
















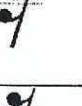

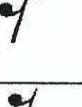


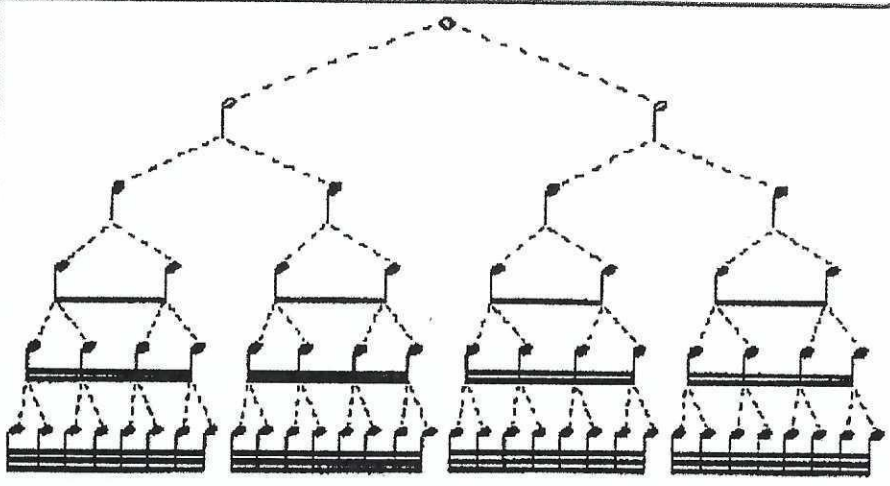
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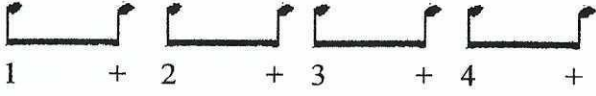
Name	Beats	Note	Rest
Whole Note	4		
Dotted Half Note	3		
Half Note	2		
Dotted Quarter Note	1 1/2		
Quarter Note	1		
Dotted 8 th Note	3/4		
8 th Note	1/2		
Dotted 16 th Note	3/8		
16 th Note	1/4		
32 nd Note	1/8		



1 2 3 4



1 + 2 + 3 + 4 +



1 e + a 2 e + a 3 e + a 4 e + a

Purpose:

The purpose of this page is to remind you how to read music. Reading music is one of most important skills you will need in order to march drumline. Don't expect an instructor to teach you how to play your music because you can't read it, their job is to make you sound better.

Practice:

Well how do I practice reading music? Sight read! Find music you have never seen before. You can find some music online, or you can ask your band director for something to sight read. If you stumble on a rhythm, practice it. If you go through the peice with ease, find a harder peice. Oh yeah, don't forget to use a metronome.

