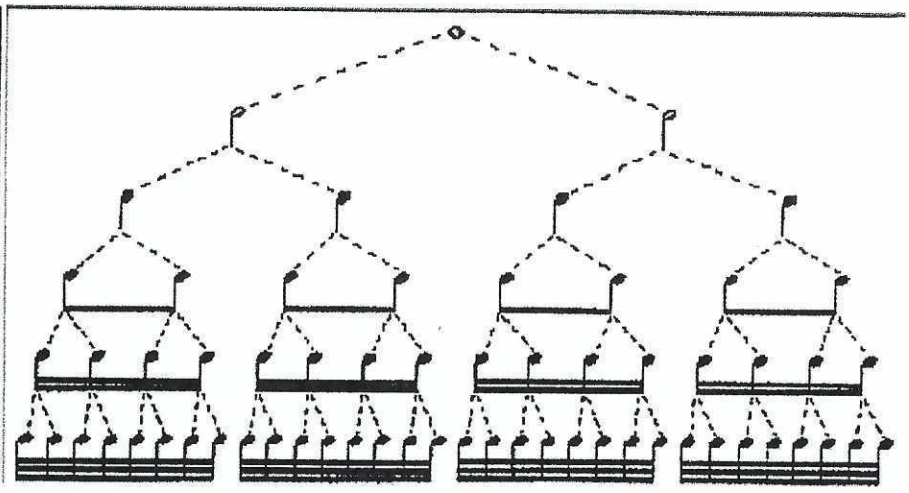
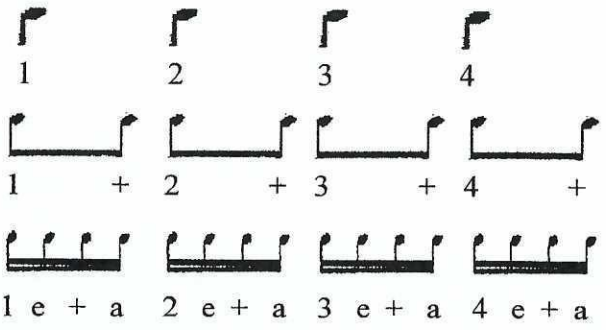
Table of Contents:

-Fingering/Trill/Sticking Charts
-Intonation Sheet
-Singing
-Initial Warm-ups
-Daily Warm-ups
-Grouping Assignments
-Scales
-Field Show Music
-March
-Pep Band Music
-Concert Band Music
-Technic Assignment List
-Technic Assignment Music
-Rhythm Charts
-Paper for Notes
-Additional Plastic Inserts

This folder belongs to: _____

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





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

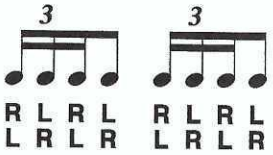
All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

I. ROLL RUDIMENTS

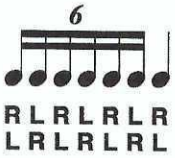
A. Single Stroke Roll Rudiments

1. Single Stroke Roll *

2. Single Stroke Four



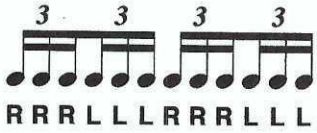
3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll

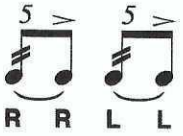
5. Triple Stroke Roll



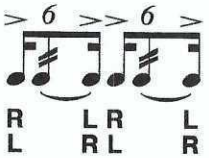
C. Double Stroke Open Roll Rudiments

6. Double Stroke Open Roll *

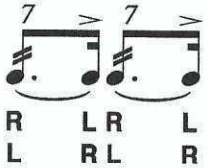
7. Five Stroke Roll *



8. Six Stroke Roll



9. Seven Stroke Roll *



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

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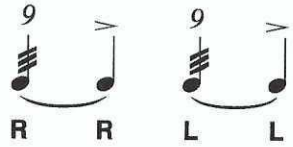
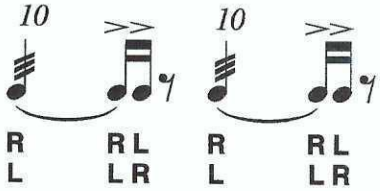
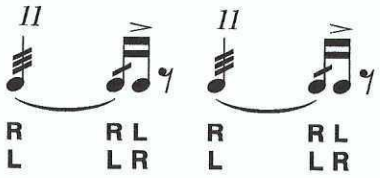
10. Nine Stroke Roll *



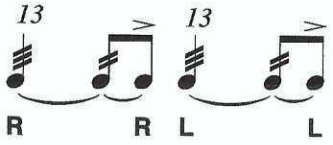
11. Ten Stroke Roll *



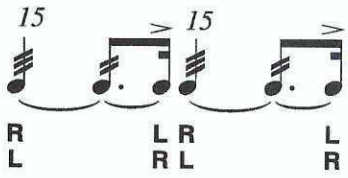
12. Eleven Stroke Roll *



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

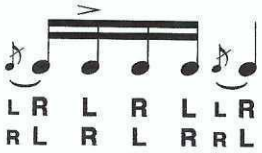
III. FLAM RUDIMENTS

20. Flam *

21. Flam Accent *

22. Flam Tap *

23. Flamacue *



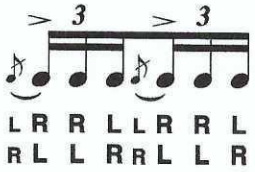
24. Flam Paradiddle *

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 *

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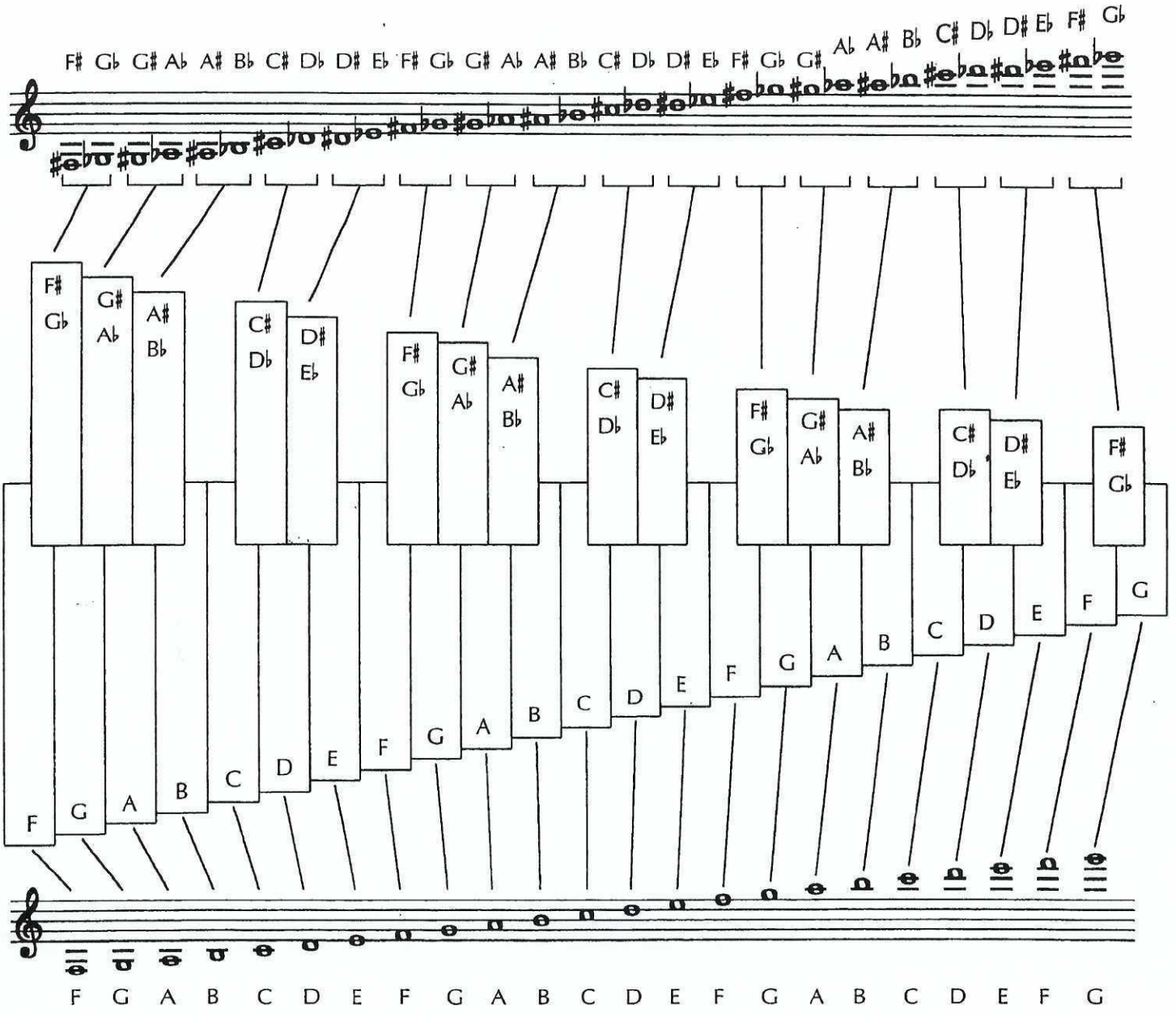
MALLET PERCUSSION KEYBOARD LAYOUT/NOTE CHART

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

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:

