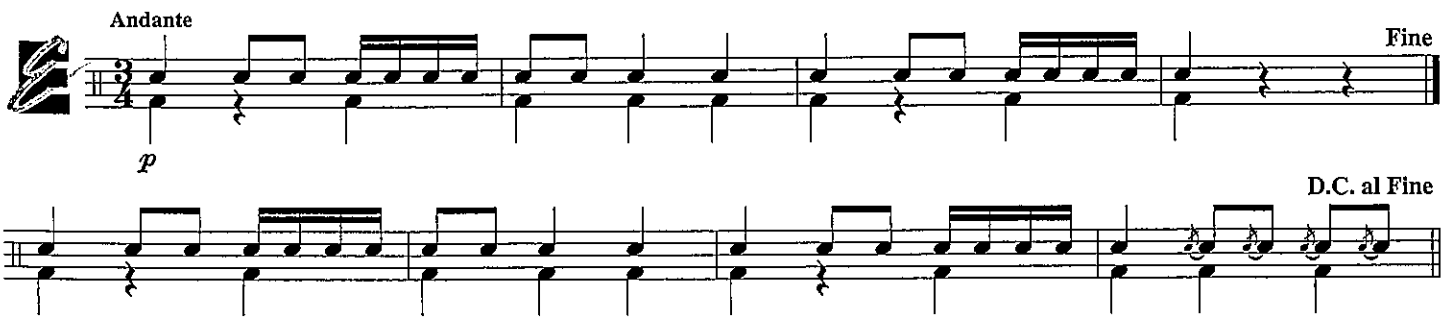
Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando,* a technique used in ragtime and other styles of music.

HISTORY

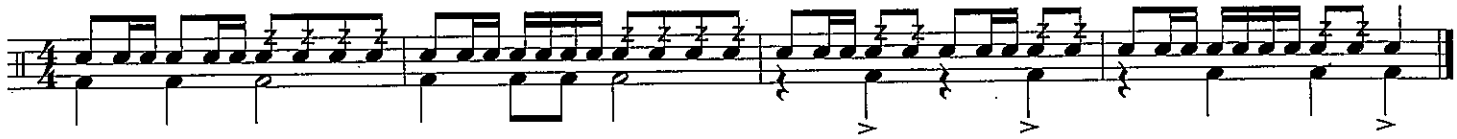
97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



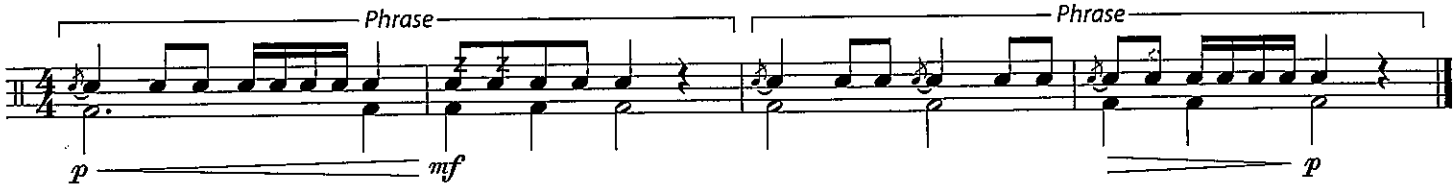
99. TAKE THE LEAD *Practice Right Hand Lead in this exercise.*



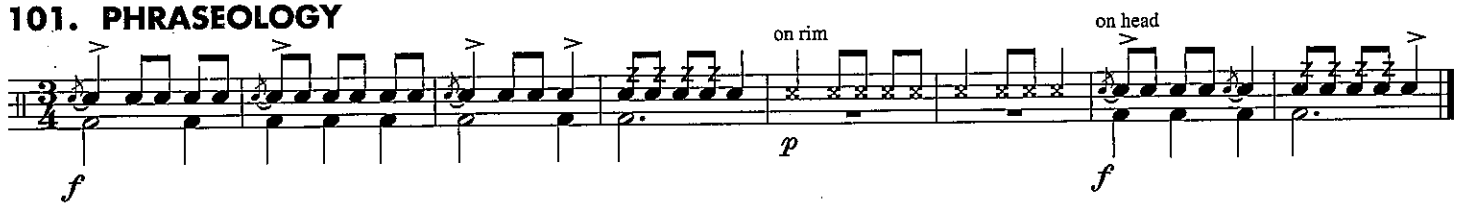
THEORY

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

100. THE COLD WIND

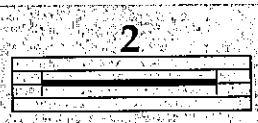


101. PHRASEOLOGY



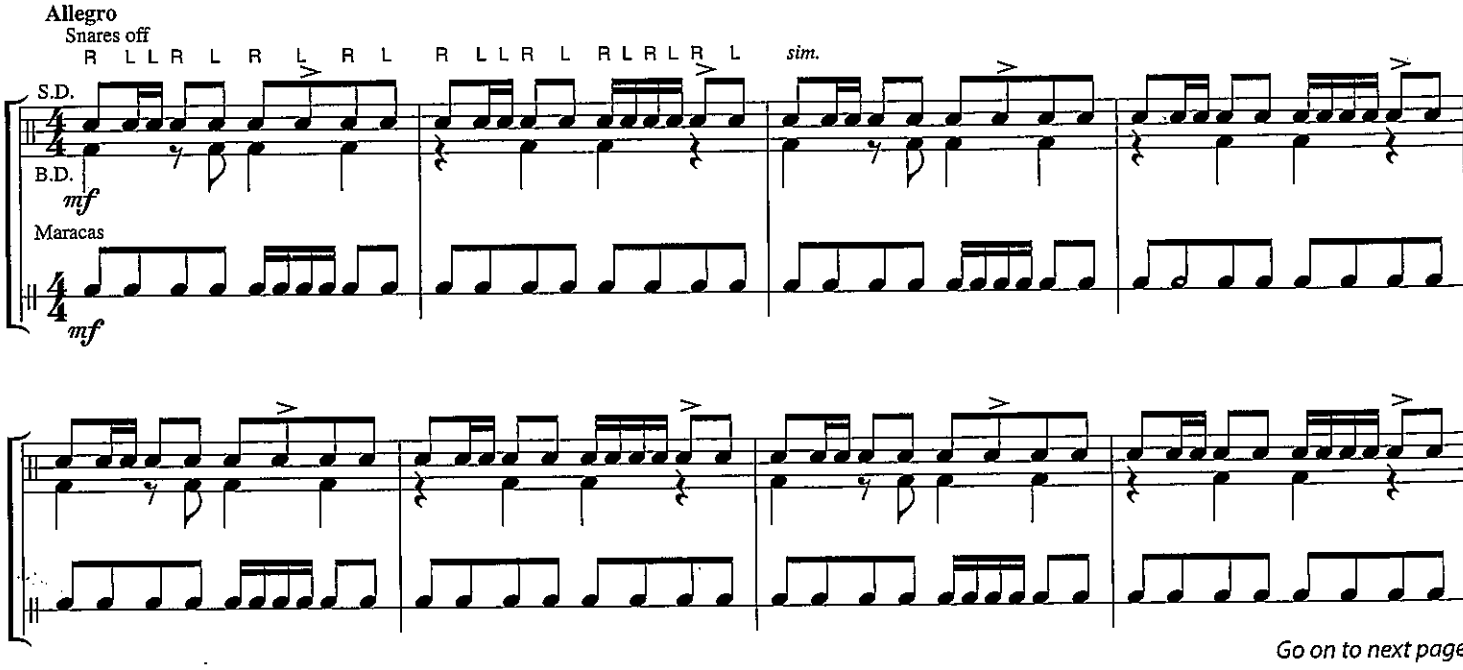
THEORY

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

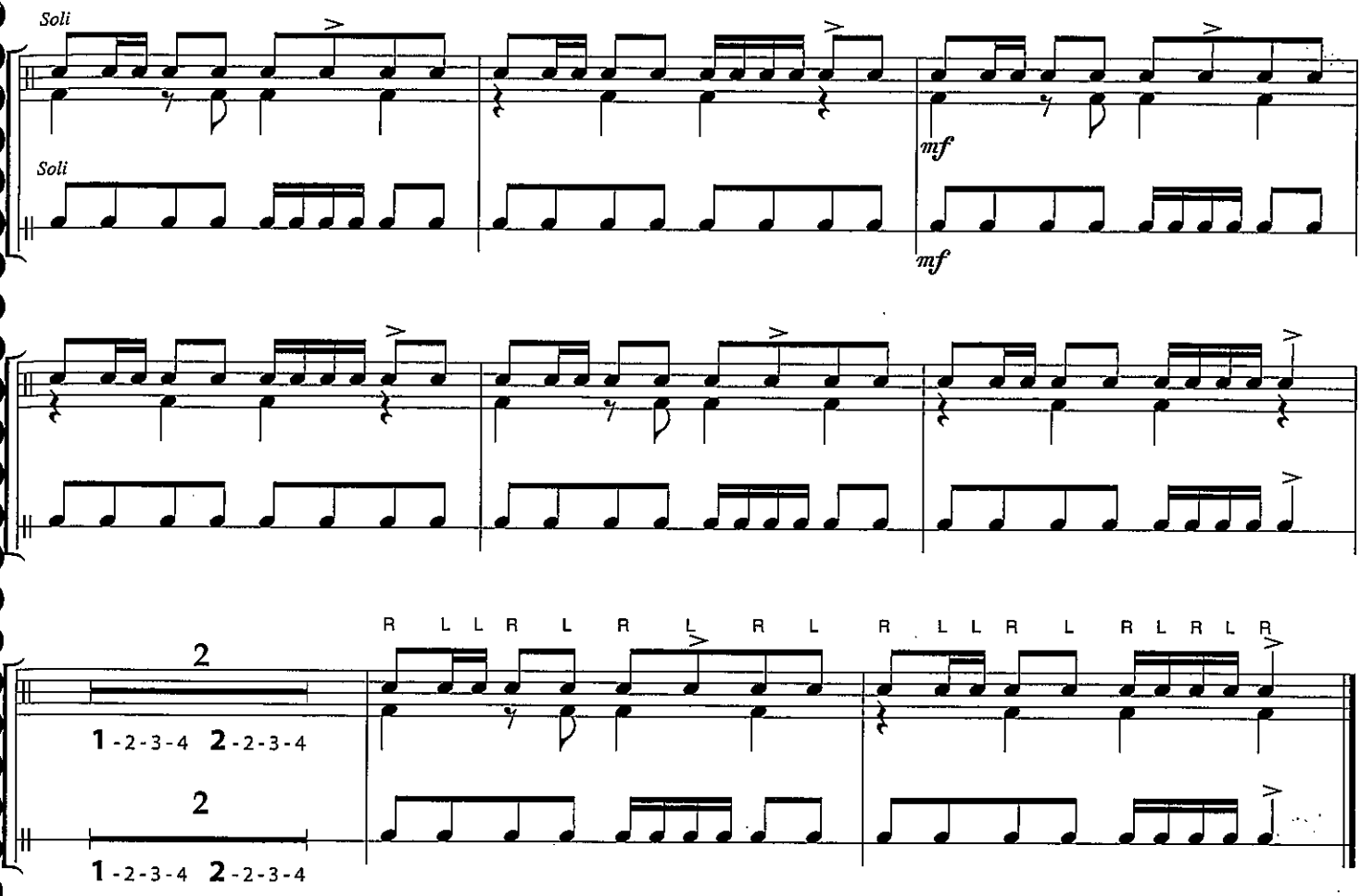


Simile *(sim.)* Continue playing in the same style.

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



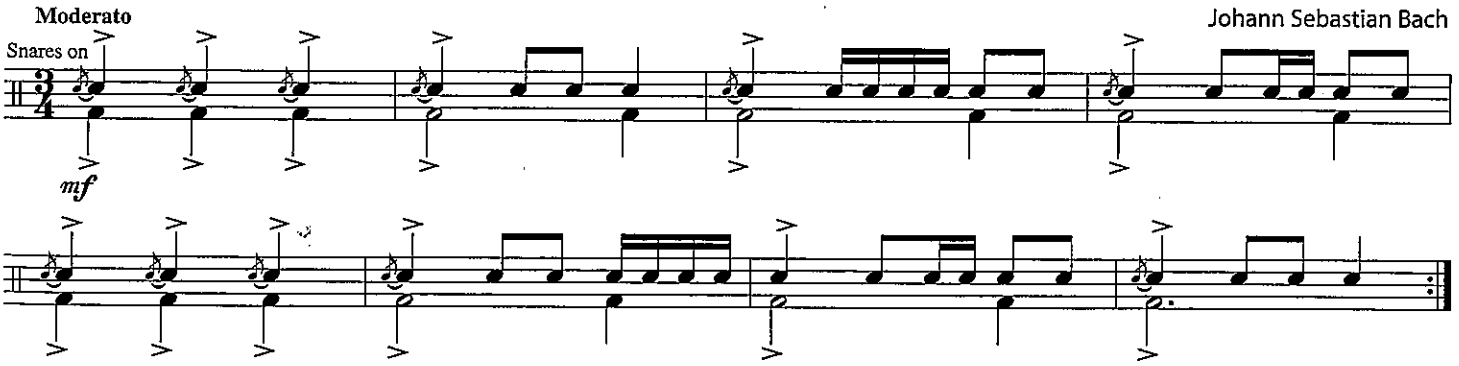
Go on to next page



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.

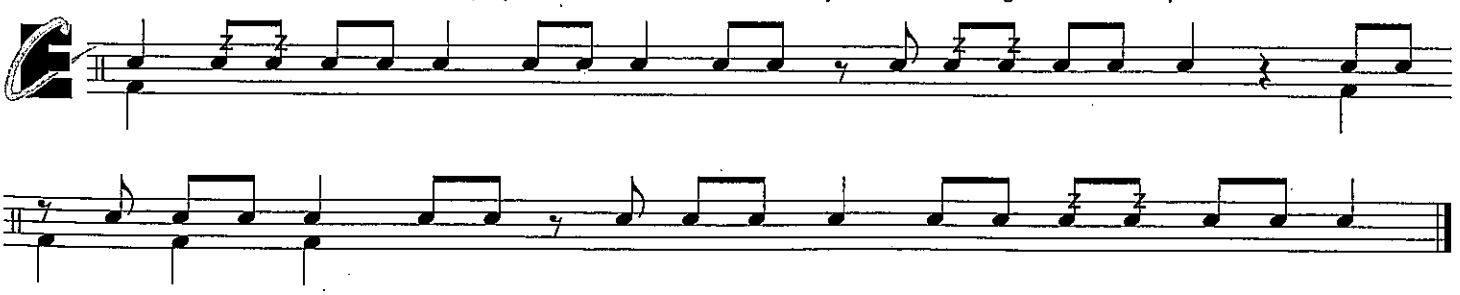
HISTORY

103. MINUET

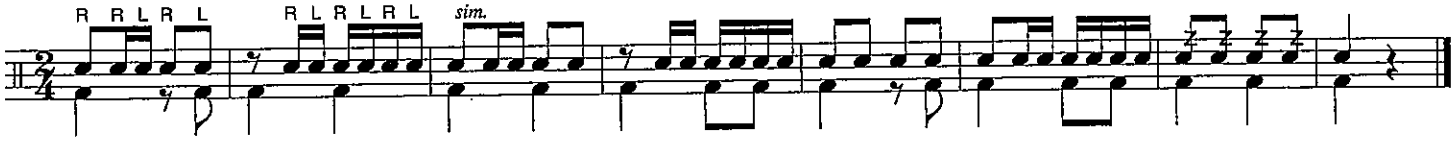


104. ESSENTIAL CREATIVITY

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



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

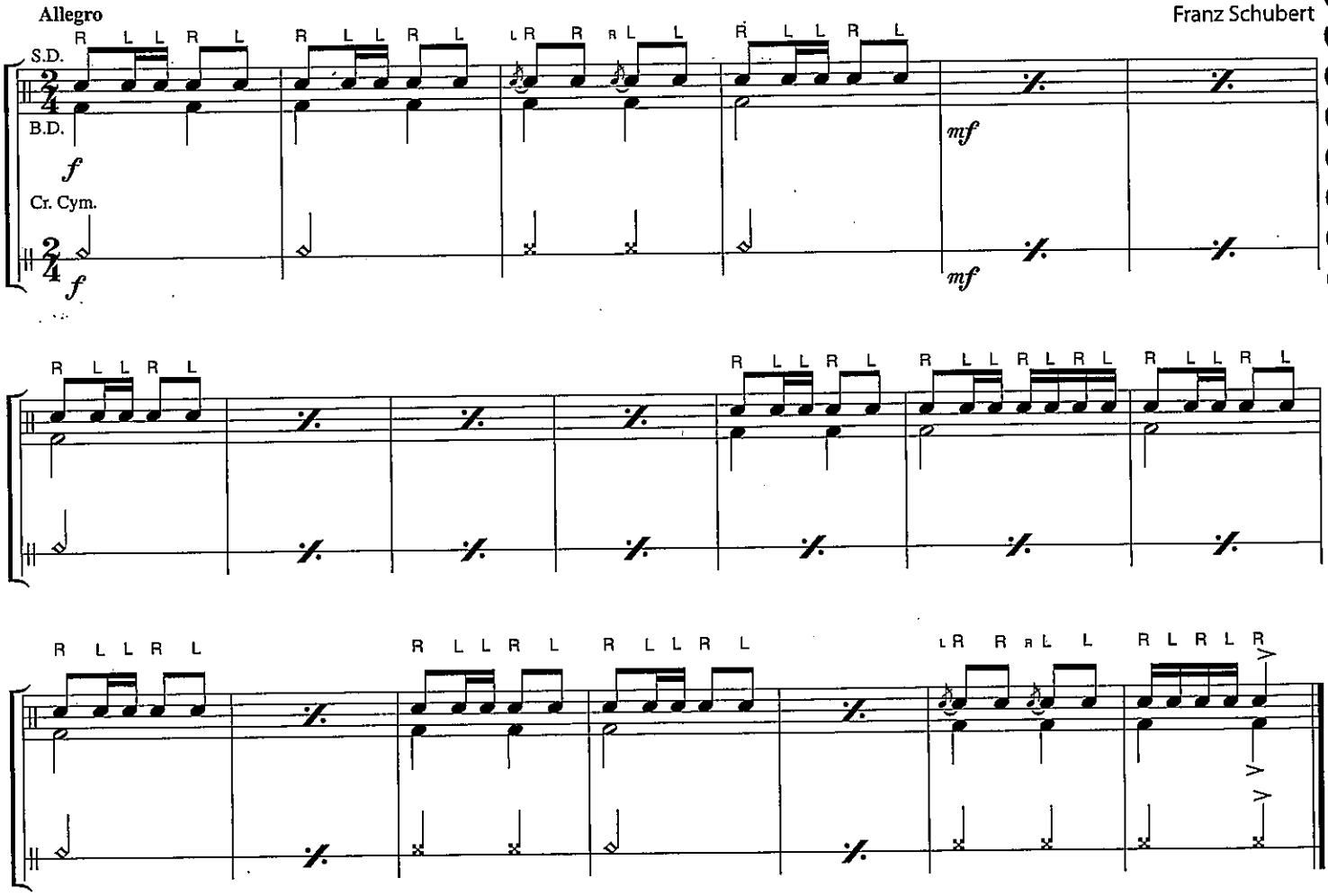
One Measure Repeat

Repeat the previous measure.

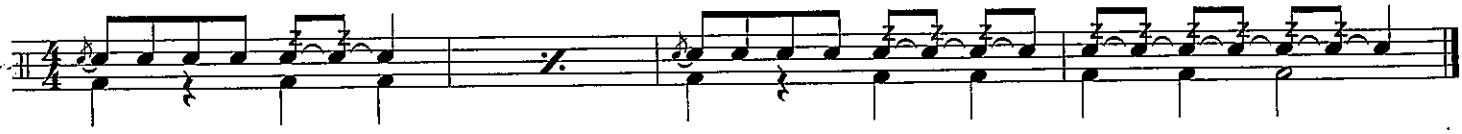
106. MARCH MILITAIRE *Practice "Doubling" in this exercise.*

Allegro

Franz Schubert

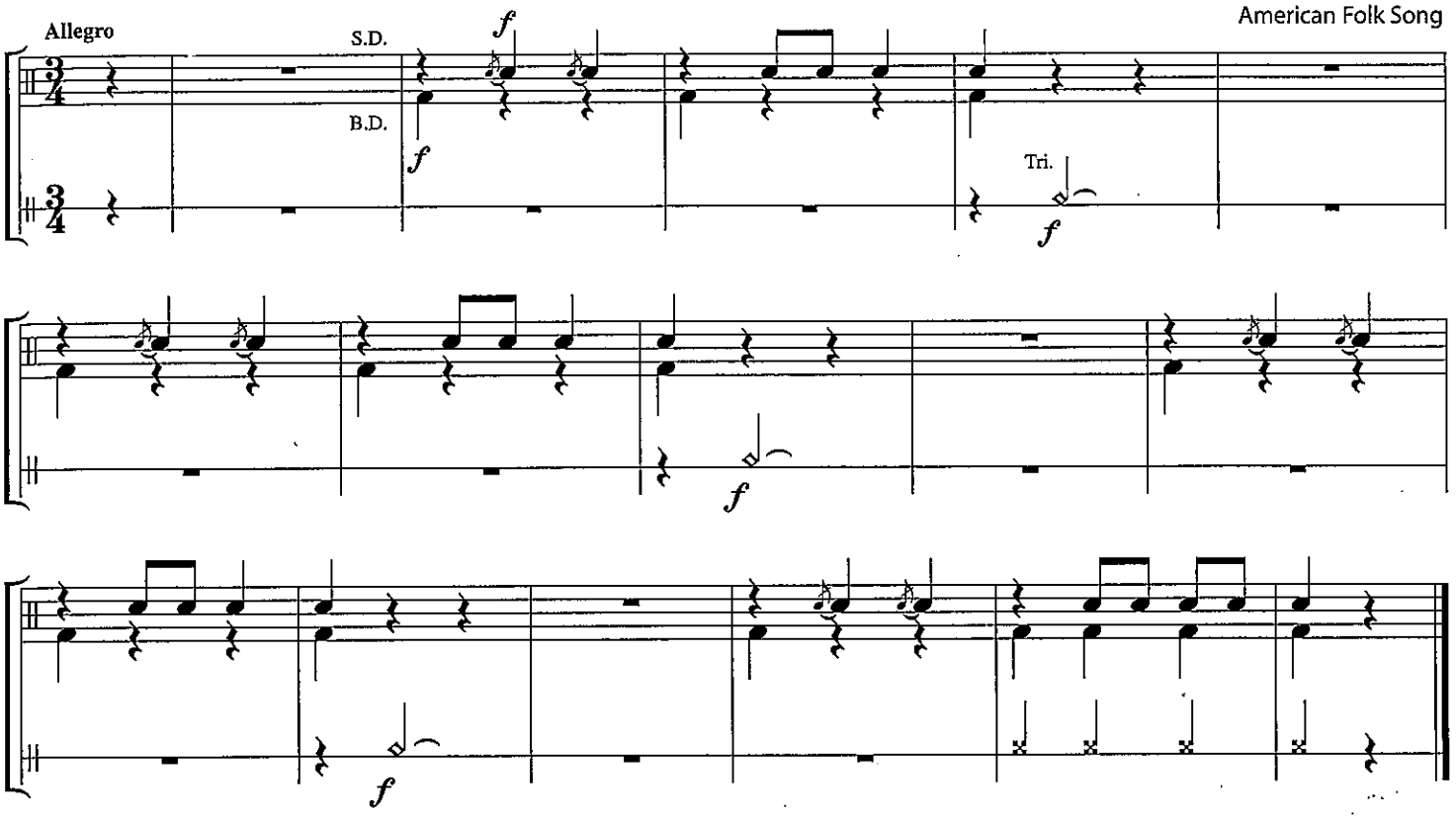


107. THE FLAT ZONE



108. ON TOP OF OLD SMOKEY

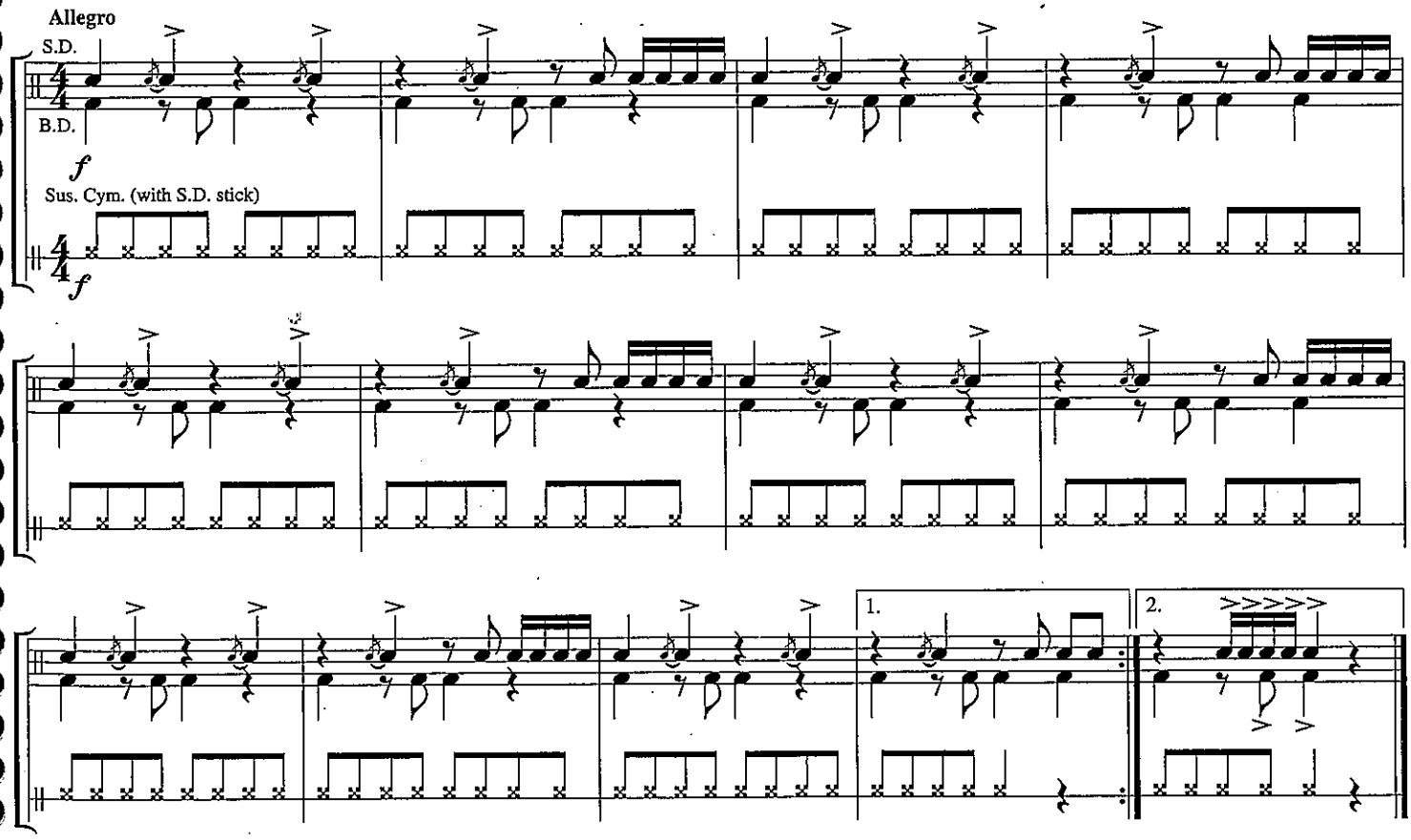
American Folk Song



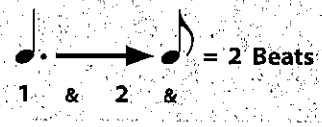
Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

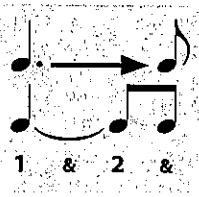
109. BOTTOM BASS BOOGIE



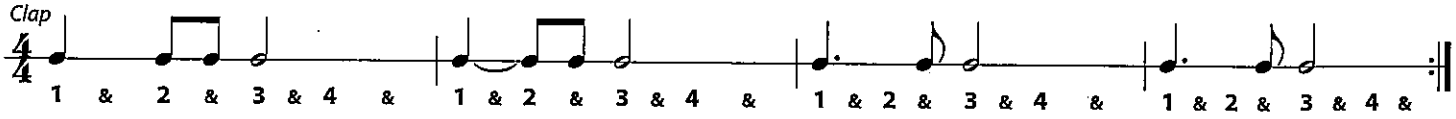
Dotted Quarter & Eighth Notes



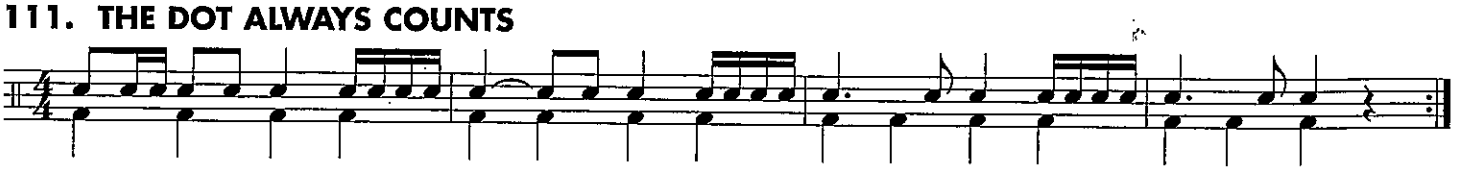
A **dot** adds half the value of the quarter note.



110. RHYTHM RAP



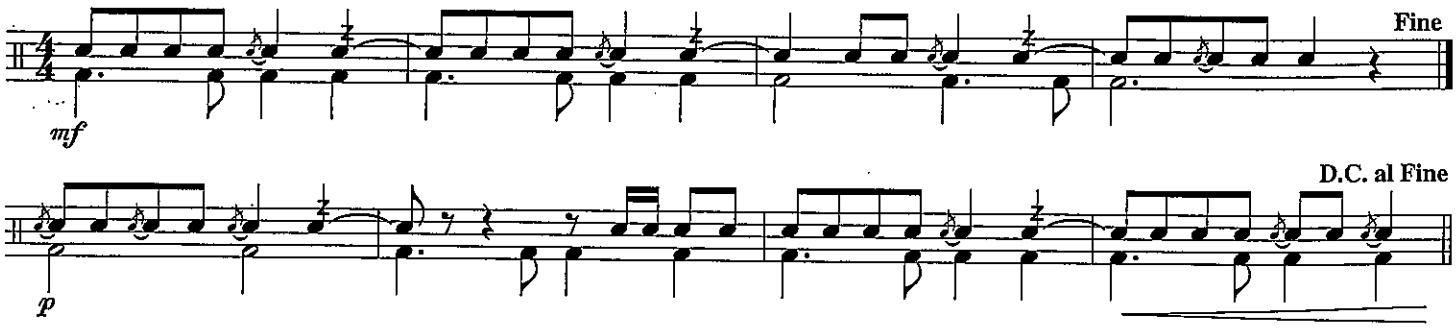
111. THE DOT ALWAYS COUNTS



Closed Roll

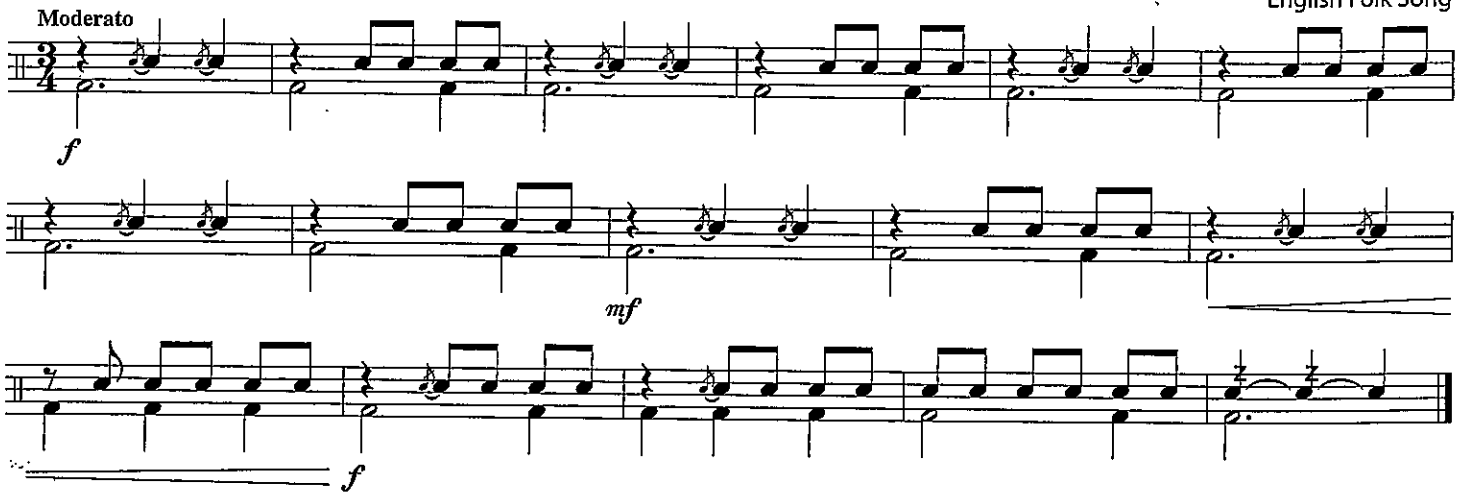
Subdivide each into 4 equal strokes, and connect the multiple bounces as smoothly as possible. Closed rolls fill each beat with a buzzing sound.