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

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

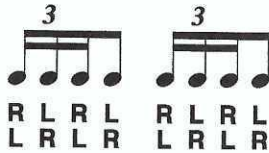
I. ROLL RUDIMENTS

A. Single Stroke Roll Rudiments

1. Single Stroke Roll *



2. Single Stroke Four



3. Single Stroke Seven

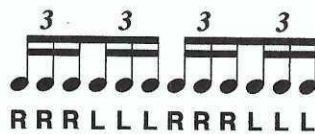


B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll



5. Triple Stroke Roll

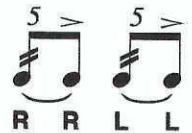


C. Double Stroke Open Roll Rudiments

6. Double Stroke Open Roll *



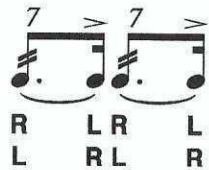
7. Five Stroke Roll *



8. Six Stroke Roll

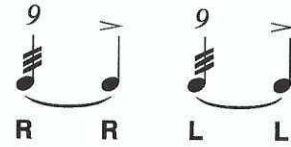


9. Seven Stroke Roll *

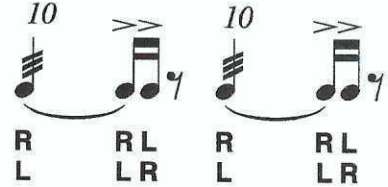


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

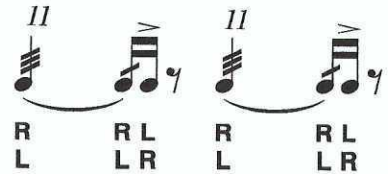
10. Nine Stroke Roll *



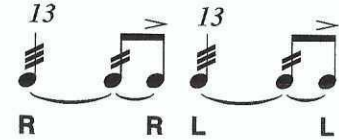
11. Ten Stroke Roll *



12. Eleven Stroke Roll *



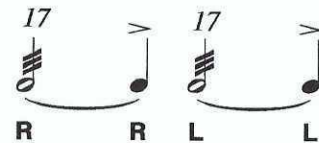
13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle *