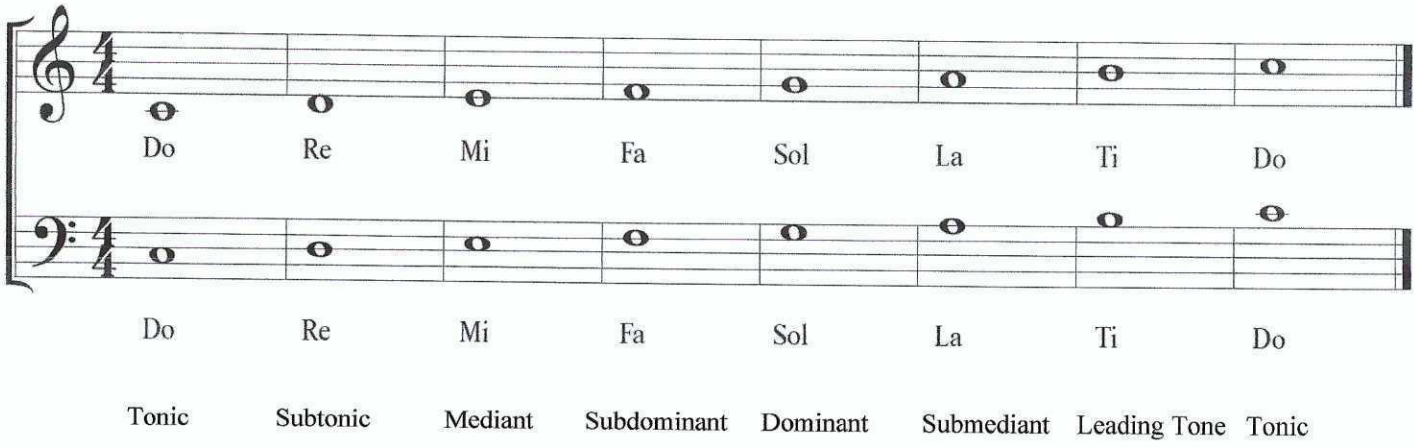
2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend* and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!

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.



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…**

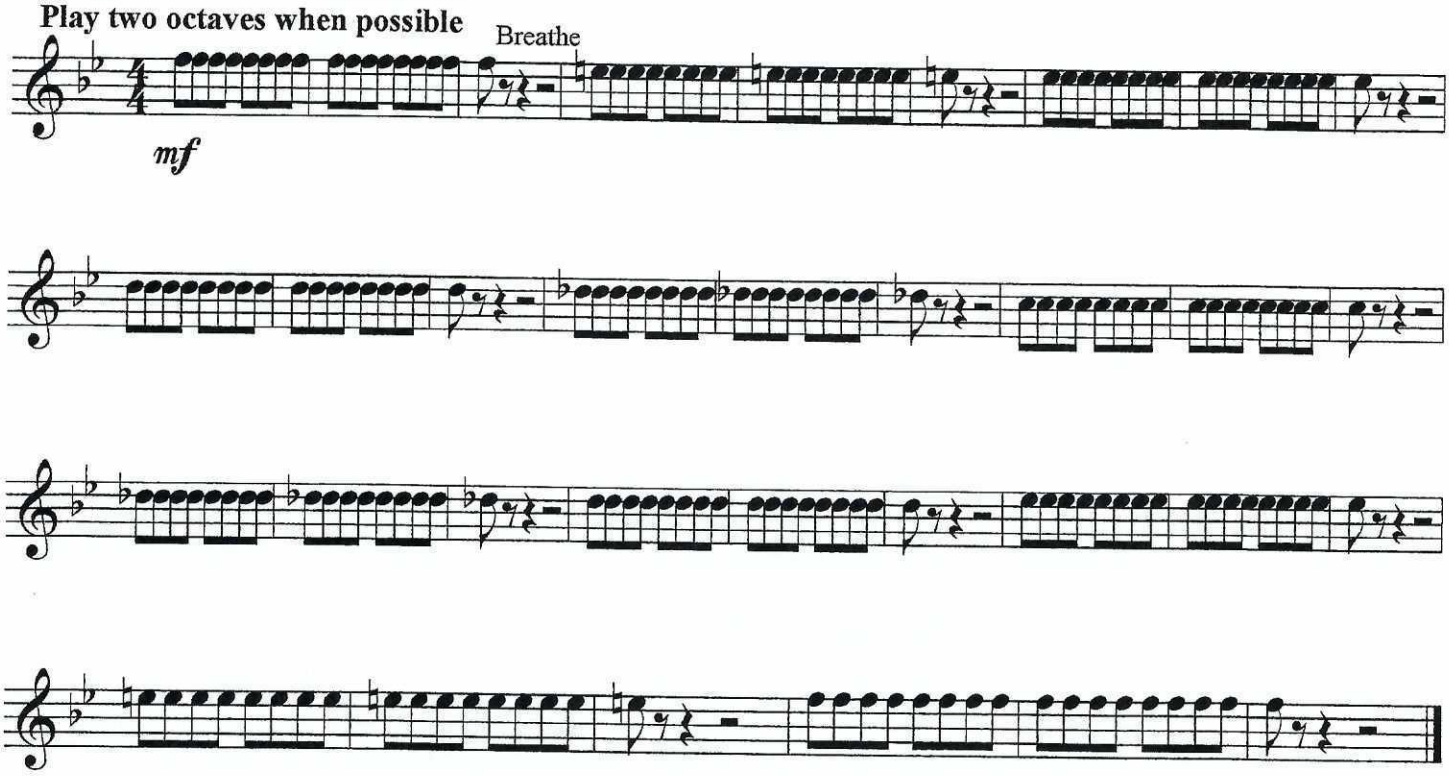
Mallets

Daily Warmups

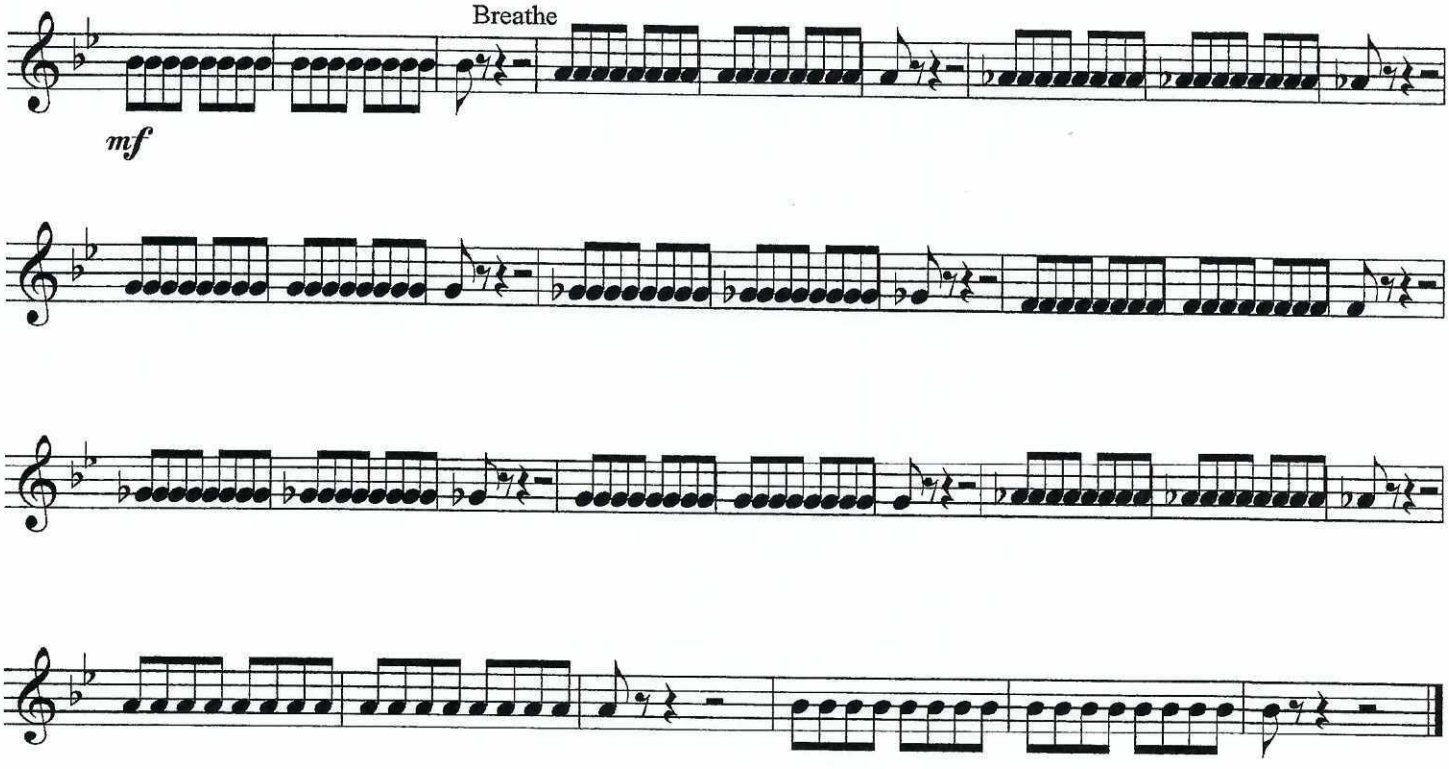
Do these exercises correctly while focusing on
Playing in Tone, in Tune, in Time, and in Technique

