

PERCUSSION COURSE

STUDENT WORKBOOK



↑ LEVEL 4 ↓



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**Produced by The Salvation Army
Music and Gospel Arts Department**

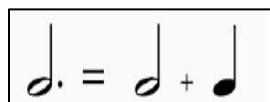
**1st Edition
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Introduction and Review

Before we start Level 4, here is a quick look at various basics learned in the previous levels. Be sure to check out the previous books if you feel you need a refresher on any of this material. This page should help prepare you for what is to come in Level 4!

Dotted Notes:



When you put a **dot** after a note, you **add half the length** of the original note.

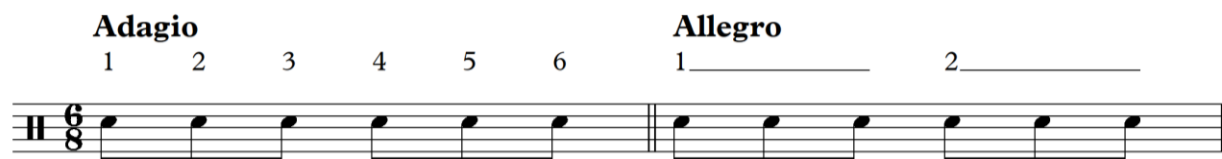


Compound Time:



6 beats per measure
Eighth note gets the beat

At a slow tempo, we can count six eighth note beats. At a faster tempo, we count two compound beats.



Rolls: (double stroke)



In order to sustain a roll, bounce the drum sticks in a controlled manner. The bounce must alternate between hands after every double stroke. The stickings would look like this: RLLRLL...etc.

(Remember that each roll has a defined name. This is determined by the amount of times the drum is struck.)

- 5 stroke roll = RLLLR
- 7 stroke roll = RLLRRL
- 9 stroke roll = RLLRLLR

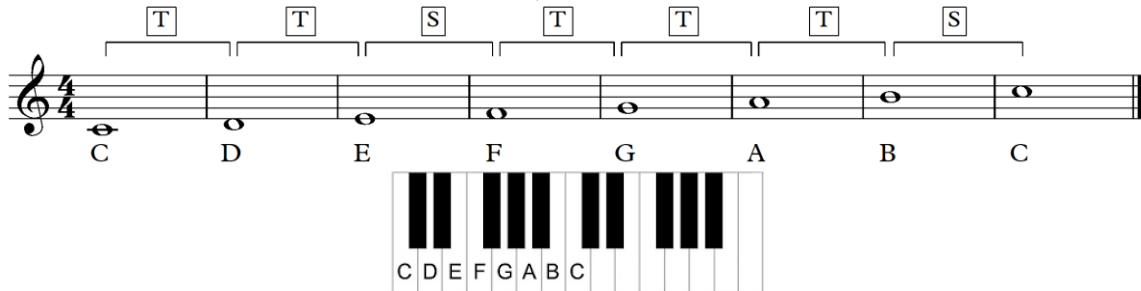
Lesson 4.1 The Major Scale

Playing keyboard percussion can be very difficult, especially sight reading. Like playing piano or most other musical instruments, we gain more confidence and skills by practicing scales.

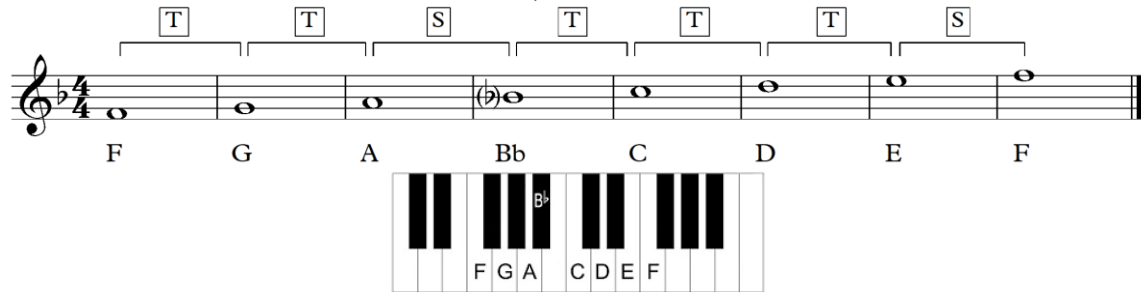
A **major scale** is formed by notes in a specific order, covering an **octave**. Remember, an **octave** is the distance between two notes of the same letter name (i.e. **C** to **C**, **G** to **G**).