112. ALL THROUGH THE NIGHT



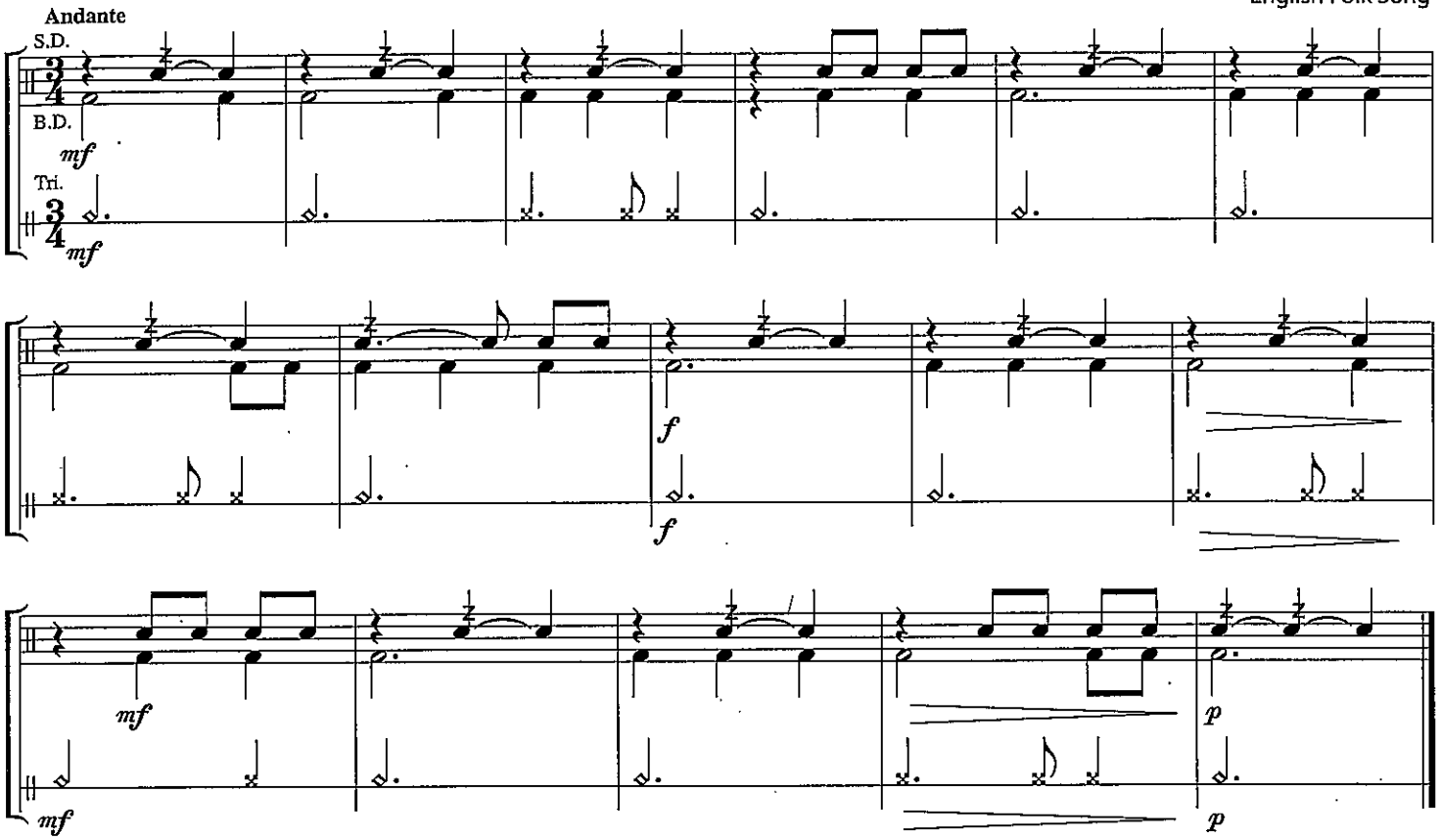
113. SEA CHANTY

English Folk Song



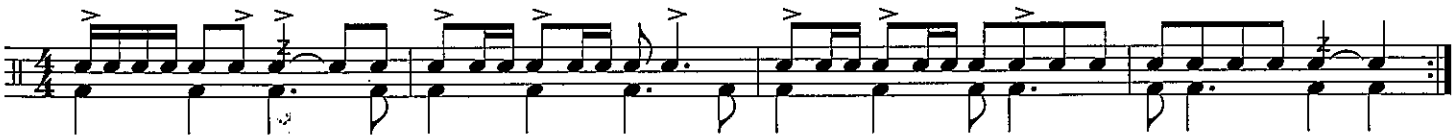
114. SCARBOROUGH FAIR

English Folk Song



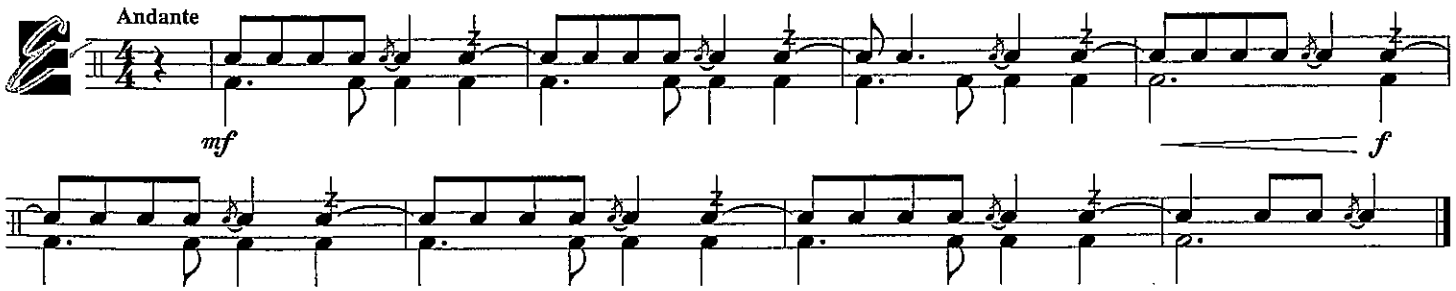
115. RHYTHM RAP

116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song



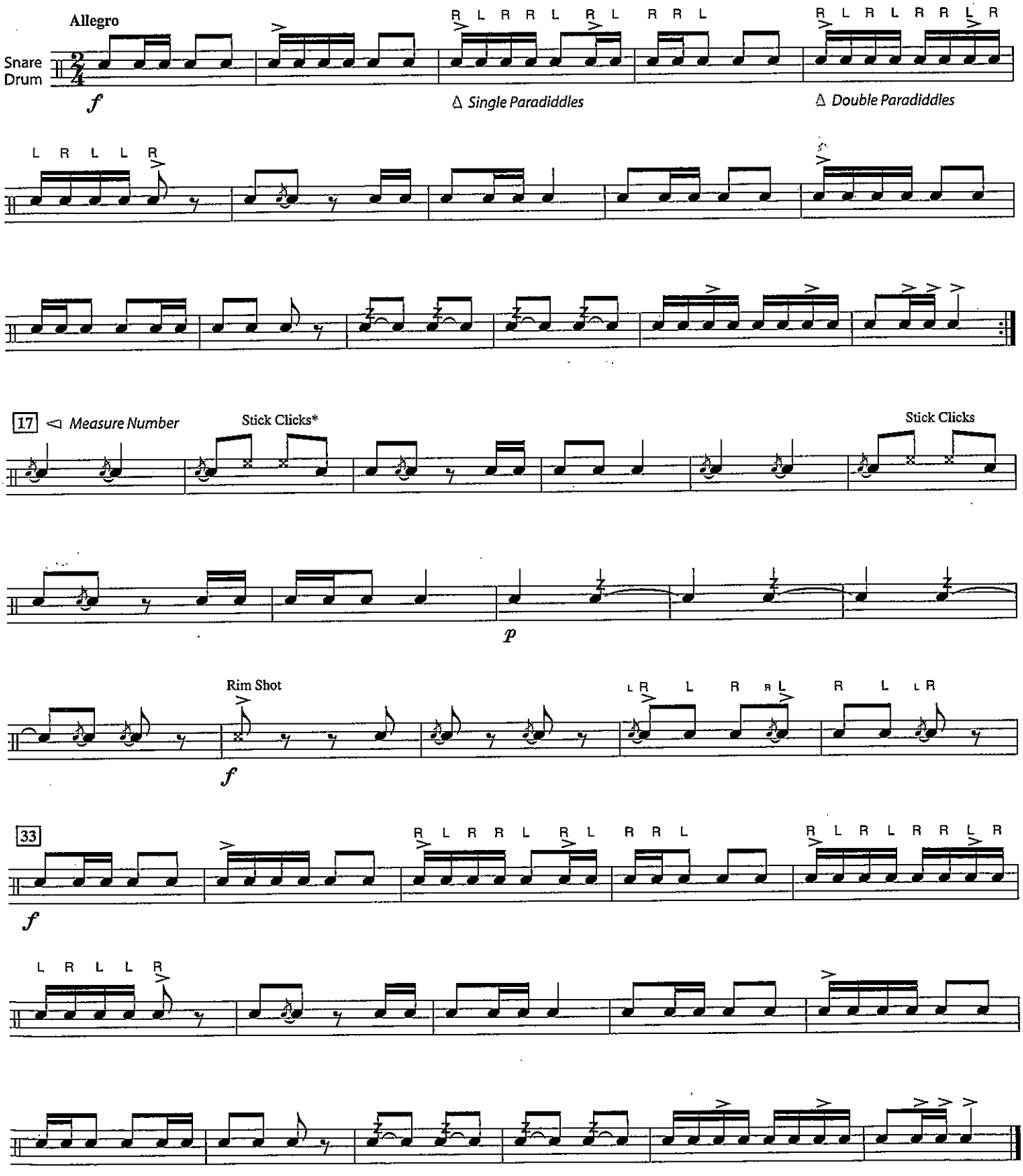
PERFORMANCE SPOTLIGHT

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

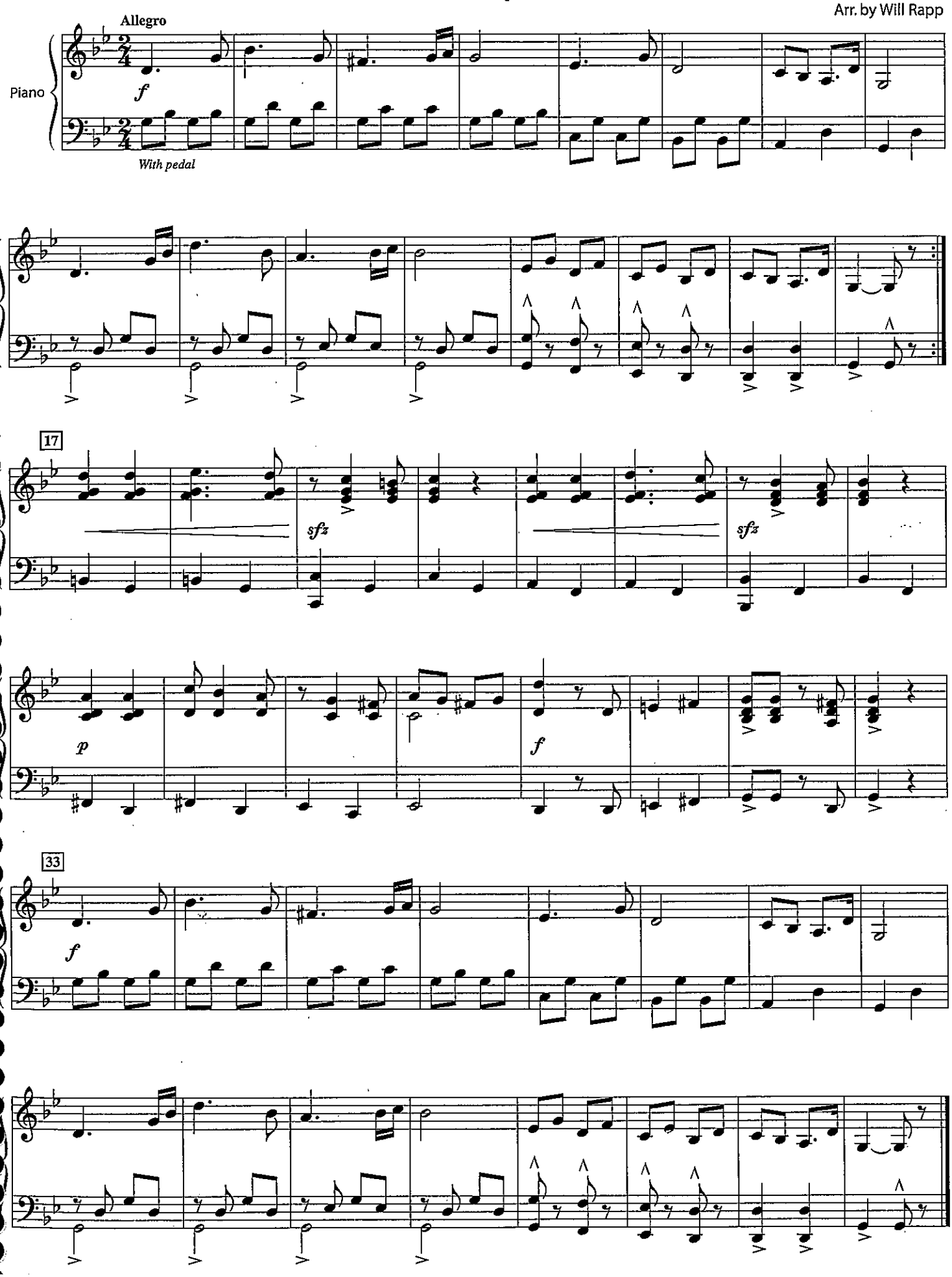
Johannes Brahms
Arr. by Will Rapp



*Hit sticks together.

118. HUNGARIAN DANCE NO. 5 – Piano Accompaniment

Johannes Brahms
Arr. by Will Rapp

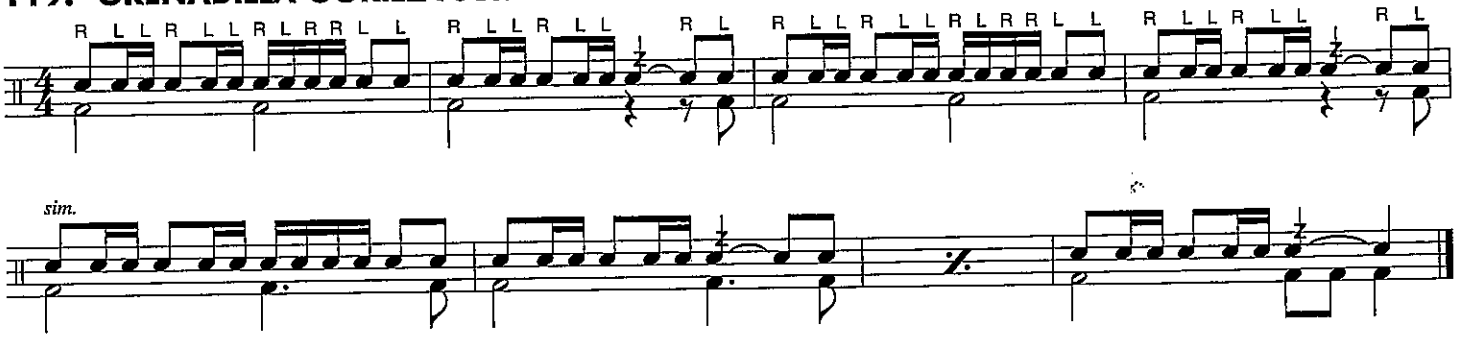


Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern and percussionists combine new sticking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

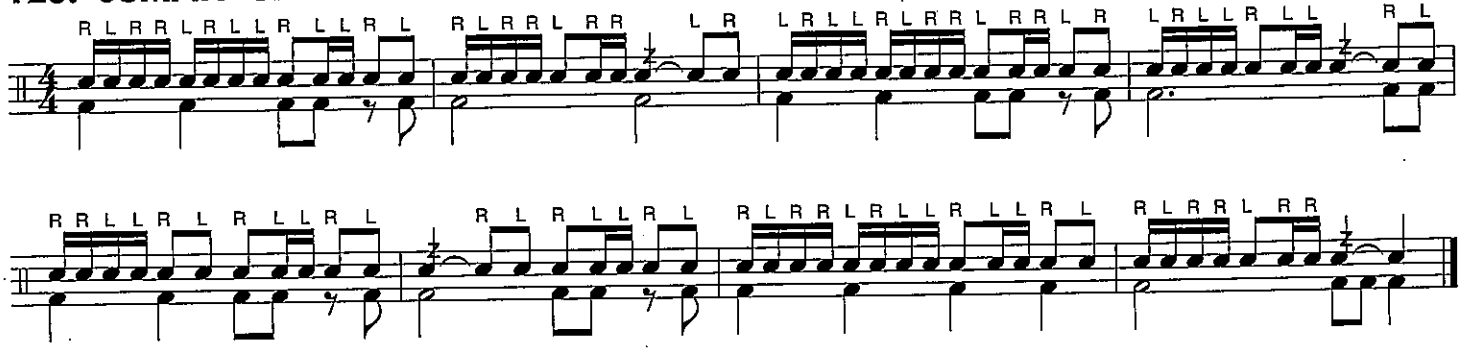
Snare Drum

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

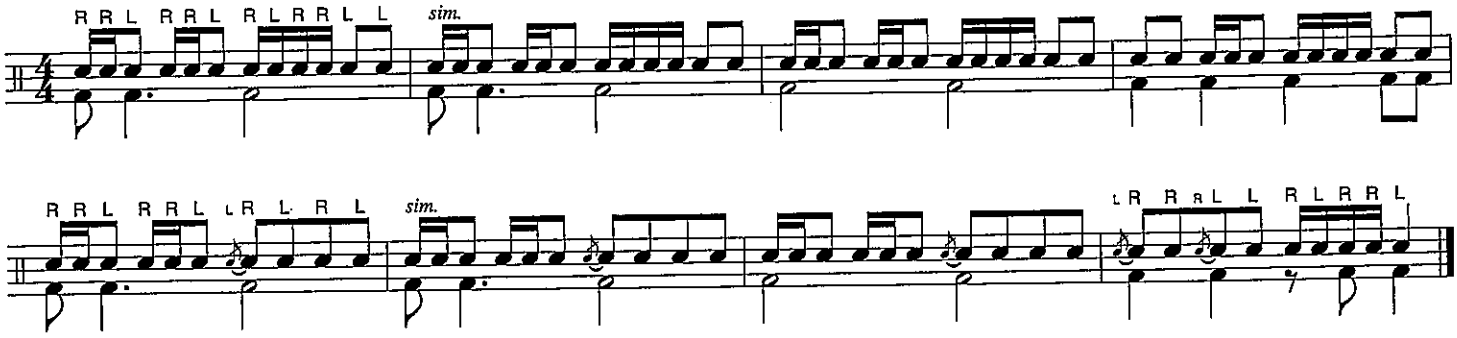
119. GRENADILLA GORILLA JUMP No. 1



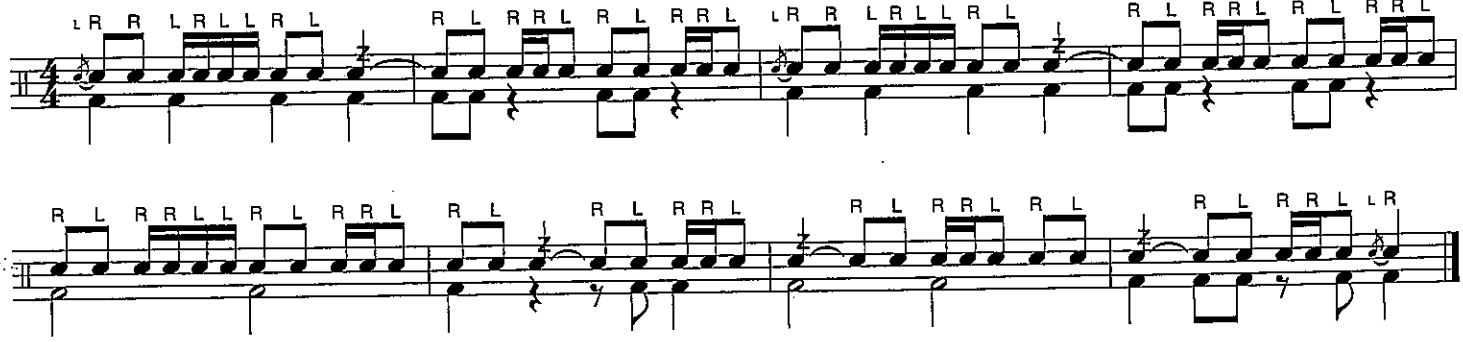
120. JUMPIN' UP AND DOWN



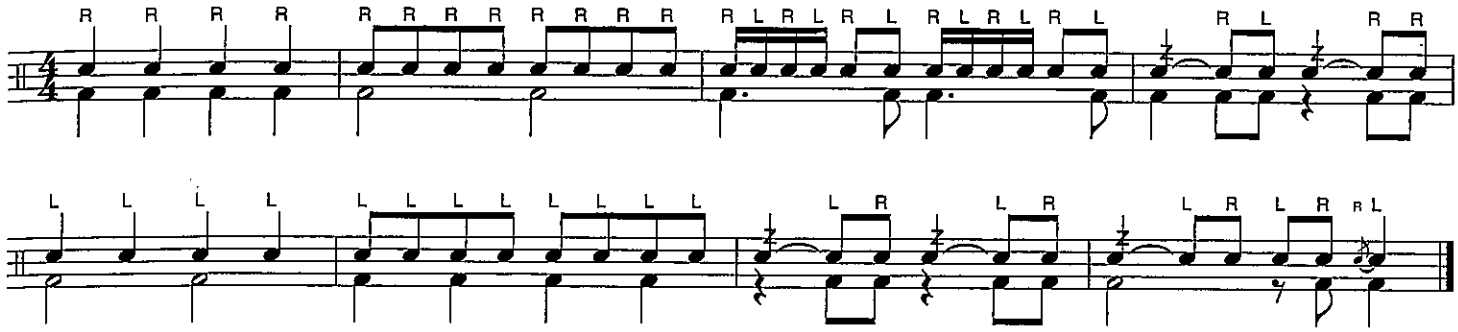
121. GRENADILLA GORILLA JUMP No. 2



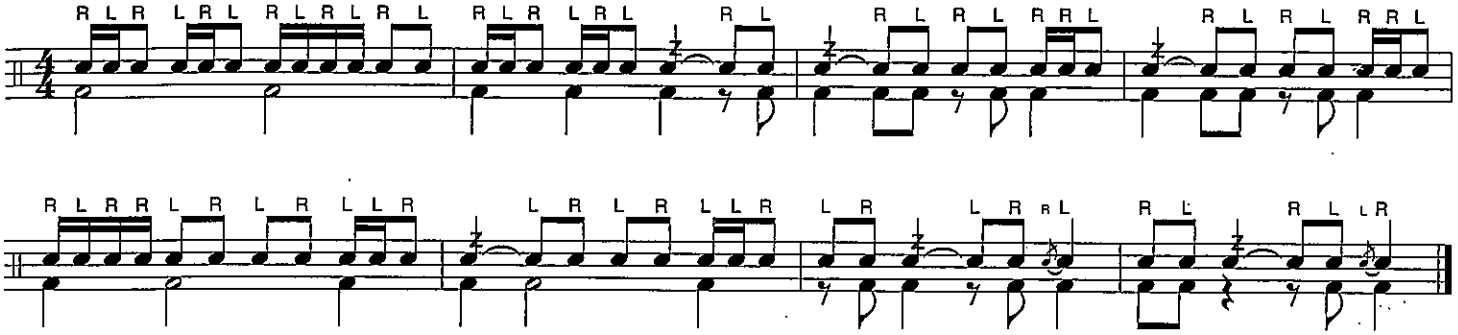
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

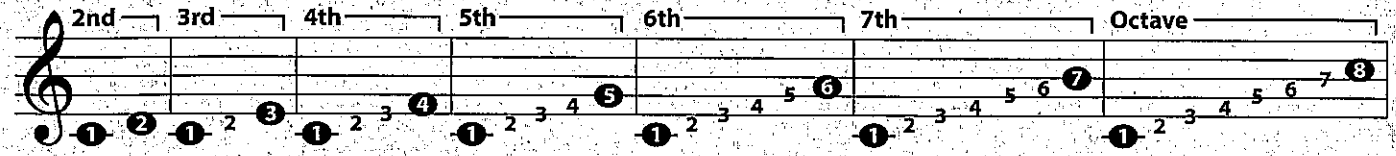


124. JUMPIN' JACKS



Interval

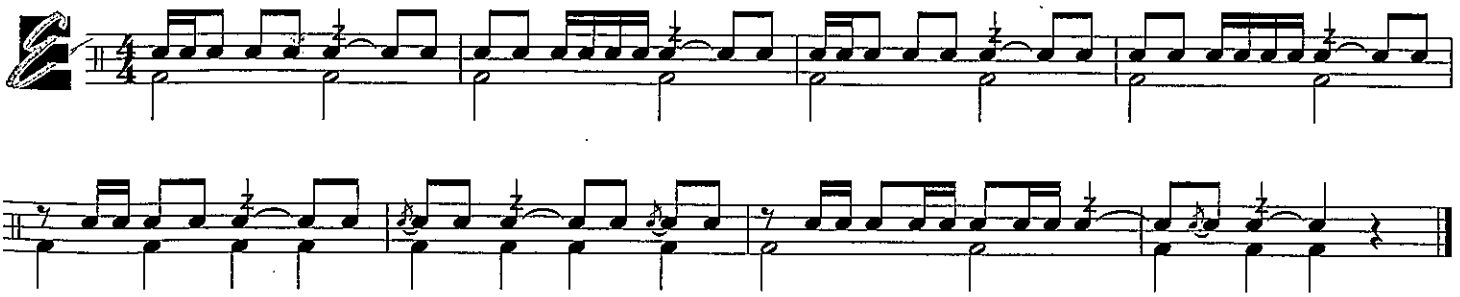
The distance between two pitches is an **interval.** Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.



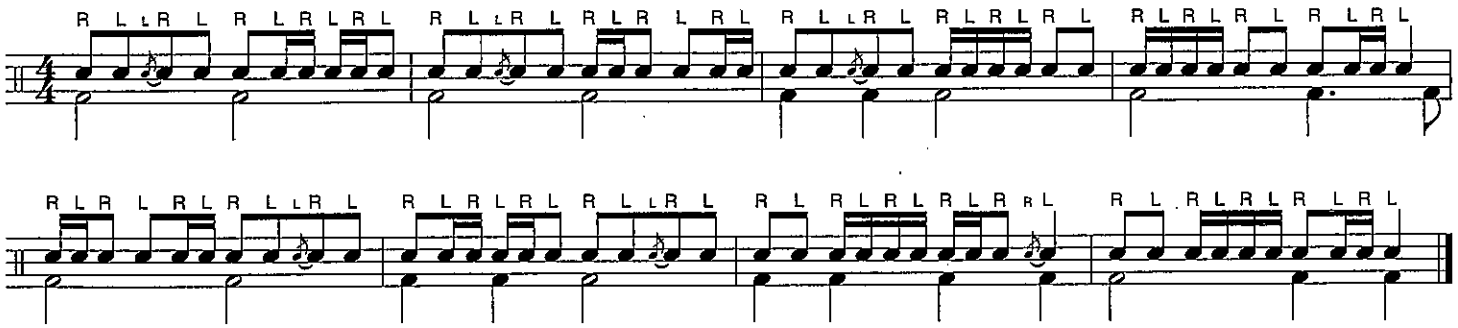
THEORY

125. ESSENTIAL ELEMENTS QUIZ

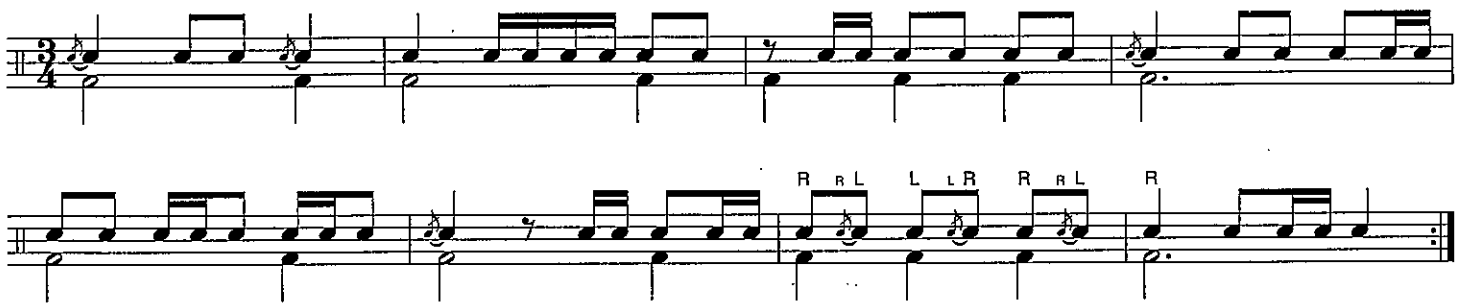
A quiz on intervals appears in the keyboard section (page 24).



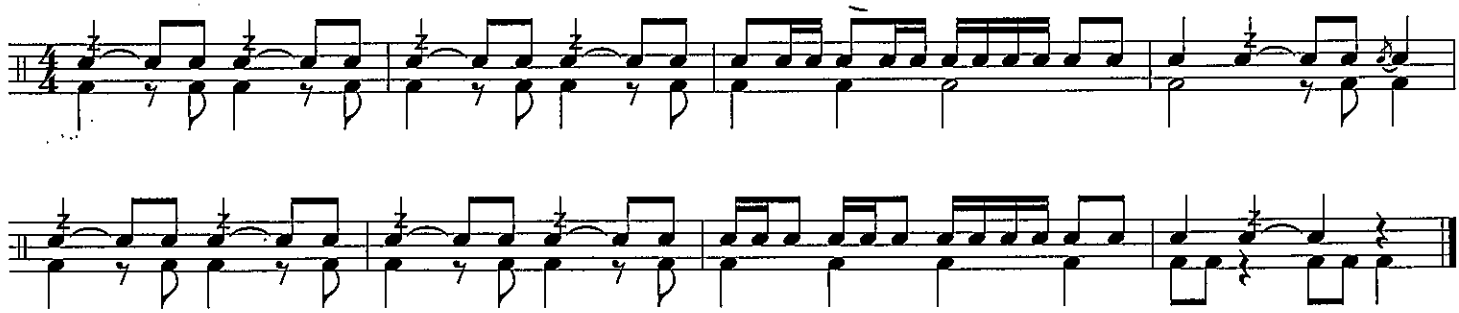
126. GRENADILLA GORILLA JUMP No. 4 *Practice Alternate Sticking as marked.*



127. THREE IS THE COUNT

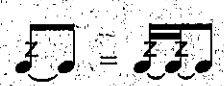


128. GRENADILLA GORILLA JUMP No. 5

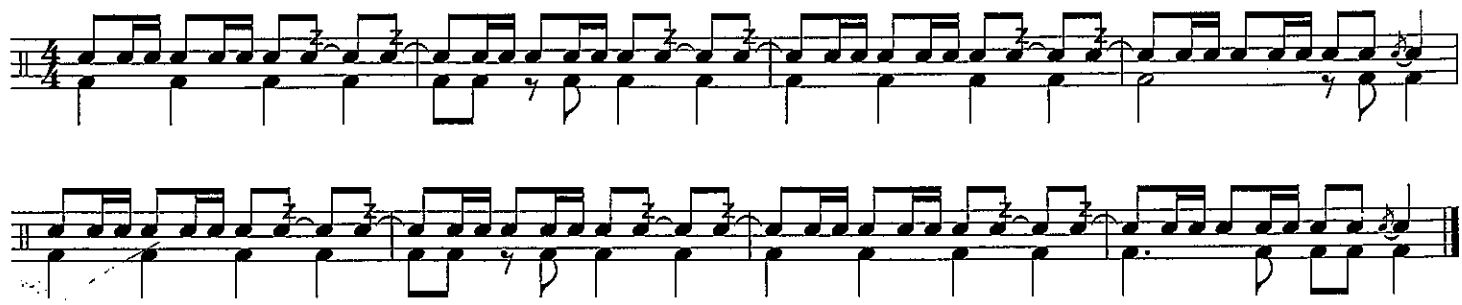


Closed Roll

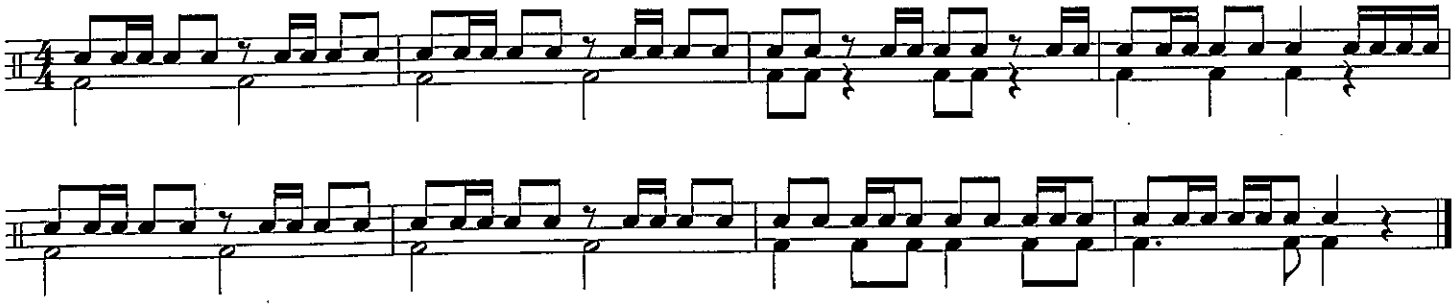
Subdivide each into 2 equal strokes, and connect the multiple bounces as smoothly as possible.