Doerr

Long Tones 9 Counts Concert F
Play two octaves when possible



Long Tones 9 Counts Concert Bb



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Daily Warmups

Articulation on Bb
"Dah"

mf

Legato
100% Note Length
"dOOH"

Stacatto
50% Note Length
"dah"

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

mf

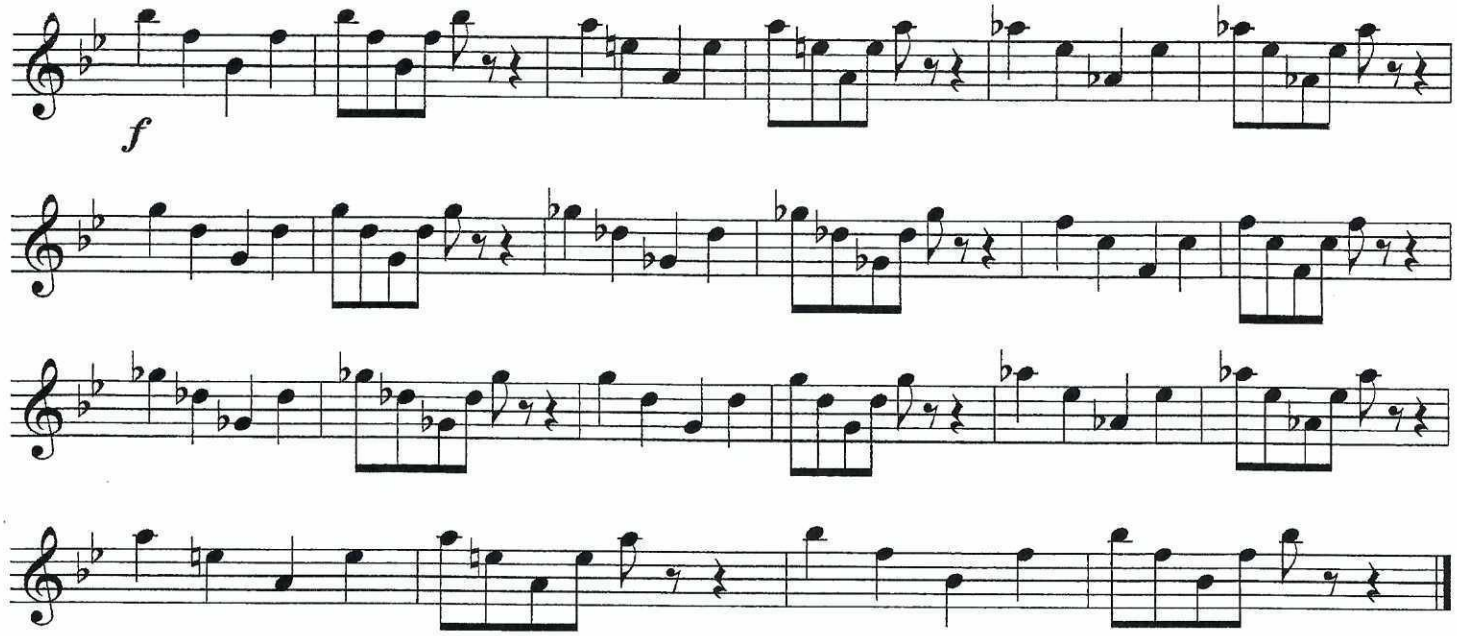
Velocity

f

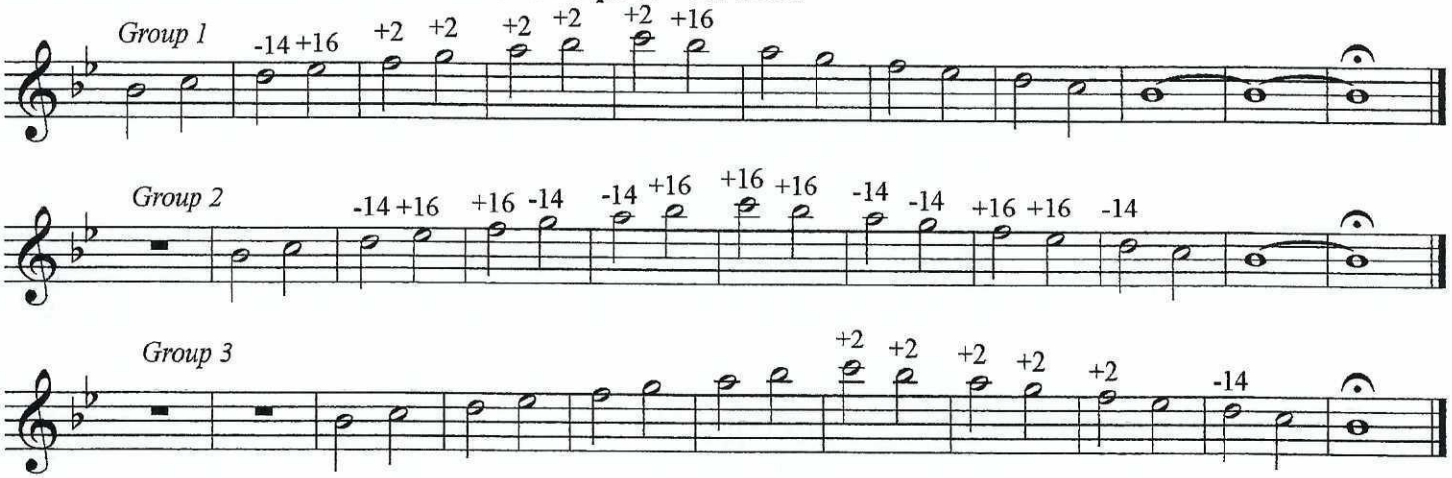
Lip Slur #1

f

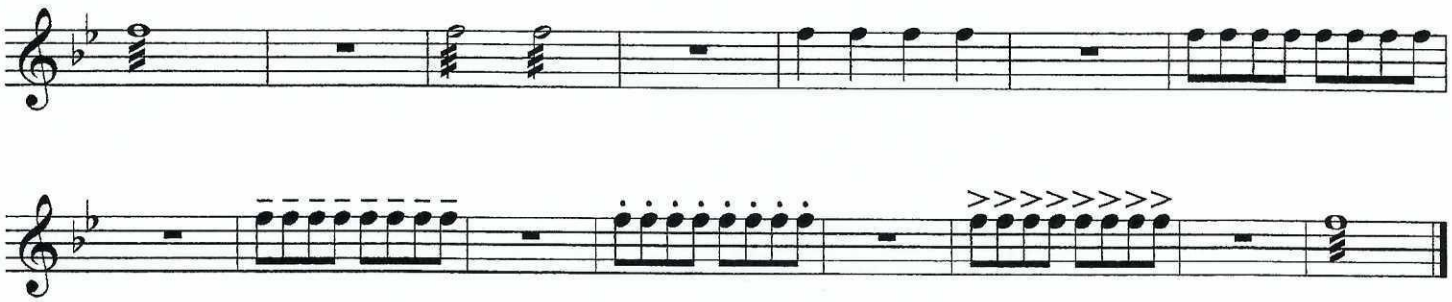
Lip Slur #2



Scale in Rounds: Tuning Chords
Pitch tendencies indicated with + for Sharps or - for Flats