A major scale can go **up** (ascending), **down** (descending) or both, and is formed using **tones (T)** and **semitones (S)**. In particular, the **ascending** scale is built on the following pattern of tones and semitones: **T T S T T T S**

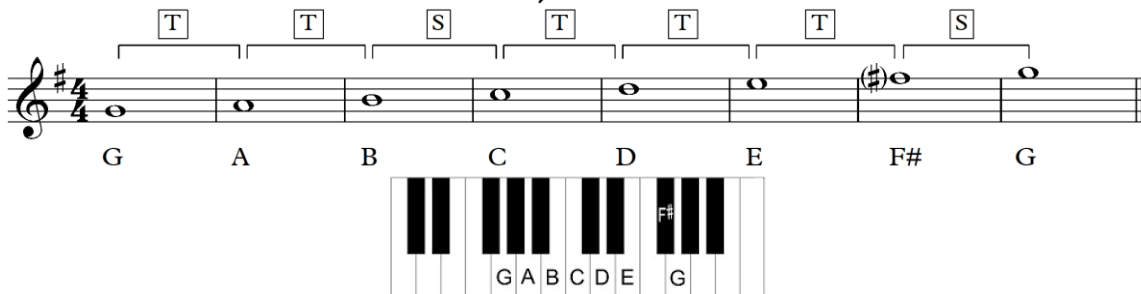
C Major Scale



F Major Scale



G Major Scale



Let's practice


Hopefully you have the appropriate instrument to practice these exercises. Do not use regular drum sticks to play on keyboard percussion.

a)




We'll continue to work on C major exercises, but with increasing difficulty.

b)



Keep the mallet placements very consistent. In this next example, notice how the left hand has to cross over top of the right. This helps in minimizing movement. As you can see, the left mallet almost stays completely on the G. Simply angle the left mallet so it won't obstruct the motion of the right hand.

c)



Most of these exercises can be played in single stroke alternating pattern or you can utilize some double stroke patterns. Just aim for accurate rhythm and attacks. Remember that almost all of the technique learned on these instruments is transferable with the other.

Let's take a look at F major. Keep in mind to play Bb when notated and remember that the key signature carries through each bar.

d)

5

9

Watch out for the large leaps.

e)

5

9

Now, we'll add different rhythms.

f)