129. TECHNIQUE TRAX



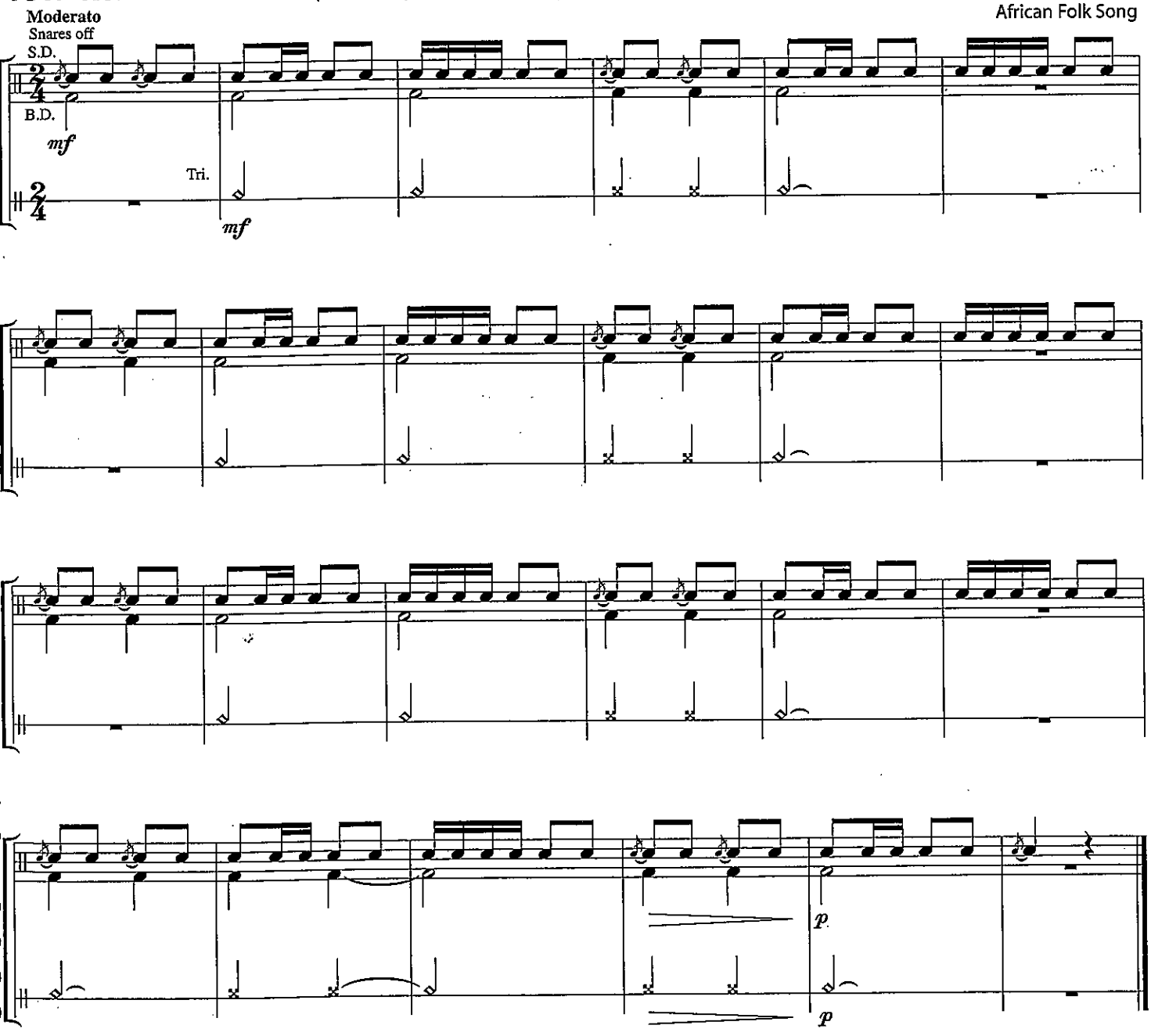
130. CROSSING OVER



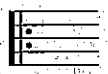
Trio A **trio** is a composition with three parts played together.

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

African Folk Song



Repeat Signs

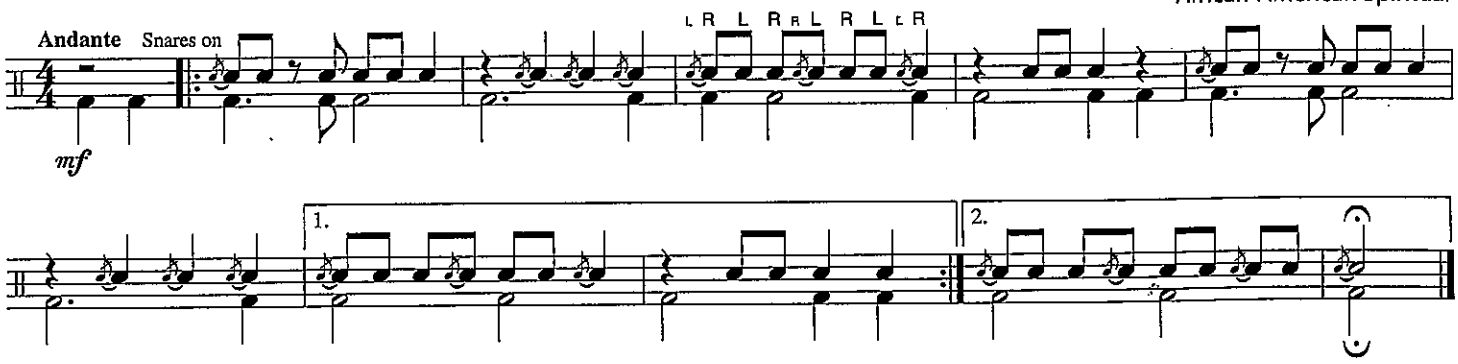


Repeat the section of music enclosed by the **repeat signs**.
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

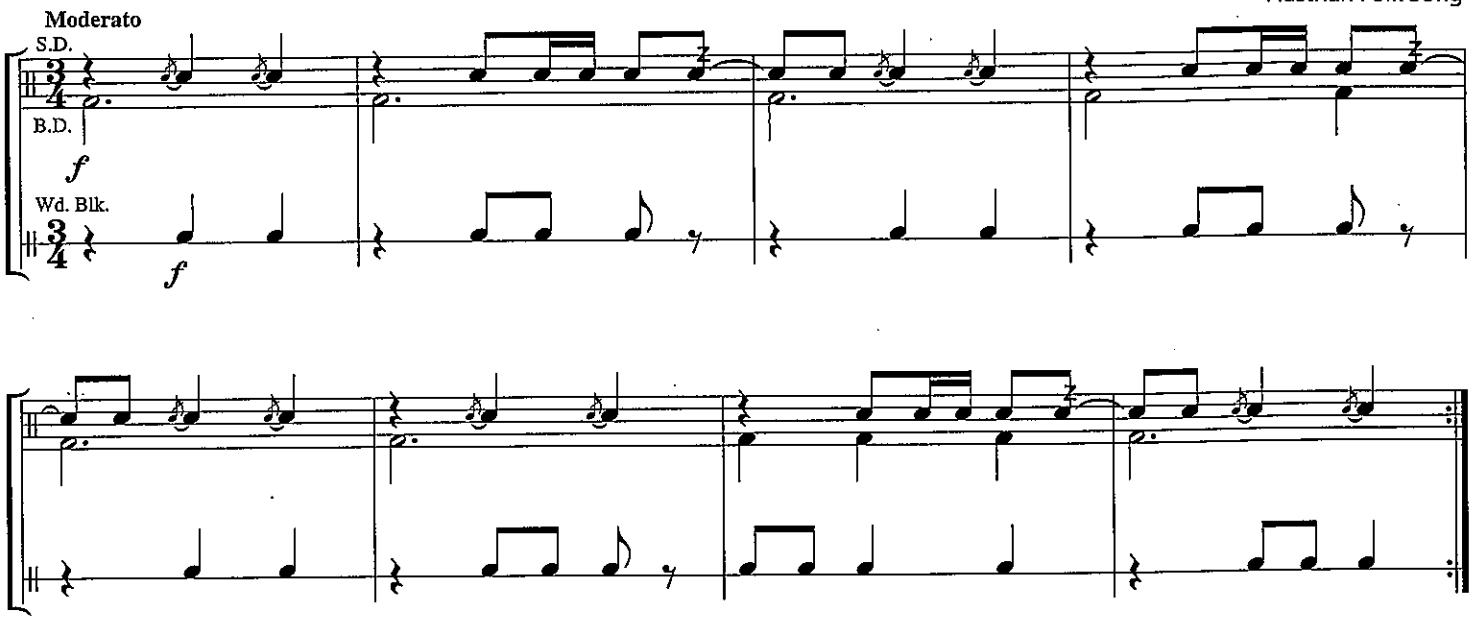
Flam accents can also apply to eighth notes.

African-American Spiritual



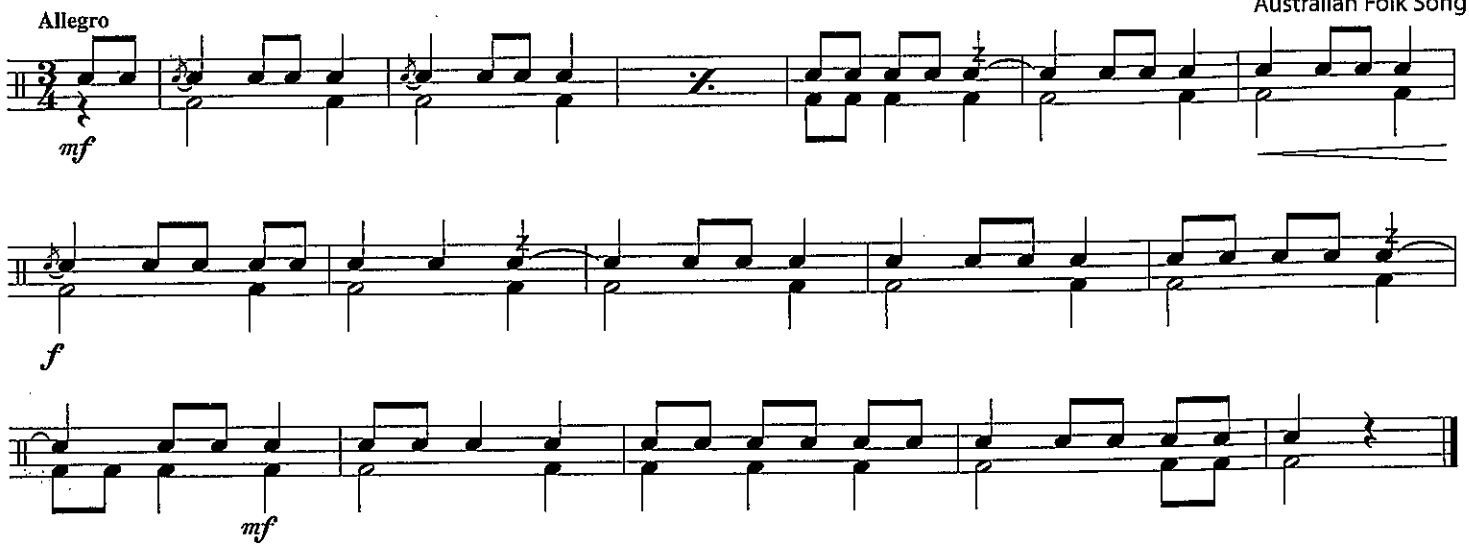
133. AUSTRIAN WALTZ

Austrian Folk Song



134. BOTANY BAY

Australian Folk Song

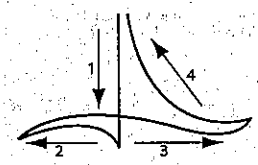


𝄵 Time Signature

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

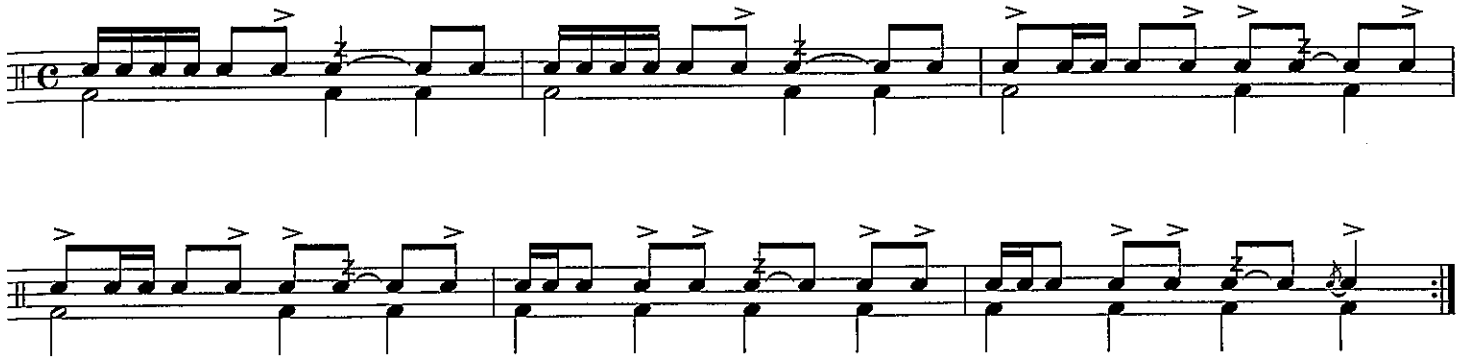
Conducting

Practice conducting this four-beat pattern.



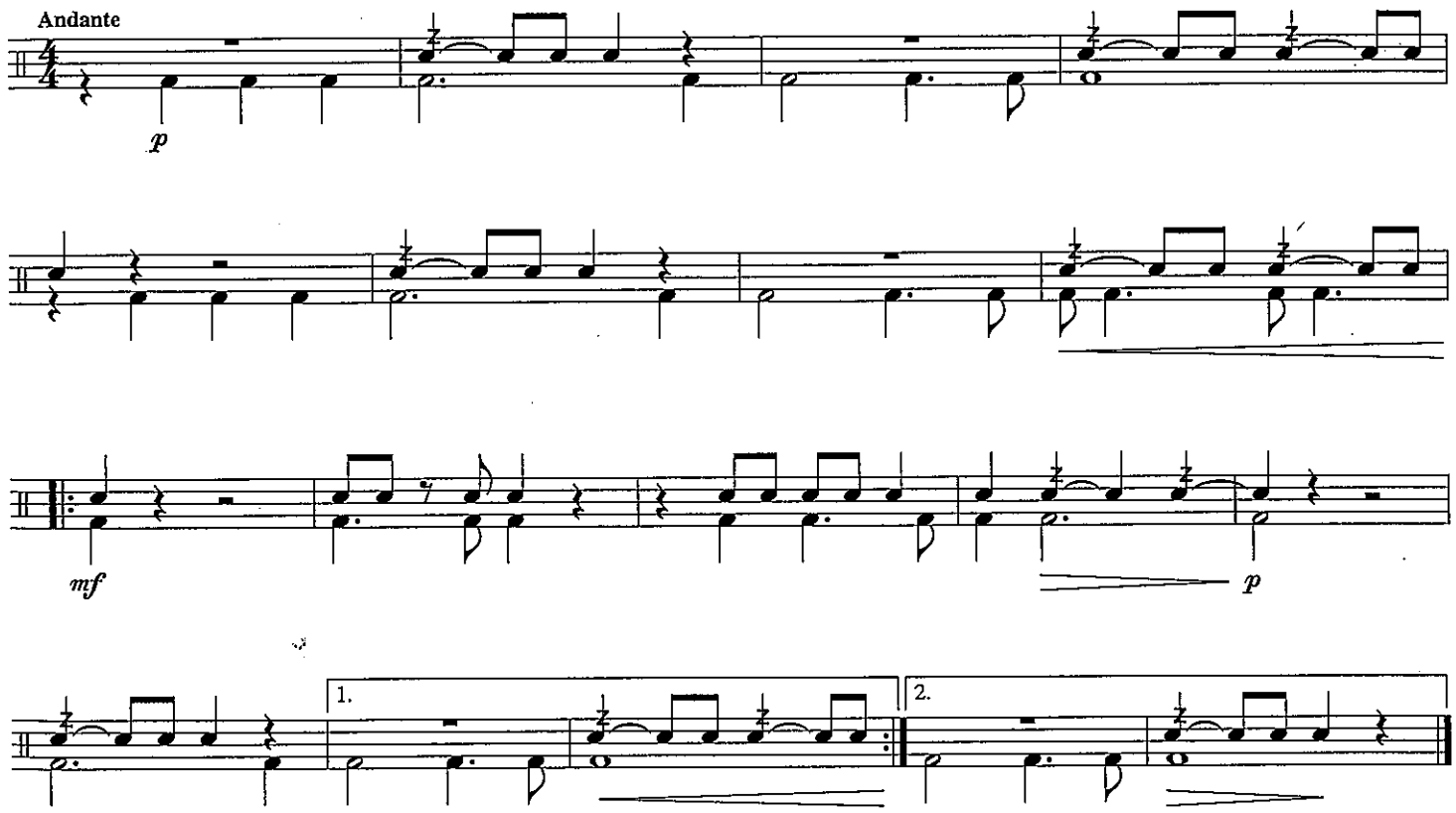
135. TECHNIQUE TRAX

Practice at all dynamic levels.



136. FINLANDIA

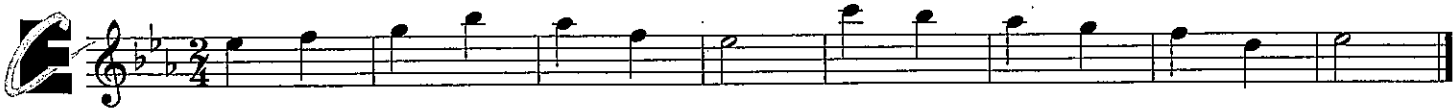
Jean Sibelius



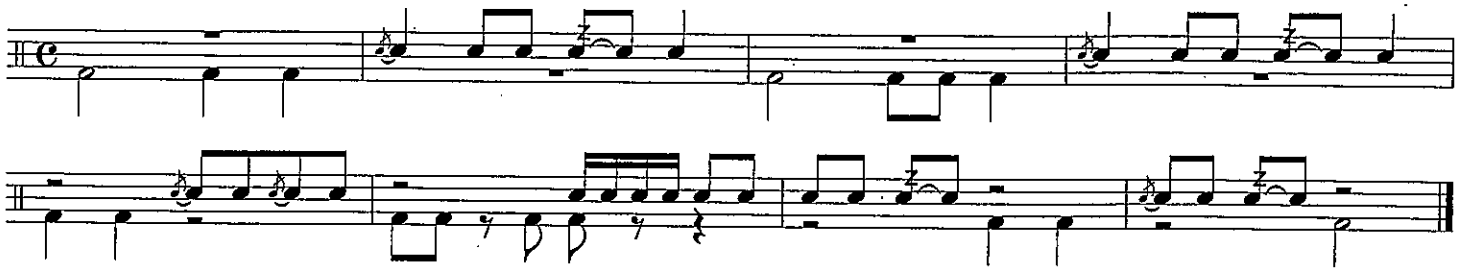
© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

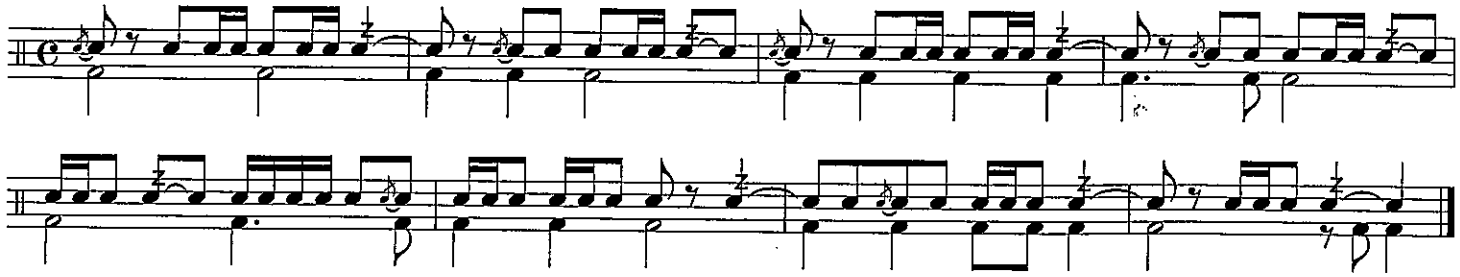
Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from *to*



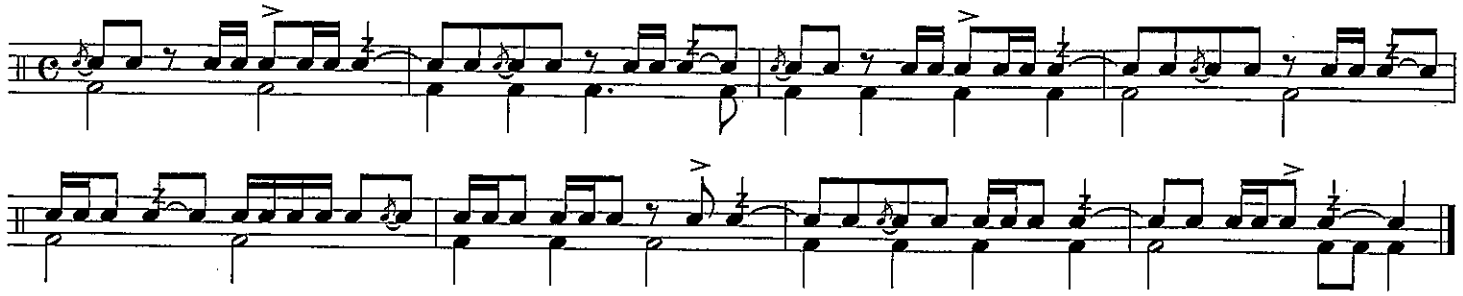
138. EASY GORILLA JUMPS



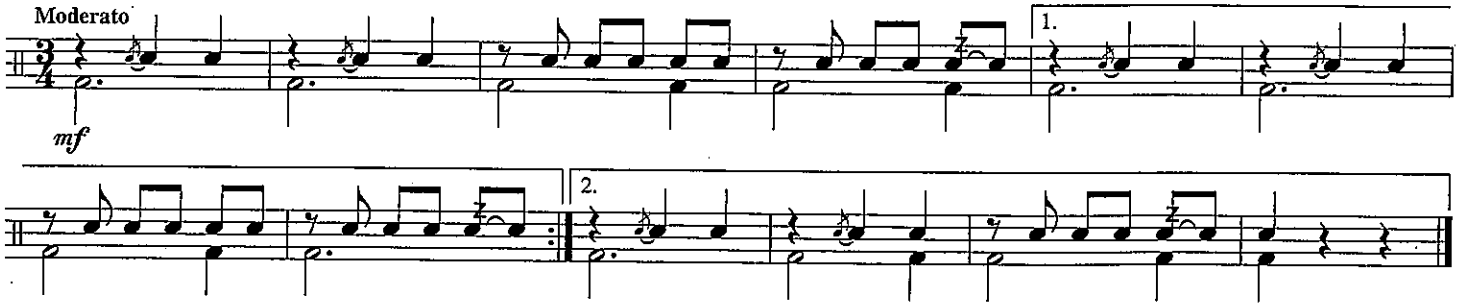
139. TECHNIQUE TRAX



140. MORE TECHNIQUE TRAX

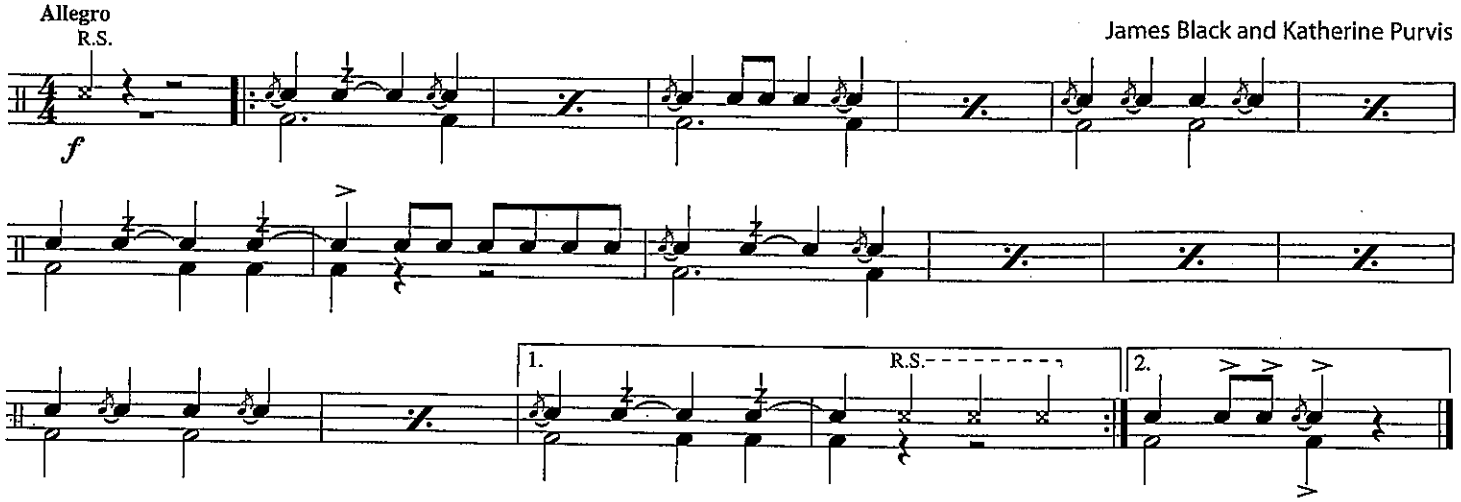


141. GERMAN FOLK SONG

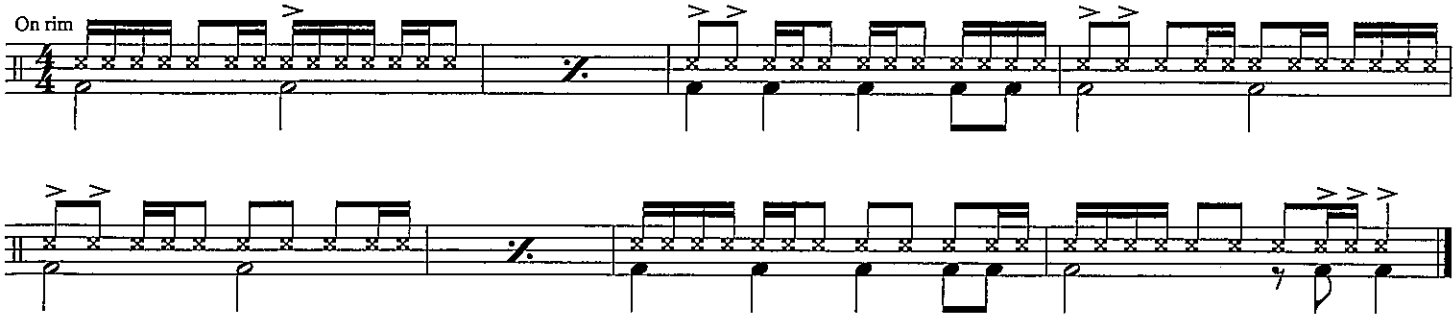


142. THE SAINTS GO MARCHIN' AGAIN

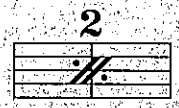
James Black and Katherine Purvis



143. LOWLAND GORILLA WALK



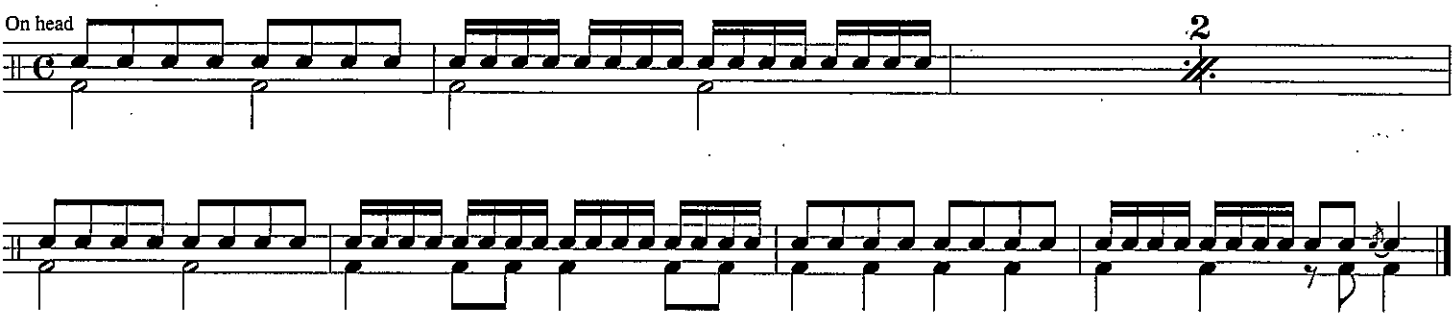
Two Measure Repeat



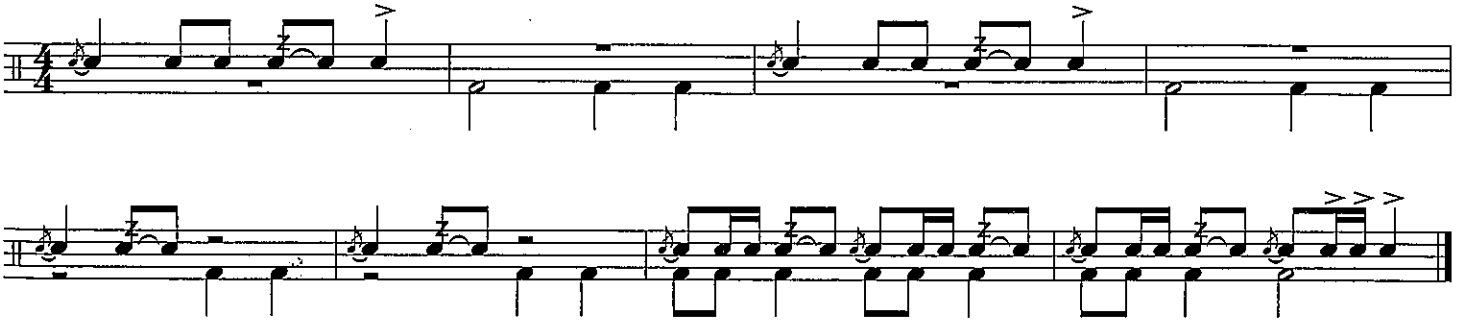
Repeat the previous two measures.

THEORY

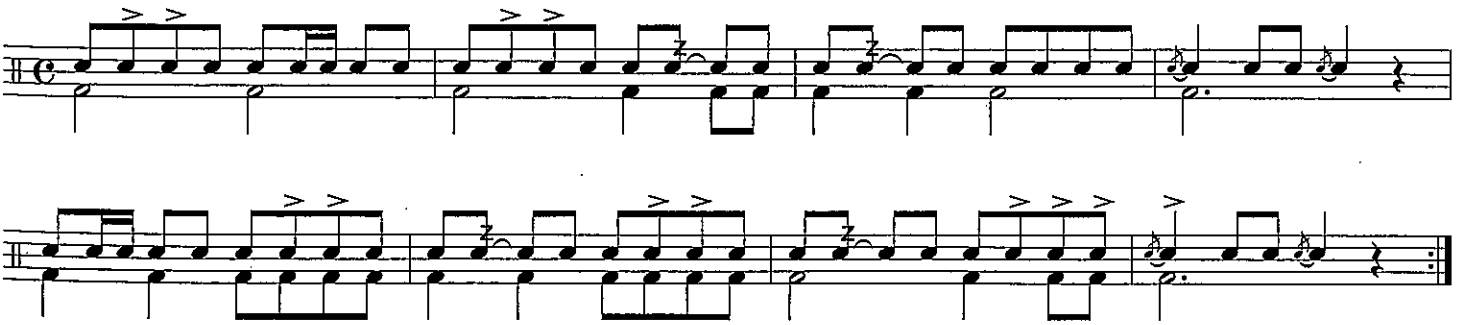
144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE



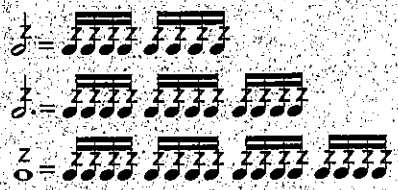
THEORY

Scale

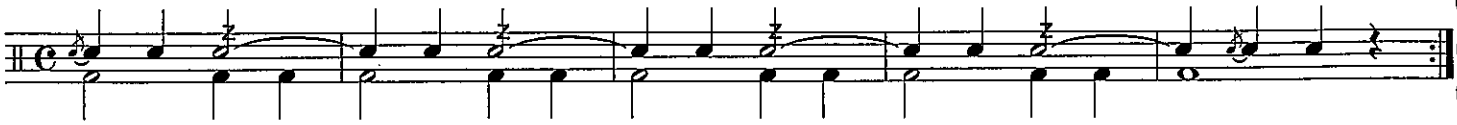
A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. See exercise 147 in the keyboard section.