Rhythmic Precision



Snare Drum

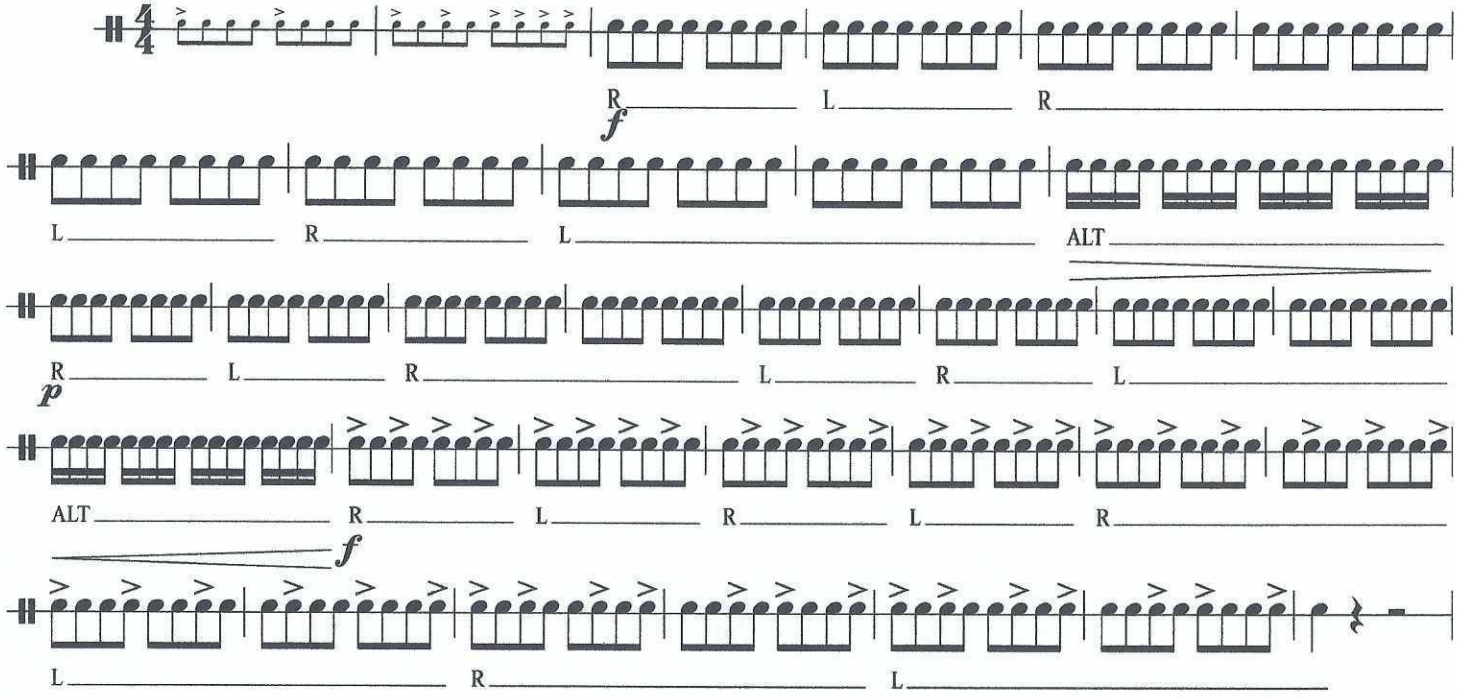
Daily Warmups

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

Doerr
Giard

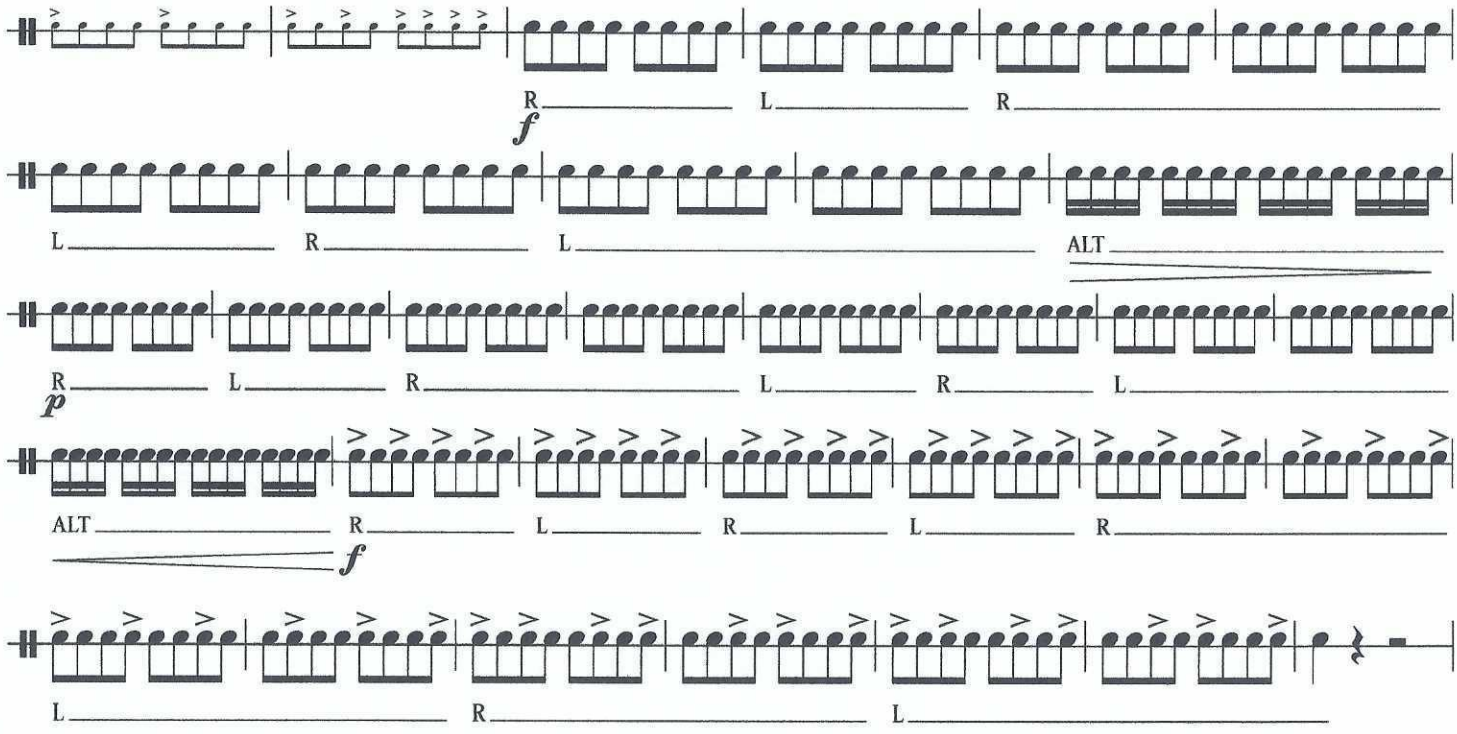
Long Tones 9 Counts Concert F

Tap off Play Battery Parts as written for 8's



Long Tones 9 Counts Concert Bb

Tap off



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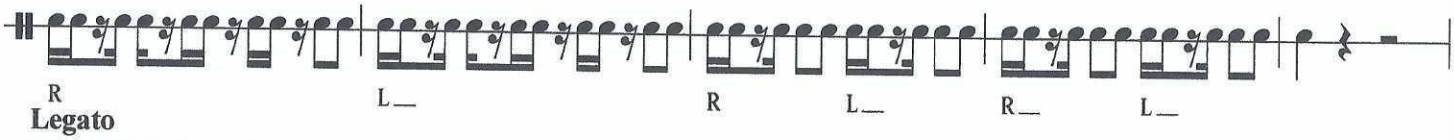
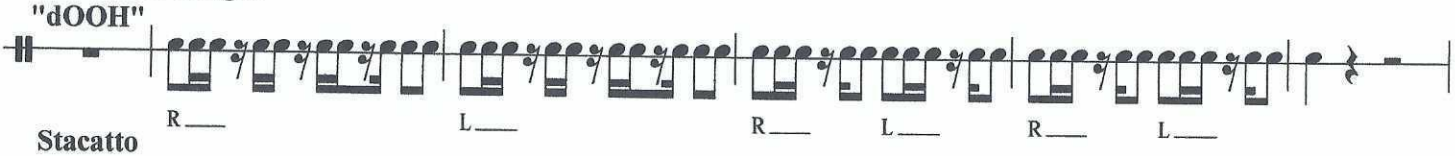
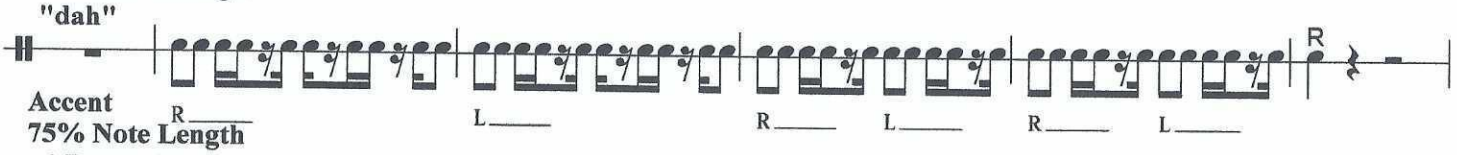
3. Articulations on Bb



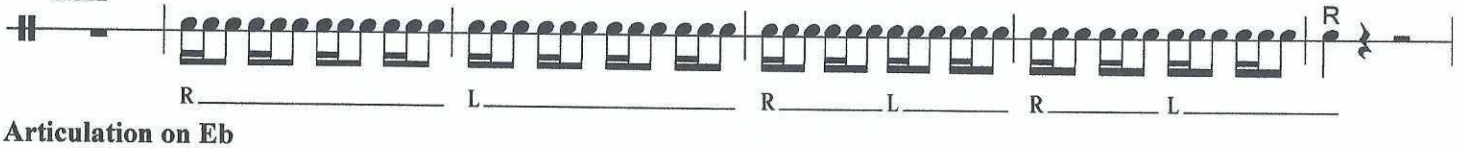
Legato
100% Note Length
"dOOH"



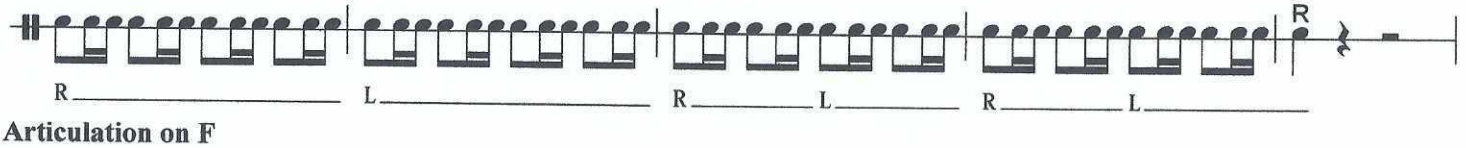
Stacatto
50% Note Length
"dah"



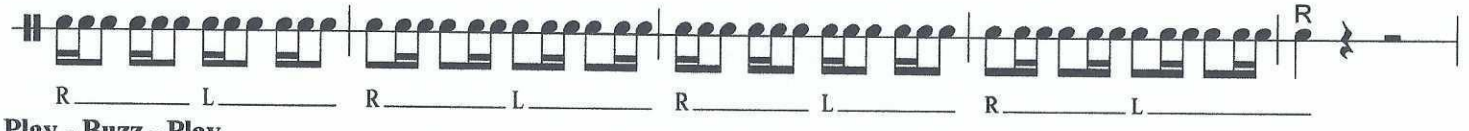
Accent
75% Note Length
+1 Dynamic Level
"TAH"