17. Double Paradiddle *



18. Triple Paradiddle

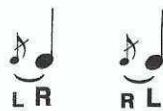


19. Single Paradiddle-diddle



III. FLAM RUDIMENTS

20. Flam *



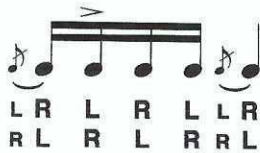
21. Flam Accent *



22. Flam Tap *



23. Flamacue *



24. Flam Paradiddle *



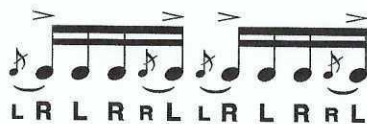
25. Single Flammed Mill



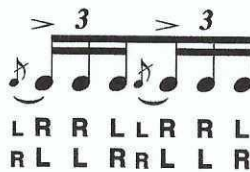
26. Flam Paradiddle-diddle *



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag *



32. Single Drag Tap *



33. Double Drag Tap *



34. Lesson 25 *



35. Single Dragadiddle



36. Drag Paradiddle #1 *



37. Drag Paradiddle #2 *



38. Single Ratamacue *



39. Double Ratamacue *

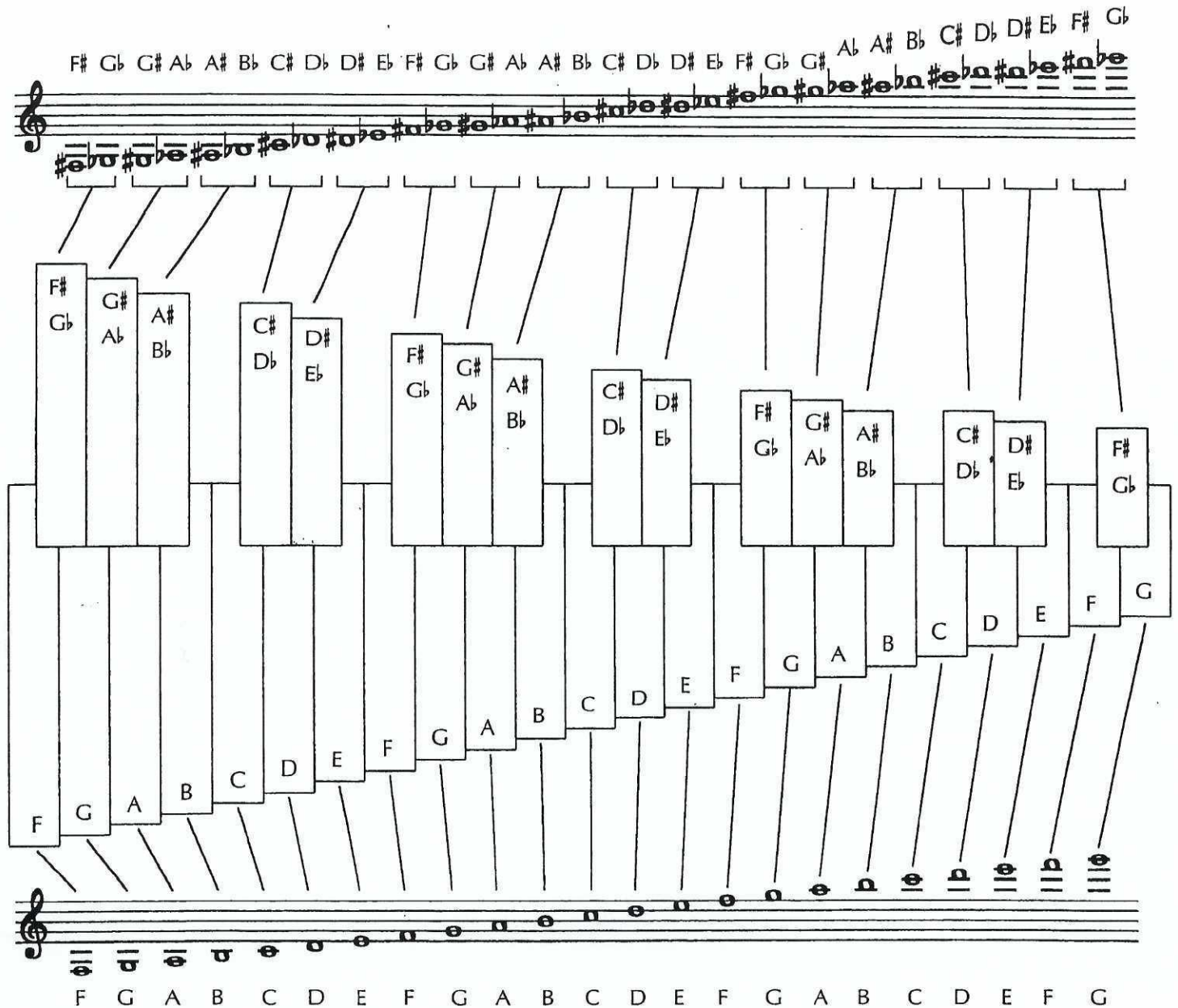


40. Triple Ratamacue *



MALLET PERCUSSION KEYBOARD LAYOUT/NOTE CHART

While each mallet instrument has its own special sound, they all have basically the same keyboard layout, like the one shown below. (Actual range of notes depends on the instrument.)



PERCUSSION SURVIVAL KIT

- 2 soft clean cloths
- extra drum sticks and mallets
- 2 triangle beaters (different weights)
- pitch pipe or tuning fork (for tuning timpani)
- stick/mallet bag
- practice pad
- music stand
- drum key
- petroleum jelly or light grease
- household machine oil
- spare batter and snare heads
- pencil
- band music
- method book

Four Mallet Grips

Standard Four Mallet Keyboard Percussion Grips

The Burton Four Mallet Grip (created by and named after vibraphonist, Gary Burton)

1. Hold a single mallet between your thumb and index finger with all other fingers wrapped around it. The shaft should rest between the first and second joint of the index finger.
 - Slide a second mallet between your index and middle fingers on top of the shaft of the first mallet. The "outside" shaft should rest between the second joint and base of the middle finger. Allow the index finger to be loose and to extend between the mallet shafts.
 - Hold the mallets with your palm facing the floor.
 - Rotate your hand slightly to the right so that the mallet heads are parallel to the keyboard.
 - Do the same steps with the other hand to hold all four mallets.
2. The second or "outside" mallet will cross the "inside" mallet in the palm of the hand.
 - At the point where the mallets cross, grasp both mallet shafts with your fourth (ring) finger and little (pinkie) finger.
3. Movement of the mallet heads toward or away from each other to play different intervals of notes is created by the thumb and index finger moving the "inside" mallet in either direction.
 - The fourth finger tip anchors the shaft of the "outside" mallet against the palm for control during interval changing.
4. Use quick "down-up" strokes to strike the bars as if you are waving "good-bye." Strive to remain relaxed at all times.