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♭ SCALE

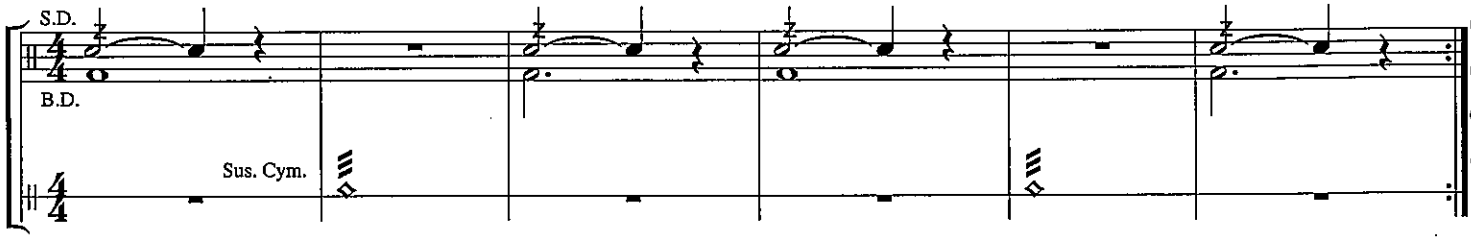


THEORY

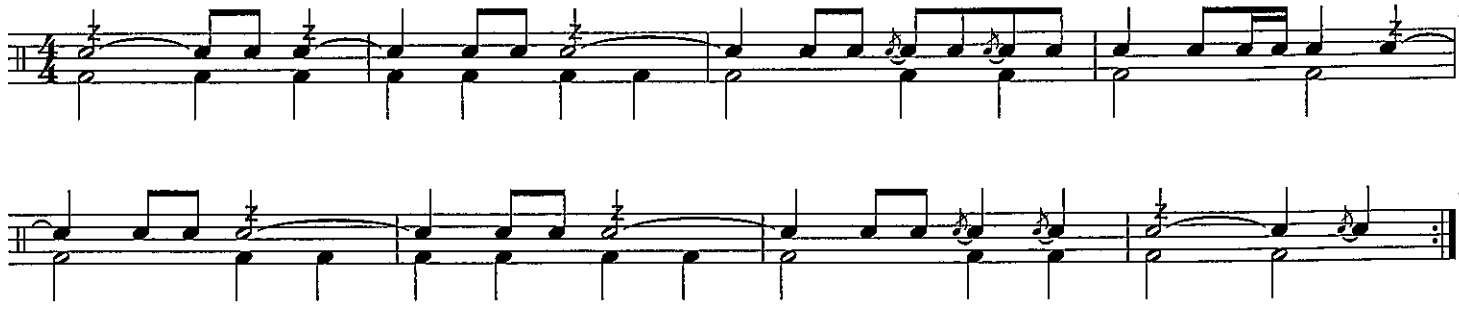
Chord & Arpeggio

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

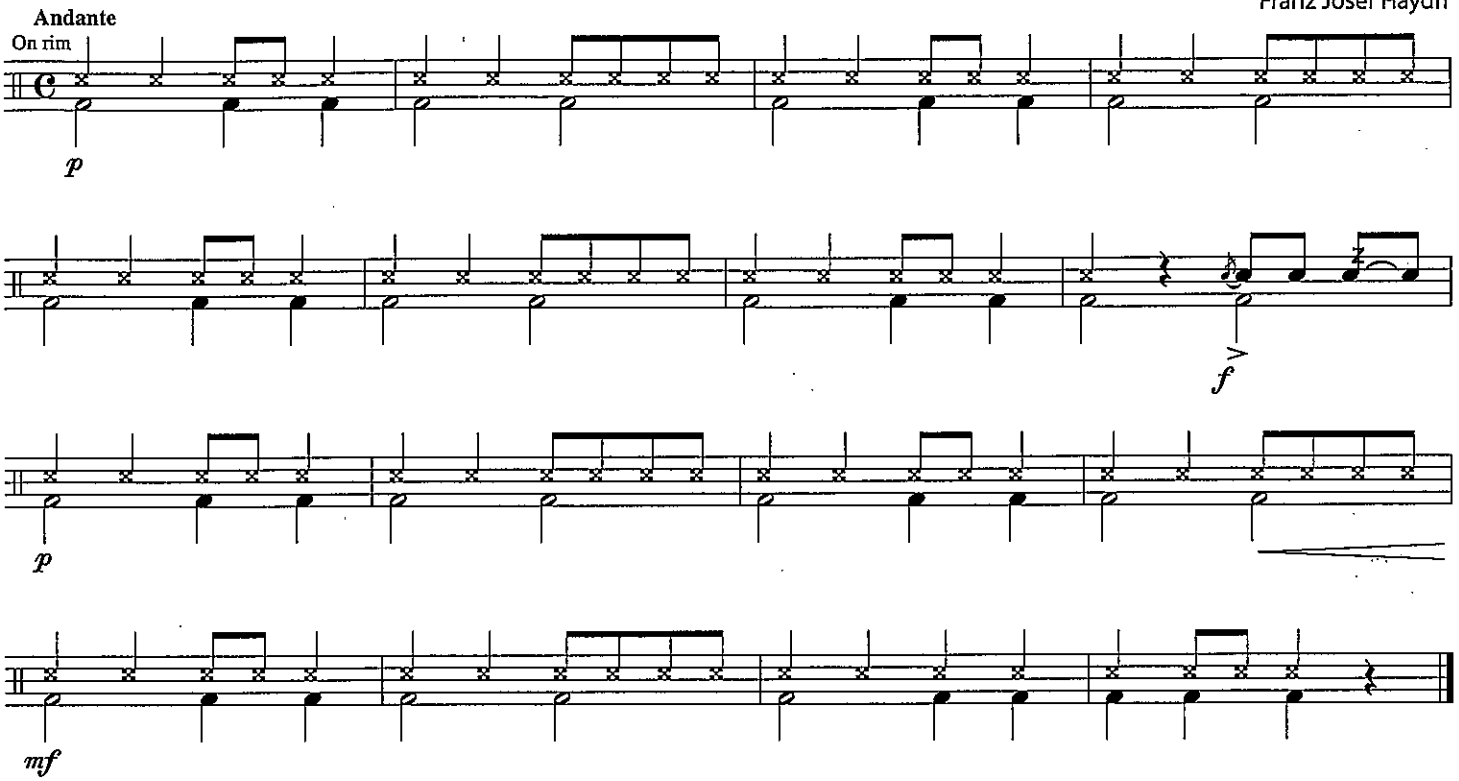


HISTORY

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.

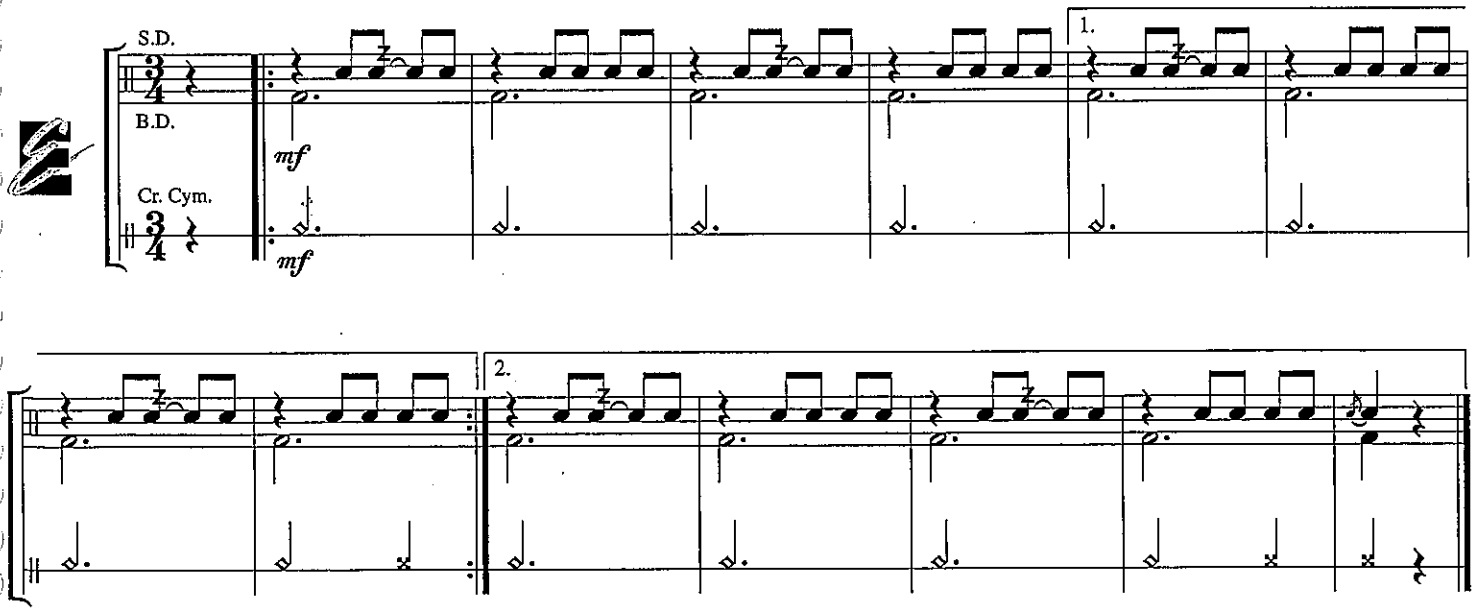
150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

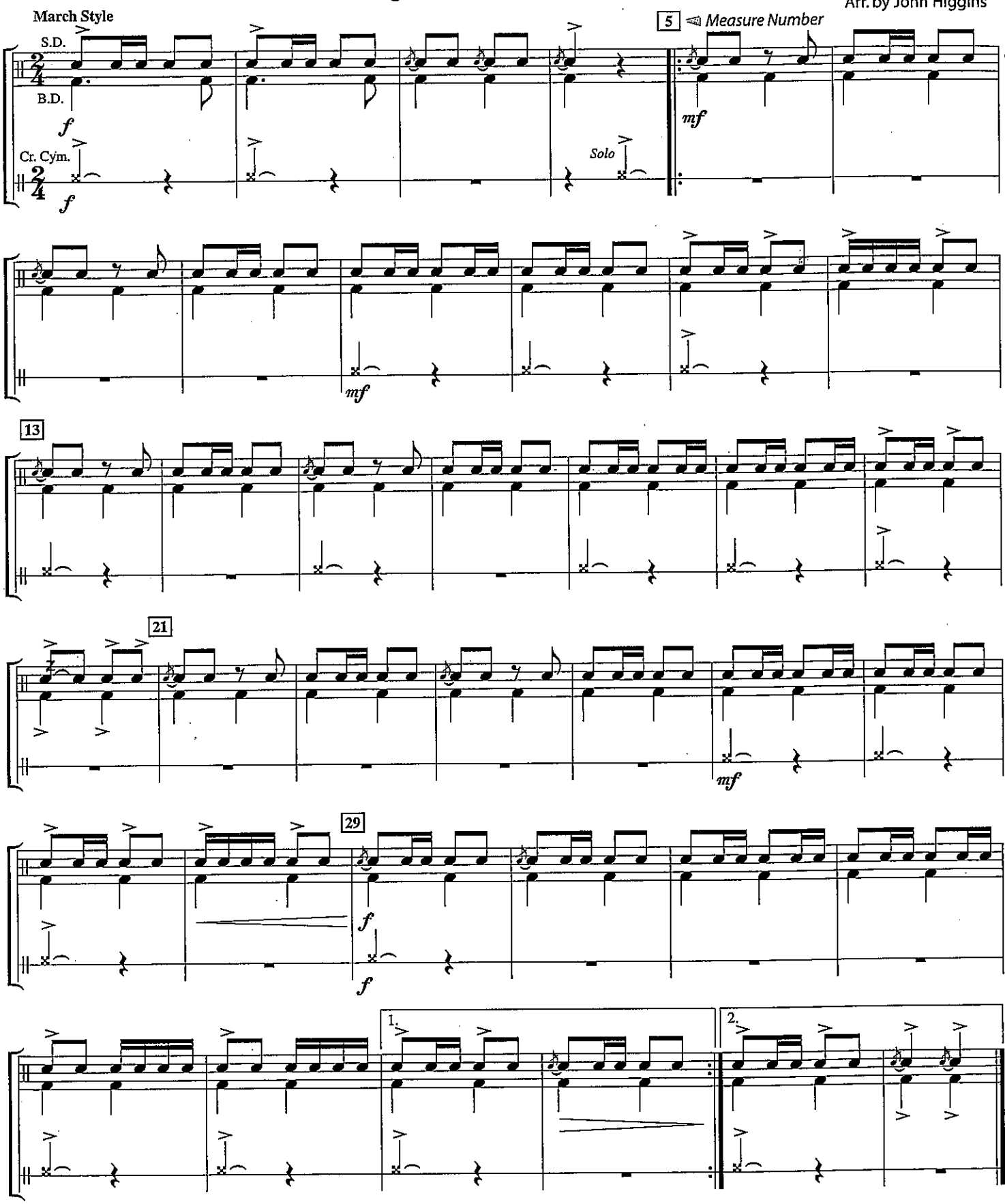
American Folk Song



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

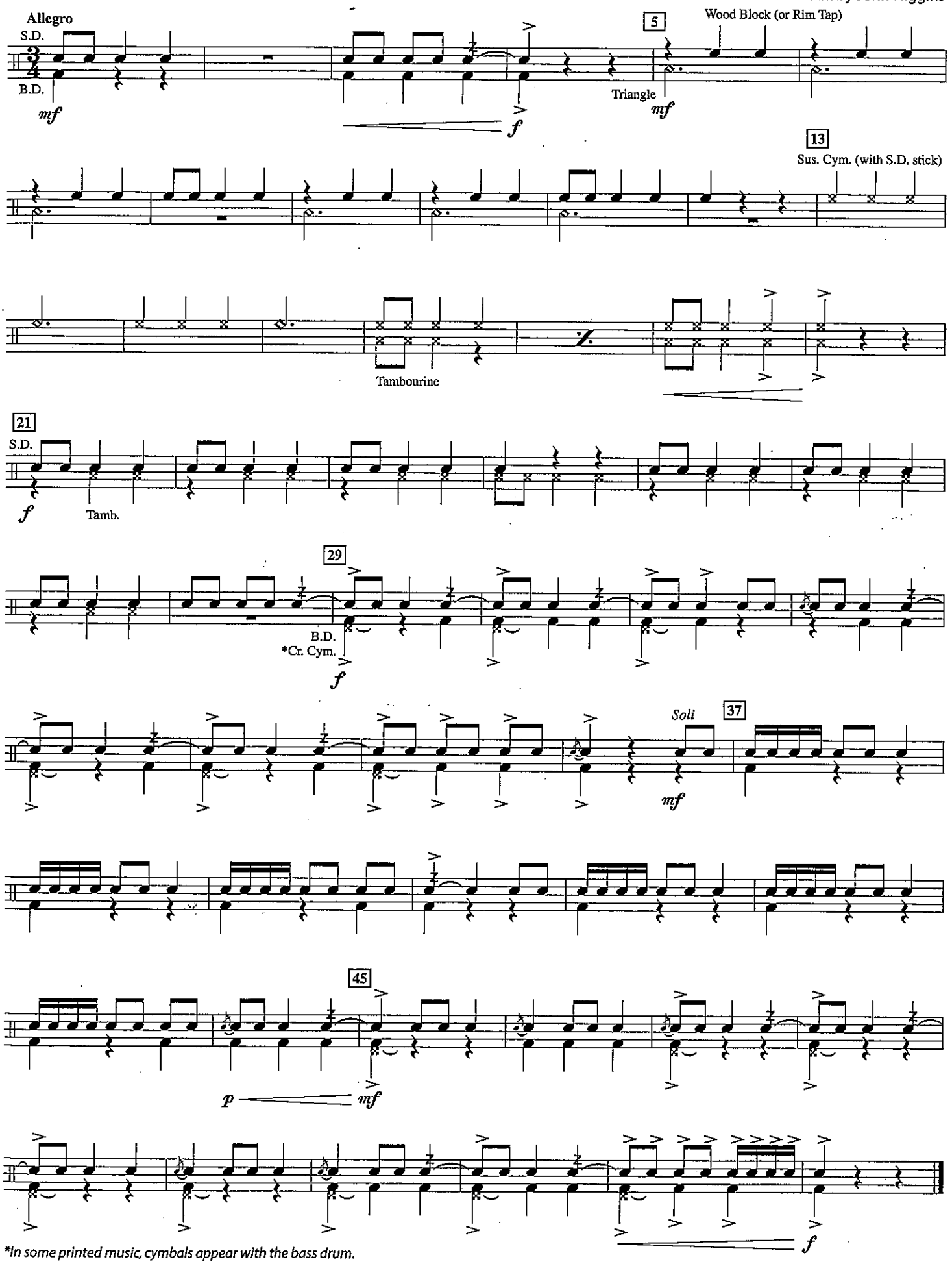
W.T. Purdy
Arr. by John Higgins



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.

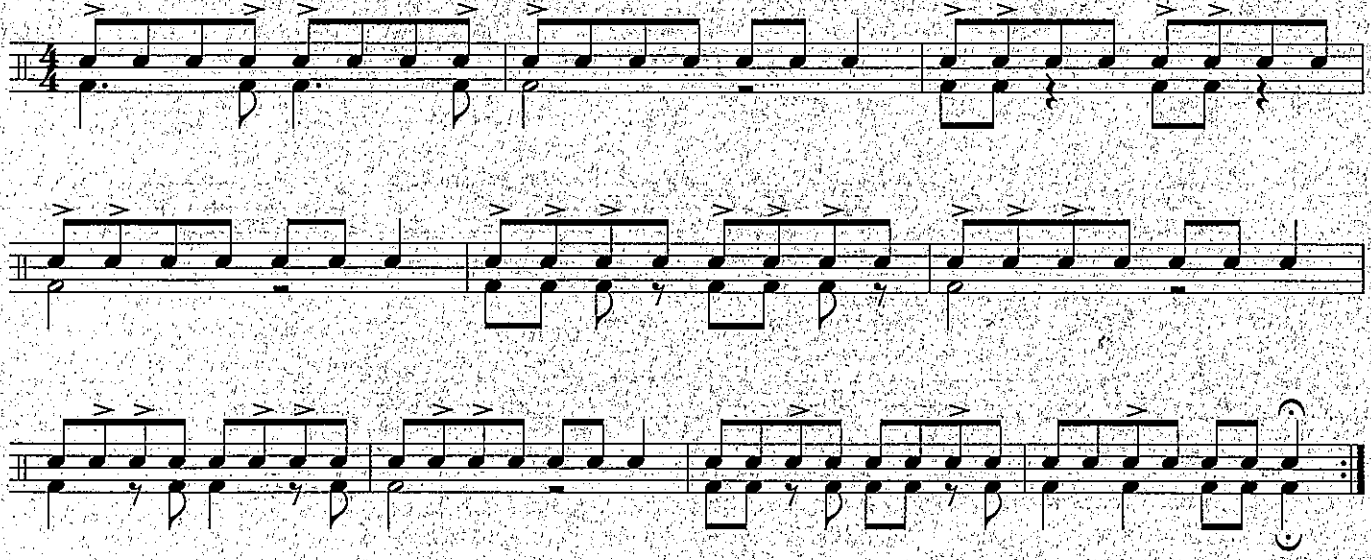
153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins



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

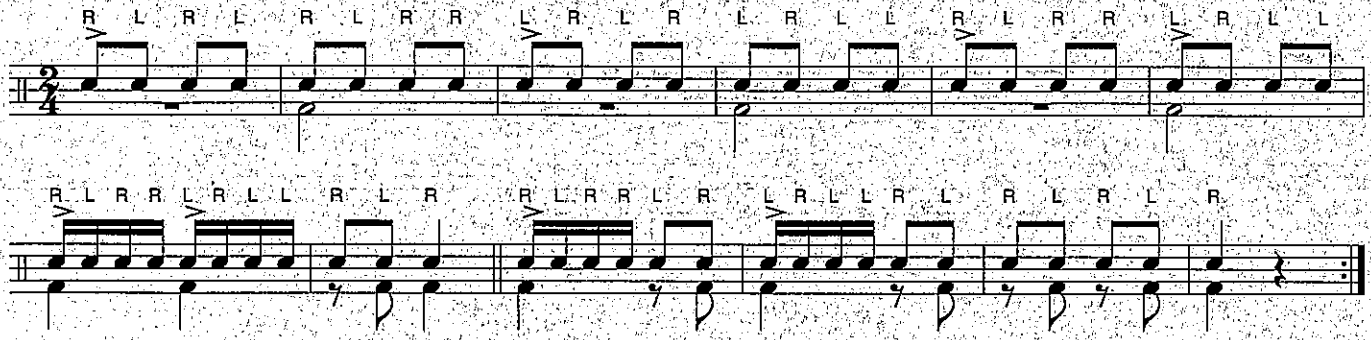
154. RANGE AND FLEXIBILITY BUILDER



Rudiment

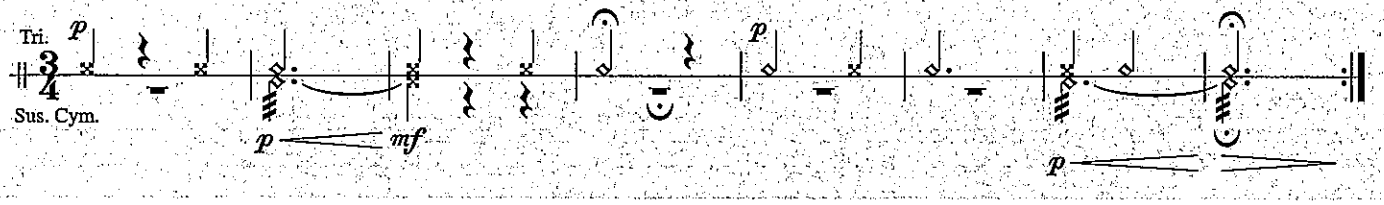
Triple Paradiddle

155. TECHNIQUE TRAX *Emphasize the accents.*



156. CHORALE

Johann Sebastian Bach

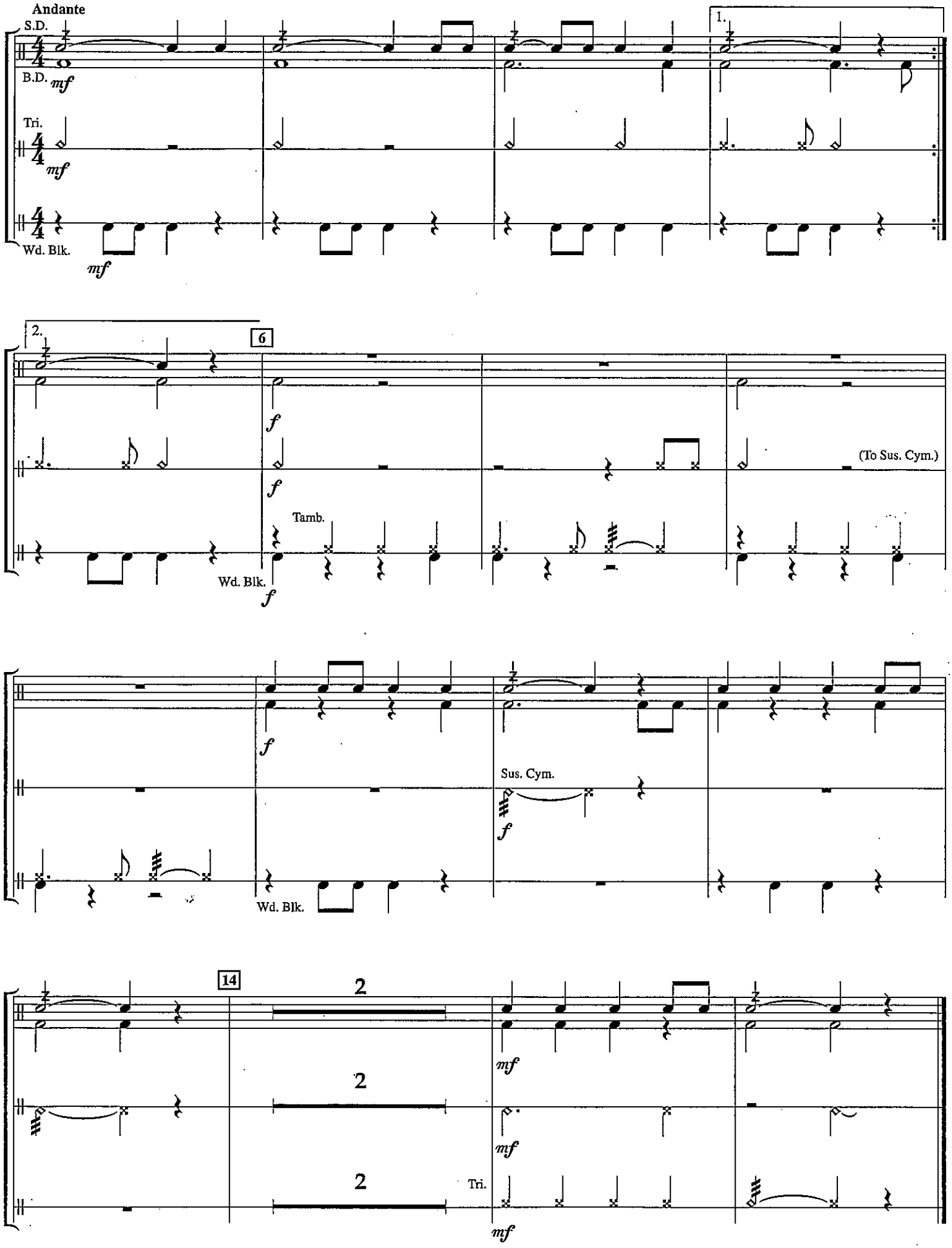


HISTORY

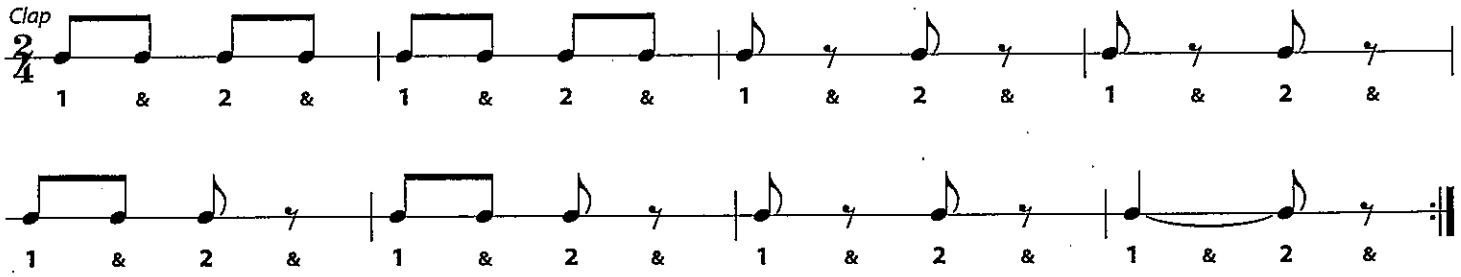
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

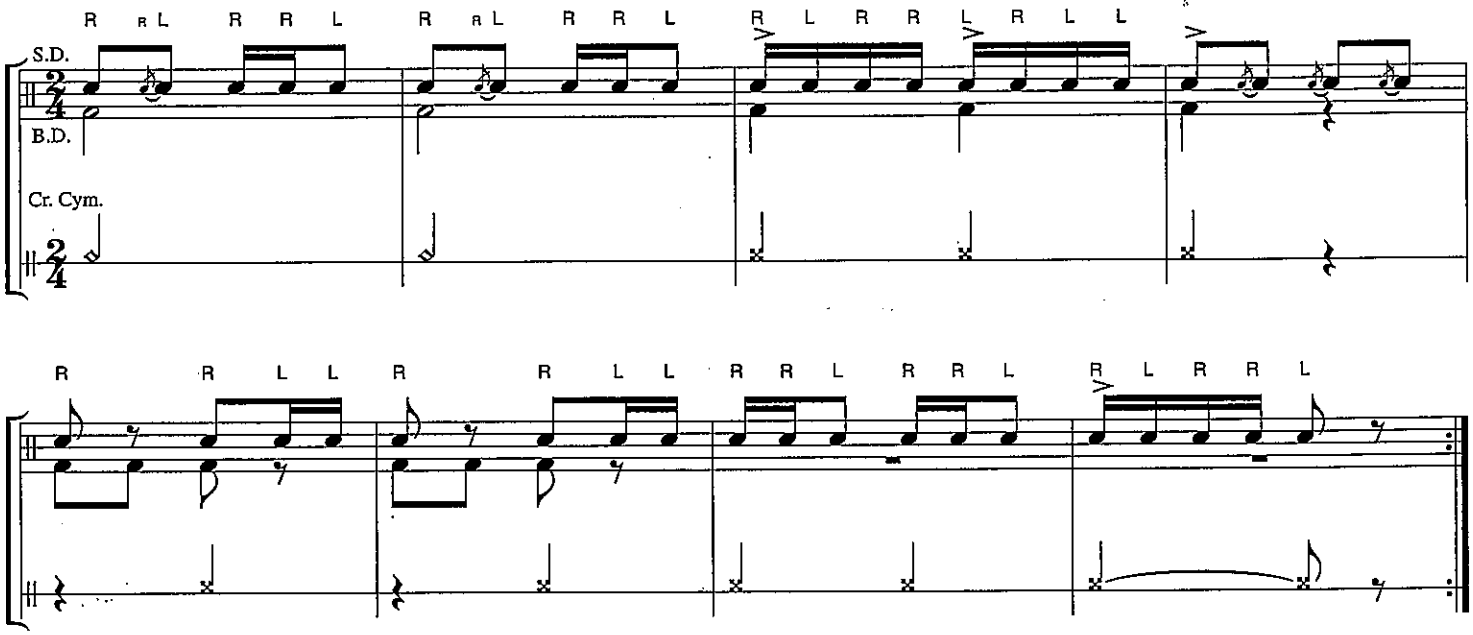
Israeli National Anthem



158. RHYTHM RAP

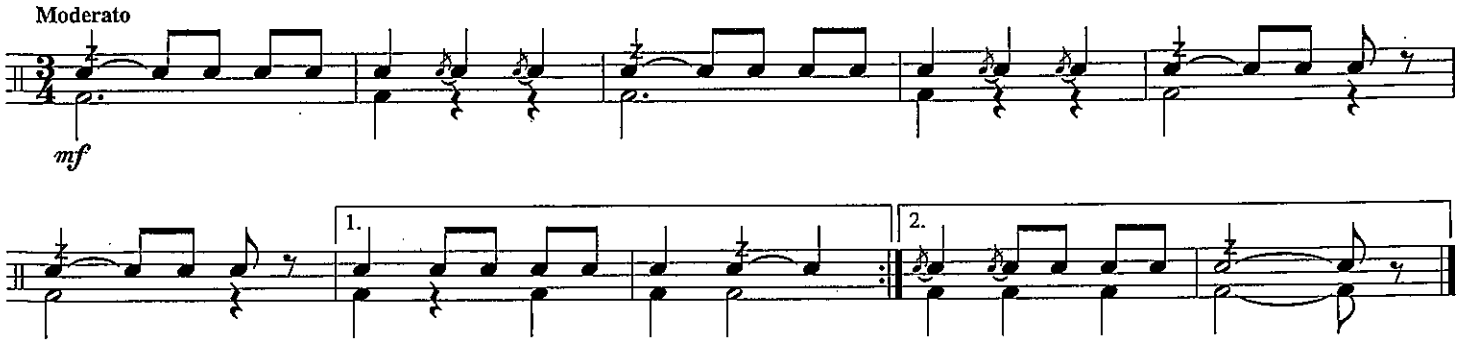


159. EIGHTH NOTE MARCH *Practice "Doubling" and Paradiddles.*



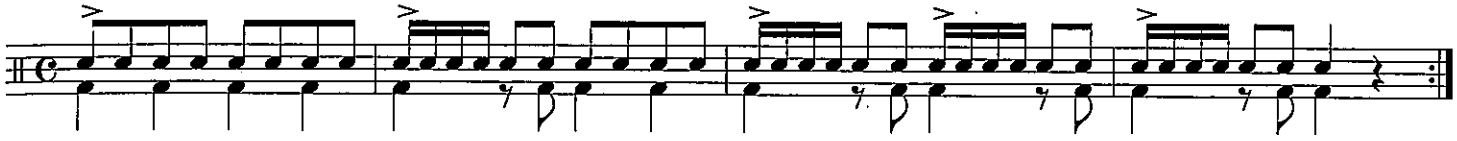
160. MINUET

Johann Sebastian Bach



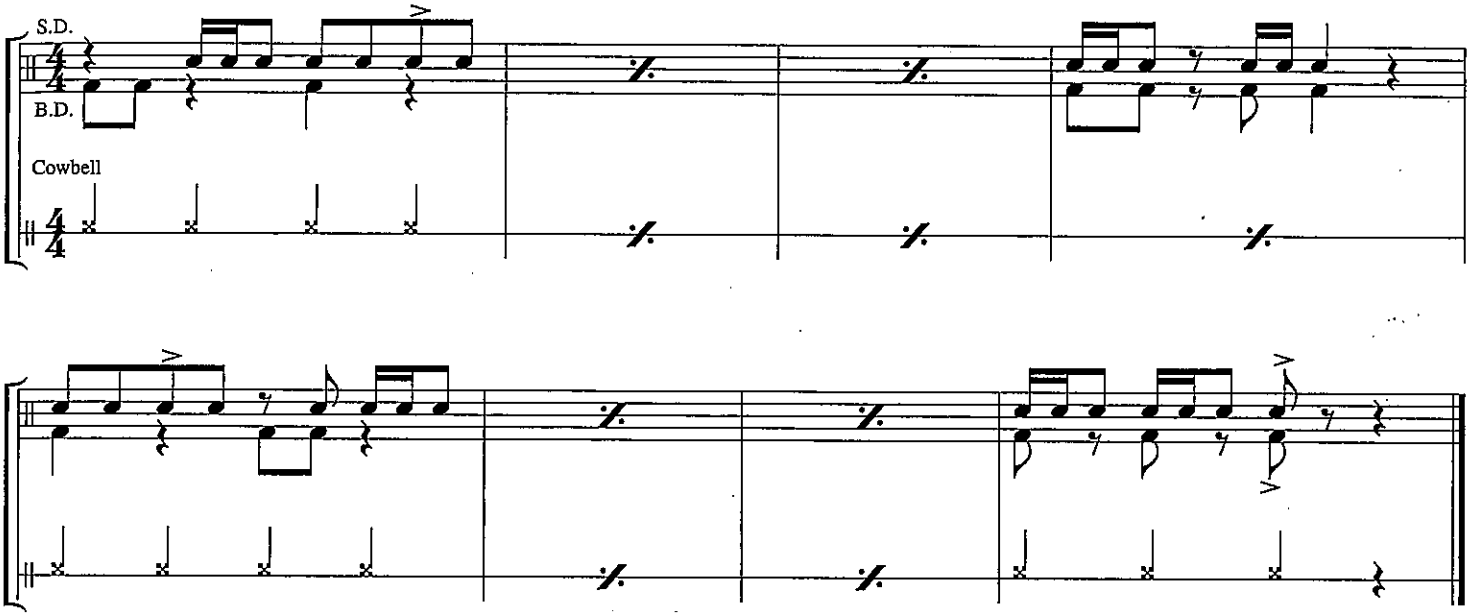
161. RHYTHM RAP

162. EIGHTH NOTES OFF THE BEAT

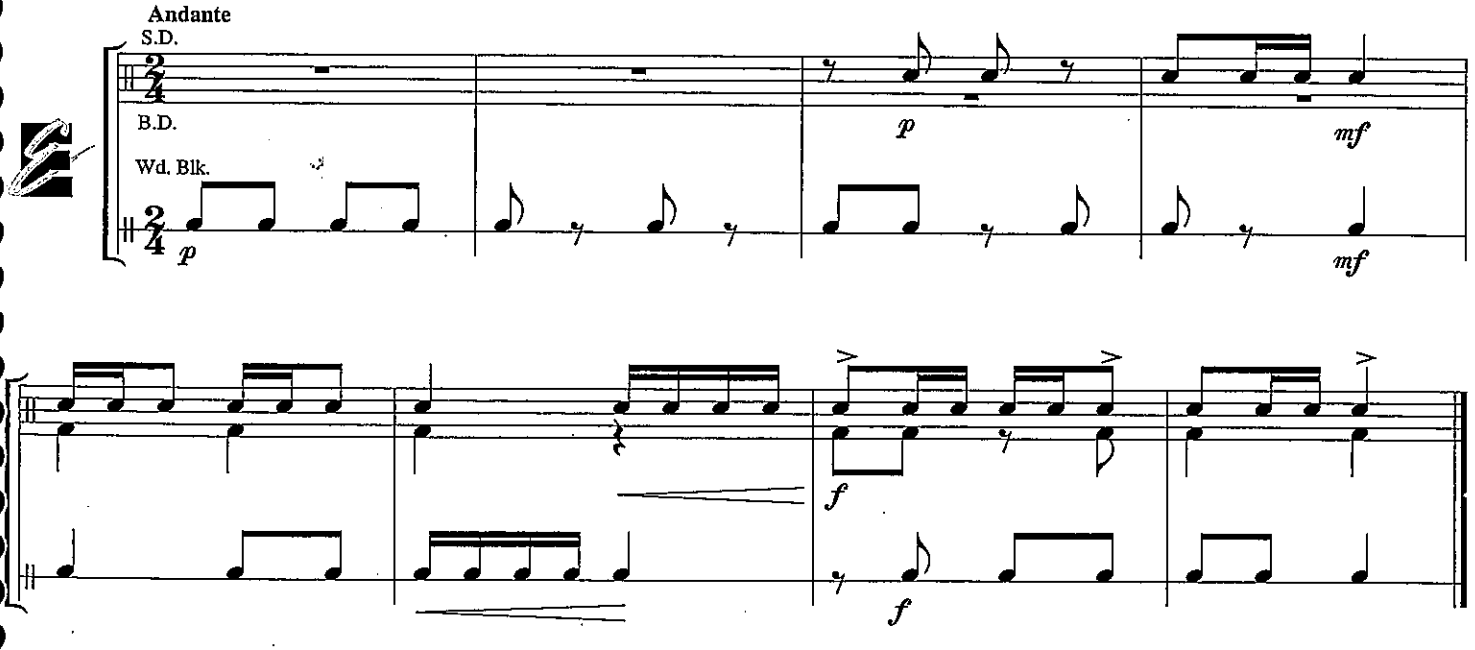


Cowbell Hold the open end of the cowbell away from you, and play on the front edge of the open end with a stick.