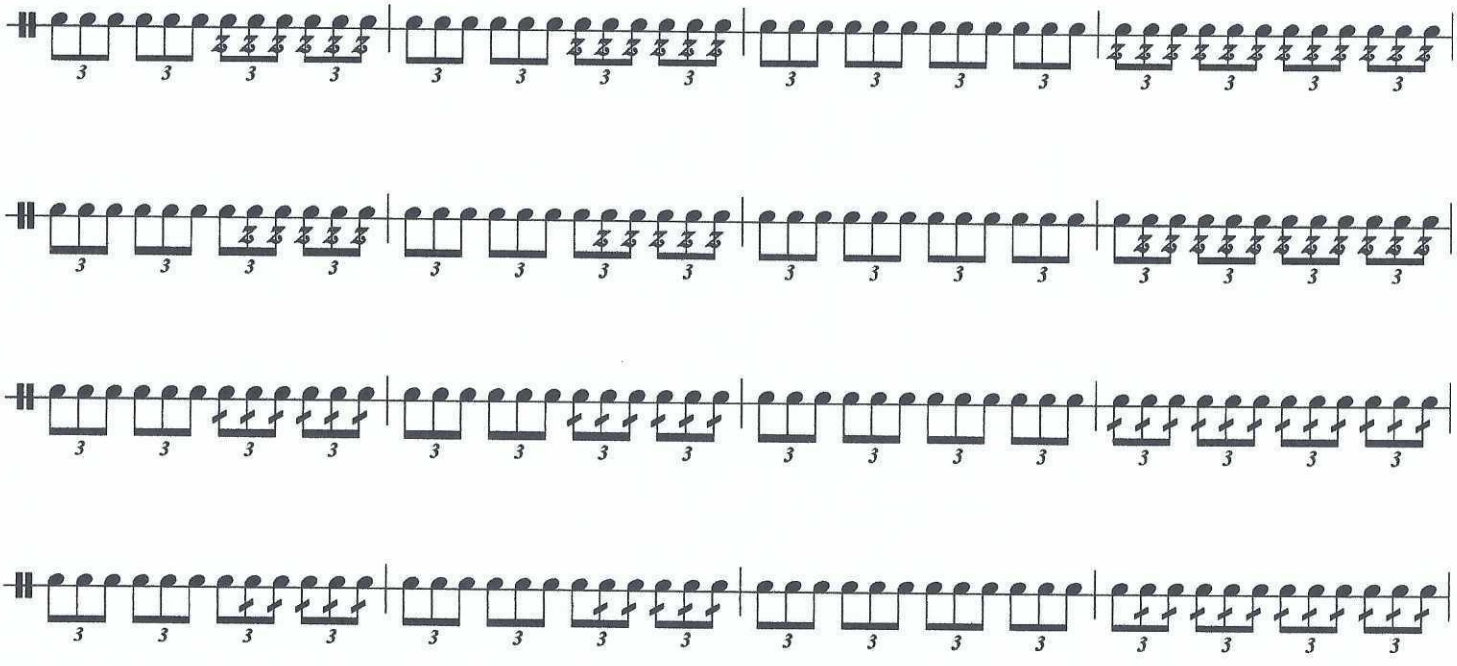
Articulation on Eb
High Range



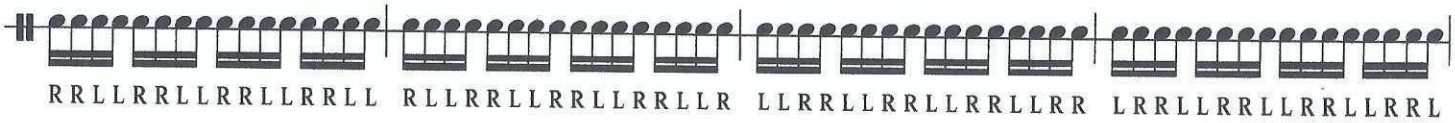
Articulation on F
Low Range



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



Velocity



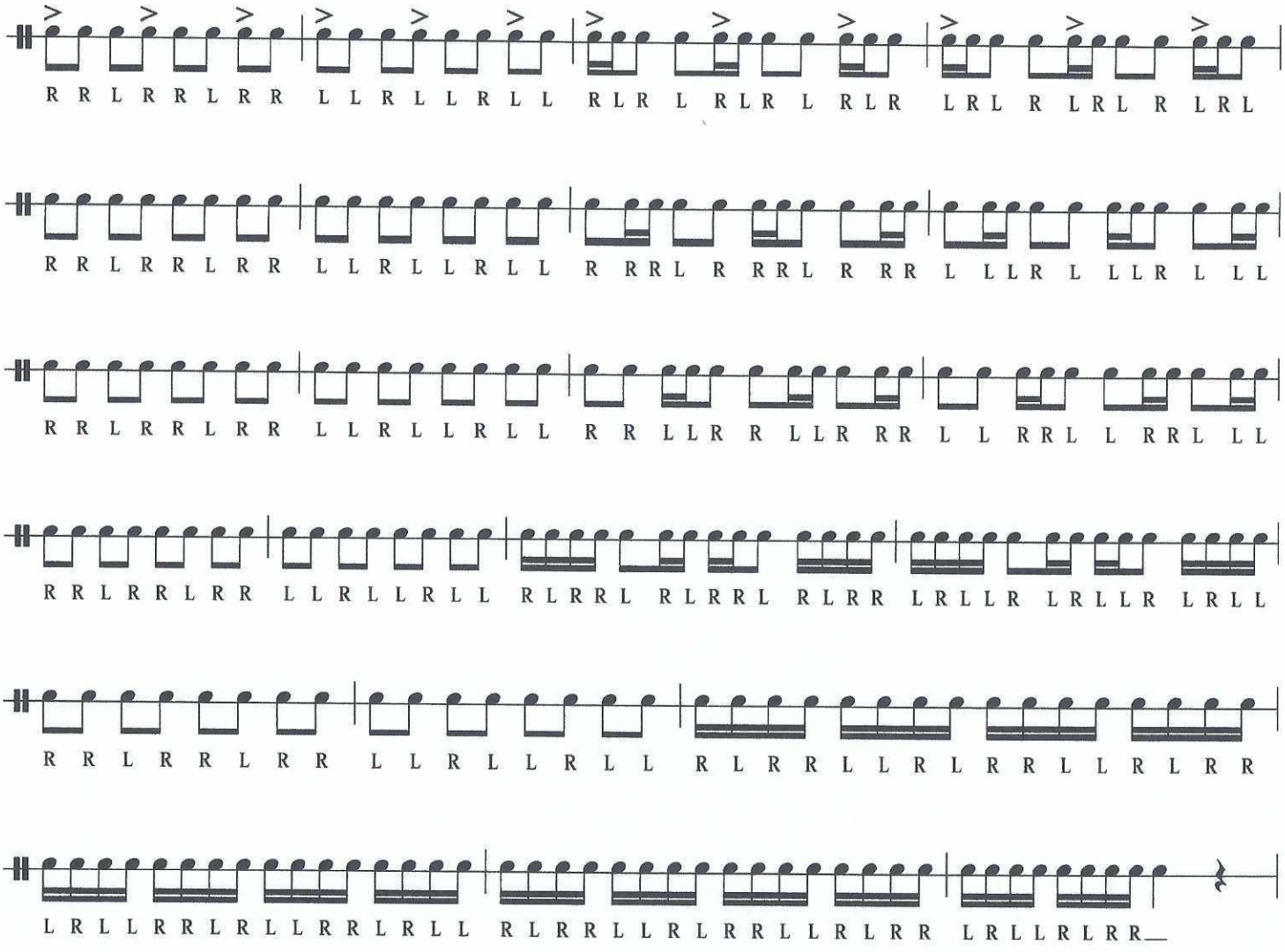
Lip Slur #1

Accent only on the Downbeats, the rest is low

Lip Slur #2

Daily Warmups

Follow accent patern of first 4 bars for entire exercise



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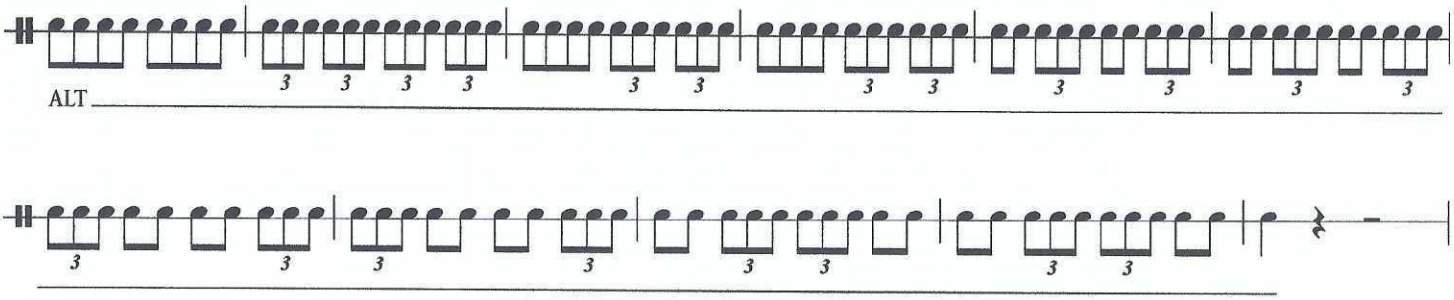
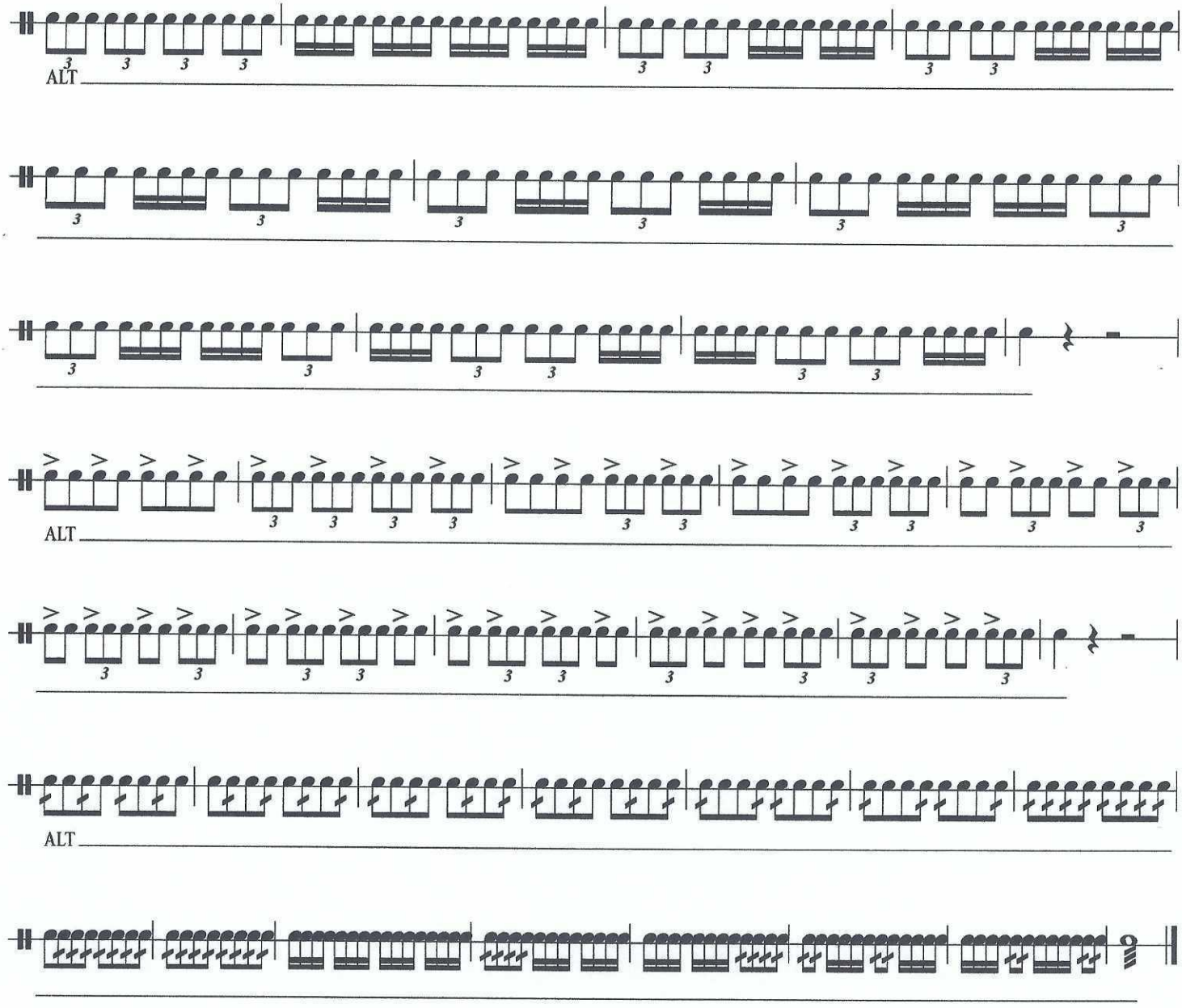
Pitch tendencies indicated with + for Sharps or - for Flats

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ALT
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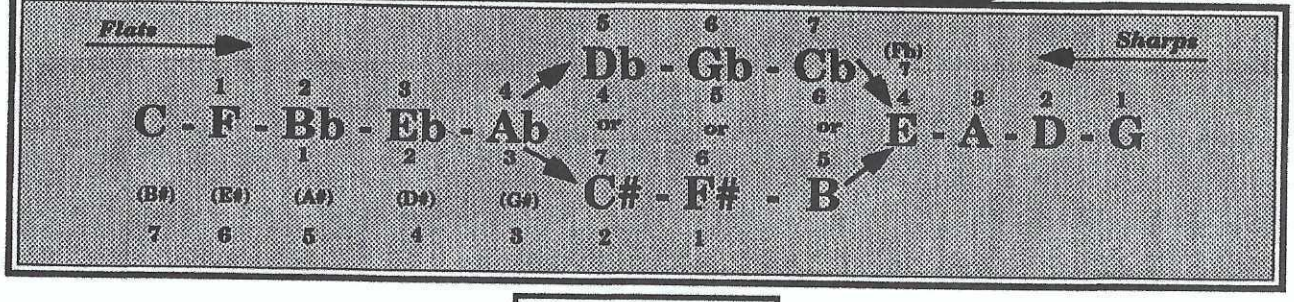
Grouping Assignments



Woodwind Choir

Group 1	Group 2	Group 3	Group 4
Piccolo	2nd Flute	3rd Clarinet	Bass Clarinet