The Stevens Four Mallet Grip (created by and named after marimbist, Leigh Howard Stevens)

1. Make a fist with one hand, palm down, creating a straight line between the elbow and base of the pinkie.
 - Rotate your hand so that the thumb faces the ceiling and the pinkie faces the floor.
2. Place the end of the "outside" mallet shaft between the middle and fourth fingers.
 - Push the shaft down into the fourth (ring) and little fingers leaving approximately 1/8" of the shaft below the little finger - wrap the fourth finger and pinkie around the shaft.
 - The mallet head should be held firmly and upright with these two fingers.
3. Slightly extend the middle finger out in a curve.
 - Take the second mallet (inside) and place the end of mallet between the base of the middle and fourth finger on the inside of the hand. *The middle finger base is the point where the finger connects to the hand.*
 - Balance the "inside" mallet on the first joint of the middle finger.
 - The index finger and thumb should not be touching the mallet shafts at this point.
 - There should be approximately one foot of space between the mallet heads.
 - The mallet heads should be parallel to the keyboard.
4. Allow the tips of the thumb and the index finger to touch the shaft of the "inside" mallet.
 - The top of the thumb should be facing the ceiling much like the "French" grip for timpani.
 - The mallet shafts do not cross in the palm of the hand.
 - Do the same steps with the other hand to hold all four mallets.
5. Movement of the mallet heads toward or away from each other to play different intervals of notes is best described in the four mallet marimba text, *Method of Movement*, by Leigh Howard Stevens.
6. Use "down-up" strokes to strike the bars. This is also described in *Method of Movement*.

Both grips are applicable to all keyboard percussion instruments.

Logical Conclusions to Effective Intonation

1. At this time it is unimportant to recognize Sharp or Flat, *only the speed of the beats.*
2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*
3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction.*
4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated.*
5. If you find yourself “pinching” to eliminate beats, then your *instrument is too long, it must be shortened.*
6. If you find yourself “relaxing” your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened.*
7. When two or more similar pitches are played, the sound is “beatless” (and you are not using any unnecessary pressure or relaxation on the mouthpiece)... **You are Perfectly IN TUNE!**

3 Logical Steps to Effective Balance and Blend

If you hear yourself above all others, 1 of 3 things is happening:

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

If you still hear yourself and you made the adjustment in #1, then:

2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!*

If you still hear yourself and you made the adjustment in #1 and #2, then:

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to “Beatless Tuning.”*

Singing Exercises

Solfege: also called “solfeggio” or “solfa,” is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears.

The image shows a musical staff with a treble clef and a 4/4 time signature. The notes of a major scale are written as whole notes: Do (C4), Re (D4), Mi (E4), Fa (F4), Sol (G4), La (A4), Ti (B4), and Do (C5). Below the staff, the syllables are written: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below that, the scale degrees are listed: Tonic, Subtonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone, Tonic.

Do	Re	Mi	Fa	Sol	La	Ti	Do
Tonic	Subtonic	Mediant	Subdominant	Dominant	Submediant	Leading Tone	Tonic

Two Types of Do:

Moveable Do: Do is always assigned the first note of a major scale

Fixed Do: Do is always C natural, and all other notes are assigned specific pitches

*For our exercises, we will be using Moveable Do

Before we sing, check the following:

- Sit or stand appropriately with good posture.
- Relax shoulders, neck, and jaw; no tension.
- Sing with a Smile!
- We're all singing, so sing with confidence!

Exercises:

1. Match Pitch. Syllables to be used: Doh, Dah, Ahh
2. Sing in Drones on each note, sustaining each solfege syllable.
3. Do, Do Re Do, (Do Re Me Re Do, etc...)
4. 8th note Ascension and Descension:

(up) Do...Do Re...Do Re Mi...Do Re Mi Fa...
(Down) Do...Do Ti...Do Ti La...Do Ti La Sol...

Mallets

Daily Warmups

Do these exercises correctly while focusing on
Playing in Tone, in Tune, in Time, and in Technique

Doerr

Long Tones 9 Counts Concert F

Play two octaves when possible

Breathe

mf

The first line of the musical score for Concert F. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure contains a whole note chord of F4, G4, and Ab4. This is followed by a series of sixteenth-note runs: an ascending run from F4 to G5, a descending run from G5 to F3, an ascending run from F3 to G4, and a descending run from G4 to F3. Each run is followed by a whole rest. The word "mf" is written below the first measure. The word "Breathe" is written above the first measure.

The second line of the musical score for Concert F, continuing the pattern of sixteenth-note runs and whole rests.

The third line of the musical score for Concert F, continuing the pattern of sixteenth-note runs and whole rests.