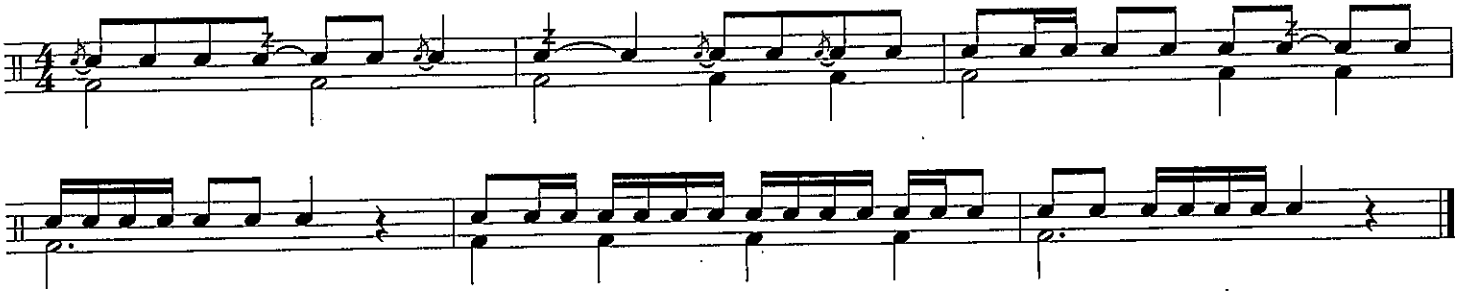
163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



165. DANCING MELODY

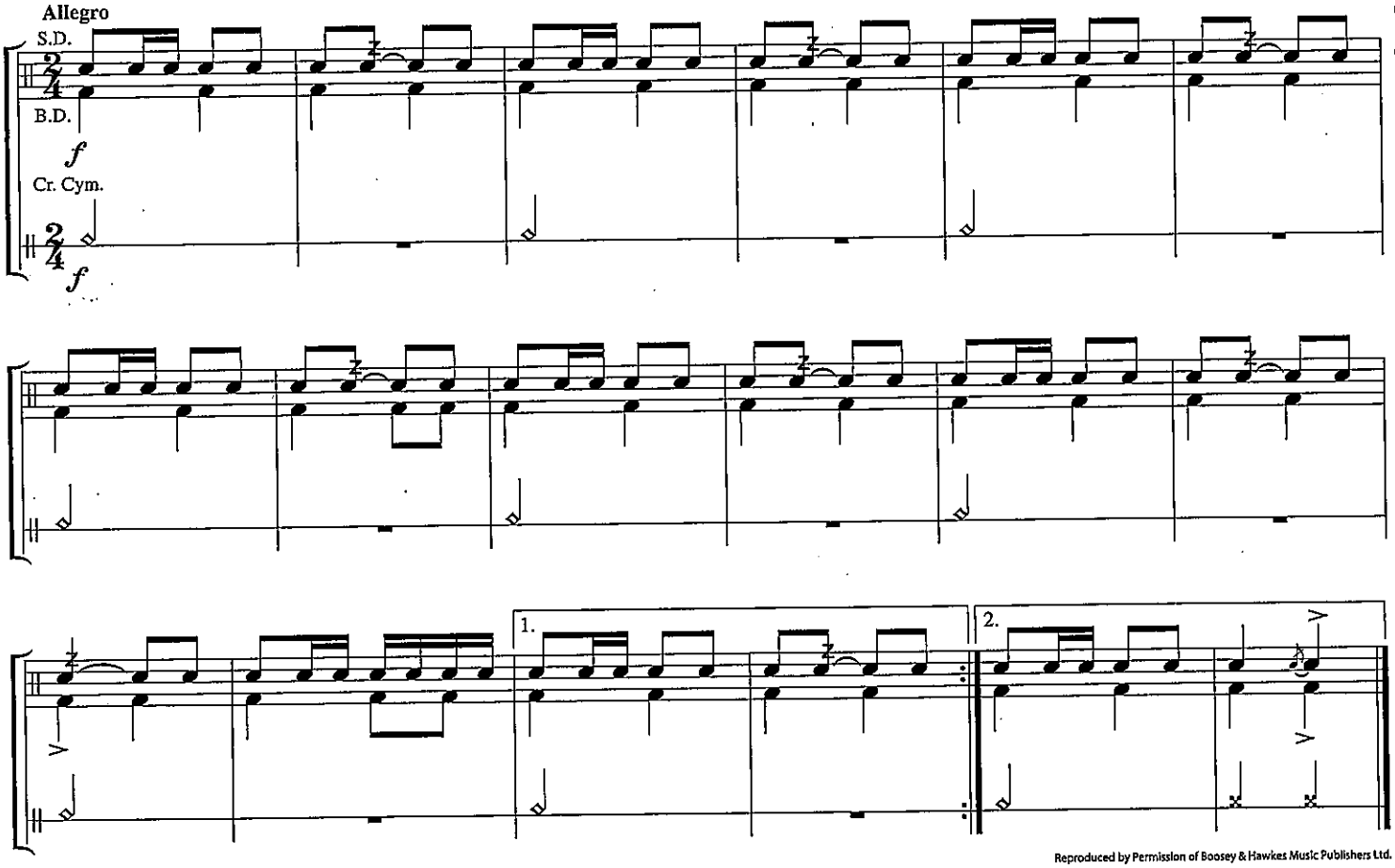


HISTORY

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



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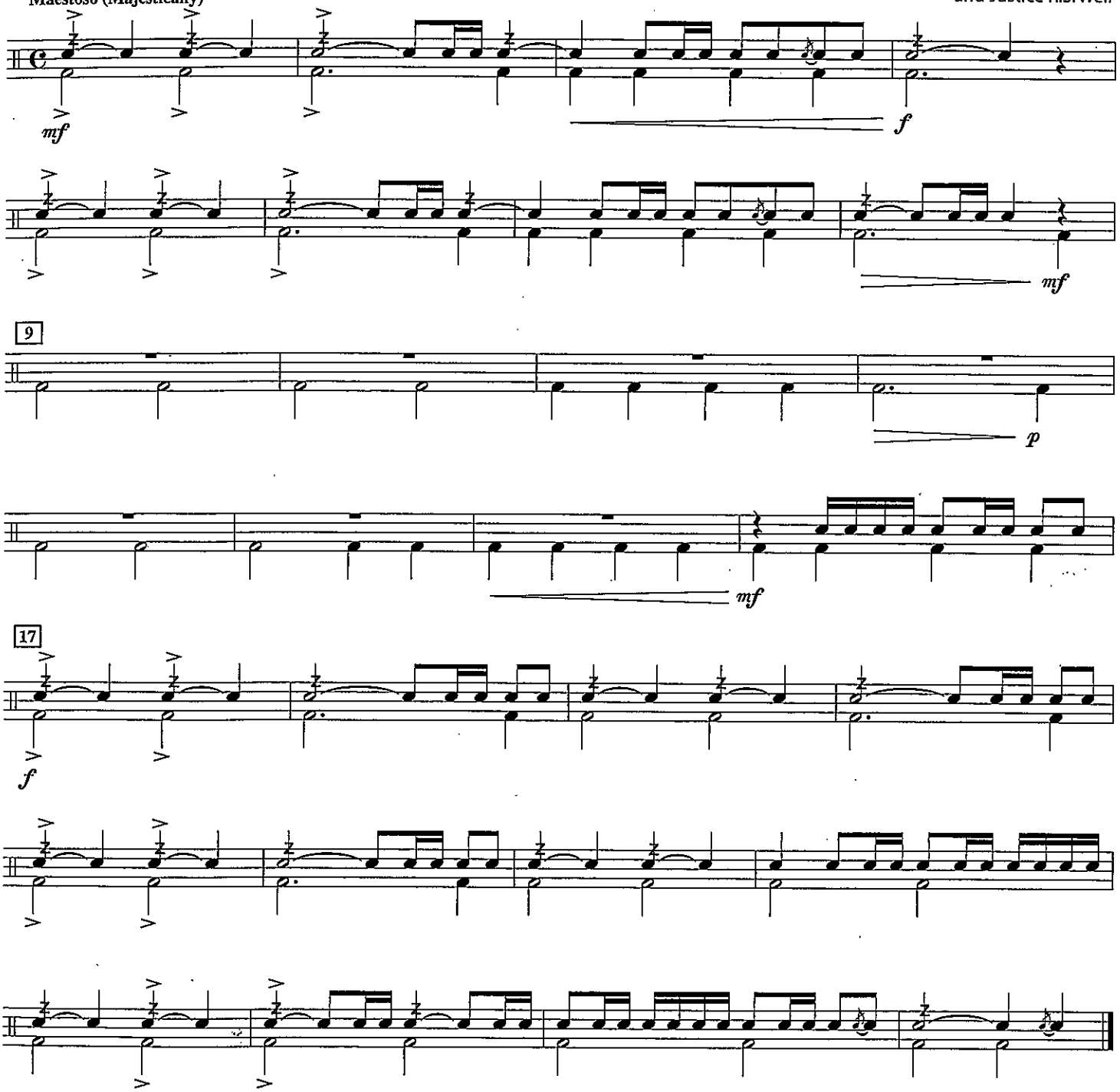
HISTORY

"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

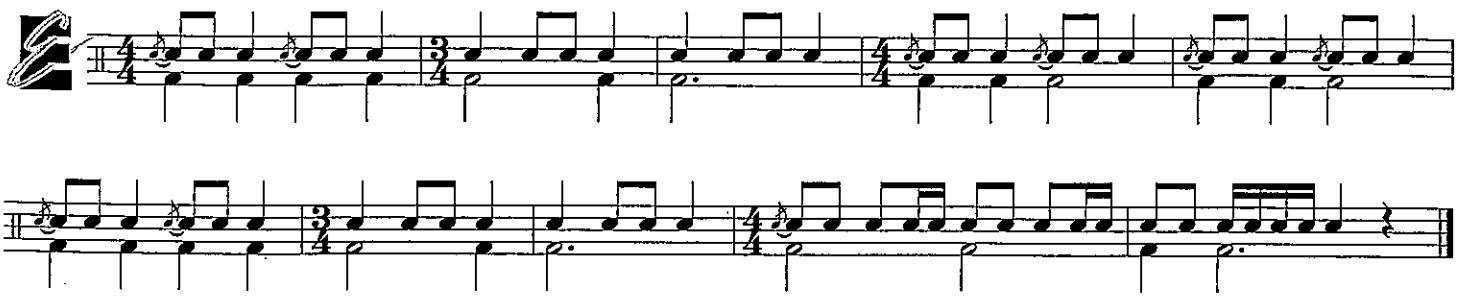
Maestoso (Majestically)

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



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

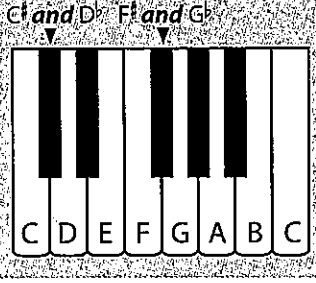


THEORY

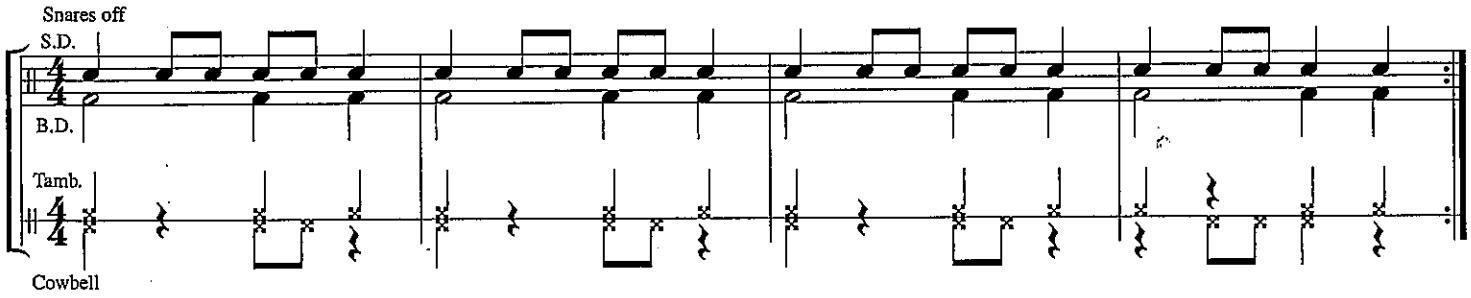
Enharmonics

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.

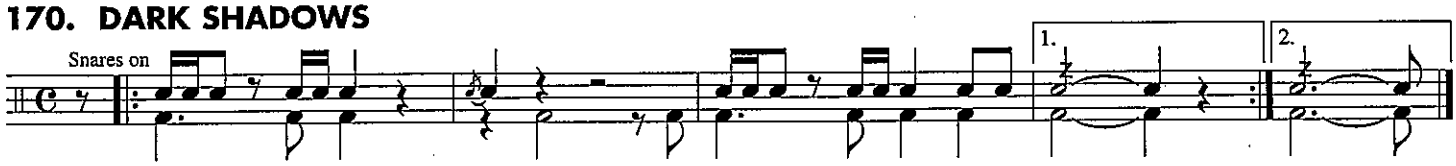
On a piano keyboard, each black key is both a flat and a sharp:



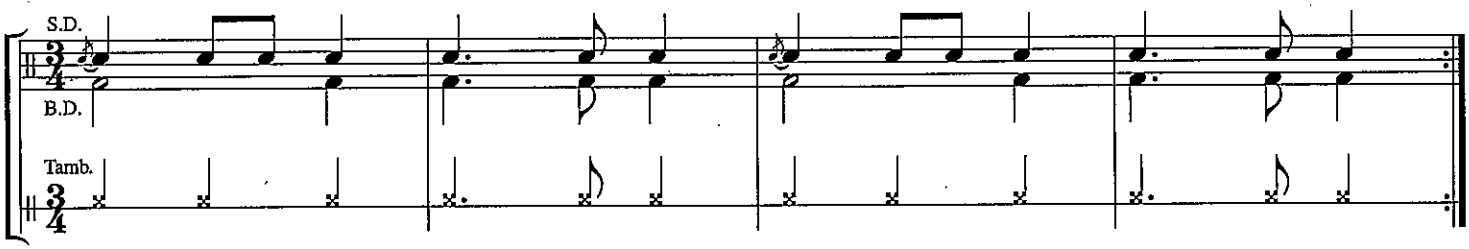
169. SNAKE CHARMER



170. DARK SHADOWS



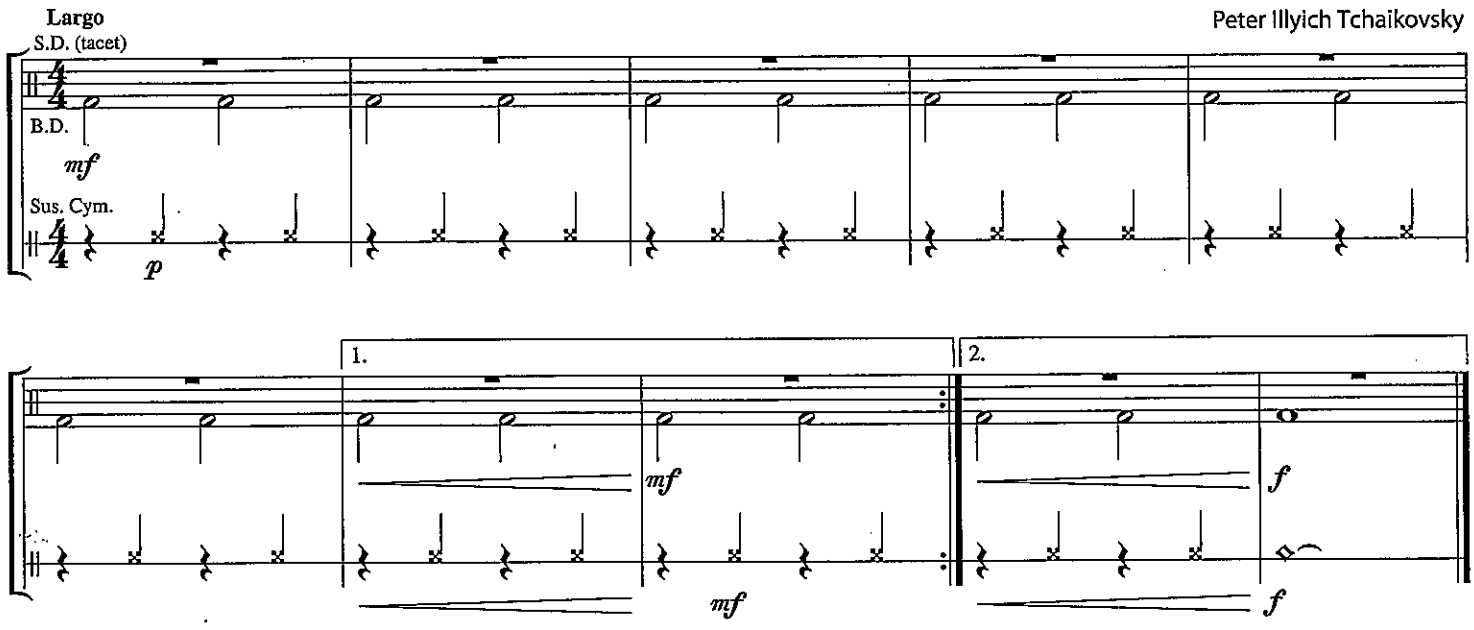
171. CLOSE ENCOUNTERS



172. MARCH SLAV

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

Peter Illyich Tchaikovsky



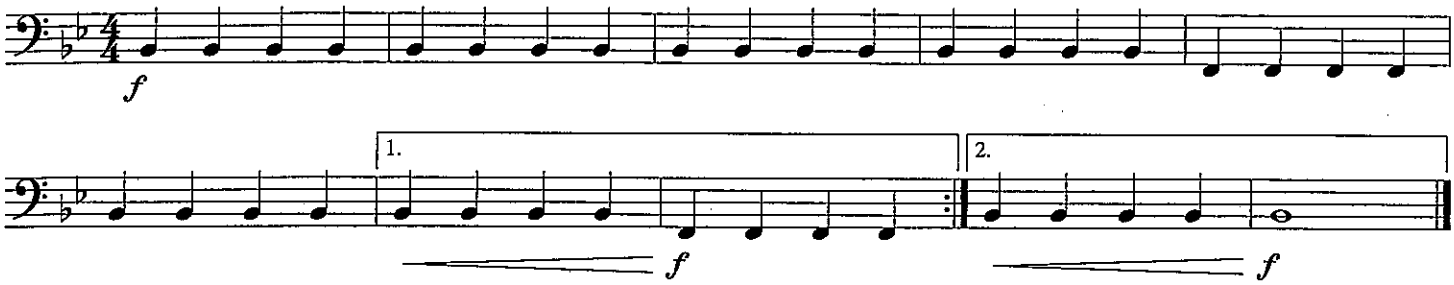
Timpani

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♭.

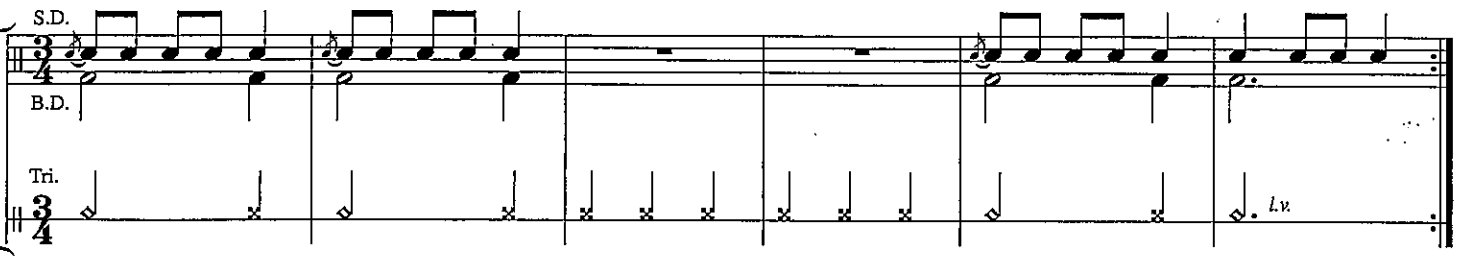
172. MARCH SLAV – Timpani

Tune to F and B♭.

Largo



173. NOTES IN DISGUISE

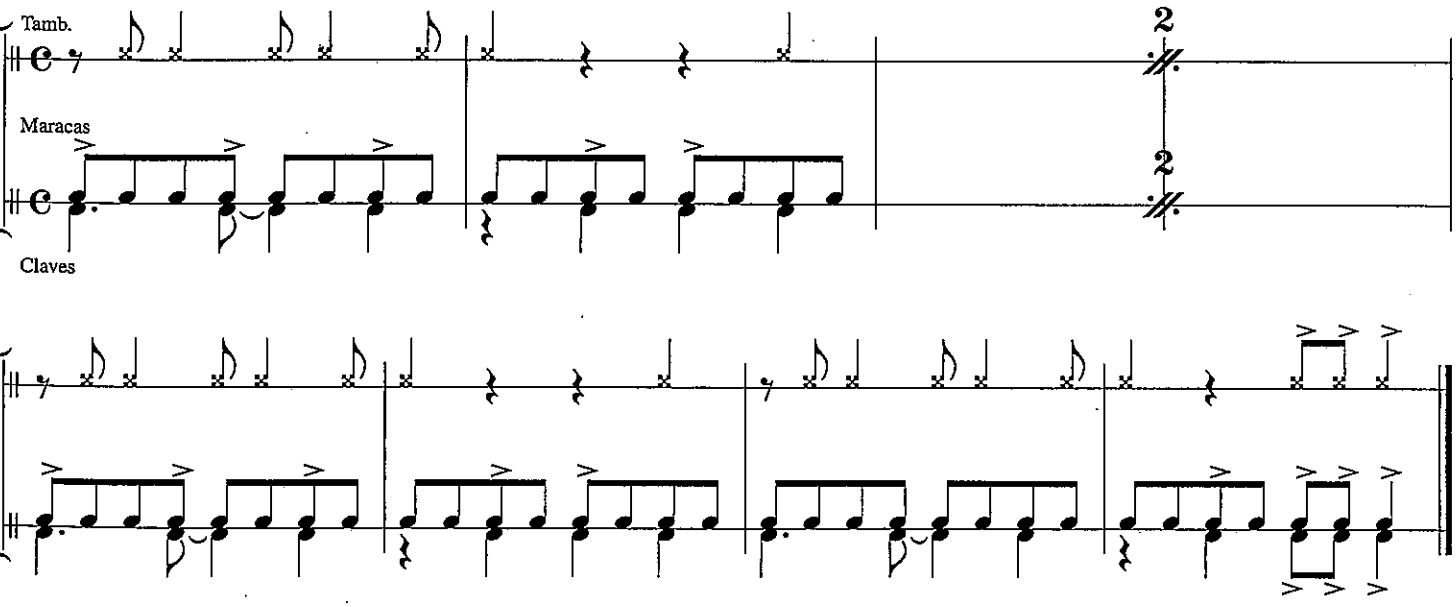


Chromatic Notes

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'



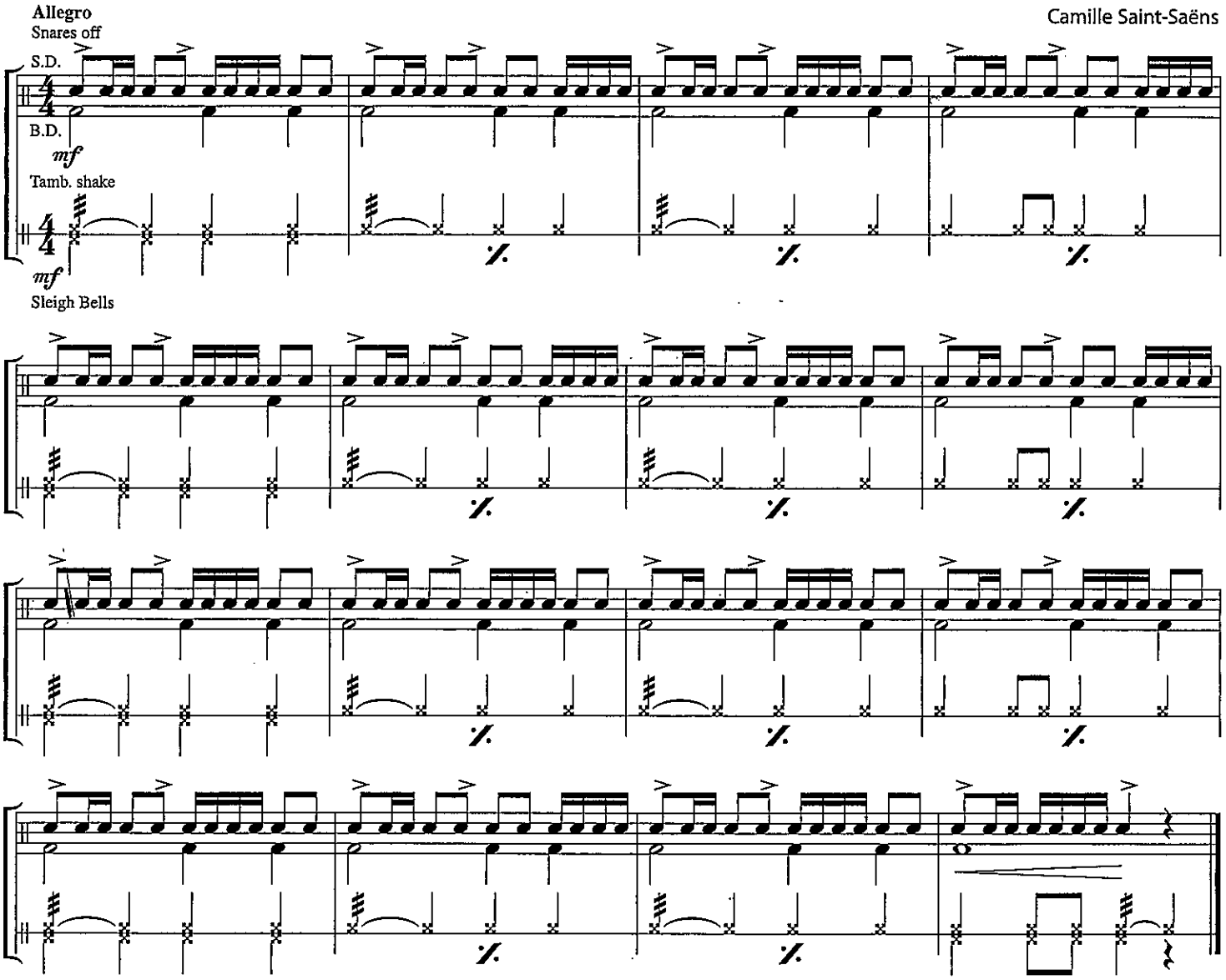
HISTORY

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

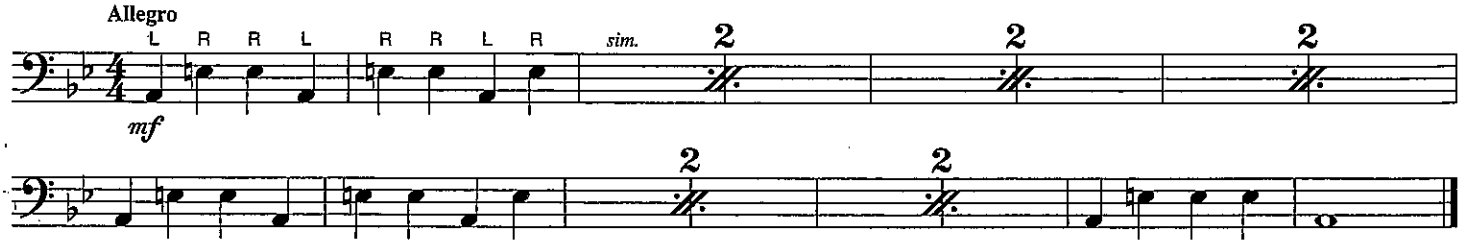
Shake the tambourine in your left hand. Stop the shake on the release (tied) note with the fist of your right hand.

175. EGYPTIAN DANCE



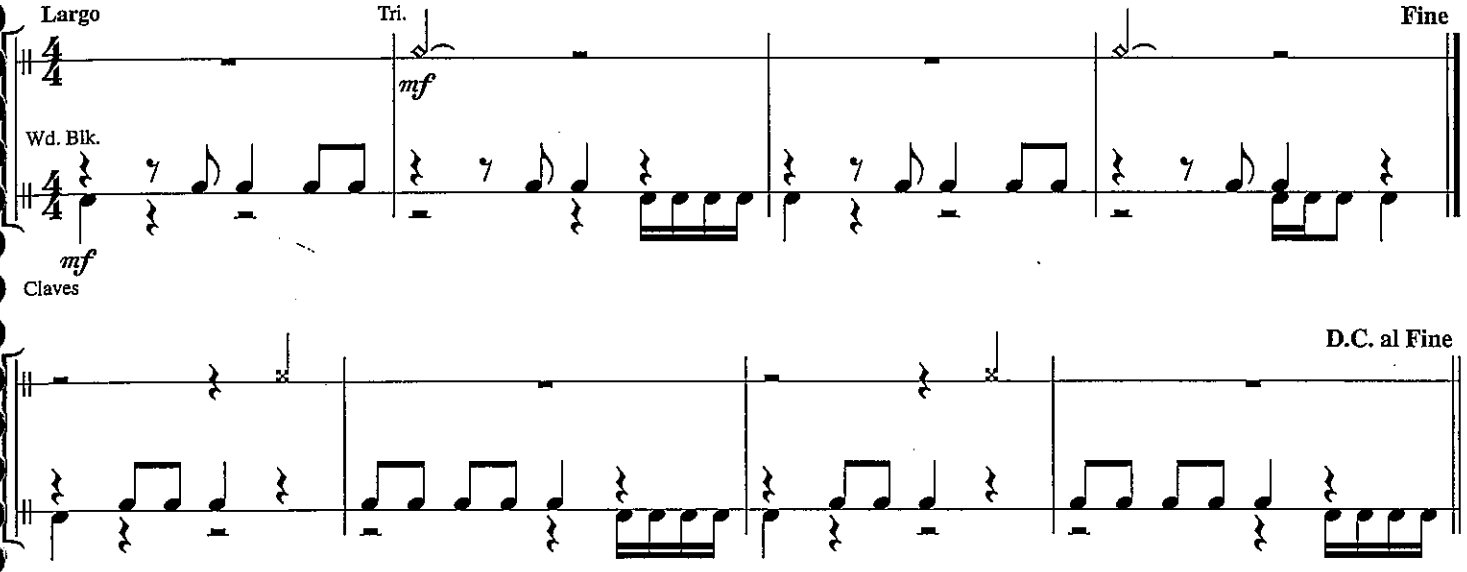
175. EGYPTIAN DANCE – Timpani

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.