Eb Clarinet	2nd Clarinet	Alto Clarinet	Bassoons
Oboe	2nd Alto Sax	Tenor Sax	Bari Sax
1st Flute			Contra Clarinets
1st Clarinet			
1st Alto Sax			

Brass Choir

Group 1	Group 2	Group 3	Group 4
1st Cornet	2nd Cornet	3rd Cornet	Baritone, Euphonium
1st Trumpet	2nd French Horn	2nd Trumpet	Tuba
1st French Horn		2nd & 3rd Trombone	String Bass
1st Trombone		3rd & 4th French Horn	

Percussion

Group 1	Group 2	Group 3	Group 4
Vibraphone (soft mallets)	Xylophone (soft mallets)	Marimba (soft mallets)	Tympani
Bells		Upper marimba	Lower marimba

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(Enlarge and duplicate for students)

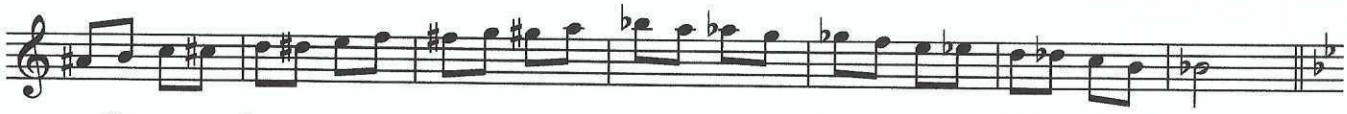
Mallets

Scales

Doerr

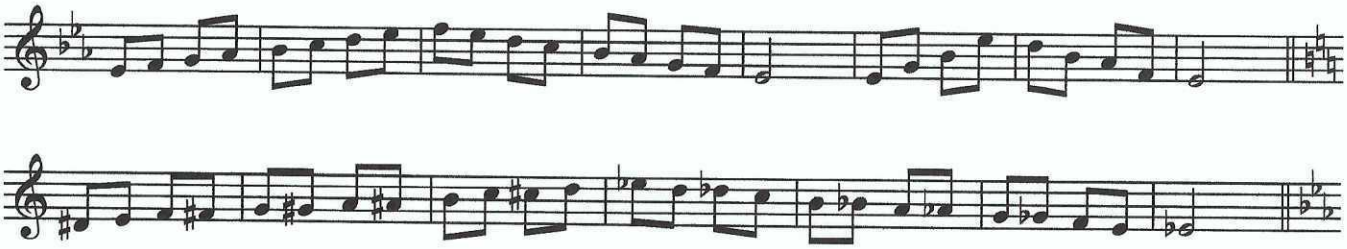
Concert Bb Major **Arpeggio**

Chromatic



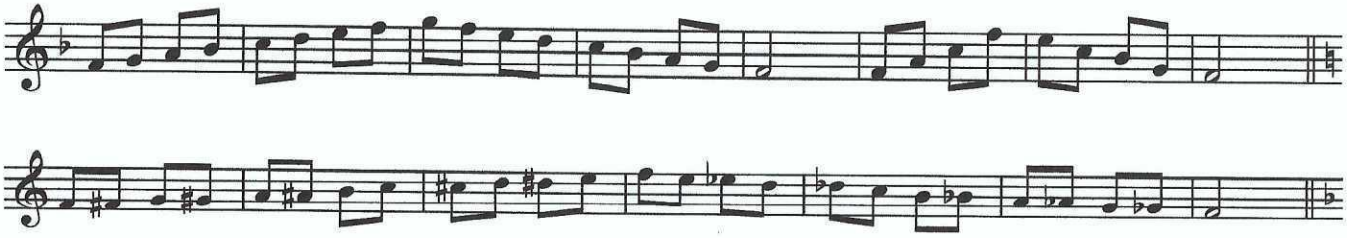
Concert g minor (Natural) **Harmonic** **Melodic**