The fourth line of the musical score for Concert F, continuing the pattern of sixteenth-note runs and whole rests.

Long Tones 9 Counts Concert Bb

Breathe

mf

The first line of the musical score for Concert Bb. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The first measure contains a whole note chord of Bb3, C4, and Db4. This is followed by a series of sixteenth-note runs: an ascending run from Bb3 to C5, a descending run from C5 to Bb2, an ascending run from Bb2 to C3, and a descending run from C3 to Bb2. Each run is followed by a whole rest. The word "mf" is written below the first measure. The word "Breathe" is written above the first measure.

The second line of the musical score for Concert Bb, continuing the pattern of sixteenth-note runs and whole rests.

The third line of the musical score for Concert Bb, continuing the pattern of sixteenth-note runs and whole rests.

The fourth line of the musical score for Concert Bb, continuing the pattern of sixteenth-note runs and whole rests.

Daily Warmups

Articulation on Bb
"Dah"

Legato
100% Note Length
"dOOH"

mf
Staccato
50% Note Length

Accent
75% Note Length
+1 Dynamic Level
"TAH" >>>> >>>> >>>> >>>>

Articulation on Eb
High Range

Articulation on F
Low Range

Play - Buzz - Play
Woodwinds play, Brass Buzz on mouthpieces

Velocity

Lip Slur #1

Lip Slur #2

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Rhythmic Precision

Daily Warmups

Do these exercises correctly while focusing on
Playing in Tone, in Tune, in Time, and in Technique

Doerr
Giard

Long Tones 9 Counts Concert F

Tap off Play Battery Parts as written for 8's

Musical notation for Long Tones 9 Counts Concert F. The piece is in 4/4 time and consists of five staves of music. The first staff begins with a 4/4 time signature and a 'Tap off' instruction. The notation includes various rhythmic patterns of eighth and sixteenth notes, with dynamic markings of *f* and *p*. Below the notes are lines for hand assignments: R, L, R, L, R, L, and ALT. The piece concludes with a final note and a fermata.

Long Tones 9 Counts Concert Bb

Tap off

Musical notation for Long Tones 9 Counts Concert Bb. The piece is in 4/4 time and consists of five staves of music. The notation includes various rhythmic patterns of eighth and sixteenth notes, with dynamic markings of *f* and *p*. Below the notes are lines for hand assignments: R, L, R, L, R, L, and ALT. The piece concludes with a final note and a fermata.

3. Articulations on Bb

A musical staff showing a sequence of notes with slurs indicating a legato articulation. The notes are grouped into four measures, each containing a pair of notes (R and L) with a slur over them.

R L R L R L

Legato

100% Note Length

"dOOH"

A musical staff showing a sequence of notes with slurs indicating a staccato articulation. The notes are grouped into four measures, each containing a pair of notes (R and L) with a slur over them.

R L R L R L

Staccato

50% Note Length

"dah"

A musical staff showing a sequence of notes with slurs indicating an accent articulation. The notes are grouped into four measures, each containing a pair of notes (R and L) with a slur over them.

R L R L R L

Accent

75% Note Length

+1 Dynamic Level

"TAH"

A musical staff showing a sequence of notes with slurs indicating an articulation on Eb. The notes are grouped into four measures, each containing a pair of notes (R and L) with a slur over them.

R L R L R L

Articulation on Eb

High Range

A musical staff showing a sequence of notes with slurs indicating a high range articulation. The notes are grouped into four measures, each containing a pair of notes (R and L) with a slur over them.

R L R L R L

Articulation on F

Low Range

A musical staff showing a sequence of notes with slurs indicating a low range articulation. The notes are grouped into four measures, each containing a pair of notes (R and L) with a slur over them.

R L R L R L

Play - Buzz - Play

Woodwinds play, Brass Buzz on mouthpieces

A musical staff showing a sequence of notes with triplets (indicated by a '3' below) for woodwinds play. The notes are grouped into four measures, each containing a triplet of notes.

A musical staff showing a sequence of notes with triplets (indicated by a '3' below) for woodwinds play. The notes are grouped into four measures, each containing a triplet of notes.