176. SILVER MOON BOAT

Chinese Folk Song



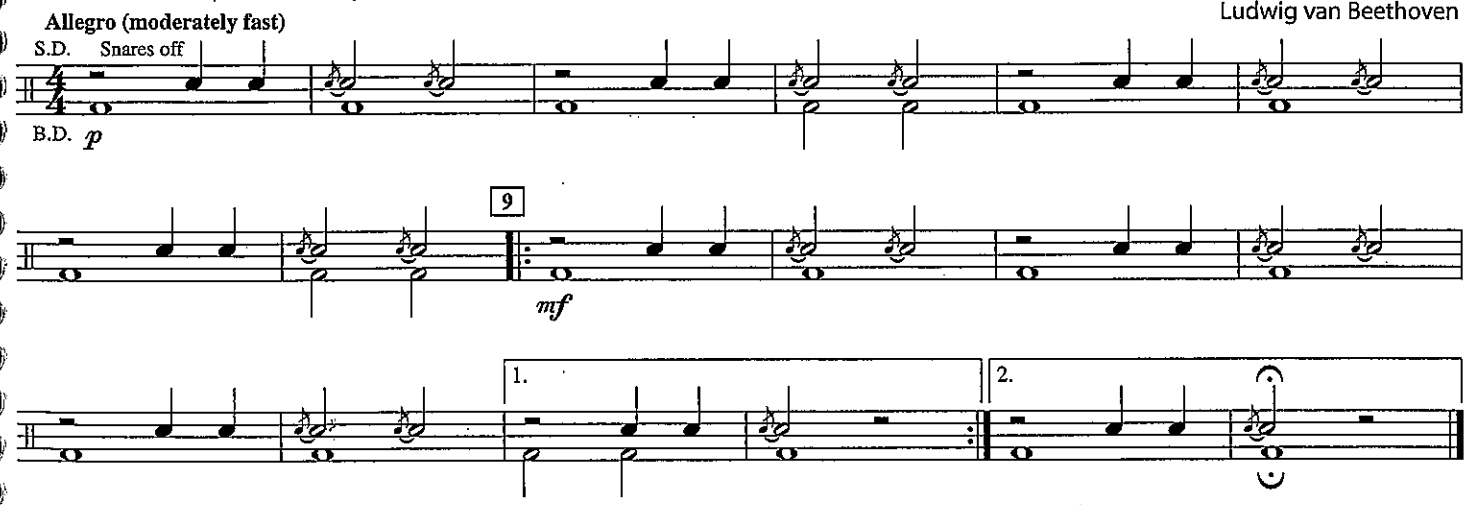
HISTORY

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.

177. THEME FROM SYMPHONY NO. 7

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

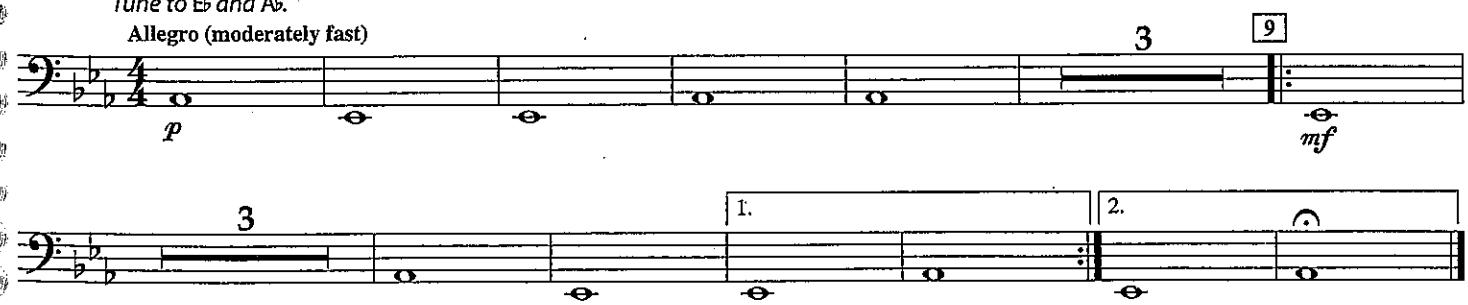
Ludwig van Beethoven



177. THEME FROM SYMPHONY NO. 7 – Timpani

Tune to E♭ and A♭.

Ludwig van Beethoven

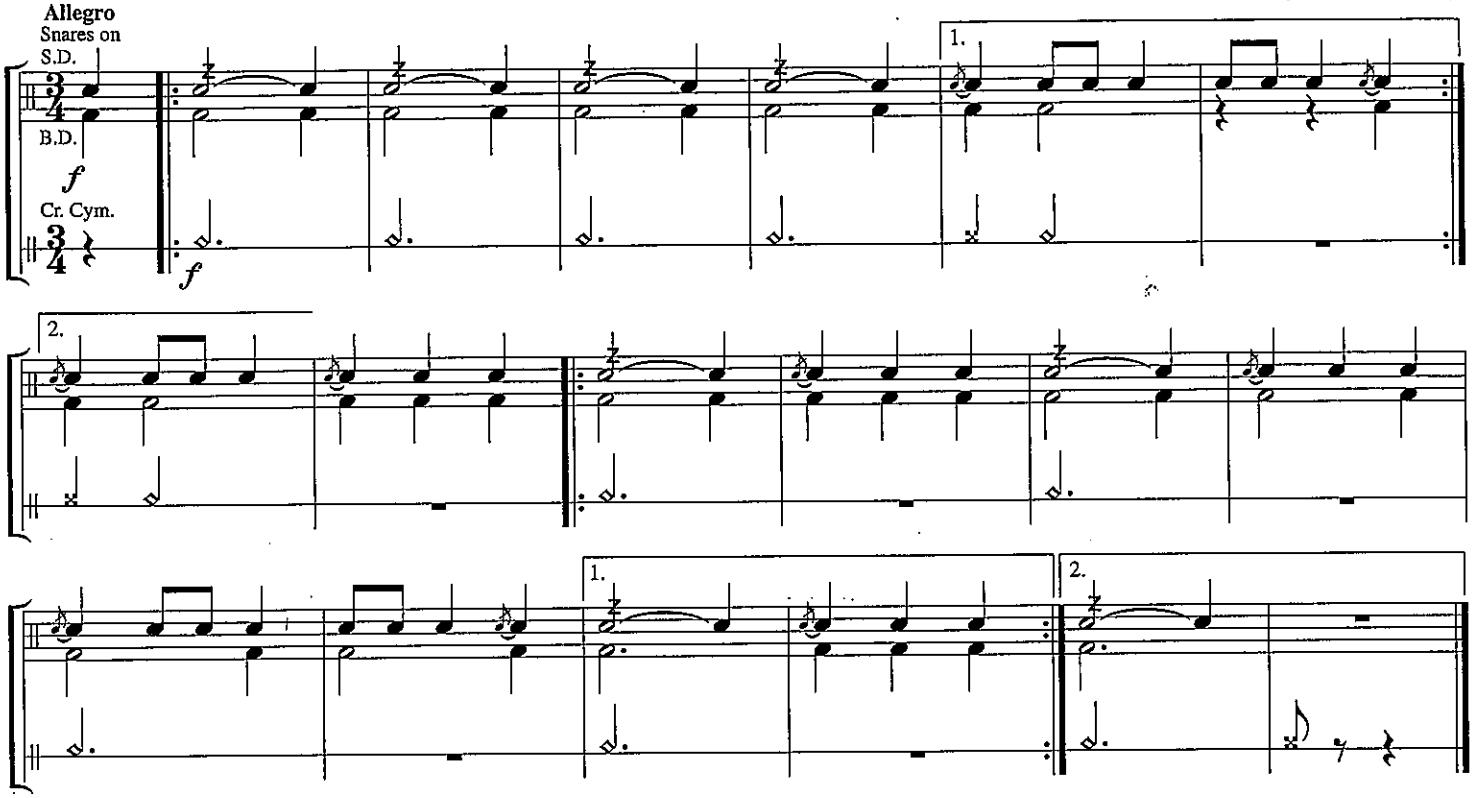


HISTORY

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

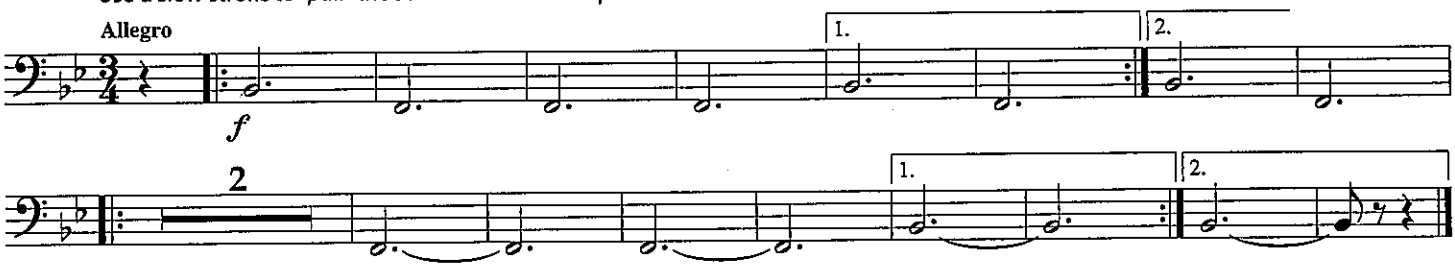
Peter Illyich Tchaikovsky



178. CAPRICCIO ITALIEN – Timpani

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

Peter Illyich Tchaikovsky



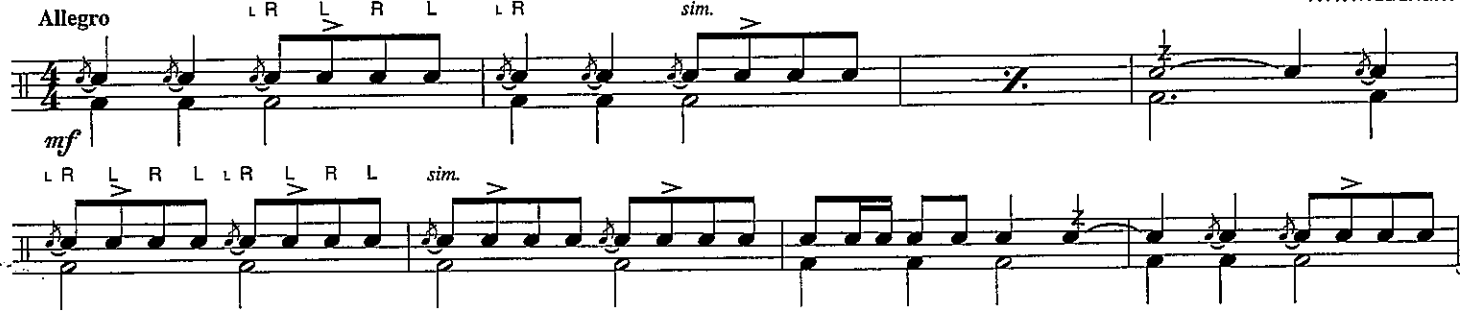
Rudiment

Flamacue

A snare drum rudiment. Emphasize the

179. AMERICAN PATROL

F.W. Meacham



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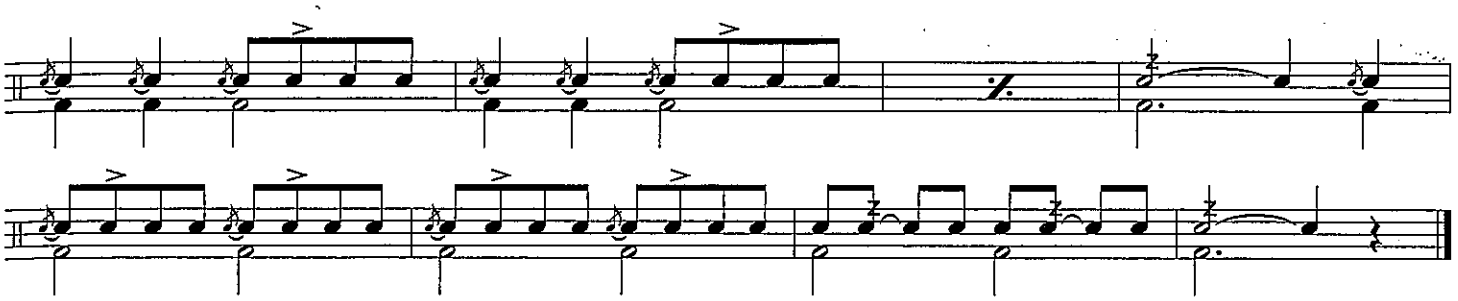
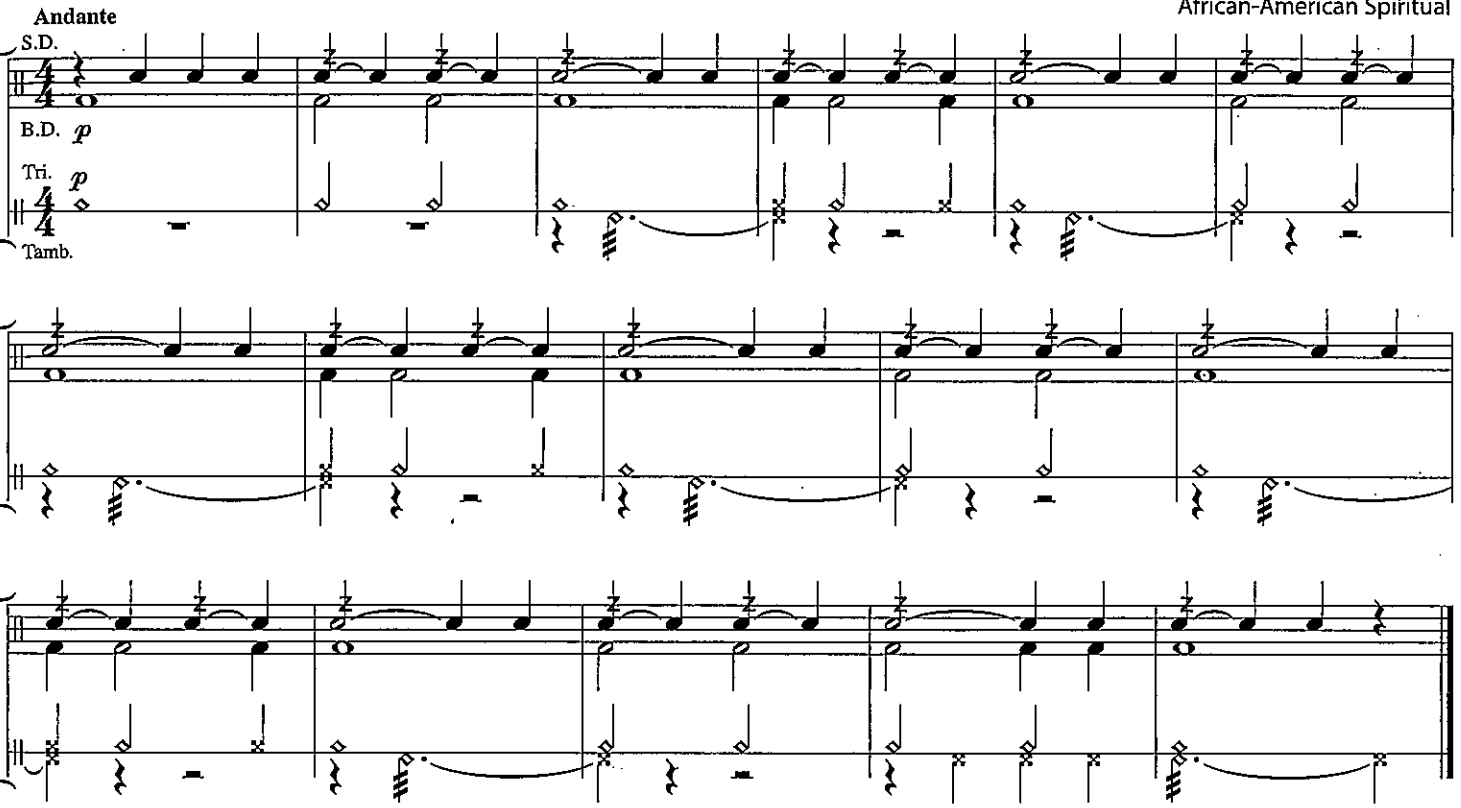
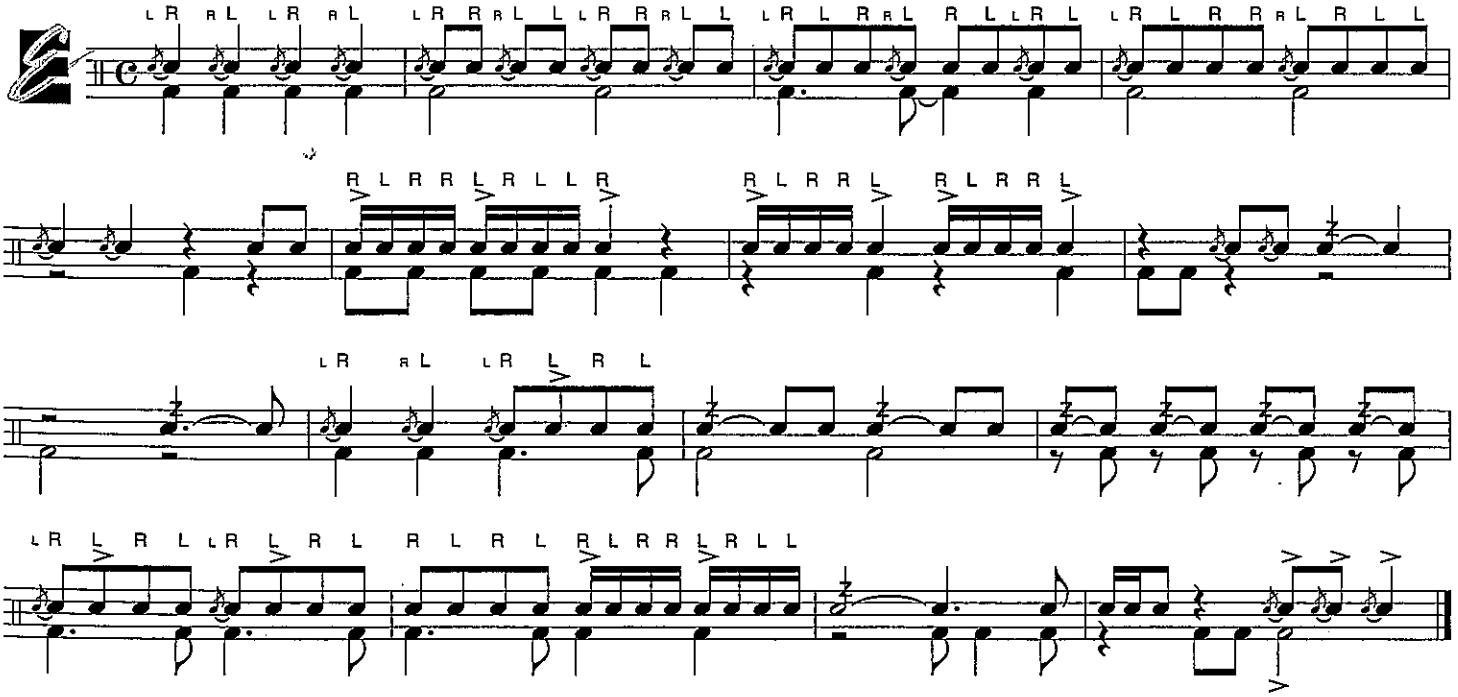


180. WAYFARING STRANGER

African-American Spiritual

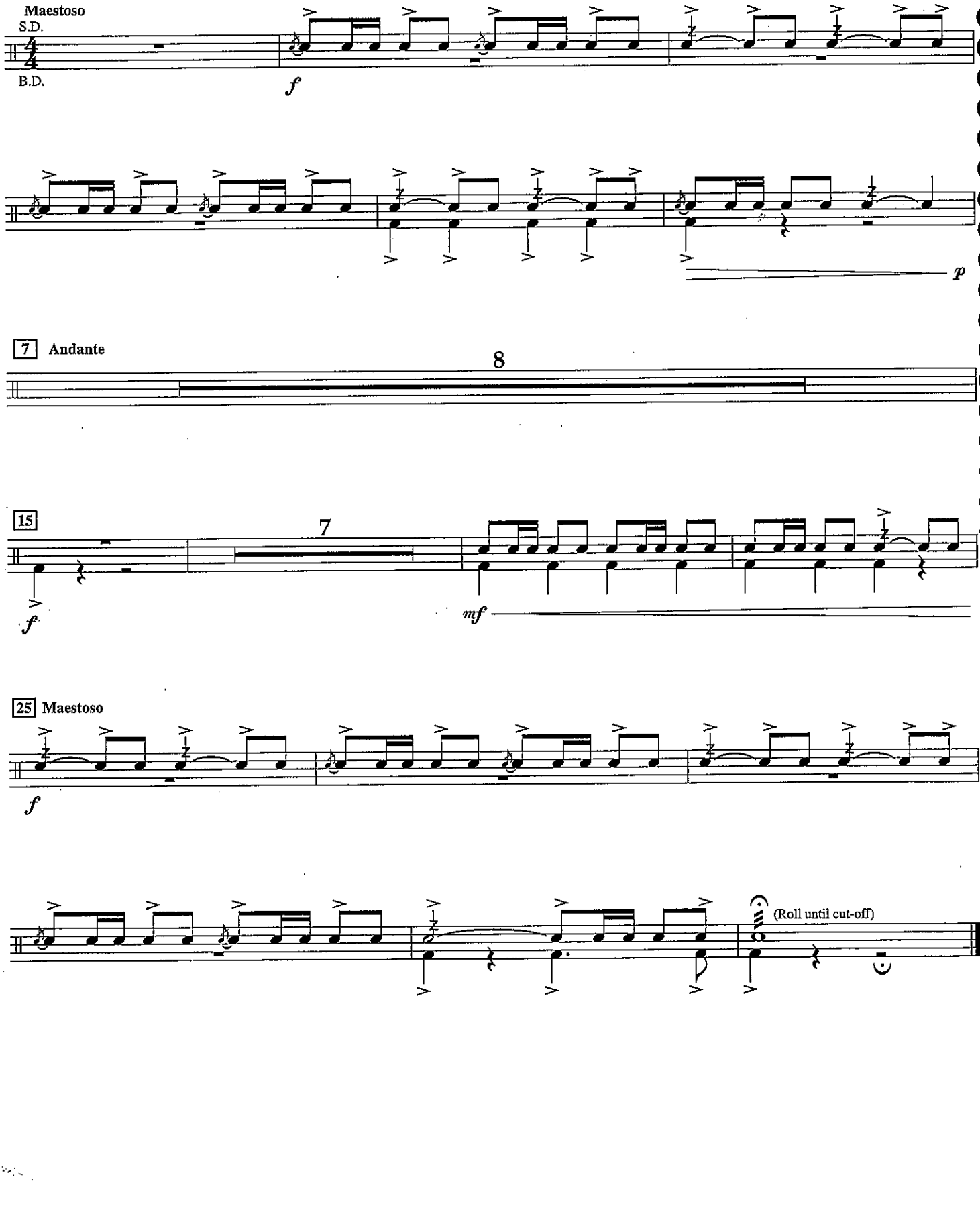


181. ESSENTIAL ELEMENTS QUIZ – RUDIMENT COUNTING CONQUEST



182. AMERICA THE BEAUTIFUL – Band Arrangement

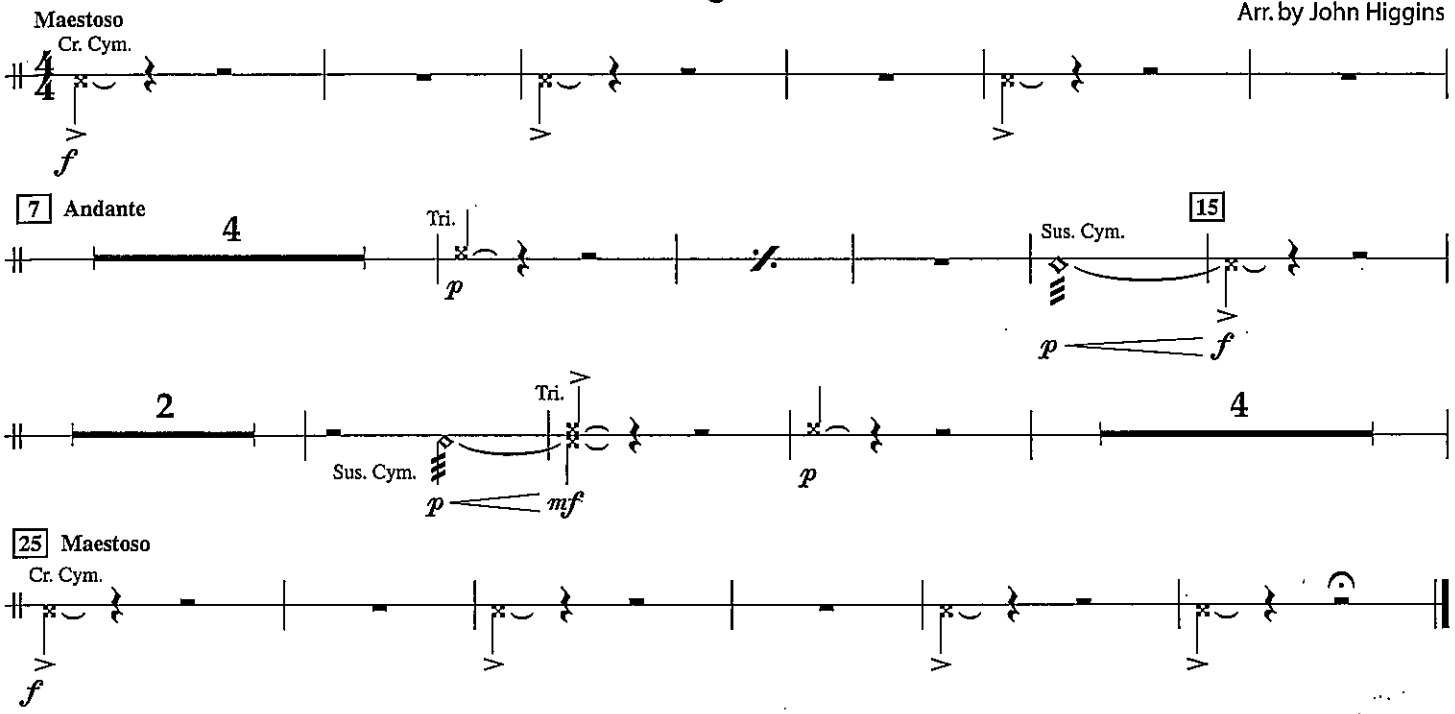
Samuel A. Ward
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

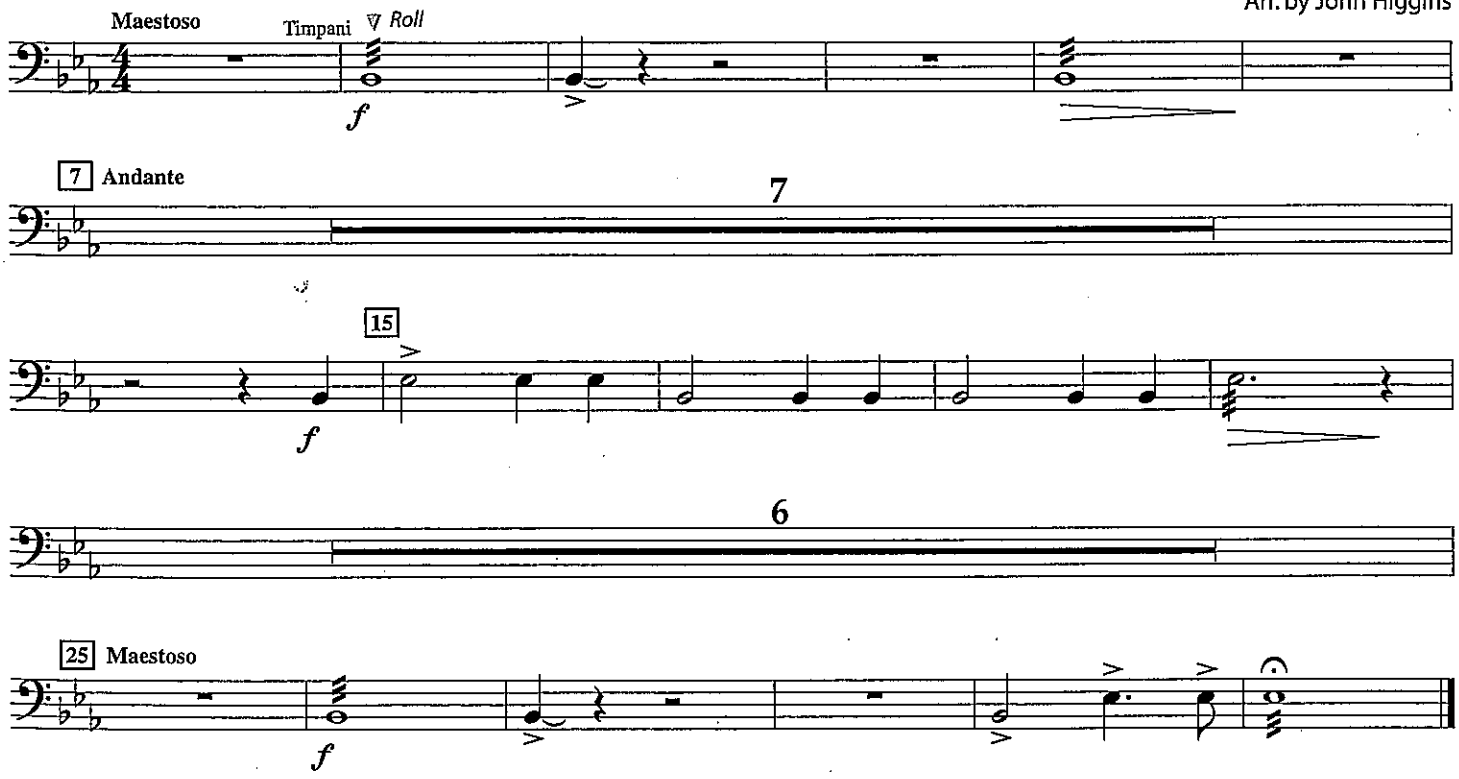


Timpani Roll

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.