Concert Eb Major



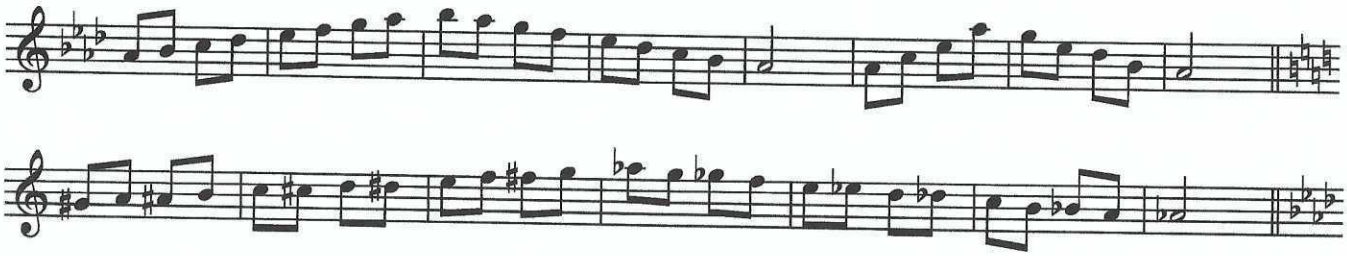
Concert c minor

Concert F Major



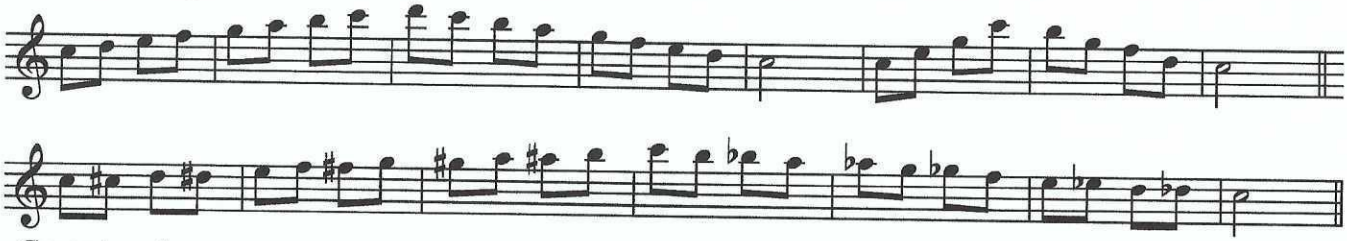
Concert d minor

Concert Ab Major



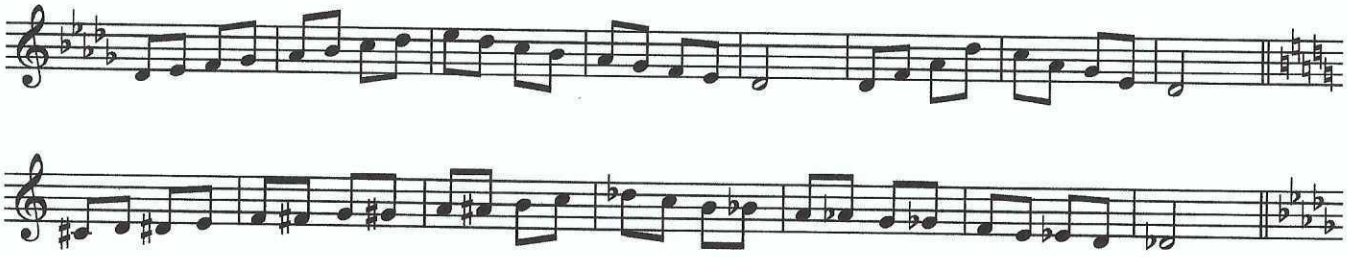
Concert f minor

Concert C Major



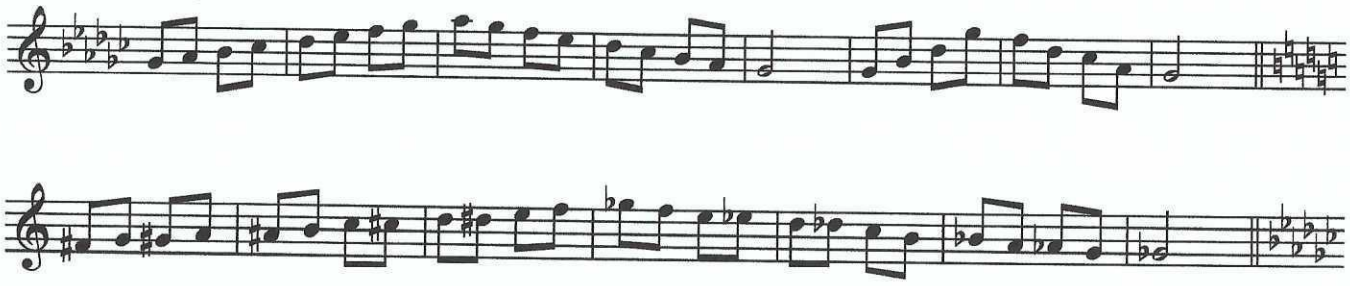
Concert a minor

Concert Db Major



Concert bb minor

Concert Gb Major



Concert eb minor

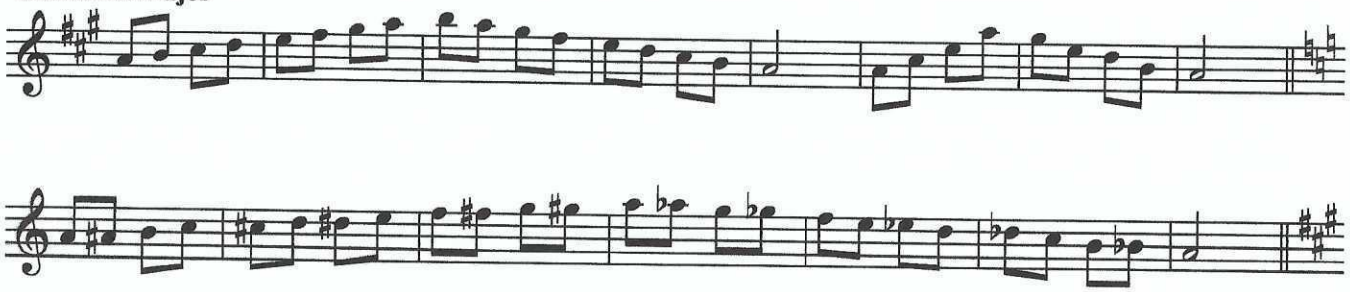
Concert G Major

Concert e minor

Concert D Major

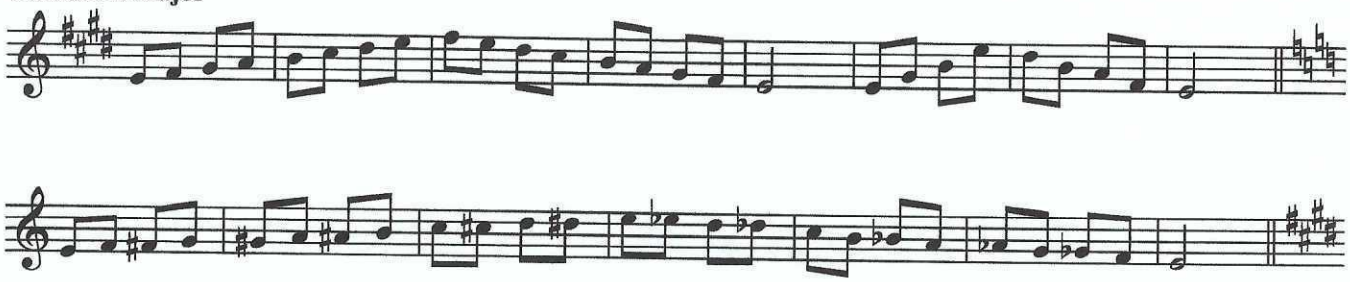
Concert b minor

Concert A Major



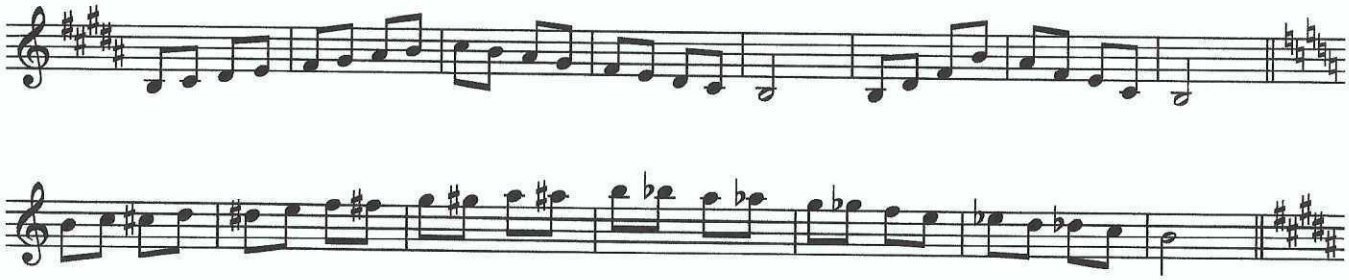
Concert f# minor

Concert E Major



Concert c# minor

Concert B Major



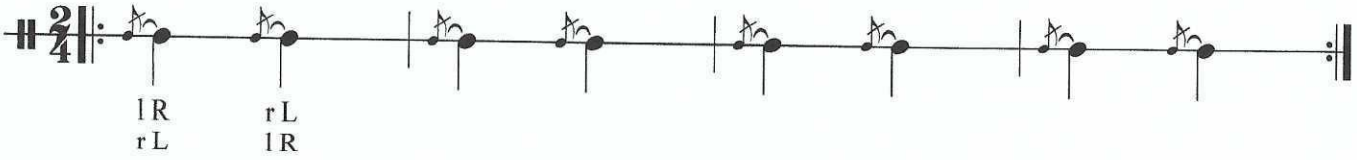
Concert g# minor

Scales/Snare Rudiments

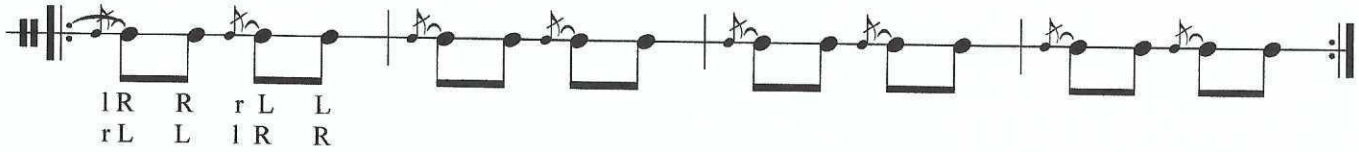
*Repeat each exercise through duration of the scales.
*Alternate stickings throughout exercise, where applicable