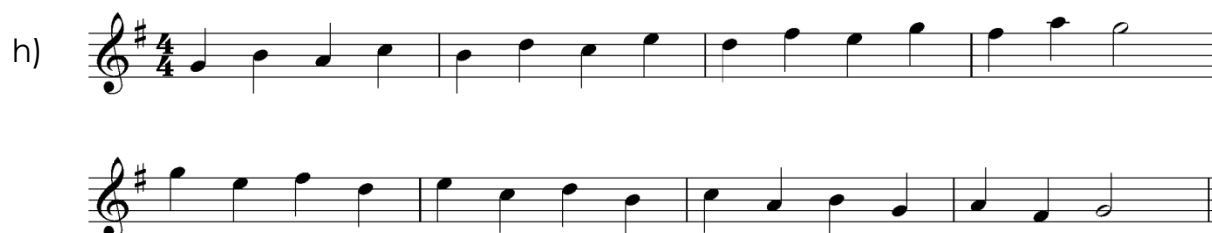
5

9

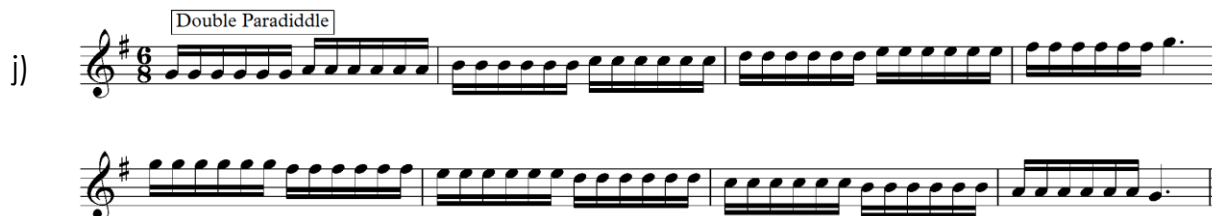
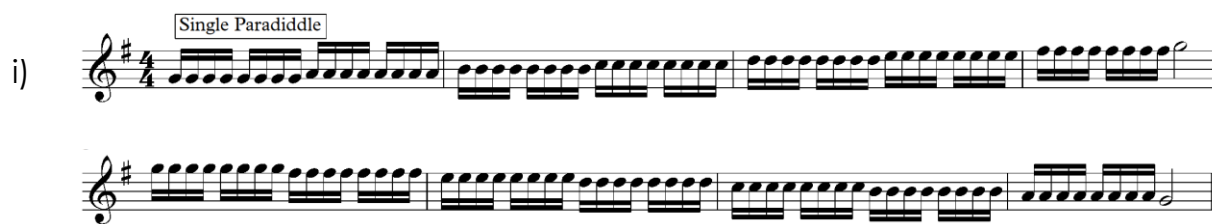
Let's look at G major. It is important to continue to practice scale patterns and various speeds on your own.



The next exercise focuses on playing thirds. It is good to play all your scales in this format as well.



Practicing scales with different rhythmic patterns is great for combining rudiment practice with keyboard/mallet practice.




There's one last exercise to practice before we finish this lesson. This is a common pattern for keyboard percussion. Maintain a relaxed feeling and let the left hand move up and down as needed.



Lesson 4.2 Triplets

A group of three eighth notes can also occur in simple time signatures (2/4, 3/4, 4/4). In this situation, they are called **triplets**.

A triplet is a group of three notes that are played within one beat. For example, in 4/4 time, you could have **triplet eighth notes** which would take up the same amount of time as **two eighth notes**:

 * Notice that two eighth notes in the first measure and triplet eighth notes in the second measure *both equal one simple beat* in 4/4 time.

In 4/4 time, you can have as many as 12 triplet eighths in one measure.

Within a triplet, you can combine eighth notes in different ways. Here's an example which shows triplets that look a little different:

Let's practice

The majority of the following exercises can be played on any percussion instrument. The focus will be on rhythmic accuracy and finding the differences between triplets and other note values. Practice them all with varying degrees of tempo and dynamics. Single stroke is the best pattern to use at this point.






In addition to standard rhythm patterns, we will now work on timing triplets with the inclusion of rests. Try to make a distinction between the triplet quarter to eighth and the dotted eighth to sixteenth seen in exercises f) and g).



Lesson 4.3 – More Percussion Instruments

One of the exciting parts of playing percussion is being able to play a number of different instruments, usually within the same piece. In this lesson, we will quickly go over the basics for the **triangle**, **tambourine** and **clash cymbals**.

 <p>Triangle</p> <p>Make sure the triangle is hanging free of any obstructions.</p> <p>Strike the triangle on the outside top corner furthest from the open side. Keep the beater at a forty-five degree angle to the triangle's side to produce a full sound.</p> <p>Be aware of the dynamic you are to play. A lighter stroke should be given for a softer sound, and a stronger stroke for a louder sound.</p> <p>Dampen the sound, depending on the length of the note, with your other hand by pressing the resonating side of the triangle.</p>	 <p>Tambourine</p> <p>A tambourine should be held in your non-dominant hand. Angle the head of the tambourine towards your dominant hand so that you have ample room to strike the head.</p> <p>Hold your four fingers together with your thumb flush to your middle finger and quickly strike the head at a location about a third of the distance towards the center of the head from the frame.</p> <p>When playing a more upbeat style that requires faster tambourine rhythms, you can hold it in your dominant hand to control the shake speed. To create an accented note, hit the tambourine against your palm.</p>	 <p>Clash Cymbals</p> <p>Hold the cymbal with the thumb and index finger. Let the fingers wrap around the strap and push the top cymbal (which is held in the dominant hand) into the other clash cymbal at a slightly off centred angle.</p> <p>Let the cymbals vibrate for the notated length. To dampen, bring the cymbals into the upper part of the body and arms.</p> <p>Less volume will be produced the closer the cymbals are held.</p> <p>Always be sure to press them together evenly as to avoid double attacks.</p>
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Notation for these instruments can always vary from piece to piece. But more often than not, you will find them notated like this:



The image shows three musical staves in 4/4 time. The first staff, labeled 'Tri.', shows a half note on a single line with a beater icon above it, marked with a mezzo-piano (*mp*) dynamic. The second staff, labeled 'Tamb.', shows a quarter note on a single line, followed by a quarter rest, then a quarter note on a single line, followed by a quarter rest, marked with a mezzo-forte (*mf*) dynamic. The third staff, labeled 'Clash Cymbals', shows a half note on a single line with a cymbal icon above it, marked with a forte (*f*) dynamic.

Let's practice

For the first few exercises, we will focus on the individual instruments one at a time. Remember to hold them correctly.

a) 

b) 

c) 

The above exercises are just the starting point for these instruments. Be sure to dampen the sound of the triangle and clash cymbals. The next exercises will have more complex rhythms and time signatures.

d) 

e) Tamb

f) Clash Cymbals

Here are a few more exercises for the **tambourine**. Because of the rhythmic nature of the instrument and its use within Salvation Army music, it requires some more practice to keep the rhythm steady and precise.

g) Tamb.

h) Tamb.

Play the next exercise by holding the tambourine in your dominant hand and shaking it in rhythm. Take note of the accents in measures 3 and 4, these are emphasized notes that you play by hitting the tambourine against your palm.

i)

j)

j)

k)

k)

Lesson 4.4 – More Drum Kit Patterns

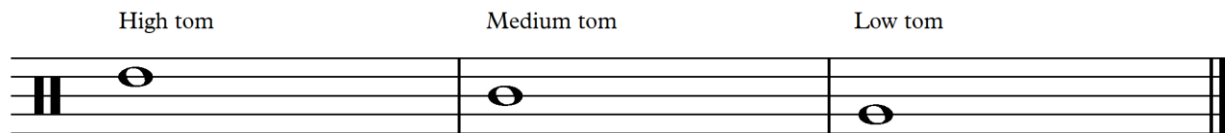
In Level 3, we learned the basics of playing the drum kit. Now it's time to expand on the basics by introducing **Tom-toms** and different **Time signatures**.



Tom-toms:

Tom-toms (also referred to as just simply "toms") are another part of the drum kit and can be used in a variety of different ways. For now, we will use it within a **drum fill**. The number of toms on your drum kit is up to you, but the standard is three.

Here is the standard notation for toms. Keep in mind, the smaller the tom the higher the sound, so the notation is relative to the pitch it makes.



Time Signatures:

Playing the kit for different time signatures is essential. We will look at playing the kit for both 3/4 and 6/8. It will feel a little bit different than the 4/4 patterns we worked on in Level 3, but a lot of the principal ideas are the same. Here are two examples:



As you might notice, the bass drum plays on the first beat which is common for most basic patterns. When the snare plays can always vary, but it often gives the overall feel of the pattern by accenting something other than the down beat.

We learn these patterns by slowly adding all of the layers together. You can use this way of learning even in your band setting. The most important thing is to maintain rhythm and time. Add in the different instruments as you get more familiar with the feel.

Let's practice

Here are a few exercises to practice playing toms before putting it all together with the entire drum kit. Try using multiple types of stroke patterns to find the most suitable fit for each specific notated rhythm.