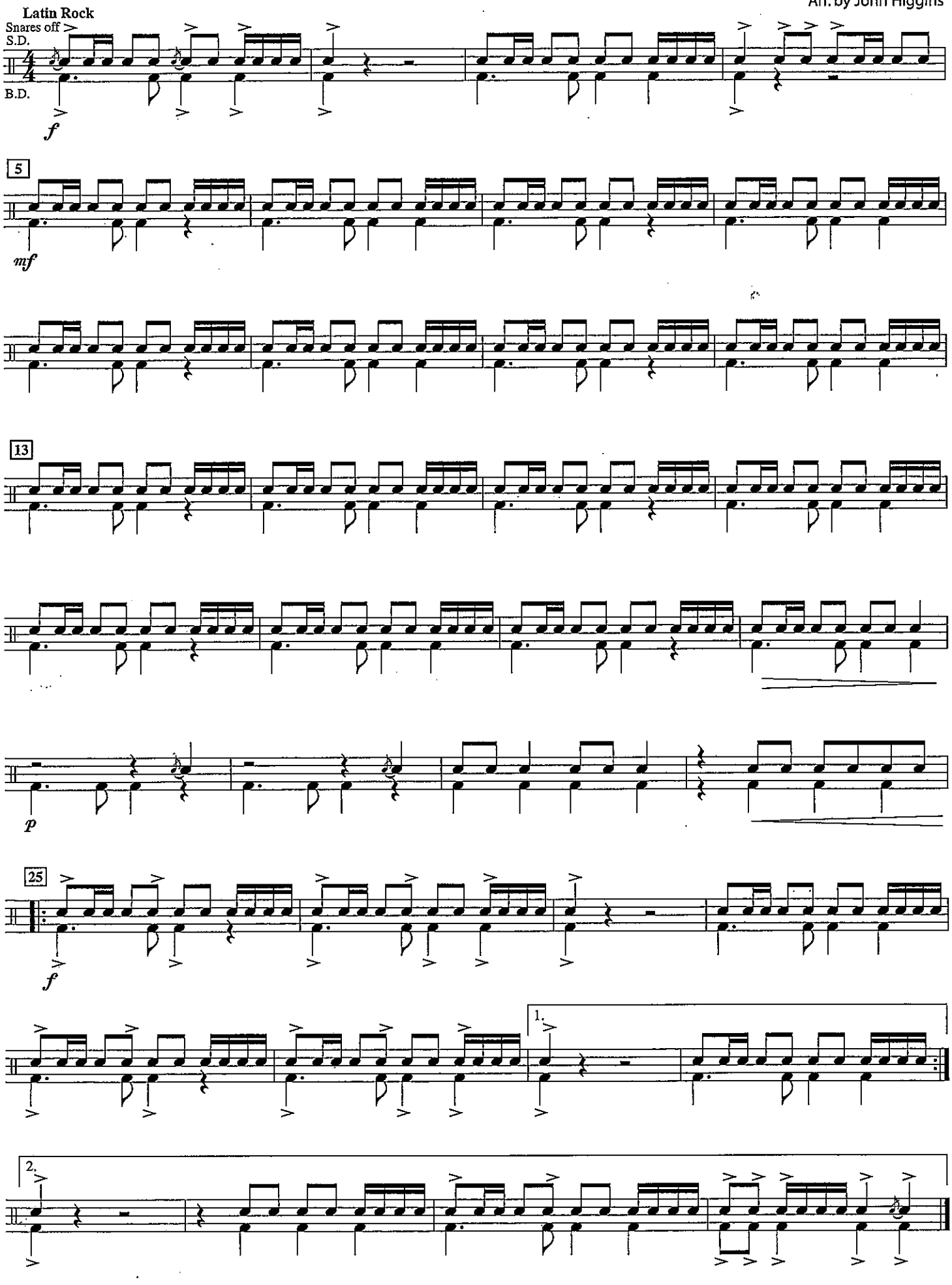
182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins



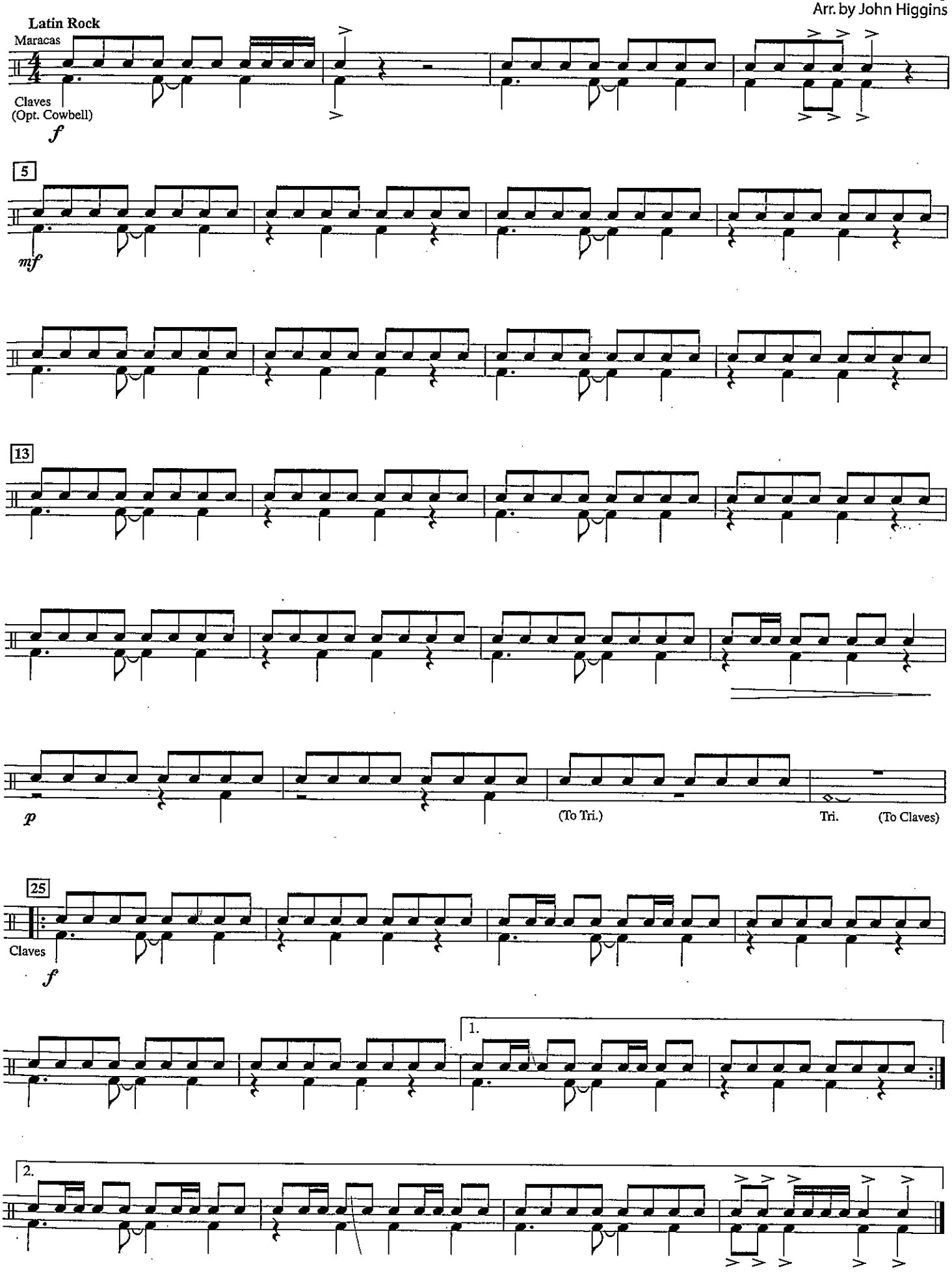
183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins



183. LA CUCARACHA – Band Arrangement

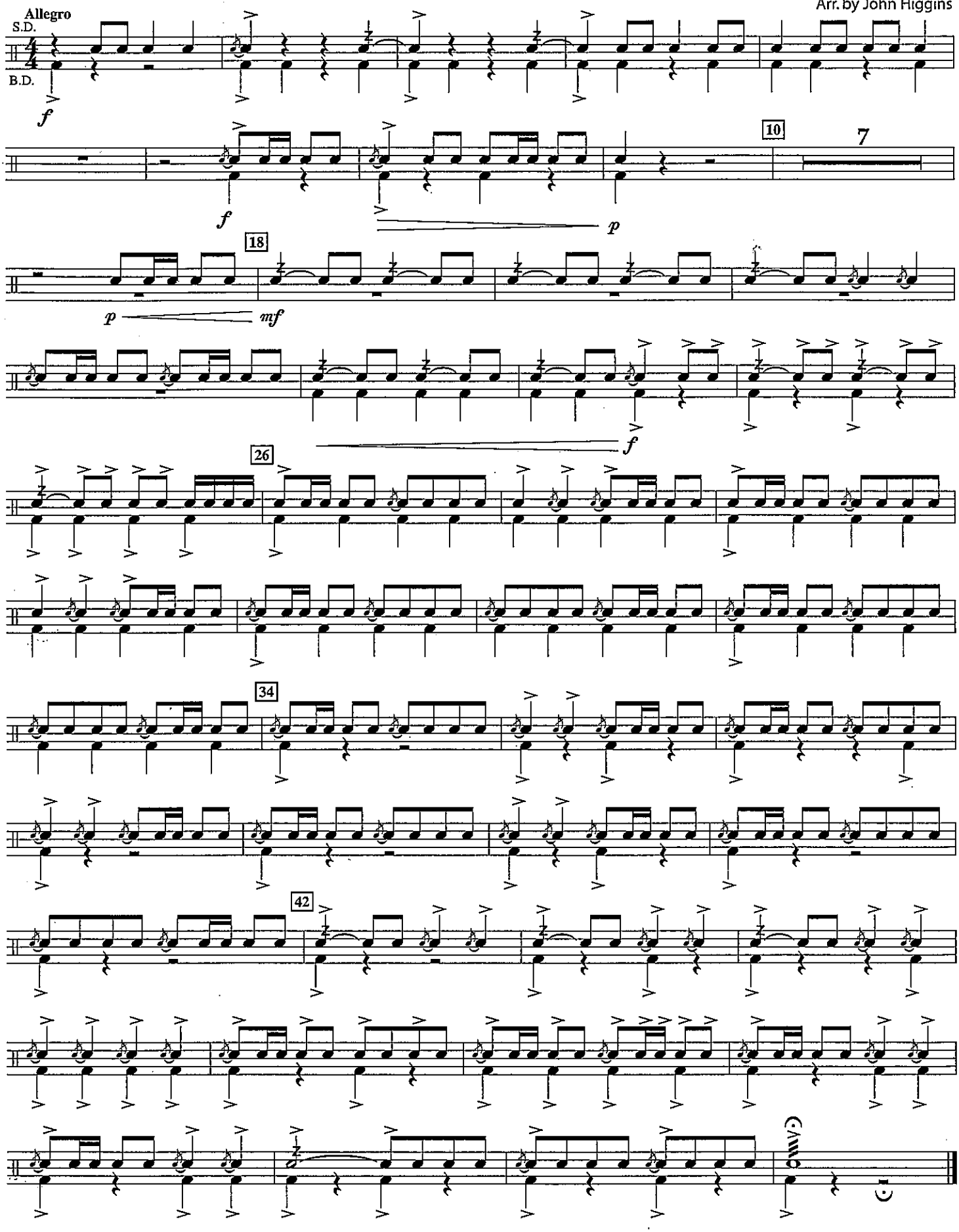
Latin American Folk Song
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

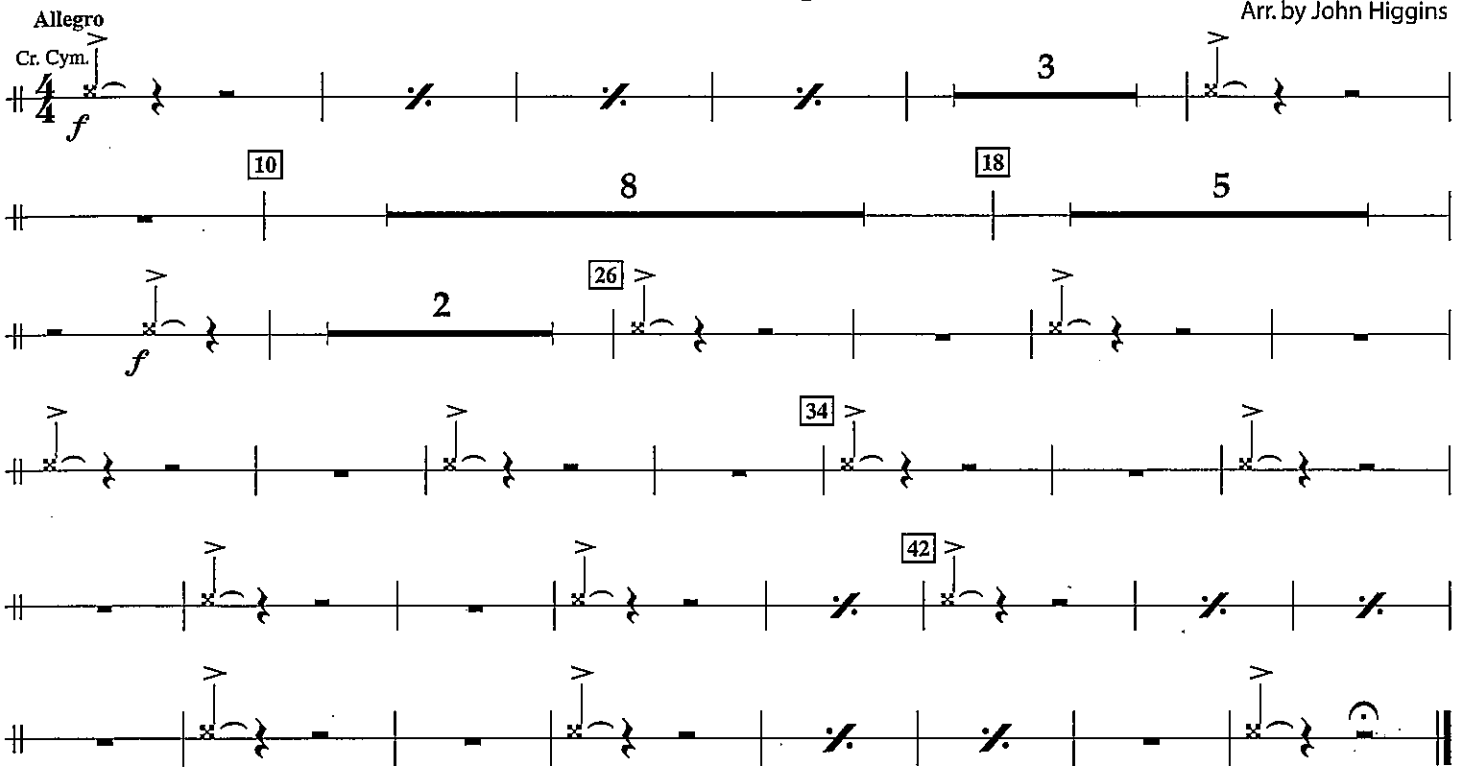
Peter Illyich Tchaikovsky
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

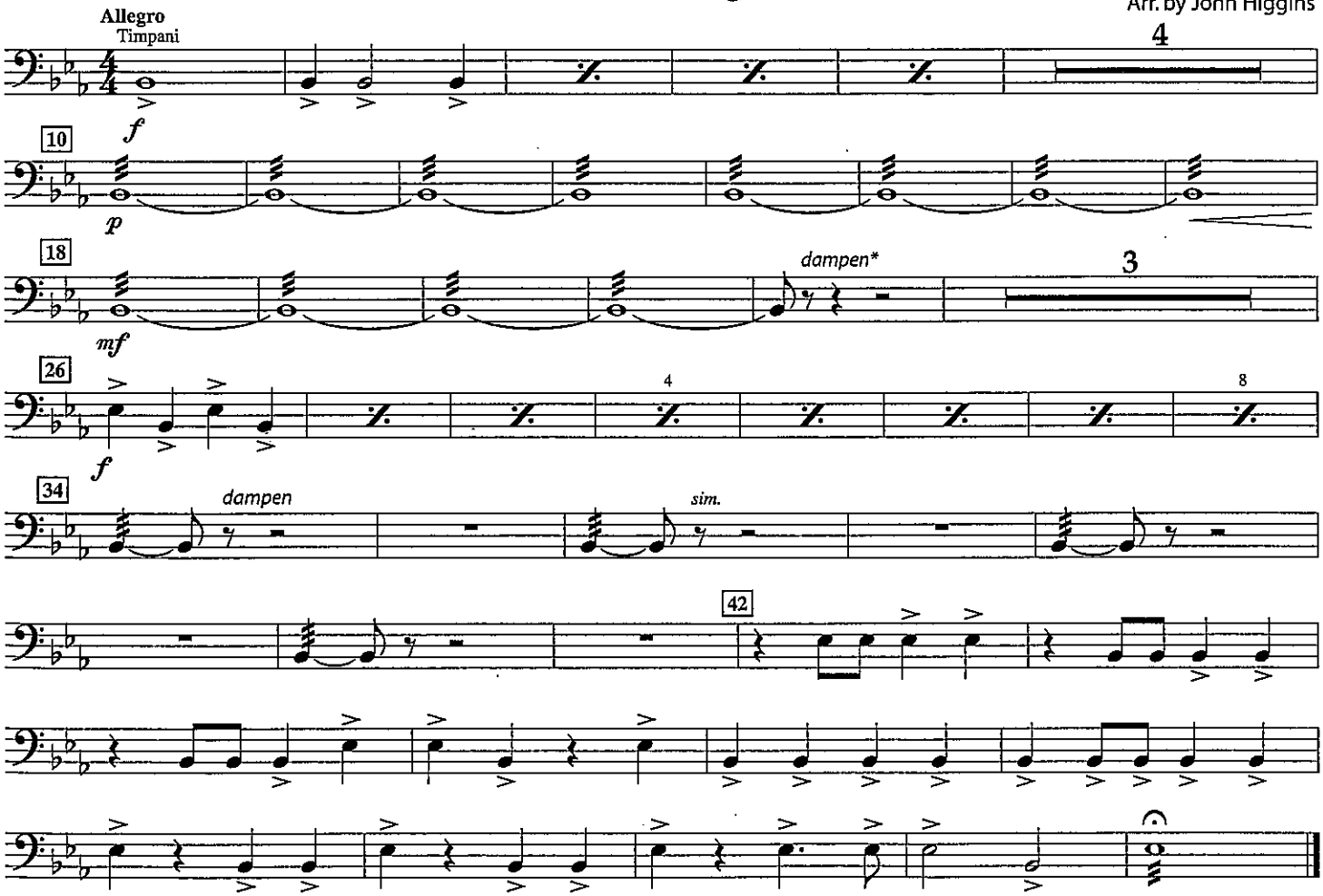
184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



*Stop sound with fingertips.

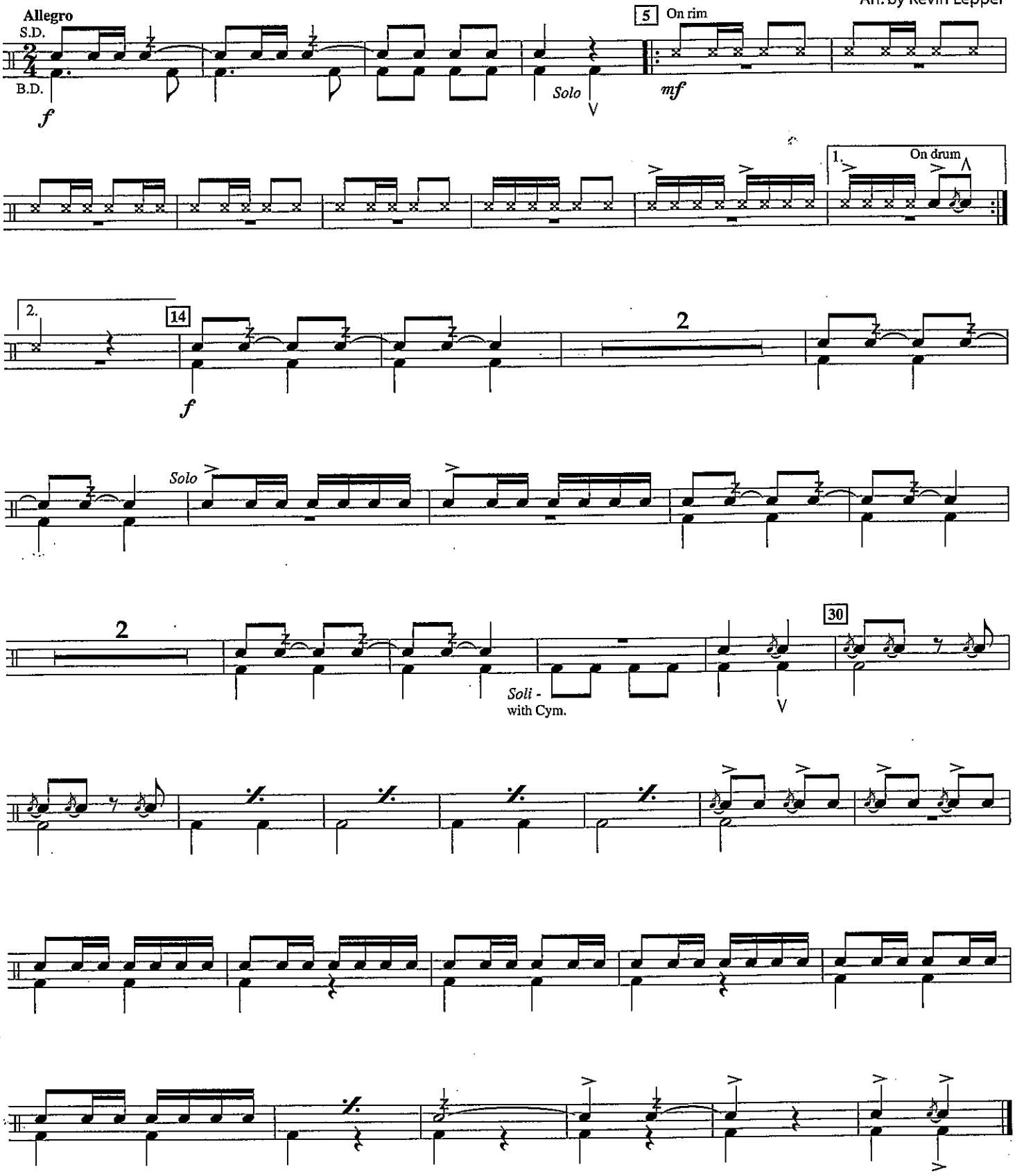
PERFORMANCE SPOTLIGHT

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.

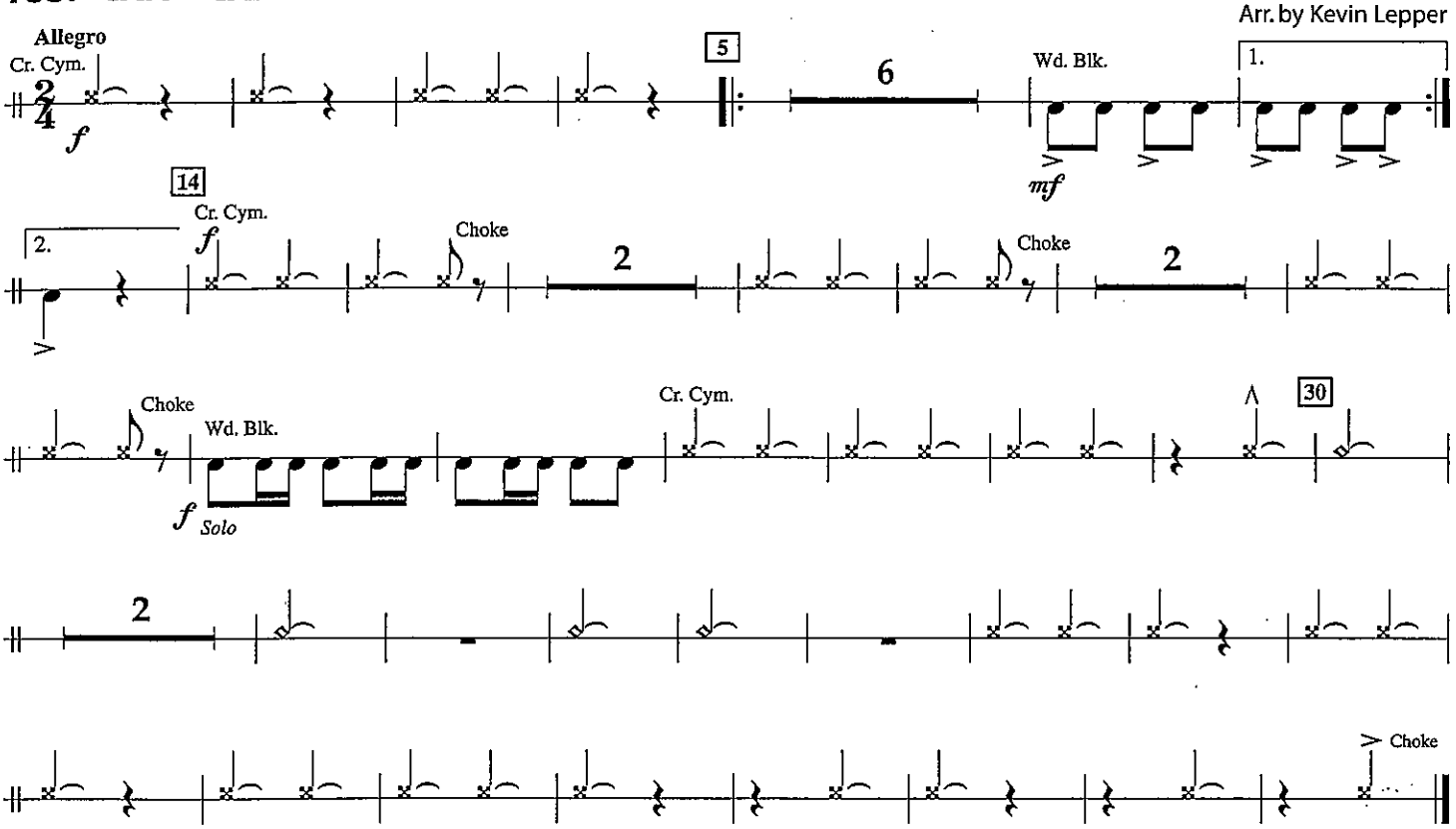
185. CAN – CAN

Jacques Offenbach
Arr. by Kevin Lepper



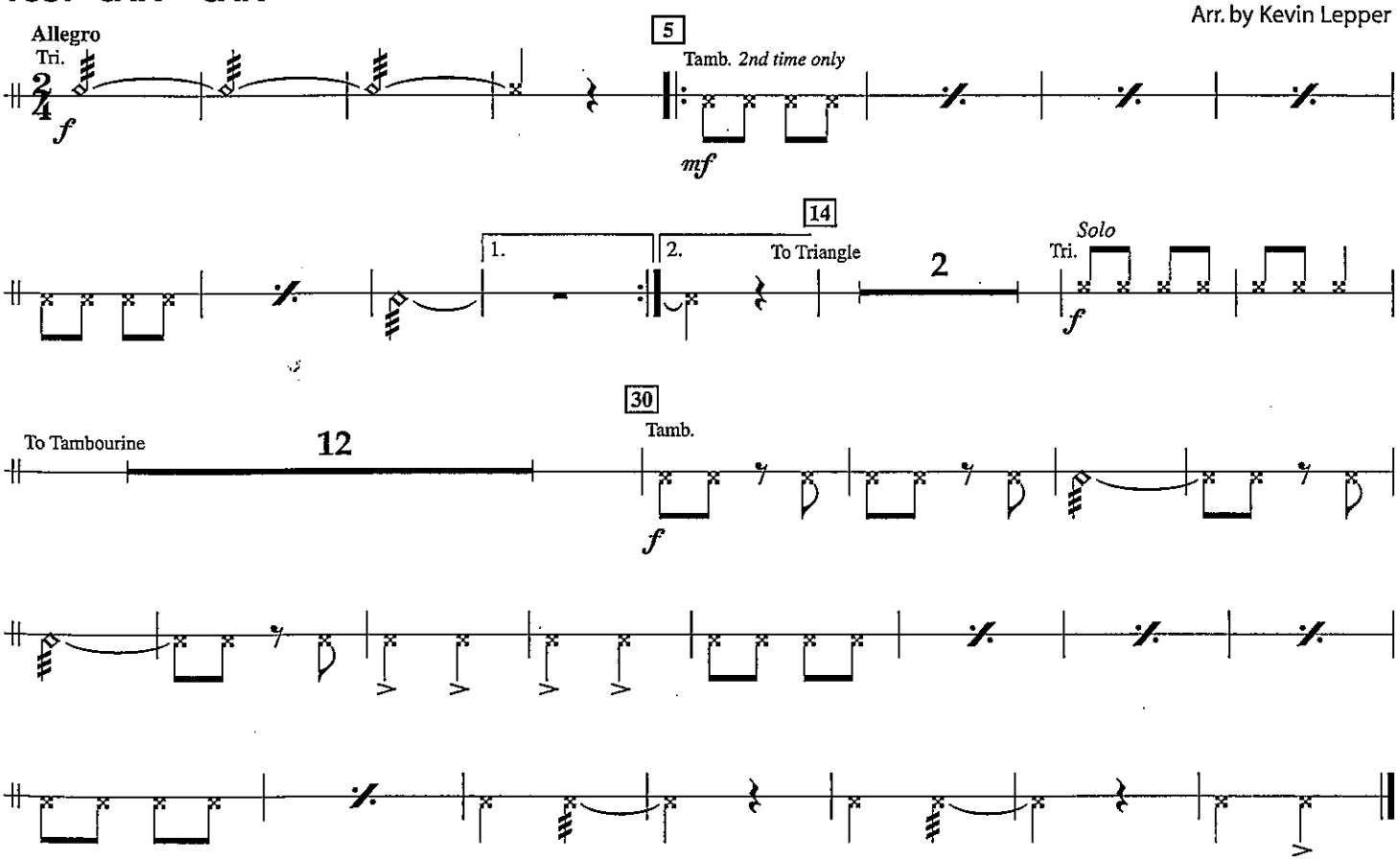
185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper



185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper



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.

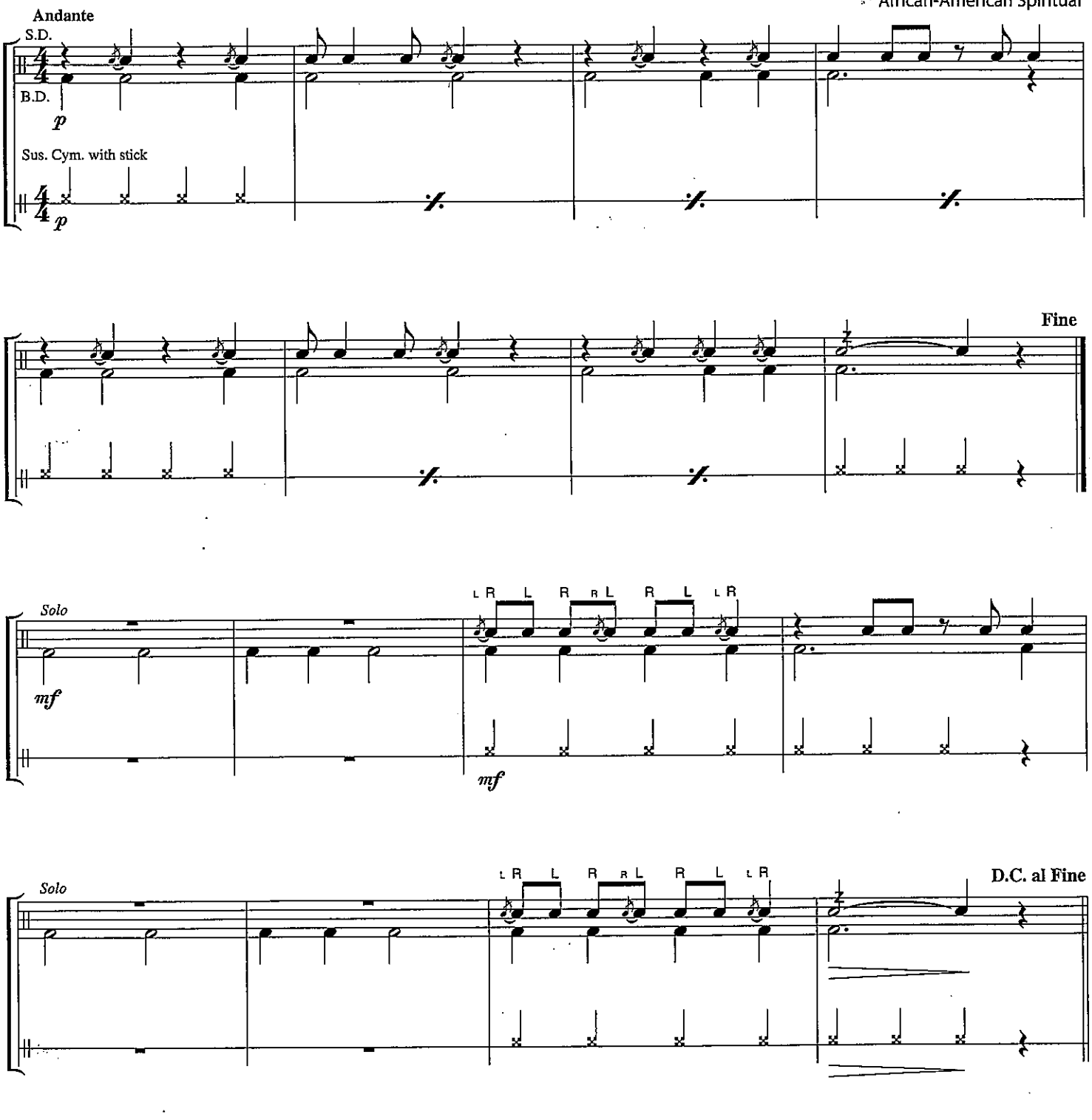
Rudiment Review

Flam Accent (Eighth Notes)

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

186. SWING LOW, SWEET CHARIOT

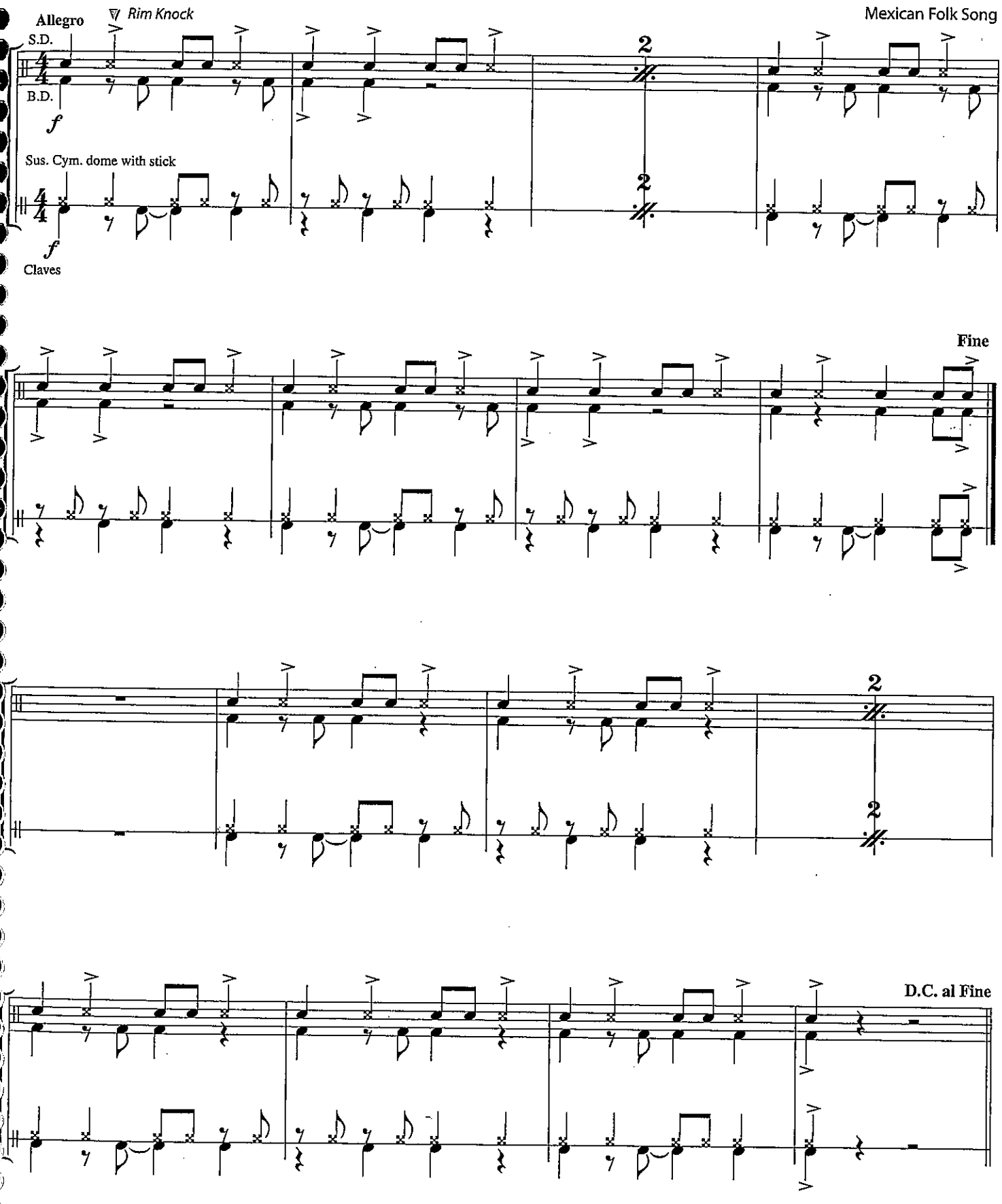
African-American Spiritual



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 x on the snare drum space. The regular notes are played on the drum head with the right hand.