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

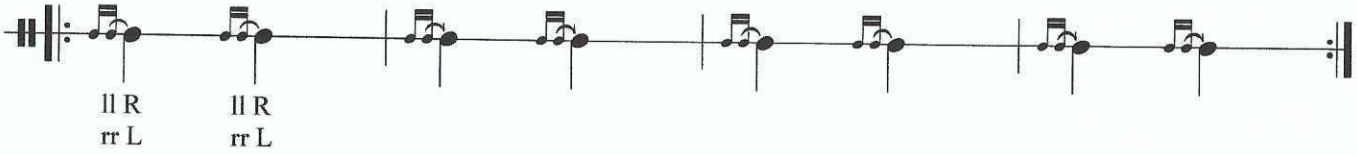
Concert Bb
Flam



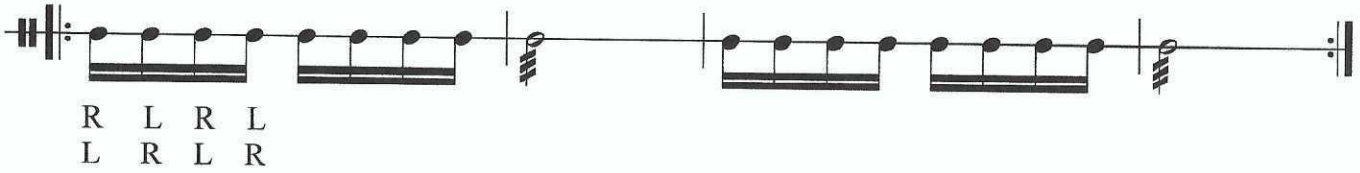
Concert Eb
Flam Tap



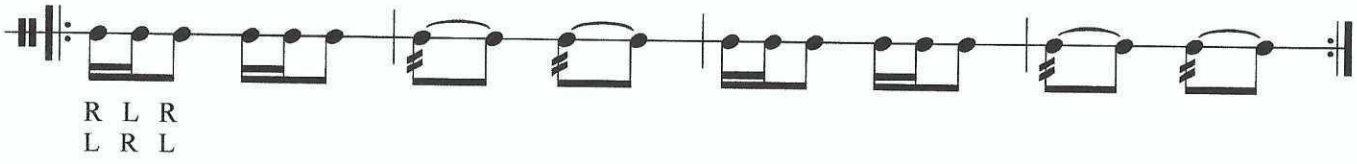
Concert F
Drag



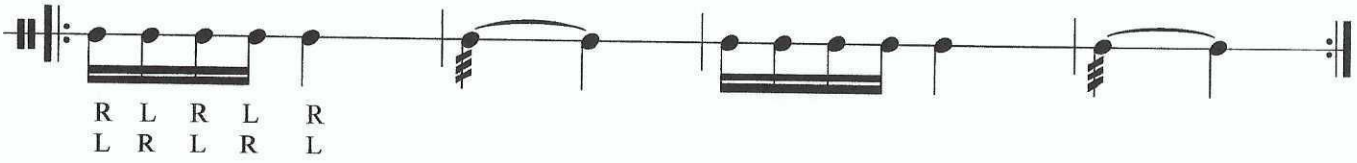
Concert Ab
Single Stroke Roll



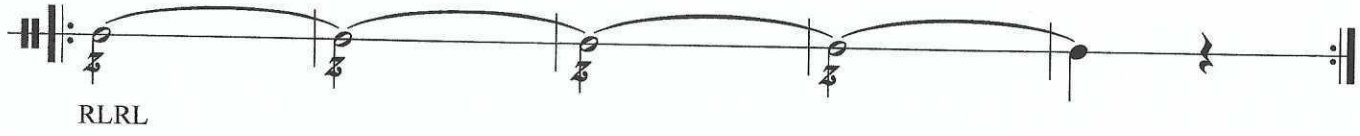
Concert C
5 Stroke Roll



Concert Db
9 Stroke Roll

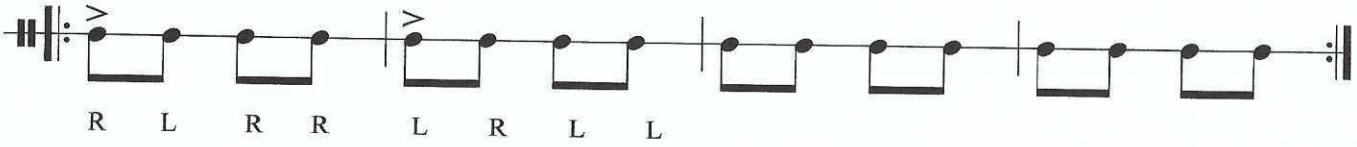


Concert Gb
Multiple Bounce Roll

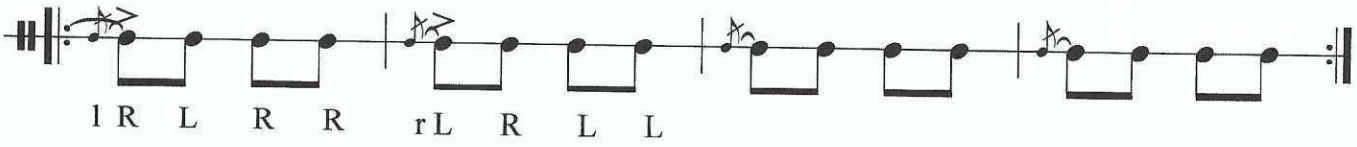


*Roll ends on the last note of each scale section. Begin a new roll for each scale section.

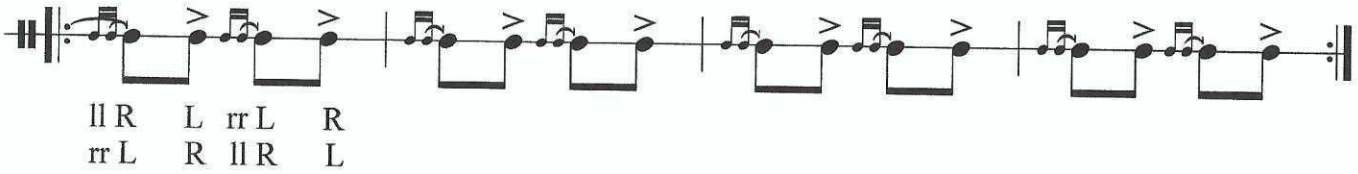
Concert G
Single Paradiddle



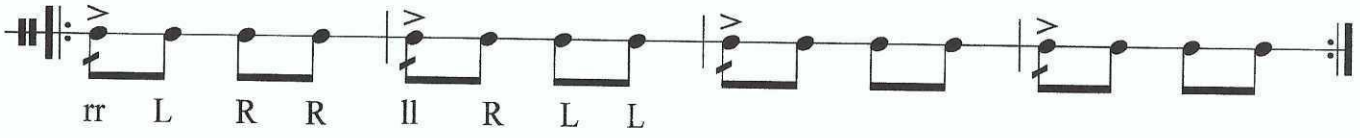
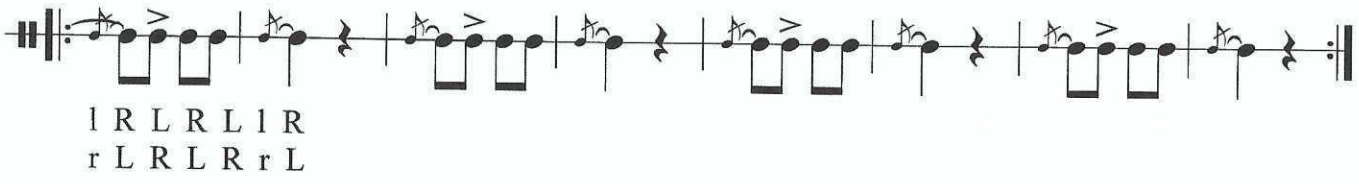
Concert D
Flam Paradiddle



Concert A
Single Drag Tap



Concert E
Single Dragadiddle



Concert B
Flamacue