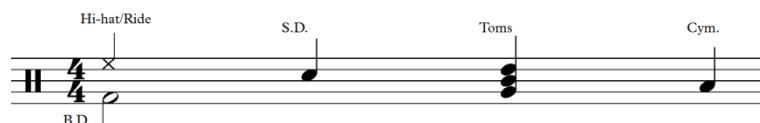
a) 

b) 

c) 

d) 

The next step is to add the other parts of the drum kit alongside the toms. Remember that it is notated as follows:



You will see notated stickings in these next few exercises. This is merely a guide to help you learn. However, this is not a set rule that you must follow. Use these as a starting point for your drum kit practice.

f)

g)

h)

Something to keep in mind:

When playing the drum kit, always keep the time and rhythm steady. If the addition of toms is throwing off the consistency of the eighths, scale it back until you can utilize the toms seamlessly.

To finish off this lesson, we will work on playing 3/4 and 6/8 drum kit patterns. Obviously it is important to count. Remember the feel will be different than 4/4 time.

i)

j)

k)

l)

Lesson 4.5 – Playing Together

This won't be a lesson to learn new techniques, but rather it will be a chance to play as a group. There will be several three part studies that will cover many of the different techniques learned through all of the levels up to this point.

Select the group that is best suited for the instrument you are playing. (Example: Bass Drum or Clash Cymbal should play part C.) If you are alone, try playing each individual part on its own.

a)

The musical score is for three parts (A, B, and C) in 4/4 time. Part A starts at measure 1 with a rest, then plays a melody starting at measure 2 with a mezzo-piano (*mp*) dynamic. Part B also starts with a rest, then plays a melody starting at measure 2 with a mezzo-piano (*mp*) dynamic. Part C starts at measure 1 with a melody at a piano (*p*) dynamic. The score is divided into three systems. The first system covers measures 1-4. The second system, starting at measure 5, shows all three parts playing more complex rhythms with a forte (*f*) dynamic. The third system, starting at measure 9, features rapid sixteenth-note patterns in parts A and B at a piano (*p*) dynamic, while parts B and C play a different pattern at a forte (*f*) dynamic.

b)

Three staves labeled A, B, and C. Staff A has a treble clef and a key signature of one sharp (F#). It contains eighth-note patterns. Staff B has a treble clef and a key signature of one sharp (F#). It contains eighth-note patterns. Staff C has a treble clef and a key signature of one sharp (F#). It contains eighth-note patterns.

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After playing through the above exercises, try switching parts to increase comfort and experience with playing all of the percussion instruments.

Rudiment practice

Single Stroke Seven:

We covered the single stroke rudiment in Level 2, and the single stroke four in Level 3. The seven is very similar and enables you to play two triplets in succession.



Single Paradiddle-diddle:



This is a six stroke pattern that uses a double “diddle” at the end. It is a full single stroke followed by a double stroke.



Single Dragadiddle:



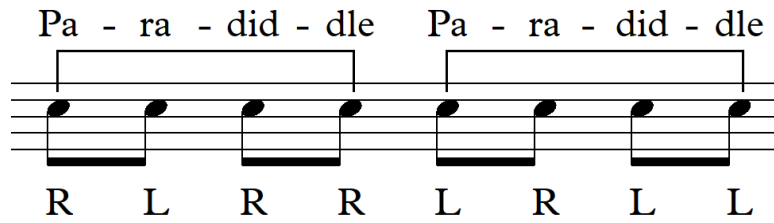
The single dragadiddle is essentially a paradiddle that rolls the first note of each paradiddle grouping. This is very close to a flam or a drag, but the difference comes with the initial attack. There should be no extra note added but rather a bounce inserted on the first note of each pattern.



Other Rudiments

Paradiddle:

Pa - ra - did - dle Pa - ra - did - dle



R L R R L R L L

Double Paradiddle:



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

Triple Paradiddle:



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

Single Stroke Four:



R L R L

Level 4 Wrap-up

To finish up Level 4, let's review most of the material we have learned throughout the book. These exercises will include playing some of the new scales on keyboard percussion, with the inclusion of triplets and other use of new **rudiment patterns**. (Also practice using other stroke patterns.)

a) (Single stroke seven)

b)

c) (Double paradiddle)

d)