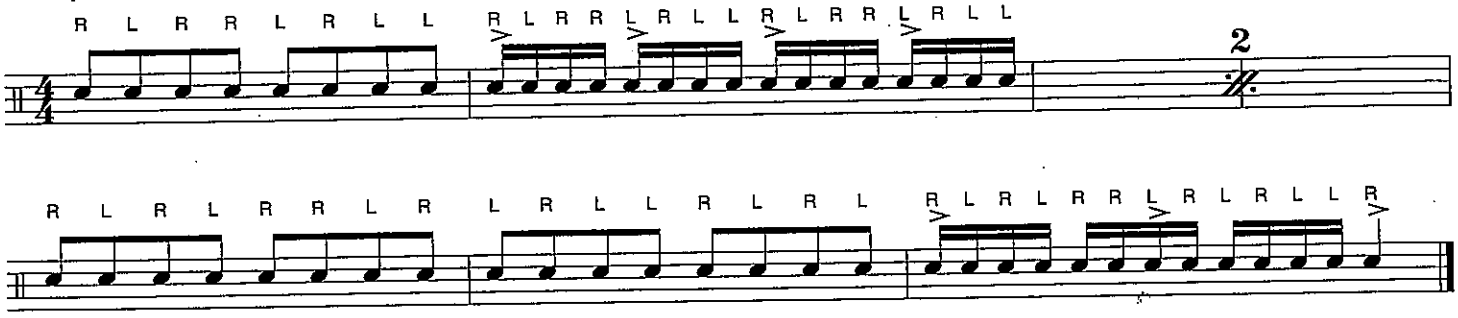
187. LA BAMBA



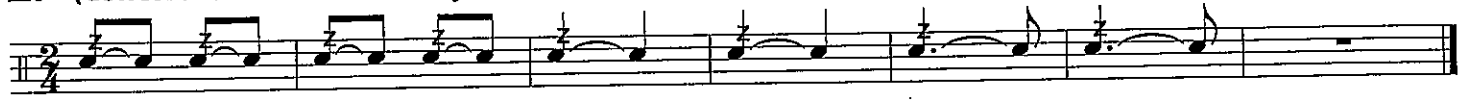
RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

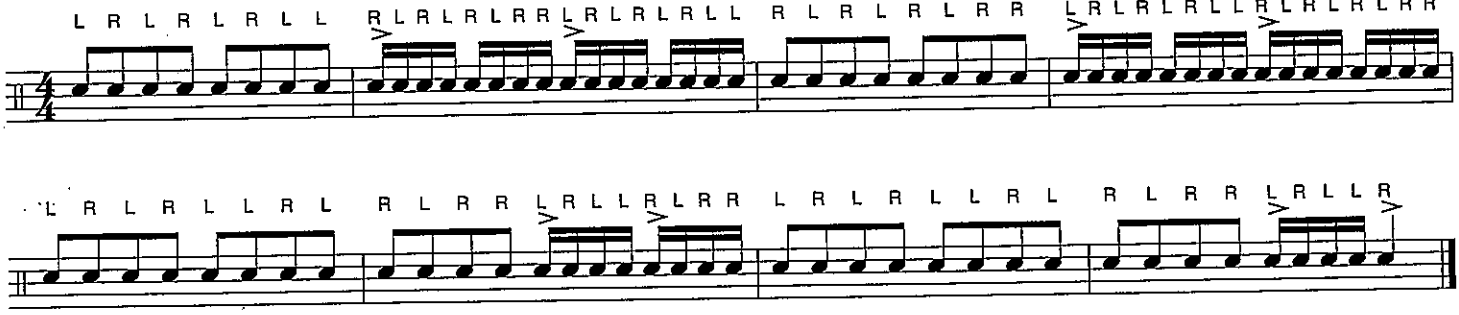
1. (Concert B♭ or Concert E♭ Major)



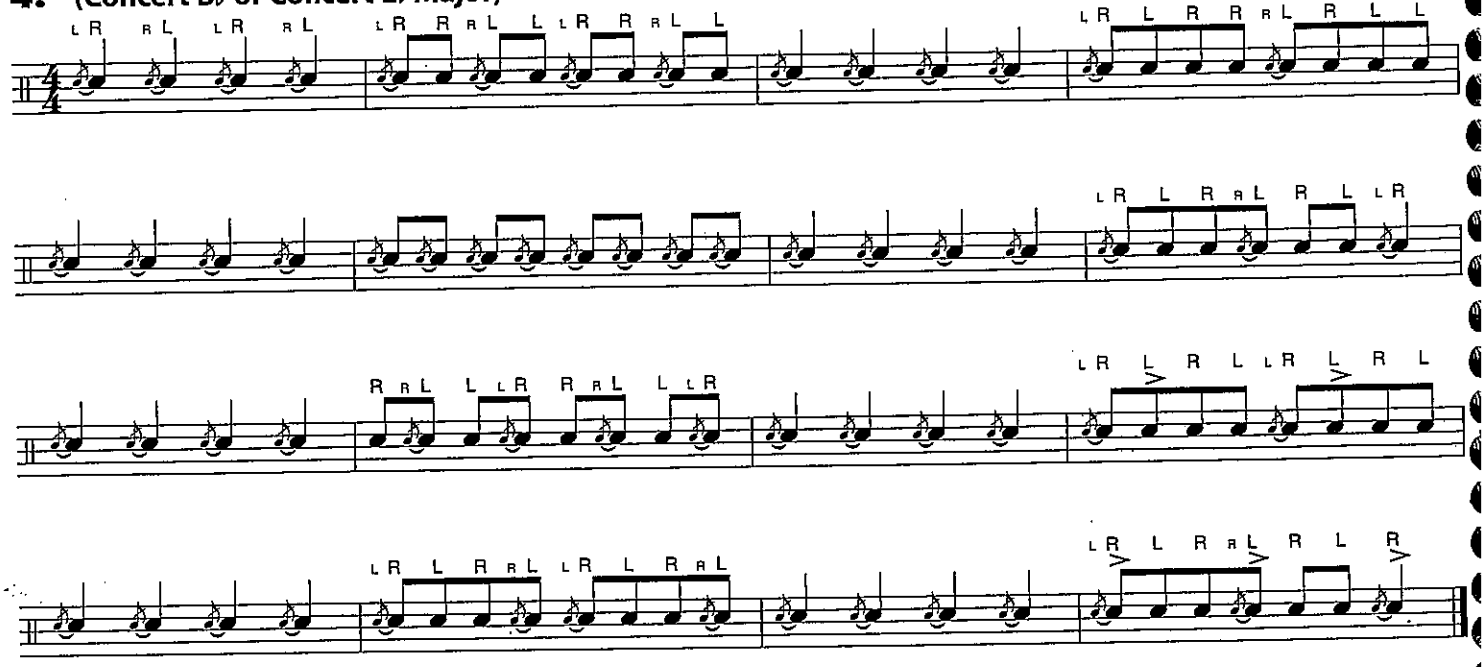
2. (Concert B♭ or Concert E♭ Major)



3. (Concert B♭ or Concert E♭ Major)



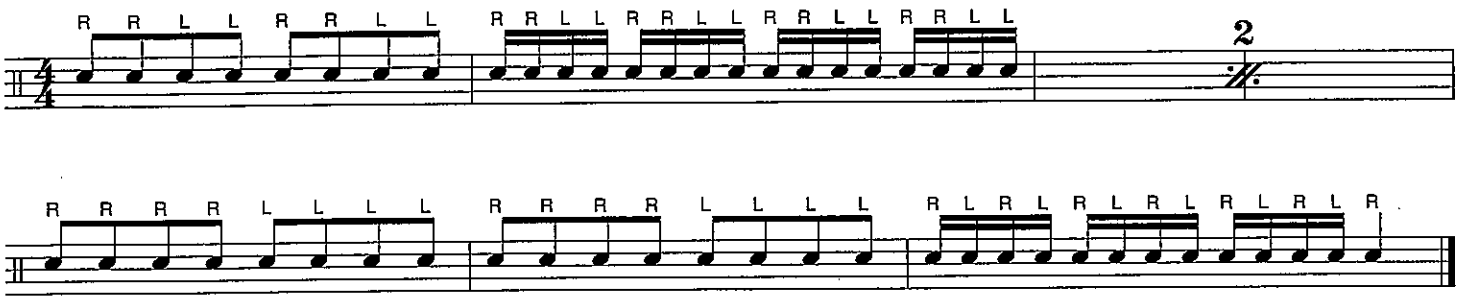
4. (Concert B♭ or Concert E♭ Major)



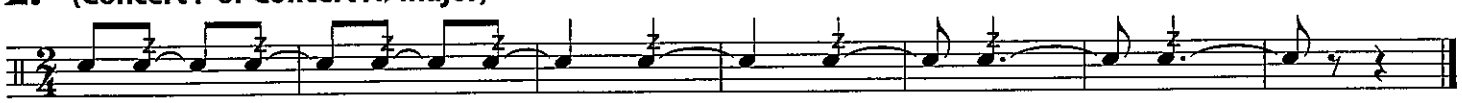
RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

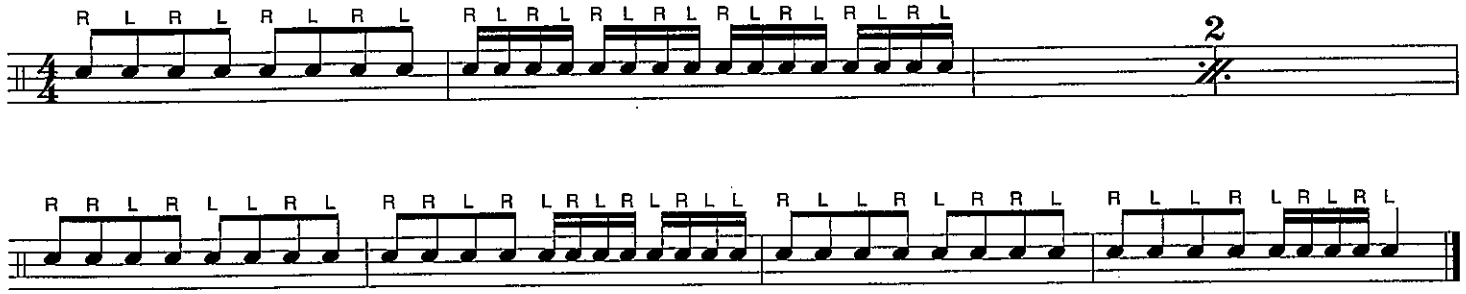
1. (Concert F or Concert A♭ Major)



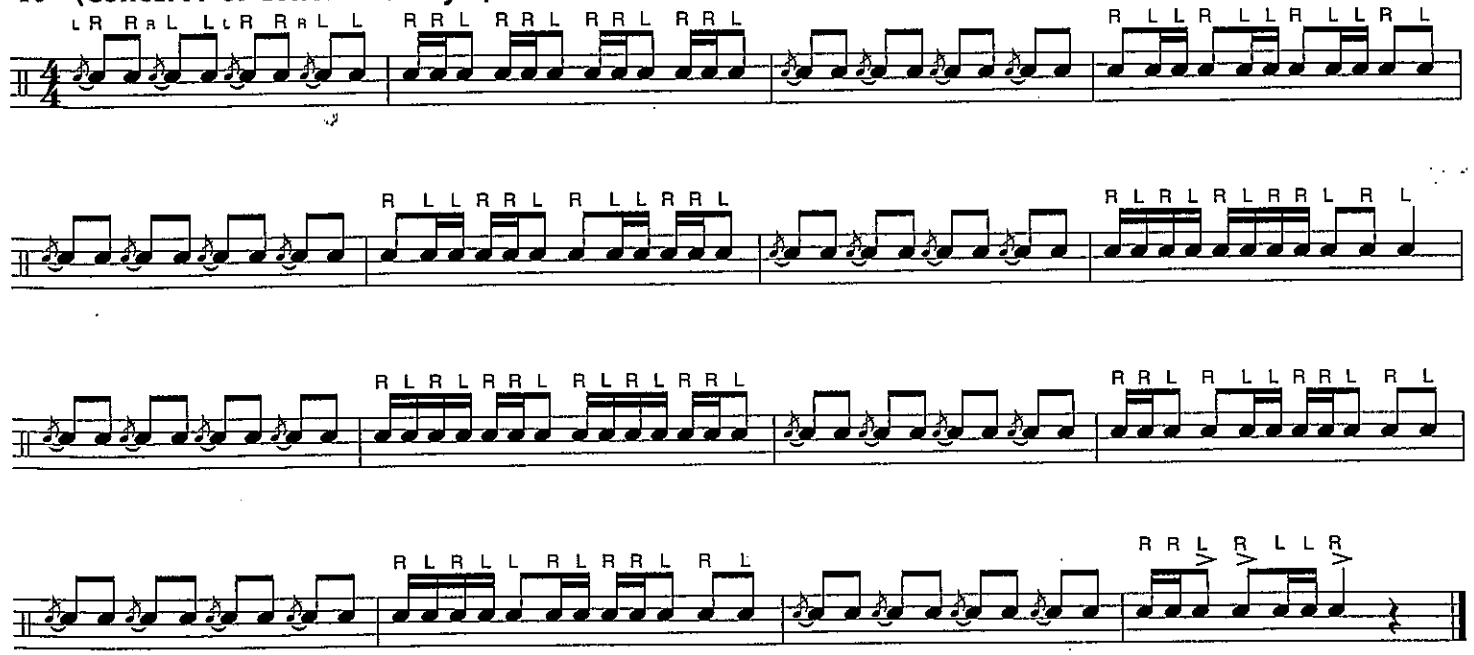
2. (Concert F or Concert A♭ Major)



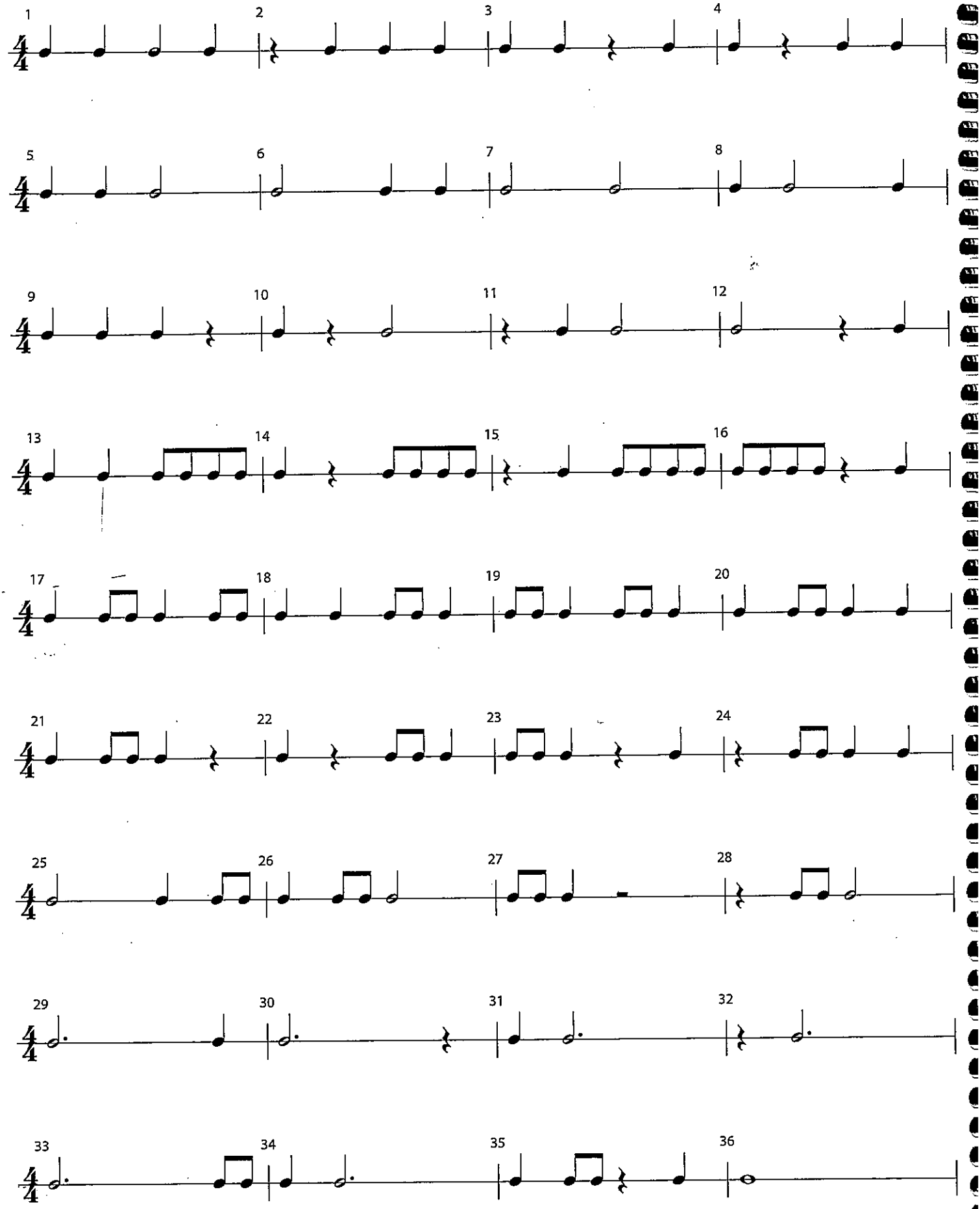
3. (Concert F or Concert A♭ Major)



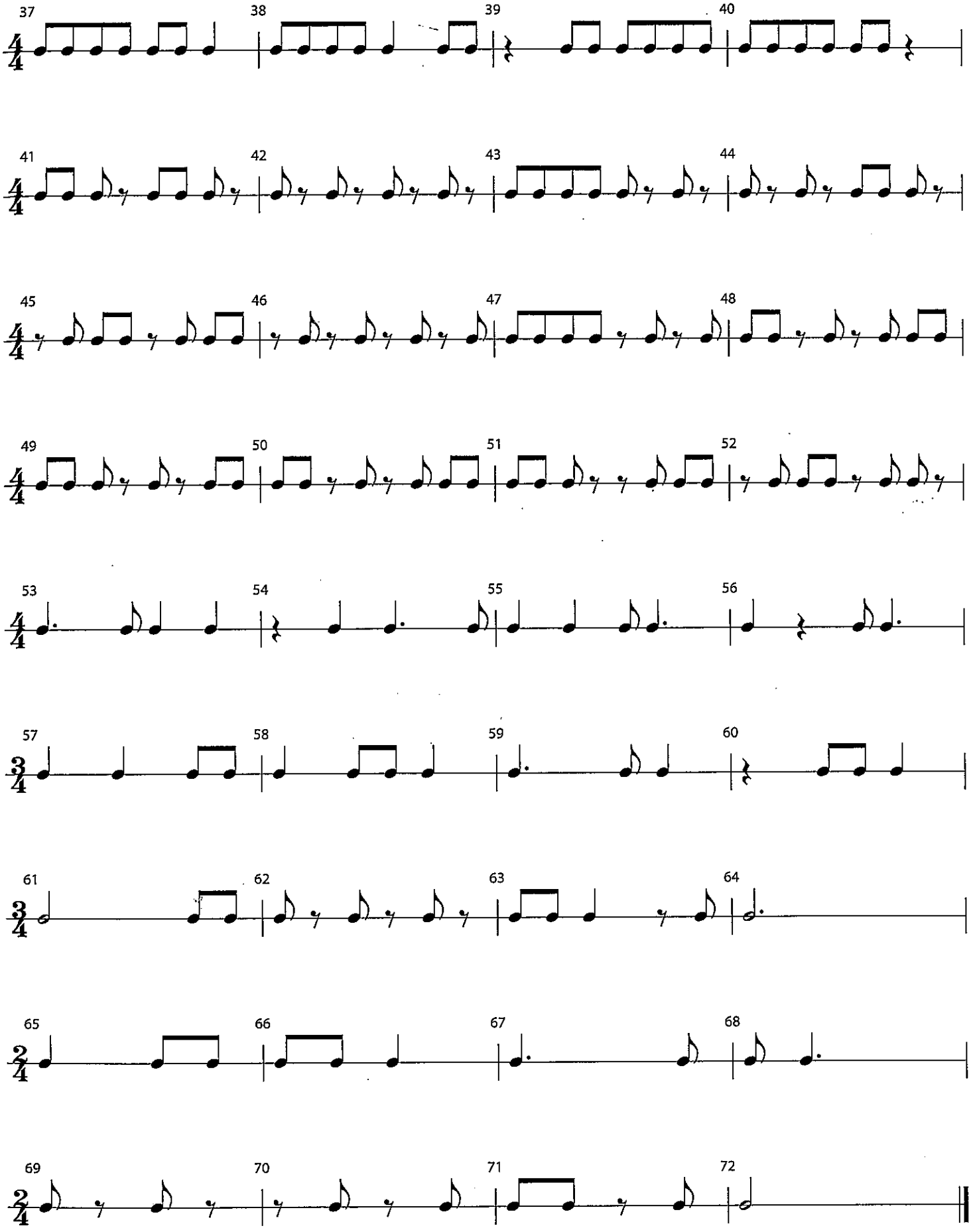
4. (Concert F or Concert A♭ Major)



RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

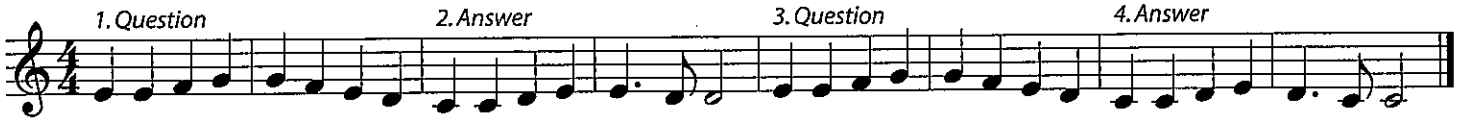
THEORY

Composition

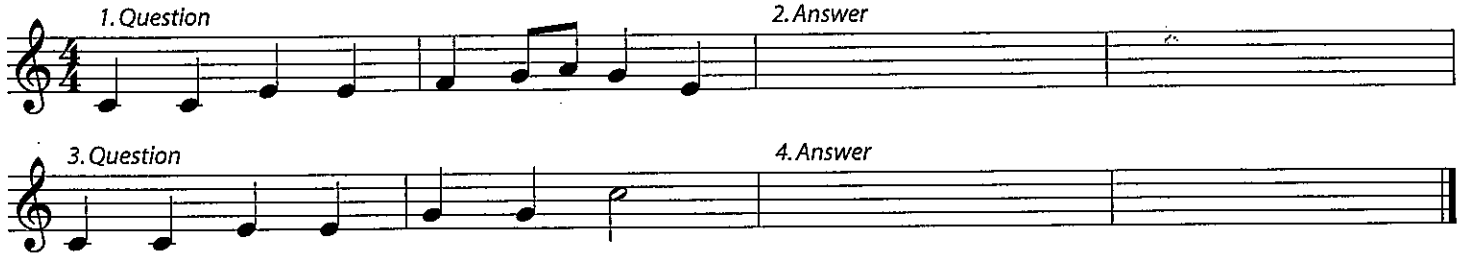
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

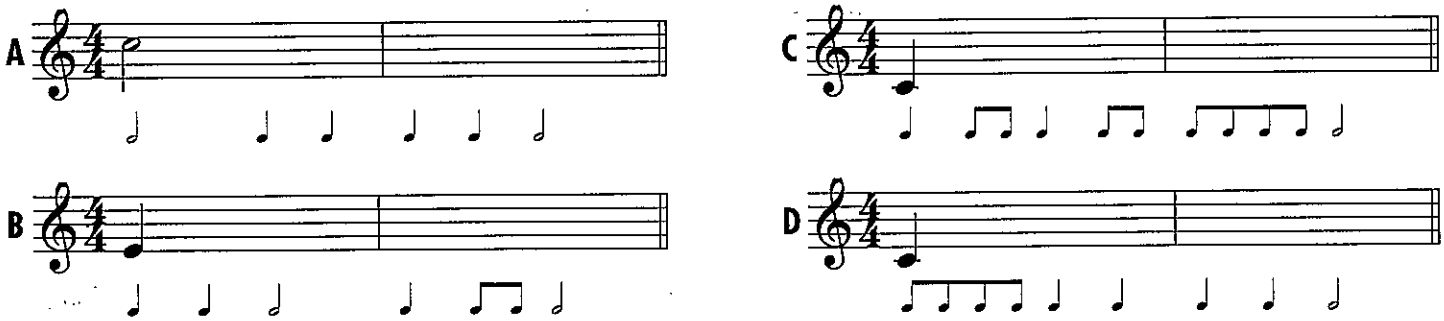
Ludwig van Beethoven



2. Q. AND A. *Write your own "answer" phrases in this melody.*

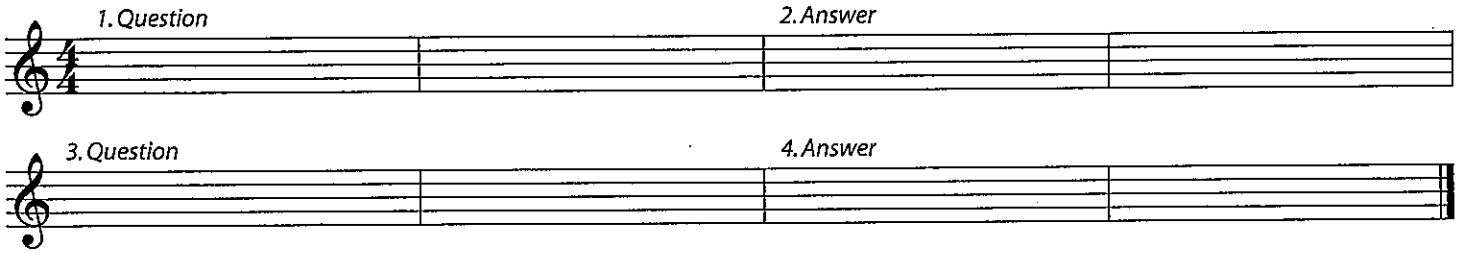


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

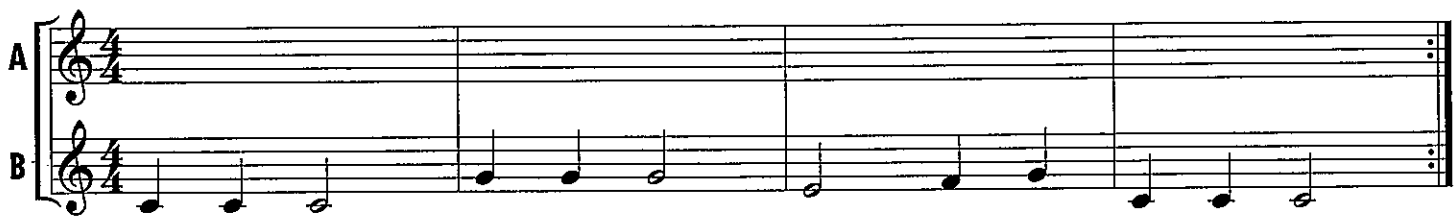


THEORY

Improvisation

Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY



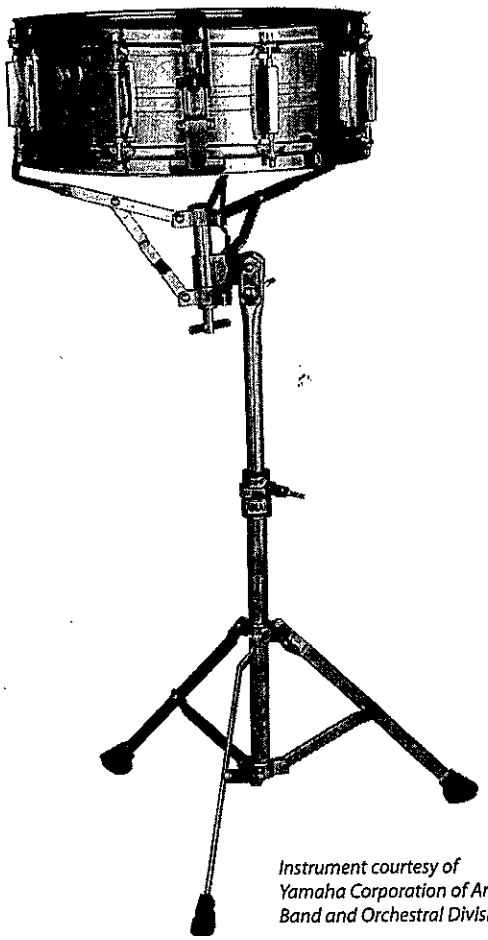
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

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.



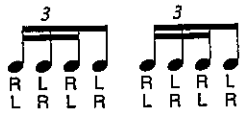
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

I. ROLL RUDIMENTS

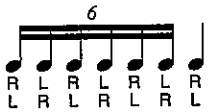
A. SINGLE STROKE RUDIMENTS

1. Single Stroke Roll

2. Single Stroke Four



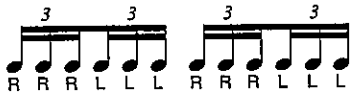
3. Single Stroke Seven



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. Multiple Bounce Roll

5. Triple Stroke Roll



International Drum Rudiments courtesy of Percussion Arts Society
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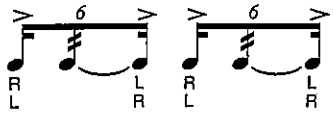
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

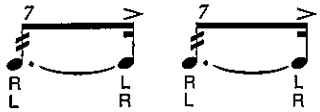
6. Double Stroke Open Roll

7. Five Stroke Roll

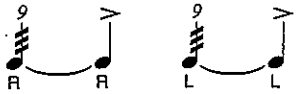
8. Six Stroke Roll



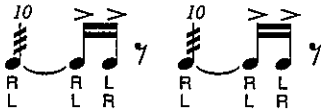
9. Seven Stroke Roll



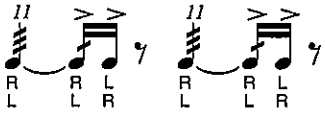
10. Nine Stroke Roll



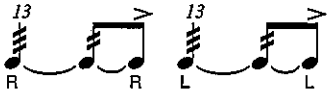
11. Ten Stroke Roll



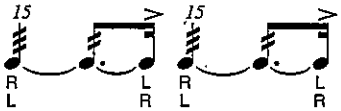
12. Eleven Stroke Roll



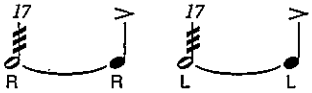
13. Thirteen Stroke Roll



14. Fifteen Stroke Roll

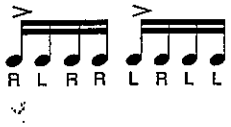


15. Seventeen Stroke Roll

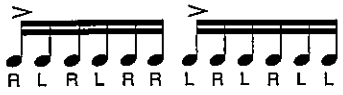


II. DIDDLE RUDIMENTS

16. Single Paradiddle

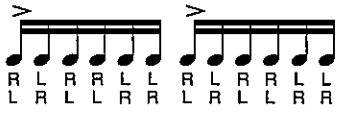


17. Double Paradiddle



18. Triple Paradiddle

19. Single Paradiddle-Diddle

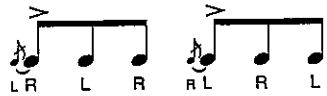


SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

III. FLAM RUDIMENTS

20. Flam

21. Flam Accent



22. Flam Tap

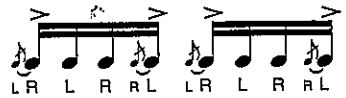
23. Flamacue

24. Flam Paradiddle

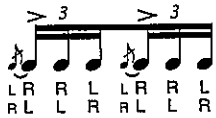
25. Single Flamed Mill

26. Flam Paradiddle-Diddle

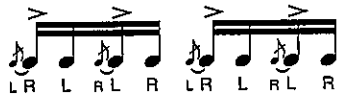
27. Pataflafla



28. Siwss Army Triplet



29. Inverted Flam Tap



30. Flam Drag

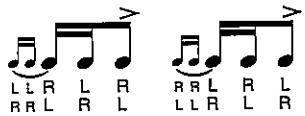
IV. DRAG RUDIMENTS

31. Drag

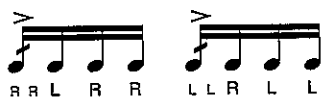
32. Single Drag Tap

33. Double Drag Tap

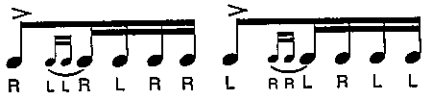
34. Lesson 25



35. Single Dragadiddle



36. Drag Paradiddle #1



37. Drag Paradiddle #2

38. Single Ratamacue

39. Double Ratamacue

40. Triple Ratamacue

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