A musical staff showing a sequence of notes with triplets (indicated by a '3' below) for woodwinds play. The notes are grouped into four measures, each containing a triplet of notes.

A musical staff showing a sequence of notes with triplets (indicated by a '3' below) for woodwinds play. The notes are grouped into four measures, each containing a triplet of notes.

RLLRRLRRLRRLRRL RLLRRLRRLRRLRRL LLRRLRRLRRLRRLR LRRLRRLRRLRRL

RLLRRLRRLRRLRRL LLRRLRRLRRLRRL RLLRRLRRLRRLRRL RLLRRLRRLRRLRRL

Lip Slur #1

Accent only on the Downbeats, the rest is low

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

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

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

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

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

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

Lip Slur #2

Daily Warmups

Follow accent pattern of first 4 bars for entire exercise

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

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

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

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

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

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

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

ALT 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 ALT 3 3 3 3 3 3 3 3

3 3 3 3 3

3 3 3 3 3 3

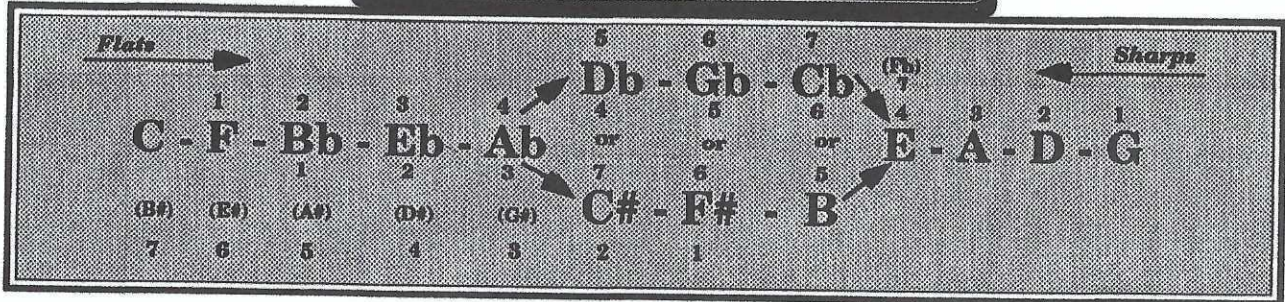
ALT 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3

ALT 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3

Grouping Assignments



Woodwind Choir

Group 1

Piccolo
Eb Clarinet
Oboe
1st Flute
1st Clarinet
1st Alto Sax

Group 2

2nd Flute
2nd Clarinet
2nd Alto Sax

Group 3

3rd Clarinet
Alto Clarinet
Tenor Sax

Group 4

Bass Clarinet
Bassoons
Bari Sax
Contra Clarinets

Brass Choir

Group 1

1st Cornet
1st Trumpet
1st French Horn
1st Trombone

Group 2

2nd Cornet
2nd French Horn

Group 3

3rd Cornet
2nd Trumpet
2nd & 3rd Trombone
3rd & 4th French Horn

Group 4

Baritone, Euphonium
Tuba
String Bass

Percussion

Group 1

Vibraphone (soft mallets)
Bells

Group 2

Xylophone (soft mallets)

Group 3

Marimba (soft mallets)
Upper marimba

Group 4

Tympani
Lower marimba

Exchange and duplicate for students

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Chapter 9

Exercises

Scales

Concert Bb Major

Arpeggio



Musical notation for the Concert Bb Major Arpeggio scale, written in treble clef, 2/4 time, with a key signature of two flats (Bb, Eb).

Chromatic



Musical notation for the chromatic scale, written in treble clef, 2/4 time, with a key signature of one sharp (F#).

Concert g minor (Natural)

Harmonic

Melodic



Musical notation for the Concert g minor (Natural) Harmonic and Melodic scales, written in treble clef, 2/4 time, with a key signature of one flat (F).

Concert Eb Major



Musical notation for the Concert Eb Major scale, written in treble clef, 2/4 time, with a key signature of three flats (Bb, Eb, Ab).



Musical notation for the chromatic scale, written in treble clef, 2/4 time, with a key signature of one sharp (F#).

Concert c minor



Musical notation for the Concert c minor scale, written in treble clef, 2/4 time, with a key signature of three flats (Bb, Eb, Ab).

Concert F Major



Musical notation for the Concert F Major scale, written in treble clef, 2/4 time, with a key signature of one flat (Bb).



Musical notation for the chromatic scale, written in treble clef, 2/4 time, with a key signature of one sharp (F#).

Concert d minor



Musical notation for the Concert d minor scale, written in treble clef, 2/4 time, with a key signature of two flats (Bb, Eb).

Concert Ab Major

Two staves of musical notation for the Concert Ab Major scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has two flats (Bb and Eb).

Concert f minor

Two staves of musical notation for the Concert f minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has two flats (Bb and Eb).

Concert C Major

Two staves of musical notation for the Concert C Major scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has no sharps or flats.

Concert a minor

Two staves of musical notation for the Concert a minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has no sharps or flats.

Concert Db Major

Two staves of musical notation for the Concert Db Major scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three flats (Bb, Eb, and Ab).

Concert bb minor

Two staves of musical notation for the Concert bb minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three flats (Bb, Eb, and Ab).

Concert Gb Major**Concert eb minor****Concert G Major****Concert e minor****Concert D Major****Concert b minor**

Concert A Major

Two staves of musical notation for the Concert A Major scale. The first staff shows the ascending scale (A4, B4, C#5, D5, E5, F#5, G#5, A5) and the second staff shows the descending scale (A5, G#5, F#5, E5, D5, C#5, B4, A4). The key signature has three sharps (F#, C#, G#).

Concert f# minor

Two staves of musical notation for the Concert f# minor scale. The first staff shows the ascending scale (F#4, G#4, A4, B4, C#5, D5, E5, F#5) and the second staff shows the descending scale (F#5, E5, D5, C#5, B4, A4, G#4, F#4). The key signature has three sharps (F#, C#, G#).

Concert E Major

Two staves of musical notation for the Concert E Major scale. The first staff shows the ascending scale (E4, F#4, G#4, A4, B4, C#5, D5, E5) and the second staff shows the descending scale (E5, D5, C#5, B4, A4, G#4, F#4, E4). The key signature has three sharps (F#, C#, G#).

Concert c# minor

Two staves of musical notation for the Concert c# minor scale. The first staff shows the ascending scale (C#4, D4, E4, F#4, G#4, A4, B4, C#5) and the second staff shows the descending scale (C#5, B4, A4, G#4, F#4, E4, D4, C#4). The key signature has three sharps (F#, C#, G#).

Concert B Major

Two staves of musical notation for the Concert B Major scale. The first staff shows the ascending scale (B3, C#4, D4, E4, F#4, G#4, A4, B4) and the second staff shows the descending scale (B4, A4, G#4, F#4, E4, D4, C#4, B3). The key signature has three sharps (F#, C#, G#).

Concert g# minor

Two staves of musical notation for the Concert g# minor scale. The first staff shows the ascending scale (G#3, A3, B3, C#4, D4, E4, F#4, G#4) and the second staff shows the descending scale (G#4, F#4, E4, D4, C#4, B3, A3, G#3). The key signature has three sharps (F#, C#, G#).

Scales/Snare Rudiments

*Repeat each exercise through duration of the scales.

*Alternate stickings throughout exercise, where applicable

Concert Bb Flam

You can hear all rudiments at <https://www.pas.org/resources/rudiments>

1R
rL

rL
1R

Concert Eb Flam Tap

1R R rL L
rL L 1R R

Concert F Drag

11R 11R
rrL rrL

Concert Ab Single Stroke Roll

R L R L
L R L R

Concert C 5 Stroke Roll

R L R
L R L

Concert Db 9 Stroke Roll

R L R L R
L R L R L

Concert Gb
Multiple Bounce Roll

RLRL

*Roll ends on the last note of each scale section. Begin a new roll for each scale section.

Concert G
Single Paradiddle

R L R R L R L L

Concert D
Flam Paradiddle

l R L R R rL R L L

Concert A
Single Drag Tap

ll R L rrL R
rrL R llR L

Concert E
Single Dragadiddle

rr L R R ll R L L

Concert B
Flamacue

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